



## FIRST WORLD WAR INQUIRY GUIDE

# *Voices*

## Acknowledgments

The Ministry of Education would like to thank the following individuals and groups who helped to develop this guide: Dylan Owen and Services to Schools (National Library of New Zealand Te Puna Mātauranga o Aotearoa); Steve Watters (Senior Historian/Educator, WW100 Programme Office and History Group, Ministry for Culture and Heritage); Cognition Education Limited; the First World War Project Advisory Group; Hobsonville Point Secondary School; Mount Roskill Grammar School; Wellington College; Western Springs College.

The texts, photographs, and other images sourced as stated below are fully acknowledged on the specified pages.

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Publishing services provided by Cognition Education Limited.

ISBN 978-0-478-44363-9

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# INTRODUCTION

This First World War inquiry guide suggests ways for students to explore the theme Voices by investigating ways that different individuals and groups made their voices heard about aspects of the First World War. The six “hooks” presented in the initial I Wonder stage of the guide introduce students to a range of information about these wartime voices.

Students investigate how people’s responses to the same event differ, how this event affects people in different ways, and what this means for us today. In answering their chosen inquiry focus question, students might, for example, go on to investigate the experiences of a particular group and how their experiences have affected society today. For example, they could investigate the experiences of women who participated in the war overseas, or the treatment of people of German descent in New Zealand during the First World War.

The emphasis of the guide is on supporting students and teachers to co-construct knowledge through student-centred inquiry.

Each hook in the I Wonder stage of the guide comes with a range of related key concepts, taken from the Senior Secondary Teaching and Learning Guides.

Key concepts are the ideas and understandings that we hope will remain with our students long after they have left school and have forgotten much of the detail. Key concepts sit above context but find their way into every context. Students need time and the opportunity to explore these concepts; to appreciate the breadth, depth, and subtlety of meaning that attaches to them; to learn that different people view them from different perspectives; and to understand that meaning is not static. By approaching these concepts in different ways and by revisiting them in different contexts within a relatively short time span, students come to refine and embed understandings.

*Senior Secondary Teaching and Learning Guides,*  
[bit.ly/1DOJNSp](https://bit.ly/1DOJNSp)

As well as key concepts, each hook also suggests New Zealand Curriculum achievement objectives that can contribute to the development of these concepts. The key concepts and related achievement objectives should not be viewed as either prescriptive or exhaustive.

This year 11–13 First World War inquiry guide supports teachers to:

- develop learning programmes that are on First World War themes and include student inquiry and collaboration
- build knowledge and understanding about the First World War as experienced on the battlefields and at home
- select and evaluate resources that are inspiring, appropriate, and relevant for learners
- connect learning to curriculum achievement objectives and to assessment in a range of learning areas
- guide students through an inquiry process with meaningful outcomes, driven by their interests and abilities.

### Hook 1: Nurses and doctors

This hook provides a letter and a diary extract from two medical personnel working with injured soldiers. These two very different pieces of writing provide opportunities for discussing how people's experiences of an event can differ as well as exploring the ways particular voices may be portrayed.

#### Key concepts that relate to this hook include:

**Meaning:** By understanding how language is used in texts, we come to understand different viewpoints, interpretations, and beliefs about the world. (English)

**Story:** People use oral, written, and visual English to tell stories, and to read, hear, and view the stories of others. (English)

**Attitudes and values:** Respect, care, and concern for other people and the environment. (Health and physical education)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

For example, by exploring accounts of the war by medical staff (the focus of this hook), students can develop their understanding of:

- ideas within, across, and beyond texts (English, levels 6, 7, and 8)
- how individuals, groups, and institutions work to promote social justice and human rights (Social studies, level 6)
- how people's interpretations of events that are of significance to New Zealanders differ (History, level 7).

### Hook 2: Ettie Rout: Public health campaigner

Ettie Rout was a campaigner for safer sex during the First World War. Her campaign was divisive and widely condemned at the time. This hook provides opportunity for exploring attitudes towards sexual health in the past and today. It is also an opportunity to investigate population health science, which has the goal of understanding, preserving, and improving the health of human populations and individuals through research, education, and community collaborations.

#### Key concepts that relate to this hook include:

**Taha tinana – physical well-being:** The physical body, its growth, development, and ability to move, and ways of caring for it. (Health and physical education)

**Meaning:** People use English to make meaning of stories. By understanding how language is used in texts, we come to understand different viewpoints, interpretations, and beliefs about the world. (English)

**Culture:** The common characteristics and behaviours associated with a group. (Senior social studies)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

**Values:** Deeply held beliefs about what is important or desirable. (Senior social studies)

For example, by exploring the campaign for public health and social change (the focus of this hook), students can develop their understanding of:

- how individuals, groups, and institutions work to promote social justice and human rights (Social studies, level 6)
- how conflicts can arise from different cultural beliefs and ideas and be addressed in different ways with differing outcomes (Social studies, level 7)
- how ideologies shape society and that individuals and groups respond differently to these beliefs (Social studies, level 8)
- how people's interpretations of events that are of significance to New Zealanders differ (History, level 7)

### Hook 3: Soldiers' voices before, during, and after battle

This hook provides diary entries and letters of soldiers at different stages of their involvement in the war: before and during battle, when wounded, when seeing the dead, in recreation, and when returning to New Zealand. It explores a range of soldiers' experiences and what might have been their consequent emotions.

#### Key concepts that relate to this hook include:

**Change:** The cause or effect of human actions and interactions, which may be positive or negative, short term or long term. (Senior social studies)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

**Values:** Deeply held beliefs about what is important or desirable. (Senior social studies)

**Communication:** People who communicate effectively can: offer and receive ideas, information, thoughts, and feelings in a range of ways; use language fluently and skilfully to present information, express their ideas, and respond to others. (English)

For example, by exploring the different voices of soldiers about their wartime experiences (the focus of this hook), students can develop their understanding of:

- how texts are shaped for different purposes and audiences (English, levels 6, 7, and 8)
- how communities and nations meet their responsibilities and exercise their rights in local, national, and global contexts (Social studies, level 7)
- how ideologies shape society and that individuals and groups respond differently to these beliefs (Social studies, level 8)
- that the causes, consequences, and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested (History, level 8).

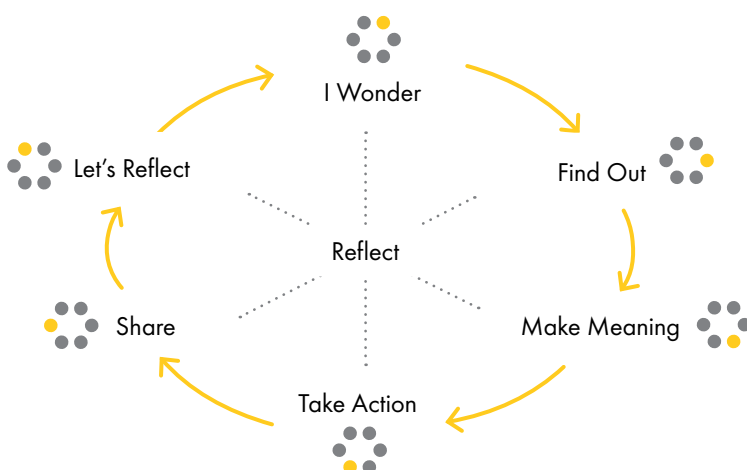
	<p><b>Hook 2:</b> <b>Ettie Rout: Public health campaigner</b></p>	
	<ul style="list-style-type: none"> <li>• socio-scientific issues that concern them, to identify possible responses at both personal and societal levels (Science, levels 7 and 8)</li> <li>• the beliefs, attitudes, and practices that reinforce stereotypes and role expectations, identifying ways in which these shape people's choices at individual, group, and societal levels (Health and physical education, level 7).</li> </ul>	
<p><b>Hook 4:</b> <b>Aliens, objectors, and Wobblies</b></p>	<p><b>Hook 5:</b> <b>Authorities: Generals, censors, and government ministers</b></p>	<p><b>Hook 6:</b> <b>Recent voices through the arts</b></p>
<p><i>This hook provides commentary on the lives of aliens, conscientious objectors, and Wobblies, all of whom were minority groups who received poor treatment by the government and its supporters. The voices, actions, and campaigns of these groups were suppressed to avoid debate on decisions of national interest and to ensure that the voice and views of the government were unopposed.</i></p>	<p><i>This hook presents two official posters that aim to persuade citizens to agree with the government's position regarding the war.</i></p>	<p><i>This hook presents a satirical 2010 article from The Economist that likens the countries involved in the First World War to individual people involved in a brawl. In so doing, it illustrates reasons for the start and escalation of the war in an easily comprehensible, everyday context.</i></p>
<p><b>Key concepts that relate to this hook include:</b></p> <p><b>Perspectives:</b> A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)</p> <p><b>Cause and effect:</b> Historians investigate the reasons for and the results of events in history; they debate the causes of past events and how these events affect people's lives and communities. Historians study relationships between events to identify pervasive themes, ideas, and movements, such as terrorism, revolution, and migration. (History)</p> <p>For example, by exploring how people with differing views were treated during the war (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> <li>• the beliefs, attitudes, and practices that reinforce stereotypes and role expectations, identifying ways in which these shape people's choices at individual, group, and societal levels (Health and physical education, level 7)</li> <li>• how conflicts can arise from different cultural beliefs and ideas and be addressed in different ways with differing outcomes (Social studies, level 7)</li> </ul>	<p><b>Key concepts that relate to this hook include:</b></p> <p><b>Perspectives:</b> A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)</p> <p><b>Values:</b> Deeply held beliefs about what is important or desirable. (Senior social studies)</p> <p><b>Continuity and change:</b> History examines change over time and continuity in times of change. Historians use chronology to place these developments in context. Historians debate what has changed, what has remained the same, and the impact of these changes. (History)</p> <p>For example, by exploring official publications from the First World War (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> <li>• how texts are shaped for different purposes and audiences (English, levels 6, 7, and 8)</li> <li>• how language features are used for effect within and across texts (English, levels 6, 7, and 8)</li> </ul>	<p><b>Key concepts that relate to this hook include:</b></p> <p><b>Connections:</b> The arts are unique vehicles and forums for making connections between the self and the world, communities, ideas, practices, and responses. The arts examine relationships within, between, and across different spaces, cultures of practice, and ideas of being. (The arts)</p> <p><b>Transformation:</b> The arts serve as agents of change. Transformation provides new vantage points to see identities of self, others, and the world in different ways. (The arts)</p> <p><b>Communication:</b> People who communicate effectively can: offer and receive ideas, information, thoughts, and feelings in a range of ways; make effective choices about the language to use to suit their audience and purpose; use language fluently and skilfully to present information, express their ideas, and respond to others. (English)</p> <p><b>Meaning:</b> People use English to make meaning of stories. By understanding how language is used in texts, we come to understand different viewpoints, interpretations, and beliefs about the world. (English)</p>

<b>Hook 4: Aliens, objectors, and Wobblies</b>	<b>Hook 5: Authorities: Generals, censors, and government ministers</b>	<b>Hook 6: Recent voices through the arts</b>
<ul style="list-style-type: none"> <li>that the causes, consequences, and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested (History, level 8)</li> <li>how people’s diverse values and perceptions influence the environmental, social, and economic decisions and responses that they make (Geography, level 8).</li> </ul>	<ul style="list-style-type: none"> <li>how policy changes are influenced by and impact on the rights, roles, and responsibilities of individuals and communities (Social studies, level 8)</li> <li>how communities and nations meet their responsibilities and exercise their rights in local, national, and global contexts (Social studies, level 7)</li> <li>that the causes, consequences, and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested (History, level 8).</li> </ul>	<p>For example, by exploring present-day depictions of the war (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> <li>the purposes of production, performance, and technologies of drama in a range of contexts, including New Zealand drama (Drama, level 7)</li> <li>music from a range of sound environments, styles, and genres, in relation to historical, social, and cultural contexts, considering the impact on music making and production (Music – sound arts, level 7)</li> <li>how art works are constructed and presented to communicate meanings (Visual arts, level 7)</li> <li>how people’s perspectives on past events that are of significance to New Zealanders differ (History, level 6 )</li> <li>how people’s interpretations of events that are of significance to New Zealanders differ (History, level 7)</li> <li>ideas within, across, and beyond texts (English, levels 6, 7 and 8).</li> </ul>

## The structure of the inquiry guide

This inquiry guide is divided into six stages: I Wonder, Find Out, Make Meaning, Take Action, Share, and Let’s Reflect. The most comprehensive section is the I Wonder stage, which is designed to arouse student curiosity and awareness. As students begin to explore areas of personal interest, they use their initial wonderings to develop rich questions that will form the basis of their inquiries. This means that the resources they draw on in subsequent stages of their inquiries need to be organic and adaptive. However, useful sources of information have been woven into each stage of the guide, along with ways to use digital technologies and social sciences skills.

It is important to recognise that the inquiry process is not linear. For example, students may need to “find out” new information at any point in the process and should be reflecting and evaluating at each stage.



Reflection is central to the process. Self-regulated learners “think about their thinking” (metacognition) with a view to improving the strategies and tools they use. Questions for reflection at the end of each stage support students to critically evaluate both their progress and the process they have used.

The companion *First World War Inquiry Support Guide: Years 9–13* provides information on how to facilitate an authentic, student-centred inquiry process. It also provides links to a wide range of First World War resources that can be used with any of the year 9–13 inquiry guides.

School-related outcomes developed using this guide might be: an extracurricular school-wide focus; a cross-curricular exploration; or a project in one learning area. The learning programme developed might last for a few lessons, a term, or a school year.

## Key themes

The inquiry guides incorporate five themes that help to make the context of the First World War relevant for students:

- **Heritage and identity:** understanding how New Zealand’s military history has shaped our identities
- **Making connections:** connecting teachers and students in New Zealand and overseas who are learning about the First World War
- **Citizenship perspectives:** exploring rights and responsibilities of New Zealand citizens in peacetime and during conflict
- **New Zealand in the Pacific:** examining how New Zealand’s relationship with Samoa and other Pacific nations has been shaped by the First World War and subsequent events
- **Peace and reconciliation:** exploring how individuals, groups, and nations can reconcile differences and build safe and healthy communities (local, national, and global).

These themes are referred to with varying emphasis in each guide.

## Navigating the guide

Look out for these prompts through each stage of the guide to support planning.

### Inquiry stage and introduction

The beginning of each inquiry stage gives information to help guide you through the stage.

### The following icons are used to further help navigate your way through the guide.

#### The New Zealand Curriculum



Key concepts and related achievement objectives from the New Zealand Curriculum

#### Supporting resources



Digital resources, videos, books, images, and templates

#### Themes



Heritage and identity



Citizenship perspectives



New Zealand in the Pacific



Peace and reconciliation



Making connections



# Key resources about New Zealand and the First World War

## Links to third-party websites

The Ministry of Education does not accept any liability for the accuracy or content of information belonging to third parties, nor for the accuracy or content of any third-party website that you may access via a link in this guide. Links to other websites from this guide should not be taken as endorsement of those sites or of products offered on those sites. When visiting other websites, please refer to the conditions of use and copyright policies of those sites.

## Digital resources

### TKI First World War website

As each First World War inquiry guide is completed, it will be published on the TKI First World War website so that teachers can download it. The website also provides links to a range of useful sources.

[www.firstworldwar.tki.org.nz](http://www.firstworldwar.tki.org.nz)

### New Zealand History – New Zealand and the First World War

This authoritative website offers a comprehensive selection of New Zealand First World War articles from a variety of perspectives:

[bit.ly/FWW-NZHistory](http://bit.ly/FWW-NZHistory)

### Te Ara Encyclopedia of New Zealand – First World War section

This section provides an overview of New Zealand's involvement in the First World War:

[bit.ly/FWW-TeAra](http://bit.ly/FWW-TeAra)

### National Library, Services to Schools

This website provides a schools' guide to First World War digital and print resources. Resources can be requested from the National Library via this page:

[bit.ly/FWW-NLNZ](http://bit.ly/FWW-NLNZ)

### DigitalNZ database

This service allows students to find historic and contemporary pamphlets, posters, cartoons, propaganda, photographs, videos, and letters relating to the myths and symbols of the First World War.

[bit.ly/DigitalNZ](http://bit.ly/DigitalNZ)

### EPIC

EPIC, a venture between New Zealand libraries and the Ministry of Education, gives schools free access to a worldwide range of electronic resources. EPIC allows you to search for information on the First World War that is suitable for students.

[bit.ly/IG-Epic](http://bit.ly/IG-Epic)

### WW100 website

This website provides links to commemorative First World War events along with a wide range of excellent First World War resources, including images, timelines, and diary entries:

[bit.ly/ww100site](http://bit.ly/ww100site)

### Life 100 years ago

This section of the WW100 website includes daily quotes from diaries, letters, and newspapers written exactly 100 years ago. These are available as a Tweet.

[bit.ly/Lifeya](http://bit.ly/Lifeya)

### Papers Past

This website has more than three million pages of digitised newspapers and periodicals, many of which are from the First World War period (1914–1918).

[bit.ly/NZlpp](http://bit.ly/NZlpp)

### Pond

Pond is a central hub for online resources validated by New Zealand educators and providers of content and services:

[www.pond.co.nz](http://www.pond.co.nz)

### Video

#### Great War Stories (TV series)

This TV series features First World War-related videos screened on TV3 as part of the Great War Stories series:

[bit.ly/1Gnm5wx](http://bit.ly/1Gnm5wx)

#### War News (on Prime)

This current-affairs-style show reports on the First World War as experienced by New Zealanders:

[bit.ly/ww100wn](http://bit.ly/ww100wn)

## Books

### Non-fiction

*Holding on to Home: New Zealand Stories and Objects of the First World War* by Kate Hunter and Kirstie Ross (Te Papa Press, 2014). This book provides an illustrated social history about New Zealand experience in the First World War.

*An Awfully Big Adventure: New Zealand World War One Veterans Tell Their Stories* by Jane Tolerton (Auckland: Penguin Books, 2013). In this book, New Zealand soldiers reflect on their experiences of the First World War.

*Anzac Day: The New Zealand Story* by Philippa Werry (New Holland, 2013). This book provides information about ANZAC Day and what it means to New Zealanders and Australians.

*New Zealand and the First World War: 1914–1919* by Damien Fenton (Penguin, 2013). This book provides a visual history of New Zealand and the First World War.

*Nice Day for a War* by Matt Elliot (HarperCollins, 2011). This graphic novel and history book describes the experiences of New Zealand soldier Corporal Cyril Elliot, using excerpts from his war diaries.

### Fiction

*The Fire-raiser* by Maurice Gee (Puffin, 2008). This book is described as a WW1-era gothic adventure and the television series that the book is based upon won four Listener TV awards.

*Letters from the Coffin-trenches* by Ken Catran (Random House, 2002). This fiction book is described as a historical romance between a teen who runs away to fight in the First World War and his sweetheart back home.

*Passport to Hell* by Robin Hyde (Auckland: Auckland University Press, 1986). This book reveals the grim realities of war through the story of James Douglas Stark, a bomber in the Fifth Regiment, N.Z.E.F.

*School Journal, Levels 2, 3, and 4*, June 2014 (Ministry of Education). Each of these School Journals has a First World War theme. Although designed for younger readers, their rich content makes them useful at any level. PDFs of the stories, articles, and poems they contain can be downloaded from: [bit.ly/SchoolJournals](http://bit.ly/SchoolJournals)

# I WONDER

**Purpose: For inspiring students' curiosity, generating discussion, and supporting students to identify a focus for their own inquiry**

In the I Wonder stage, students are presented with an interesting hook such as a painting, photo, poem, newspaper article, or transcript of a speech. The purpose is to stimulate discussion and evoke curiosity.

An essential goal at this stage is for each student to form a rich question that will guide their inquiry. A rich question is an open question that requires students to go beyond mere fact-finding to develop an answer. Students may need support constructing questions of enough depth and complexity. Take your time working with each one to ensure they have a worthwhile question; the quality of their rich question will determine the quality of their entire inquiry process. (See [bit.ly/ISG-Questions](https://bit.ly/ISG-Questions) for practical ideas about developing questioning skills with students; and for further discussion, [bit.ly/ISG-EssentialQuestions](https://bit.ly/ISG-EssentialQuestions).)

Your role during this stage is to ask questions to help students share their initial responses, encouraging them to make connections to their prior knowledge and experience. As they make these connections, areas of personal interest will begin to emerge.

During the I Wonder stage, the most important goal is student engagement. The questions require students to differentiate between objective and subjective statements; to investigate the vested interests and viewpoints behind communications; and to reflect on the emotional impact of people's actions.

The supporting resources section broadens the scope or context of the topic to appeal to a wider range of student interest and prior knowledge. However, these resources are not exhaustive, and it is expected that students and teachers will source additional examples, particularly from the local community.

For more information about the I Wonder stage of the inquiry, see *First World War Inquiry Support Guide: Years 9–13*.

## Hook 1 – Nurses and doctors

We are very, very busy. A big offensive attack has taken place evidently at Gallipoli, and the wounded are pouring in; it is heart-breaking, the awful wounds, and all septic. There is need for more nurses. We can't do all we might for the boys, but we do the best we can. For the last three days we have all been working fourteen and fifteen hours, and hard at that, and a ship came in this morning with 2500 on board ... Oh, it is horrible! One of the officers admitted yesterday told me that Colonel Malone was killed instantly by the bursting of a shell ...

I won't write about the awful sadness, for if I once gave way I feel as though I'd howl for weeks. Human imagination cannot picture what it is. Oh, pray, pray for peace! When one sees men crying in their sleep and delirium like children at the horror of the sights and sounds of shell and gun, it makes one feel as though one must have revenge. I feel a fury over it all at times.

"A Nurse's Letter", *Taranaki Daily News*, 15 October 1915, page 6. Source: *Papers Past*.  
[bit.ly/nurseletter1](https://bit.ly/nurseletter1)

... The aeroplane raids are getting very fearsome. Last week fourteen over Dolrovani – one day and on Saturday, when I was there we had twenty-one and I had a very trying experience. In the first raid an operation was going on, and Dr Desaris was being helped by two Serb Doctors, one giving anaesthetic – the other assisting. As soon as the bombs began to drop and they knew there were fourteen aeroplanes the three menfolk (No 3 Nikola the Bolinchar (orderly) simply dropped everything and ran off to a funkhole. In spite of the horrible noise and the ground and the tent shaking, Saunders took the anaesthetic and sister Angel went on assisting and they finished a very tricky removal of shrapnel from the back of the palate. It was really splendid of them! None of the bombs fell very near: but it was quite near enough to be very uncomfortable...

Diary entry by Dr Agnes Bennett, 1916–1917. Alexander Turnbull Library. Typescript of MS-Papers-1346-074\_234.tif

## Context

Miss Bessie Young was a nurse in the 21st General Hospital, Baseltin, Alexandria. The first extract above is from one of her letters to her mother. She is describing the Gallipoli offensive of August 1915 (Sari Bair) and the attack on Chunuk Bair which was captured and briefly held by the Allies.

Dr Agnes Bennett of Wellington kept a diary of her service with the Scottish Women's Hospitals Unit serving with the Third Royal Serbian Army during the First World War. As a commissioned captain in the New Zealand Medical Corps, she had under her charge 50–60 nurses and orderlies working in a hospital that could treat up to 250 patients.

The First World War prompted social change in New Zealand, especially in the role of women and attitudes to social health issues. Some women fought hard to be included in the war: women doctors such as Dr Bennett volunteered but were turned down. Nurses were told by the government that they were neither needed nor wanted. Finally, under pressure, defence Minister James Allen agreed to allow nurses to be sent.

The experiences of medical staff provide a chilling perspective on the effects of war. They often treated injured and dying soldiers for long hours. Some worked within range of enemy weapons in dressing stations, while others served in casualty clearing stations, in the New Zealand stationary hospitals, or on hospital ships. Conditions were difficult, with huge numbers of wounded soldiers arriving at once, primitive conditions, and a shortage of medical staff and supplies. Serving overseas as a nurse or doctor provided the opportunity for women to contribute to the war effort and support the men serving on the front line.

## Possible discussion questions

- What emotions does Bessie Young convey in her letter? How does her voice help you to imagine what it would have been like for a young nurse during the First World War?
- Why do you think the *Taranaki Daily News* chose to print Bessie Young's personal letter to her mother? How might people at the time have felt when reading her letter?
- What emotions does Dr Bennett convey in her diary? How does her voice help you to imagine what it would have been like as a doctor during the First World War?
- What are the dominant voices of medical staff during the First World War that you have seen portrayed in books and movies? What are the similarities and differences between those portrayals and the experiences shown here? Why do you think they are similar or different?
- How would the experience of military medical staff today be different to those during the First World War?
- Whose voices and stories dominated the public arena before, during, and immediately after the war? How do the voices of medical staff differ from these dominant voices? Whose stories dominate what we know about war today? What might we learn about war by listening to medical staff today?

## The New Zealand Curriculum

### **NZC** Key concepts that relate to this hook include:

**Meaning:** By understanding how language is used in texts, we come to understand different viewpoints, interpretations, and beliefs about the world. (English)

**Story:** People use oral, written, and visual English to tell stories, and to read, hear, and view the stories of others. (English)

**Attitudes and values:** Respect, care, and concern for other people and the environment. (Health and physical education)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

For example, by exploring accounts of the war by medical staff (the focus of this hook), students can develop their understanding of:

- ideas within, across, and beyond texts (English, levels 6, 7, and 8)
- how individuals, groups, and institutions work to promote social justice and human rights (Social studies, level 6)
- how people's interpretations of events that are of significance to New Zealanders differ (History, level 7).

## Themes



### **Heritage and identity**

Explore how the voices of female medical staff in the First World War have influenced New Zealand's culture and institutions today. Explore the focus of First World War commemorations and the voices that are represented.



### **Citizenship perspectives**

Explore how the perspectives of medical practitioners dealing with the immediate effects of the First World War might have differed from those of people at home. Reflect how citizens' attitudes and decisions might have differed if the voices of nurses and doctors had been heard more clearly during the war.

## Supporting resources



### **New Zealand Military Nursing**

This website was established to recognise the nurses of New Zealand's military forces, past and present. It includes historical facts, and information about honours and awards.

[www.nzans.org](http://www.nzans.org)



### **Passchendaele: Fighting for Belgium (Helping the wounded)**

This NZ History site summarises some of the work and conditions of medical staff during First World War battles in Belgium, in which more than 14,000 New Zealanders were wounded between June and December 1917.

[bit.ly/passchmed](http://bit.ly/passchmed)



### **Nurses and other medical personnel**

This library site lists various resources and books on the work and experiences of medical staff during the war. It states that over 500 nurses, about a quarter of the New Zealand nursing workforce, served overseas in the New Zealand Army Nursing Service.

[bit.ly/CCHlibnurses](http://bit.ly/CCHlibnurses)



### **Hospital ships**

This NZ History site describes aspects of life and journeys on the hospital ships Maheno and Marama:

[bit.ly/NZHhospship](http://bit.ly/NZHhospship)



### **Evelyn Brooke**

This NZ History site describes Evelyn Brooke (1879–1962), matron on the hospital ship Maheno, and the work of nurses caring for the “poor, torn, mangled fellows” amid the “horrible sickly odour” of dysentery, disease, and decay at Gallipoli, in extreme heat, while bullets raked the decks:

[bit.ly/NZHevelyn](http://bit.ly/NZHevelyn)



### **Evelyn Brooke biography**

Te Ara website has a brief biography of Evelyn Brooke, who was mentioned in dispatches by General Haig for “special devotion and competency” and awarded the Royal Red Cross at Buckingham Palace:

[bit.ly/bioevelyn](http://bit.ly/bioevelyn)



### **Dr Agnes Bennett biography**

Te Ara website has a short biography of Dr Agnes Bennett, who worked in military hospitals in Cairo and then as commanding officer of the 7th Medical Unit, Scottish Women's Hospitals:

[bit.ly/bioagnes](http://bit.ly/bioagnes)



### **Winifred Scott biography**

The University of Auckland libraries website describes Winifred Scott, who was attached to the Australian Army Nursing Service (AANS) during the war and worked in hospitals in Egypt:

[bit.ly/biowinifred](http://bit.ly/biowinifred)



### **Arthur Anderson Martin**

Te Ara website has a brief biography of Arthur Martin, who joined the Royal Army Medical Corps, serving in France and Belgium. It states that he frequently placed himself at risk while tending the injured and practised surgery even under fire. His book, *A Surgeon in Khaki*, was considered by critics to be a well-judged account of front-line medical conditions:

[bit.ly/bioarthur](http://bit.ly/bioarthur)



*Nurse and patients at the New Zealand Stationary Hospital in France by Henry Armitage Sanders, 1918. Alexander Turnbull Library. 1/2-013470-G.*

[bit.ly/nursehosp](http://bit.ly/nursehosp)



*Four nurses who served in the two world wars, attending a reception for Gallipoli veterans, 1965. Photo by an Evening Post staff photographer.*

*Alexander Turnbull Library. Evening Post Collection EP/1965/1393-F.*

## Hook 2 – Ettie Rout: Public health campaigner



Ettie Rout with NZEF Infantrymen. Archives New Zealand. ACHU 19290 MISC30 1/14 and ACHU 19290 MISC30 1/13. [bit.ly/Ettieinfantry](https://bit.ly/Ettieinfantry)



Ettie Rout with NZEF Infantrymen. Archives New Zealand. ACHU 19290 MISC30 1/14 and ACHU 19290 MISC30 1/13. [bit.ly/Ettieinfantry](https://bit.ly/Ettieinfantry)

**'UTTER ABHORRENCE.'**

**MISS ROUT CONDEMNED.**

(Per Press Association).

TIMARU, March 19.

The W.C.T.U. Convention passed the following resolution to-day:—

"This Convention of representative women of the W.C.T.U. of the Dominion of New Zealand, expresses its utter abhorrence at the effrontery of Miss Ettie Rout, in implying that the New Zealand boys must be supplied with remedies to make wrong-doing safe, and sin easy. We contend that we send our sons to fight for purity and righteousness, and we utterly discountenance everything that slackens the moral fibre and self-control. We place on record our emphatic repudiation of the use of prophylactics and of the woman who advocates them."

"Utter Abhorrence". Statement from the Women's Christian Temperance Union in the Ashburton Guardian, volume 38, issue 9248, 19 March 1918, page 5. Sourced from Papers Past: [bit.ly/19NzOIH](https://bit.ly/19NzOIH)

## Context

Ettie Rout set up the New Zealand Volunteer Sisterhood to provide a way for women to contribute to the war effort. In spite of government opposition, these women travelled to Egypt to care for New Zealand soldiers. On arrival, Ettie noticed the soldiers' high rate of venereal disease, which was one of the main reasons Australian and New Zealand troops abroad were hospitalised. The army's response to this problem was to encourage soldiers to abstain from sex.

Ettie Rout saw venereal disease as a medical, not a moral, problem and one that should be approached like any other disease – with all available preventive measures. To raise awareness of this issue in New Zealand, she started a letter-writing campaign, which resulted in her letters being banned from publication. Ettie developed strategies to combat the spread of the disease and tried, without success, to persuade the New Zealand Medical Corps officers to deal with the issue. One of her strategies was to design safer sex kits, which she handed out to soldiers on leave. In late 1918, these kits were adopted by the army and freely distributed to troops. She then undertook to promote brothels that used her hygiene policies.

By speaking out publicly to challenge social issues, Ettie Rout was both hated and admired. She was once referred to in New Zealand parliament as the “most wicked woman in the Empire”. She was a woman before her time, a career woman before the war and then a campaigner during the war.

### Sources:

- Ettie: A Life of Ettie Rout by Jane Tolerton (Auckland: Penguin, 1992), page 104
- NZEdge website: [www.nzedge.com/ettie-rout/](http://www.nzedge.com/ettie-rout/)
- [www.teara.govt.nz/en/biographies/3r31/rout-ettie-annie](http://www.teara.govt.nz/en/biographies/3r31/rout-ettie-annie)

### Possible discussion questions

- What voices dominated this issue at the time? What were the different values and perspectives of these groups? How did their values and perspectives influence their responses?
- Ettie's voice was temporarily silenced through a ban on her letters being published. Why do you think the government, military, and others tried to silence Ettie's health campaign? What effects did their actions have on this problem?
- Ettie took members of her New Zealand Volunteer Sisterhood to Egypt against the government's wishes. When is it right to follow one's conscience rather than obey people in charge?
- What relevance do Ettie's attempts to have a voice and to change behaviour during and after the First World War have for us today?
- What groups or voices are silenced or not being heard today? How can we help these voices be heard?

## The New Zealand Curriculum



### Key concepts that relate to this hook include:

**Taha tinana – physical well-being:** The physical body, its growth, development, and ability to move, and ways of caring for it. (Health and physical education)

**Meaning:** People use English to make meaning of stories. By understanding how language is used in texts, we come to understand different viewpoints, interpretations, and beliefs about the world. (English)

**Culture:** The common characteristics and behaviours associated with a group. (Senior social studies)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

**Values:** Deeply held beliefs about what is important or desirable. (Senior social studies)

For example, by exploring the campaign for public health and social change (the focus of this hook), students can develop their understanding of:

- how individuals, groups, and institutions work to promote social justice and human rights (Social studies, level 6)
- how conflicts can arise from different cultural beliefs and ideas and be addressed in different ways with differing outcomes (Social studies, level 7)
- how ideologies shape society and that individuals and groups respond differently to these beliefs (Social studies, level 8)
- how people's interpretations of events that are of significance to New Zealanders differ (History, level 7)
- socio-scientific issues that concern them, to identify possible responses at both personal and societal levels (Science, levels 7 and 8)
- the beliefs, attitudes, and practices that reinforce stereotypes and role expectations, identifying ways in which these shape people's choices at individual, group, and societal levels (Health and physical education, level 7).

## Themes



### Citizenship perspectives

Explore the rights and responsibilities of New Zealand citizens to fight for what they believe in. Explore why the government and national institutions might not always act in the best interests of citizens.



### Peace and reconciliation

Investigate how campaigners for change manage to succeed despite resistance from powerful decision makers. Compare the opposing positions taken by various parties for and against Ettie Rout's campaign with conflicts about public health issues today.

## Supporting resources



### Story: Rout, Ettie Annie

This Te Ara site's biography of Ettie Rout's life, interests, and work includes an outline of New Zealand and overseas responses to her safer sex campaign during the First World War:

[bit.ly/bioettie2](http://bit.ly/bioettie2)



### "Celebrating Ettie Rout" by Margaret Sparrow

This NZSHS site provides a comprehensive outline of Ettie Rout's life, achievements, and impact on New Zealand society, together with post First World War and recent documents expressing appreciation for her work:

[bit.ly/bioettie3](http://bit.ly/bioettie3)



### Ettie: A Life of Ettie Rout by Jane Tolerton (Auckland: Penguin, 1992)

This book makes clear Ettie's contribution, despite opposition, to reducing infections among soldiers. Ettie is quoted as claiming New Zealand had the lowest rate of infection for any nationality of troops in Paris during the First World War.



### Timaru Herald item in a "Personal" column, 1920

This note in the newspaper's "Personal" column is placed under a small item about a petty crime. The note mentions that Ettie has been awarded a certificate for "gallant and distinguished services in the field" and has received an accompanying message from the British Secretary of State for War, stating: "I have it in command from the King to record his Majesty's high appreciation of the services rendered."

[bit.ly/newspapettie](http://bit.ly/newspapettie)



### Evening Post article, "Soldiers' Morals", 1918

This article reports that a group of women protested to the Prime Minister against Ettie Rout's attempts to distribute packets of prophylactic among New Zealand soldiers as a precaution against disease:

[bit.ly/newspapettie2](http://bit.ly/newspapettie2)



### Pioneer Women – Ettie Rout

The Feltex Award-winning series Pioneer Women dramatises the lives of groundbreaking New Zealand women.

This episode looks at the story of controversial safe-sex campaigner Ettie Rout:

[bit.ly/videoettie](http://bit.ly/videoettie)



### The dangers of venereal disease: advice to soldiers of the New Zealand Expeditionary Force by the New Zealand Defence Department. Govt. Printer, [1916]

#### Quotes:

*Guard your thoughts*

"...Think on the pure and beautiful. God's universe is full of them, but men are blind. Some- one has said that in the moral sphere every man is a bee or a blowfly. Which are you?" pg. 11

*Drink and Venereal Disease*

"Keep your body fit. To this end abstain from alcohol. It is never of benefit in health and seldom in disease. Drink is the greatest cause of military inefficiency. It is one of the chief causes of immorality and venereal disease." pg. 9



## Hook 3 – Soldiers’ voices before, during, and after battle

### Before battle

So, again, goodbye to all at home, to all my relations who live there, and whom I did not see before leaving. Only if luck guides my steps shall I return. For the order has come that we are to move to the forefront of battle, to enter the scorching flame of the firing line. We Maoris are now off to strike – to finish what we came here for. ... Your letter of love has come to me. I am well; my only grief is I hear nothing but the English voice. It is so; therefore, I must not grieve. I now feel my spirit, my soul, my whole body are not mine now. Never mind.

*Private Huirua Rewha, of Ngāpuhi, in a letter to his parents at Rāwhiti, Bay of Islands.*  
Source: *The Maoris in the Great War* by James Cowan (Auckland: Maori Regimental Committee, 1926).

### During battle

...the moment we appeared over the ridge every gun was on us ... and we had a good 200 yards to go over very heavy broken ground... A dozen men emerged from the smoke, reeling, staggering and collapsing in every direction. More than half the platoon was lost in that moment."

16 September 1916

*Armentières and the Somme* by Cecil Malthus (Wellington: Reed Publishing, 2002), page 113

### Wounded

... the doctor removed the bandages and felt my arm. It was swollen beyond belief. "Listen son," he said, "I've been operating all afternoon and I'm sick with the ether. Do you think you could let me remove this thing without going to the theatre?" "Go ahead," I said. After much probing, the doctor finally removed two-and-a-half ounces of steel shell, a piece of khaki, a rag of shirt, a tatter of singlet, and a flood of pus. It was all over.

*The Twilight Hour* by William Taylor (Morrinsville: Sutherland, 1978), page 71

### Seeing the dead

We mounted over a plateau and down through gullies filled with thyme, where there lay about 4000 Turkish dead. It was indescribable. One was grateful for the rain and the grey sky. A Turkish Red Crescent man came and gave me some antiseptic wool with scent on it .... I talked to the Turks, one of whom pointed to the graves. "That's politics," he said. Then he pointed to the dead bodies and said, "That's diplomacy. God pity all us poor soldiers."

*Captain Aubrey Herbert, "Truce for Burying the Dead", ANZAC, May 1915,*  
sourced from *Gallipoli* by Les Carlyon (Picador Australia, 2001). [bit.ly/1CZbZ7m](http://bit.ly/1CZbZ7m)

### Recreation

On nights that we could sleep here (on top of the Cheops Pyramid) we would hold racing competitions. The first three to reach the top got to sleep on the very top square pad. There's such a grand view from the top so at night we would try to be up there before the sun went down so that we could watch it settle over the tops of the other pyramids. A sort of breathtaking, spiritual experience really.

*The Autobiography of My Grandfather Tupu, transcribed by Steven Johnson*  
(S. Johnson, c. 1994), page 308.

### Returning to New Zealand

Colonel Evans was more to the point. "Remember," he said. "When you go ashore you are not heroes. The heroes lie in France."

*The Twilight Hour* by William Taylor (Morrinsville: Sutherland, 1978), page 108.



## Context

As one reads soldiers' accounts before, during, and after the war, in letters and diary entries, they seem to reflect the wide range of emotions that the men must have felt. Often quite different emotions appear to have been felt at the same time: for example, leaving home there might be sadness and excitement. Propaganda meant that soldiers heading off to war were often enthusiastic and eager to embark to do their duty. This enthusiasm quickly waned as soldiers experienced the realities of war. Later, many soldiers found settling back into life in New Zealand difficult, with many suffering from shell shock or injuries.

Letters home were often highly censored, both by the soldiers themselves as a way of protecting friends and family from the harsh realities of war, and by official censors to prevent information falling into the wrong hands.

## Possible discussion questions

- How might soldiers' emotions change over the war? How would different events affect their emotions?
- How might a letter home contrast with a diary entry of the same event? Which one would reflect the soldier's voice more accurately?
- How did letters home convey the realities of war? How did letters home differ for various recipients, for example, a letter to parents compared to a letter to friends?
- Whose voices and stories dominated the public arena before, during, and immediately after the war? Whose stories dominate lives now?
- After the war, how were narratives about the war different from those made public during the war? How did the voices of different groups impact this change?
- How might the focus on the "Glorious Dead" have impacted those who returned alive but injured physically or mentally?
- Why might people be reluctant to share negative experiences? What might be the advantages and disadvantages of doing so?
- What relevance do the experiences of those living during the First World War have for us today?

## The New Zealand Curriculum

### **NZC** Key concepts that relate to this hook include:

**Change:** The cause or effect of human actions and interactions, which may be positive or negative, short term or long term. (Senior social studies)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

**Values:** Deeply held beliefs about what is important or desirable. (Senior social studies)

**Communication:** People who communicate effectively can: offer and receive ideas, information, thoughts, and feelings in a range of ways; use language fluently and skilfully to present information, express their ideas, and respond to others. (English)

For example, by exploring the different voices of soldiers about their wartime experiences (the focus of this hook), students can develop their understanding of:

- how texts are shaped for different purposes and audiences (English, levels 6, 7, and 8)
- how communities and nations meet their responsibilities and exercise their rights in local, national, and global contexts (Social studies, level 7)
- how ideologies shape society and that individuals and groups respond differently to these beliefs (Social studies, level 8)
- that the causes, consequences, and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested (History, level 8).

## Themes



### **Heritage and identity**

Explore how the experiences of soldiers have impacted today's communities. Investigate what meanings young people today see in the experiences of previous generations.



### **Citizenship perspectives**

Compare values and attitudes of different generations of young people. Investigate how young people today might respond to a request for individual sacrifice for a greater good, such as compulsory national service or conscription.

## Supporting resources



### **Letter by Private Leonard Hart**

This letter on this NZ History site was written by Private Leonard Hart to his parents after the Battle of Passchendaele. The letter was uncensored because it was not sent by mail and so contains unusual details of the battle.

[bit.ly/19Nnge5](http://bit.ly/19Nnge5)



### **“White Feather for Wrong Man: Starkie Complains”**

This Auckland Star newspaper article from 1940 is about a courageous soldier from the First World War who was recommended for the Victoria Cross for his war service and who over 20 years later was anonymously sent two white feathers. As well as relating the soldier's First World War history, with quotations from the soldier himself, the article points out that he was the model for Starkie in the Robin Hyde novel *Passport to Hell*.

[bit.ly/18epL7y](http://bit.ly/18epL7y)



### **“Soldiers’ Conference”**

This 1919 New Zealand Herald article reports on the campaign for proper care of returned soldiers suffering from mental trouble. There is protest that returned soldier patients at Avondale Mental Hospital were mixed with the worst criminal cases there.

[bit.ly/1zQYklt](http://bit.ly/1zQYklt)



### **“The Spirit of ANZAC”: The Soldiers “Carry On”**

This 1925 New Zealand Truth cartoon shows a returned serviceman farmer, whose backpack is labelled “mortgages” and who carries an axe labelled “government assistance”, being encouraged over broken fences towards the hill of success by a ghostly soldier, the spirit of ANZAC.

[bit.ly/1EEVIVt](http://bit.ly/1EEVIVt)



### **Poppy**

In the short 2009 film *Poppy*, two Kiwi soldiers discover a baby in a muddy First World War trench. For Paddy, the find will lead to redemption amidst the hell of war.

[bit.ly/1EDMMhb](http://bit.ly/1EDMMhb)



### **NZ History site: Fighting at the Somme and Messines**

This original film footage of the Battle of the Somme and the Battle of Messines includes scenes of tanks and descriptions of what the battles were like from New Zealand troops who were there.

[bit.ly/1G8Lixh](http://bit.ly/1G8Lixh)



### **In Their Own Words: ANZACs of the Western Front**

This presentation of First World War film, together with voices of First World War veterans, was produced by the Australian War Memorial's film and sound curators. The footage and original oral history recordings are part of the rich film and sound collections of the Australian War Memorial.

<http://bit.ly/1A0P6tG>



### **One Hundred Stories**

Short powerful presentations of voices and experiences of Australian men and women who took part in the First World War. “The Great War shaped the world as well as the nation. Its memory belongs to us all.”

<http://bit.ly/1OriQM9>



## Hook 4 – Aliens, objectors, and Wobblies

### Aliens

The Registration of Aliens Act ... provides that all persons ... who are non-British subjects must be regarded as aliens. Curious problems have been met in connection with the matter. An American man married a New Zealand lady. By her marriage, does the lady become an American, or does she remain a New Zealander? ... A man who was born in London of a German father and a Scotch mother... has never been out of the British Empire ... The court had declared him a German ... [but] he is liable for military service as a Britisher.

*Otago Daily Times, issue 17171, 26 November 1917, page 8. Sourced from Papers Past: [bit.ly/1M14N9C](https://bit.ly/1M14N9C)*

### Conscientious objectors



Still image from *Field Punishment No 1*, Produced by Lippy Pictures (NZ) Ltd.

There are always supporters and opponents of a country fighting a war. As a nation, New Zealand took a full part in the First World War ... But there were people who opposed the war, for political, religious or moral reasons. Some of these people – conscientious objectors – paid a heavy price for their stance.

*Sourced from the NZ History website at [bit.ly/ww100co](https://bit.ly/ww100co)*

### Wobblies

During and immediately after the First World War, the New Zealand Government enforced a strict censorship regime due to fears of political and industrial unrest. The mail, literature and speeches of radicals – especially the Industrial Workers of the World (known as the Wobblies) – was under state scrutiny, and led to raids, arrests, and deportation of those deemed seditious.

*Sourced from the National Library of New Zealand website at [bit.ly/1uhLo0l](https://bit.ly/1uhLo0l)*

## Context

Having a different perspective or viewpoint to that of most other people can be difficult. It can be even more difficult to speak out and let people know your perspective or viewpoint. During the war, the government was fearful that its decisions regarding the war were unpopular and so tried to isolate and silence anyone who might not fully support them. This happens in many countries, in peacetime and in war. The government exists to act on citizens' behalf, and so it may be important to consider whether all individuals' voices should be heard and the ways in which they are silenced.

People who had been living in New Zealand for many years, but who were born abroad, were called aliens and often treated with suspicion and distrust. It was assumed that they might have different perspectives on the war and might speak out or act to influence the government's decisions. The voices of people who were born and raised in New Zealand, but disagreed with the war, were also silenced. Two groups who disagreed with the war were conscientious objectors and the Industrial Workers of the World or "Wobblies". Conscientious objectors voiced social and religious beliefs that it is always wrong to kill others and that other ways to solve the conflict should be tried. Wobblies believed that the working classes were being sent to their deaths to fight someone else's war and that the people who would benefit from the war should be the ones fighting.

It is interesting to consider whether all New Zealanders have an equal right to debate how the country's resources are used and whether one group has the right to silence others in order to further their own views. The treatment of aliens, conscientious objectors, and Wobblies in the war invites discussion about the meaning and requirements of democracy and about the degree to which citizens should be allowed freedom of information, speech, movement, and action.

## Possible discussion questions

- Why might you feel unable or unwilling to disagree openly with the majority opinion? What might be the consequence of this?
- In what circumstances is it acceptable to restrict citizens' freedom of information, speech, and movement?
- Why might people view war in different ways?
- Whose voices were not heard during and after the First World War? Is this the same today?
- What happened to those who chose not, or were unable, to fight? What would happen today?
- How do people protest against war today? Has this changed over time?

## The New Zealand Curriculum

### NZC Key concepts that relate to this hook include:

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

**Cause and effect:** Historians investigate the reasons for and the results of events in history; they debate the causes of past events and how these events affect people's lives and communities. Historians study relationships between events to identify pervasive themes, ideas, and movements, such as terrorism, revolution, and migration. (History)

For example, by exploring how people with differing views were treated during the war (the focus of this hook), students can develop their understanding of:

- the beliefs, attitudes, and practices that reinforce stereotypes and role expectations, identifying ways in which these shape people's choices at individual, group, and societal levels (Health and physical education, level 7)
- how conflicts can arise from different cultural beliefs and ideas and be addressed in different ways with differing outcomes (Social studies, level 7)
- that the causes, consequences, and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested (History, level 8)
- how people's diverse values and perceptions influence the environmental, social, and economic decisions and responses that they make (Geography, level 8).



## Themes



### Citizenship perspectives

Explore the rights of all New Zealanders to have their voices heard. Explore why it might be considered patriotic to argue against going to war.



### Peace and reconciliation

Investigate how the First World War conscientious objectors and Wobblies are viewed today. Reflect how people who voice concerns about government decisions to go to war are treated today.

## Supporting resources



This video is about George Bollinger. George was the son of German immigrants and rumours started to surface about his alleged German sympathies.

[bit.ly/1FnrGoh](http://bit.ly/1FnrGoh)



### "Fighting War: Anarchists, Wobblies and the New Zealand State 1905–1925"

This article, on the Garage Collective website, highlights the anti-war agitation of anarchists and of the IWW (Wobblies) based in New Zealand before, during, and after the First World War.

[bit.ly/1wBRnPR](http://bit.ly/1wBRnPR)



Thomas Barker by unknown photographer, c. 1912. Alexander Turnbull Library. 1/2-019136-F.



Tom Barker of the IWW printed satirical posters such as this one, which was posted outside the Supreme Court in Wellington. Sourced from "Reds and Wobblies: Working-class Radicalism and the State 1915–1925" on the Garage Collective website at: [bit.ly/1E807xM](http://bit.ly/1E807xM)



### Words of a conscientious objector

This photograph, taken at a 2014 exhibition at the Library of Birmingham, is of words by Gerald Lloyd, conscientious objector, from February 1916: "Never mind if you feel a prig and if you look a fool before the rest of the world. Those living in 2016 will be the best judges of whether you did right or wrong at this time."

[bit.ly/1EDNyeZ](http://bit.ly/1EDNyeZ)



### "Shirkers Arrive in 'Frisco"

This news item from the Grey River Argus in 1915 states that 70 Irishmen have travelled to America to escape conscription in New Zealand:

[bit.ly/1G8Mxwp](http://bit.ly/1G8Mxwp)



### "Friendly Aliens"

This news item from the Ashburton Guardian in August, 1914, reports that German residents of Gore and surrounding districts voted to support New Zealand against any invader:

[bit.ly/1M15cJ1](http://bit.ly/1M15cJ1)



### "Prohibited Publication"

This news item from the New Zealand Herald in 1918 reports that a man was fined £2 for selling two copies of the International Socialist Review:

[bit.ly/1EDNHhE](http://bit.ly/1EDNHhE)



### "Alien Subjects"

This 1915 article from the Otago Daily Times summarises, by nationality, the numbers of aliens interned in detention camps throughout New Zealand:

[bit.ly/1AZnQhs](http://bit.ly/1AZnQhs)



### "Aliens Arrested"

This article from the Ashburton Guardian, 1916, covers the arrest of two Russian men after their suspicious behaviour outside an army base:

[bit.ly/1FLNMxY](http://bit.ly/1FLNMxY)



### "Interned Aliens"

This item from the Thames Star, 1919, reports on council discussion about whether to support a resolution urging the government to repatriate all interned aliens.

[bit.ly/1M2zEo6](http://bit.ly/1M2zEo6)



### "A Country Considered to Be Free: New Zealand and the IWW" by Mark Derby

This essay describes the activities of the Industrial Workers of the World in New Zealand

[bit.ly/1EDNZ8k](http://bit.ly/1EDNZ8k)



### "Wobblies Down Under"

This Radio New Zealand documentary by researcher Jared Davidson is about Swedish-American radical socialist, songster, and poet Joe Hill and the repression of the Industrial Workers of the World (Wobblies) in New Zealand during the early 1900s and during the First World War.

[bit.ly/1GEG7CC](http://bit.ly/1GEG7CC)

## Hook 5 – Authorities: Generals, censors, government ministers



Left: New Zealand Government recruiting poster, Auckland War Memorial Museum. [bit.ly/1HH6ACZ](http://bit.ly/1HH6ACZ)

Right: British patriotic and recruitment poster, 1916, depicting the Union Jack, national flag of the United Kingdom. Australian War Memorial. (Public domain). [bit.ly/1HP7Sy](http://bit.ly/1HP7Sy)



### Context

The official voice of government ministers and generals about the First World War is well documented in newspapers, posters, letters, and speeches. This official voice expresses a clearly understandable set of views about the rationale and consequences of New Zealand's involvement. The posters above use images and words to persuade New Zealand and British citizens of the merit of the authorities' views.

The War Regulations Act, passed in New Zealand in 1914, imposed a set of rules and regulations concerning wartime matters. The Act included controlling the way other viewpoints were transmitted by banning or censoring publications "likely to interfere with the recruiting, training, discipline, or administration of HM's forces in NZ or abroad [or] injurious to the public interest in respect of the present war."<sup>1</sup> These regulations meant that the official voices dominated while others were silenced.

### Possible discussion questions

- What was the purpose of these posters? What values or perspectives do they show? Do you think the posters express biased or impartial views? Why do you think this?
- How does the wording chosen for these posters help to communicate the official perspective? How do you think the official perspective (and the wording used to express it) would differ if government posters were published for a current war?
- How easy might it have been for people to check the accuracy of what the government told them during the First World War? How easy is it today? How can people today do this?
- How can you know what is true about the First World War? How do you decide which voice is telling the truth?
- How have technology and media changed the way truths are told about war?
- In what ways do the "authorities" try to influence your thoughts, views, beliefs, and actions today?

## The New Zealand Curriculum

### **NZC** Key concepts that relate to this hook include:

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior social studies)

**Values:** Deeply held beliefs about what is important or desirable. (Senior social studies)

**Continuity and change:** History examines change over time and continuity in times of change. Historians use chronology to place these developments in context. Historians debate what has changed, what has remained the same, and the impact of these changes. (History)

For example, by exploring official publications from the First World War (the focus of this hook), students can develop their understanding of:

- how texts are shaped for different purposes and audiences (English, levels 6, 7, and 8)
- how language features are used for effect within and across texts (English, levels 6, 7, and 8)
- how policy changes are influenced by and impact on the rights, roles, and responsibilities of individuals and communities (Social studies, level 8)
- how communities and nations meet their responsibilities and exercise their rights in local, national, and global contexts (Social studies, level 7)
- that the causes, consequences, and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested (History, level 8).

### Themes



#### **Citizenship perspectives**

Reflect on the nature of good citizenship and the degree to which this encourages people to either accept the official position or offer alternatives to it.



#### **Peace and reconciliation**

Explore how people who disagreed with the government's actions and propaganda during the First World War are viewed today. Investigate the government's public statements and actions with the benefit of hindsight and increased information.

### Supporting resources



#### **A brief history of censorship in New Zealand**

This Office of Film and Literature Classification site provides a history of laws about New Zealand censorship, dating back to 1892:

[bit.ly/1AMl0h7](http://bit.ly/1AMl0h7)



#### **Wartime rules and regulations in New Zealand**

This site details all the rules and regulation changes made under the War Regulations Act 1914.

[bit.ly/NZH-Rules](http://bit.ly/NZH-Rules)



#### **Propaganda and World War One**

This brief History Learning Site provides examples of stories about the enemy, spread by the British and German media for propaganda purposes:

[bit.ly/1ED0Y8C](http://bit.ly/1ED0Y8C)



#### **Total war demands total commitment**

This BBC iWonder site provides eight short chapters outlining why First World War propaganda might have been the start of marketing spin in Britain. The site includes a video clip in which television presenter Neil Oliver finds links between anti-smoking campaigns and war propaganda.

[bbc.in/1AZplfK](http://bbc.in/1AZplfK)



#### **"Propaganda and the tragedy of consent"**

This March 2015 photo-article from The Telegraph suggests that Europeans supported the First World War for so long because of propaganda calling for national identity:

[bit.ly/1zwUjYN](http://bit.ly/1zwUjYN)



#### **"The Dardanelles: More Criticism"**

This news item from the Taranaki Daily News, 30 October 1915, reports an interview by Lord Brassey in which he describes the Gallipoli campaign as "a huge mistake."

[bit.ly/1FHAarn](http://bit.ly/1FHAarn)



#### **"Speech by the Premier: Sorrow Mingled with Pride"**

This May 1916 news item from the Hawera and Normanby Star reports on a speech by Prime Minister William Massey, which referred to New Zealand's losses in the Dardanelles, pride at the men's performance, likelihood of German victory, and determination to see the war through to the end, no matter what the cost:

[bit.ly/18Y1ZNU](http://bit.ly/18Y1ZNU)



#### **"War Regulations Act"**

This news item from the Colonist, November 1914, briefly summarises the new Act, which gives powers to the military to arrest people and occupy buildings if it is suspected that the regulations might be, or might have been, disobeyed:

[bit.ly/1CqMwBv](http://bit.ly/1CqMwBv)



#### **Censorship of "disloyal utterances"**

This report of a court case from the Maoriland Worker, 1917 (a publication of the New Zealand Federation of Labour) states that the defendant was fined for drunkenly saying: "To hell with King and Country! I would not fight for any man. I have no time for men wearing red badges; they are damn fools."

[bit.ly/1HGCIJ1](http://bit.ly/1HGCIJ1)



## Supporting resources

### **Censorship about troop movements**

The item below from the New Zealand Herald, 1914, reports that the Minister of Defence thanked two New Zealand newspapers for not disclosing the destination of troops who had recently sailed out of Wellington:

**LOCAL AND GENERAL NEWS**

Appreciation was expressed by the Minister for Defence in Wellington last night of the manner in which the newspapers of the Dominion have respected the desires of the authorities for secrecy regarding the movements of the troops which recently left Wellington, and are now at Samoa. The Government's object in keeping the matter secret was the success of the expeditionary force, and the avoidance of any danger or loss of life. If information had been circulated the chances were that the expeditionary force would not have been so successful. The newspapers were carrying out an Imperial mission in refraining from publishing certain information. He knew that the Prime Minister had had to call on the press to suppress information which was in its possession and that the press had cheerfully responded. Mr. Allen added that the public should assist the Government in preserving silence and secrecy when silence and secrecy were desirable and necessary, in the interests of the Empire and the lives of the men who were being sent from New Zealand on such an important mission. The Prime Minister would give out information as soon as it was received, provided it was safe to do so.

New Zealand Herald, volume 51, issue 15702, 1 September 1914, page 4. Source: Papers Past.

[bit.ly/1EGqveX](http://bit.ly/1EGqveX)

### **"Censorship of Telegrams: New Zealand Regulations"**

This Press, 1914, item is about the new powers of censors in New Zealand and the ability of the governor to close telegraph stations:

[bit.ly/1EGqCXY](http://bit.ly/1EGqCXY)

### **Censoring letters**

The following humorous newspaper clip, reporting that 5 shillings was sent home from the front, included the censor's comment on the letter:

**One censor passed a soldier's letter which said: "I am enclosing five shillings with this, but must tell you that it has to go through the censor's hands." The censor testified on a corner of the letter: "The censor has withstood the temptation."**

Manawatu Times, volume 40, issue 13232, 25 October 1915, page 4. Source: Papers Past.

[bit.ly/1HGCVGH](http://bit.ly/1HGCVGH)

### **"Court throws out flag burning charge"**

The following report from The Dominion Post in 2011 is about an activist who burned a New Zealand flag at an Anzac Day dawn service and had her conviction for offensive behaviour thrown out by the Supreme Court:

[bit.ly/1CqMQAI](http://bit.ly/1CqMQAI)

The video at the link below is of a 2011 TVNZ interview with the defence lawyer of Valerie Morse, who burnt the New Zealand flag at an Anzac Day service in 2007. The lawyer states a well-presented case for freedom of speech against government actions.

[bit.ly/1buoETq](http://bit.ly/1buoETq)

## Hook 6 – Recent voices through the arts

### If WWI was a bar fight

Germany, Austria and Italy are standing together in the middle of a pub when Serbia bumps into Austria and spills Austria's pint. Austria demands Serbia buy it a complete new suit because there are splashes on its trouser leg. Germany expresses its support for Austria's point of view. Britain recommends that everyone calm down a bit.

Serbia points out that it can't afford a whole suit, but offers to pay for the cleaning of Austria's trousers. Russia and Serbia look at Austria. Austria asks Serbia who it's looking at. Russia suggests that Austria should leave its little brother alone. Austria inquires as to whose army will assist Russia in compelling it to do so. Germany appeals to Britain that France has been looking at it, and that this is sufficiently out of order that Britain should not intervene. Britain replies that France can look at who it wants to, that Britain is looking at Germany too, and what is Germany going to do about it?

Germany tells Russia to stop looking at Austria, or Germany will render Russia incapable of such action. Britain and France ask Germany whether it's looking at Belgium. Turkey and Germany go off into a corner and whisper.

When they come back, Turkey makes a show of not looking at anyone. Germany rolls up its sleeves, looks at France, and punches Belgium. France and Britain punch Germany. Austria punches Russia. Germany punches Britain and France with one hand and Russia with the other. Russia throws a punch at Germany, but misses and nearly falls over. Japan calls over from the other side of the room that it's on Britain's side, but stays there. Italy surprises everyone by punching Austria.

Australia punches Turkey, and gets punched back. There are no hard feelings because Britain made Australia do it. France gets thrown through a plate glass window, but gets back up and carries on fighting. Russia gets thrown through another one, gets knocked out, suffers brain damage, and wakes up with a complete personality change. Italy throws a punch at Austria and misses, but Austria falls over anyway.

Italy raises both fists in the air and runs round the room chanting. America waits till Germany is about to fall over from sustained punching from Britain and France, then walks over and smashes it with a barstool, then pretends it won the fight all by itself. By now all the chairs are broken and the big mirror over the bar is shattered. Britain, France and America agree that Germany threw the first punch, so the whole thing is Germany's fault. While Germany is still unconscious, they go through its pockets, steal its wallet, and buy drinks for all their friends.

*The Economist blog, 20 November 2010. [bit.ly/1DsmMBb](http://bit.ly/1DsmMBb)*

### Context

This satirical piece of writing describes the countries involved in the First World War as individual people involved in a brawl. This method of writing simplifies the complexity of war and reduces the actions of governments to very basic human failings. Metaphors such as this can help people discuss, understand, and come to terms with difficult topics or issues in their community.

The arts are often used to help people discuss, understand, and come to terms with difficult topics or issues in their community. This may be through writing, as in the hook above, or through drama, music, and visual arts, as in the supporting resources. Many people use the arts to communicate alternative perspectives.

### Possible discussion questions

- How do the events in the satirical article above link to the actual events of the war?
- What is the difference between narratives about the war expressed during wartime, compared with those made public after it? What values and perspectives dominated at different times?
- How have artistic depictions of the war changed over the last 100 years?
- How do the methods used to tell stories during war shape the story that is told?
- What are the similarities and differences in the way people's experiences are portrayed in two different present-day depictions?
- How do examples of art, music, and comedy today challenge widely held views of a topic or issue? What role do these examples play in society?
- How could you use the arts to communicate your perspective on the First World War?
- What relevance do the experiences of those living during the First World War have for us today?

## The New Zealand Curriculum

NZC

### Key concepts that relate to this hook include:

**Connections:** The arts are unique vehicles and forums for making connections between the self and the world, communities, ideas, practices, and responses. The arts examine relationships within, between, and across different spaces, cultures of practice, and ideas of being. (The arts)

**Transformation:** The arts serve as agents of change. Transformation provides new vantage points to see identities of self, others, and the world in different ways. (The arts)

**Communication:** People who communicate effectively can offer and receive ideas, information, thoughts, and feelings in a range of ways; make effective choices about the language to use to suit their audience and purpose; use language fluently and skilfully to present information, express their ideas, and respond to others. (English)

**Meaning:** People use English to make meaning of stories. By understanding how language is used in texts, we come to understand different viewpoints, interpretations, and beliefs about the world. (English)

For example, by exploring present-day depictions of the war (the focus of this hook), students can develop their understanding of:

- the purposes of production, performance, and technologies of drama in a range of contexts, including New Zealand drama (Drama, level 7)
- music from a range of sound environments, styles, and genres, in relation to historical, social, and cultural contexts, considering the impact on music making and production (Music – sound arts, level 7)
- how art works are constructed and presented to communicate meanings (Visual arts, level 7)
- how people's perspectives on past events that are of significance to New Zealanders differ (History, level 6)
- how people's interpretations of events that are of significance to New Zealanders differ (History, level 7)
- ideas within, across, and beyond texts (English, levels 6, 7 and 8).

## Themes



### Heritage and identity

Explore current attitudes and beliefs about the war, using contemporary writing, art work, and music.



### Peace and reconciliation

Investigate the role of humour in helping individuals and groups to cope with difficult past events or issues and so build healthy communities.

## Supporting resources



### "25 years later, Blackadder's finale is still devastating"

This A.V. Club item is a critique and defence of the Blackadder series, stating that there's no other way to end a story where thousands of men ran at each other's machine gun lines for no reason other than that they were told to do it.

[avc.lu/1Nh2K1E](http://avc.lu/1Nh2K1E)



### Blackadder myths

This 2014 Mail Online article by Tim Shipman reports on the British Education Secretary's statement that the Blackadder series spreads left-wing myths, clears Germany of blame, and denigrates patriotism and courage by depicting the war as a "misbegotten shambles". This opinion contrasts with that of the British government's Department for Culture and Foreign Office that the fault should not be laid at Germany's door.

[dailym.ai/19IU2BT](http://dailym.ai/19IU2BT)



### WWI rap song

This Mail Online webpage from June 2014 has a report on a BBC-commissioned rap song that was criticised for being inaccurate and for dumbing down the war in order to be popular:

[dailym.ai/1buuaWl](http://dailym.ai/1buuaWl)



### "Rap Battle – WW1 uncut – BBC"

This YouTube link is to the BBC-commissioned video rap song based on events of the First World War. Please note that it contains swearing.

[bit.ly/1FVN7wi](http://bit.ly/1FVN7wi)



### Speech: Looking back

The two links below are to different versions of a speech by Jack Potaka, which won the ANZ RSA Cyril Bassett Speech Competition in 2014:

- **Jack Potaka's competition speech**  
[bit.ly/1CZke3k](http://bit.ly/1CZke3k)
- **WWI themed advertisement: Christmas Day truce western front 1914**

The following advertisement for Sainsbury's supermarket depicts the first Christmas in the trenches, where both sides sang Christmas carols. There is a link at the end of facts behind the real story.

[bit.ly/19R1hDf](http://bit.ly/19R1hDf)



### Children of Gallipoli

This 2001 documentary, produced for TVNZ and Turkish TV, focuses on two Turks and two New Zealanders descended from men who fought at Gallipoli in 1915. They travel to the battlefields.

[bit.ly/1EGtCDU](http://bit.ly/1EGtCDU)



### 14–18 Now

A series of short films by five contemporary disabled artists presents unorthodox, irreverent, and unexpected takes on the legacies of war and disability in Britain today.

[bit.ly/1BrklIr](http://bit.ly/1BrklIr)

## Supporting resources

-  **Australian War Memorial collection: Figure in Landscape (1957) by Sidney Nolan**



Image copyright: © Australian War Memorial. This image is licensed under CC BY-NC [www.awm.gov.au/collection/ART91297/](http://www.awm.gov.au/collection/ART91297/)

Two other art works by Sidney Nolan, and one by Rob Dudley, in this collection commemorating the First World War are at the following links:

[www.awm.gov.au/collection/ART91222/](http://www.awm.gov.au/collection/ART91222/)

[www.awm.gov.au/collection/ART91402/](http://www.awm.gov.au/collection/ART91402/)

[www.awm.gov.au/collection/ART92254/](http://www.awm.gov.au/collection/ART92254/)

-  **Media 19 Flickr Photostream**

Recent interpretations of the war using imagery are found at the link below:

[www.flickr.com/photos/media19/](http://www.flickr.com/photos/media19/)

-  **Truth telling – children's writers on the power of war books**

The New Zealand Book Council's Catherine Cradwick asks top Kiwi children's authors about their approach to the difficult subject of the First World War:

[bit.ly/1BoEzss](http://bit.ly/1BoEzss)

## Reflection on the I Wonder stage of the inquiry

It's important for students to reflect on their process of becoming curious and identifying an inquiry focus question. Reflection and discussion with peers also helps students relate the hooks to their current lives, interests, fears, and hopes. It helps them to clarify their prior knowledge and can generate an emotional attachment to the topic being explored. The following questions can be used for prompting students to reflect on their values, feelings, and beliefs about the resources and topics and on their chosen inquiry focus question.

### ***Suggested questions to prompt reflection***

- What did I feel as I investigated the hooks?
- How did my own values, beliefs, experiences, and knowledge influence how I responded to the resources?
- How might events of the First World War be relevant now to me, my friends, and my family?
- How were my prior knowledge and experiences useful as I investigated the resources?
- How were my own values and beliefs challenged by the resources I've investigated?
- What feedback did I receive from peers and teachers when I shared my inquiry focus questions with them?
- What have I learned about voices of the war since investigating the resources?
- What have I learned about war and about myself that I didn't know before investigating the resources?

# FIND OUT

## **Purpose: For students to seek, validate, and record information relevant to their inquiry focus questions**

In the Find Out stage, students explore a range of sources (primary and secondary) to broaden and deepen their understanding of their chosen area of focus. They also need to determine the relevance of the information they gather, evaluate its accuracy and validity, and determine whether it is sufficient for their purposes. Initially, a student's focus question (rich question) guides their information gathering. As they become better informed about their context for inquiry, they may refine their thinking and generate a different question.

This stage of the process encourages students to gather different types of information from a range of sources. You can use the suggested questions below to prompt your students to consider a range of issues related to research and data gathering. The questions require them to reflect on the effectiveness of their processes and to think critically about the appropriateness, sufficiency, and value of their outcomes. Providing students with a structured process will help to keep them focused and support them as they filter the information they may find.

### **Key questions at this stage**

- Have I considered what information I need, and how I might gather it?
- Do I need primary sources, such as original transcripts, or are secondary reports sufficient?
- How can I confirm the reliability of my sources?
- What are the constraints on my research (time, money, location, contacts, skills, support) and how can I best work within these constraints?
- What systems will I use to record the information I gather and the references to any sources I use?
- What will I do with interesting information not specifically related to my inquiry focus question?
- Given what I've started to discover, shall I change my original inquiry focus question?

## **Resources**

### **November Learning**

This website, developed by Alan November, provides a wide range of useful resources on digital and information literacy. As well as outlining the skills of digital literacy, the website supports teaching why and how to validate online information, how to discover the origins and owners of websites, and how to assess the likely accuracy of online information.

[bit.ly/erfwl](http://bit.ly/erfwl)

### **Information Gathering**

This student guide by Loughborough University on effective information gathering strategies is available here:

[bit.ly/ig-r](http://bit.ly/ig-r)

### **Student Learning in the Information Landscape**

This ERO report (2005) on the information-gathering support provided to students in New Zealand schools is available at:

[bit.ly/sliil](http://bit.ly/sliil)

## Reflection on the Find Out stage of the inquiry

It's important for students to reflect on their information-gathering process and on the quality of its outcomes. Although further information may be required, reflection and discussion with peers helps to identify what went well, what might be improved, and whether the purpose was achieved. The following questions can be used to prompt students to reflect on their process and its results.

### **Suggested questions to prompt reflection**

- In what ways was I successful in gathering information to answer my inquiry focus question?
- What opportunities and constraints did I encounter in the information-gathering stage?
- When I described my information gathering to peers, what feedback and ideas did they provide?
- Did I follow my plan regarding what information I needed, and how I might gather it?
- How might my own opinions and values have influenced how I received, interpreted, or responded to the information I gathered?
- Why am I confident that the information gathered is valid, accurate, and "true"?
- Am I satisfied with the range of sources and types of information used in my inquiry?
- What aspects of my process would I improve next time I gather and record information?

# MAKE MEANING

## **Purpose: For students to develop their conceptual understanding of an aspect of the First World War**

In the Make Meaning stage of the inquiry process, students sort, collate, evaluate, and/or synthesise the information they gathered in the Find Out stage. They also identify similarities and differences, and they evaluate and present information in a structured and cohesive way. Each student thinks critically about the information they have gathered, relating it to their inquiry focus question and making links to their own life, interests, or similar.

Your role during the Make Meaning stage is to spend time conferencing with groups of students. Discuss with them how they can use their findings to answer their inquiry questions. Students should also discuss, and compare, their inquiries with those of their classmates.

During the Make Meaning stage, students can begin to consider ways to share their learning with their school or wider community. These ideas can be developed further in the Take Action stage.

### **Key questions at this stage**

- How can I organise and collate the information I've gathered into categories or groupings? For example, will I organise it chronologically, geographically, or politically?
- What similarities and differences exist in the information, and are there any surprises, conflicts, or inconsistencies?
- Have I identified common themes and issues, key stakeholders, and vested interests?
- Am I clear about my own prior knowledge, values, beliefs, bias, and prejudices relating to the information?
- Am I clear what information is objective or factual and which is subjective, opinion, or interpretation?
- How can I evaluate the relative importance or significance of the different information I've gathered?
- How can I present the information in a structured and cohesive way?
- Can I develop an overall model, hypothesis, or generalisation that adequately summarises the situation?

## **Resource**

### **TKI English Online**

This site provides support for developing research reporting as formal writing: [bit.ly/tkiryr](https://bit.ly/tkiryr)



## Reflection on the Make Meaning stage of the inquiry

It's important for students to reflect on how they have gained understandings of the information they have gathered. Although further information may be required, reflection and discussion with peers helps to identify what went well, what might be improved, and whether the purpose was achieved. The following questions can be used to prompt students to reflect on their process and its results.

### **Suggested questions to prompt reflection**

- Do I have a good understanding and overview ("big picture") of the topic I investigated?
- How fully have I answered my inquiry focus question?
- What things did I do, or strategies did I use, to help me understand the wide range of information I gathered?
- What aspects of my process would I improve next time I try to understand a large quantity and variety of information?
- In what ways have my understandings, views, and opinions been changed by my investigation? How can I relate what I have learned to my own life and to the lives of people around me?
- What new questions has my investigation raised?



# TAKE ACTION

## **Purpose: For you and your students to undertake a purposeful, community-focused action designed to influence people's ideas or behaviour**

In the Take Action stage, students produce an authentic outcome for their inquiry. This involves identifying an aim or purpose, planning a strategy, implementing the plan, and then reviewing the event or action. The purpose acts as a touchstone for decisions and provides direction and focus. Carefully planning and documenting the chosen event or action enables it to be specific, measurable, achievable, relevant, and timely. The implementation will require: time and resource management; collaboration and negotiation; teamwork and conflict resolution; and persistence and resilience. Review is supported by the reflection questions provided in this resource.

The personalised nature of inquiry leads students to follow their interests, passions, or preferences, so they may wish to undertake a wide range of events or actions. Initial brainstorming may generate ideas that are impractical or "too big", although the process of narrowing down options should naturally lead to a more achievable final outcome. The aim is that the students' final chosen outcome is authentic, tangible, and related to their wider learning.

### **Key questions at this stage**

- What aspects of what we have learned disturb, interest, upset, inspire, anger, or confuse me? What actions might we take in response to these emotions?
- What do we want to accomplish? Why? Who benefits? Who might also want this? Where might this occur? What problems might we face?
- How will we manage our time? How shall we delegate roles and responsibilities?
- How achievable are our goals, given skills and time?
- How can we measure the success of our action?

### **Possible outcomes**

- A digital artefact about different perspectives on a conflict
- A school news channel with war reports of real events, identifying key aspects of conflicts and resolution
- An article about propoganda for a contemporary or historical conflict
- A debate on the ethics of war
- A design for a new memorial for your community to commemorate a historical event.

## **Resources**

Some websites have dynamic content and we cannot accept liability for the content that is displayed. We recommend you visit the websites before using them with students.

### **Free to Mix**

This webpage provides information on how to mix and mash images, music, and video without breaking copyright laws:

[bit.ly/ccftm](http://bit.ly/ccftm)

### **Plan for Action**

A planning template: [bit.ly/gd-pfa](http://bit.ly/gd-pfa)



## Reflection on the Take Action stage of the inquiry

It's important for students to reflect on how they planned and implemented an action that was based on their research and aimed at benefiting their community. This involves evaluating their performance against success criteria. Evaluation of their actions can also help to elicit feedback from other students. It can be helpful for students to maintain a reflective learning journal (for example, a blog) so they can note their reflections over time during the project, rather than writing them as a one-off activity after finishing the inquiry. The following questions can be used for prompting students to reflect on both their process and its results.

### ***Suggested questions to prompt reflection***

- How well did I draw on the expertise, skills, and time of others to achieve my goals?
- How well did I collaborate and cooperate with others in the tasks?
- How did I adapt my action plan during the process? How did I manage my time and resources?
- What aspects of my process would I improve next time I perform an extended task?
- What strategies did I use to help me achieve my tasks?
- Whose lives did I impact by organising this event or action? How long will these effects last?
- How have my actions changed me?

## **Purpose: For students to publish their inquiry outcome to a wider audience**

In the Share stage of the inquiry, students look for opportunities to bring the results of their inquiries to their wider school communities, local communities, and national and international audiences. Digital content can easily be shared on individual, school, or local community websites, wikis, and blogs. Students can present at community events or institutions and submit written articles for publication in local newspapers. This stage also offers further opportunities to gather evidence for learning.

The suggested questions below imply that effective communication involves a sender, receiver, message, and medium. Students are encouraged to consider each of these factors as they plan how to share their inquiry. Effective sharing depends on the sender's and the audience's attitudes, assumptions, attention, and motivation. Sharing is more effective when the message does not contain wordy content, inappropriate vocabulary, unclear explanations, or illogical progressions of ideas. Effective sharing depends on the chosen medium complementing the content, the message, and the audience's preferences.

### **Key questions at this stage**

- What groups of people are potential audiences? Why might this group be interested in my inquiry and/or its outcome?
- Have I identified the key points, information, or messages that I want to convey to my audience?
- What media would most effectively communicate my messages to my audience?
- What elements of my presentation will capture the attention or imagination of my target audience?
- How will I ensure that the members of my audience are clear about my purpose and are not left thinking "So what?"

### **Possible outcomes**

- A digital artefact uploaded to a school or local community website
- A speech presented at a community event or local competition
- A podcast, class blog, or wiki
- An article submitted to a local newspaper
- A community/shared project such as the Shared Histories Project – an international First World War commemorative school programme involving France, New Zealand, and Australia:  
[www.sharedhistories.com](http://www.sharedhistories.com)

## **Reflection on the Share stage of the inquiry**

It's important for students to reflect on their process of sharing their learning, actions, and/or events to a wider audience. This involves: analysing their planning, drafting, rehearsing, and presentation; determining whether the intended outcomes of their sharing were achieved; and reviewing feedback from the audience. The following questions can be used to prompt students to reflect on their preparation and on the sharing itself.

### **Suggested questions to prompt reflection**

- How accurately did I understand the interests and expectations of the audience?
- How effectively did I identify the key messages that I wanted the audience to take away?
- How can I measure the attention, interest, learning, enjoyment, and appreciation of the audience?
- What strategies helped me prepare effectively for the sharing?
- Did I successfully address the elements of effective communication (sender, receiver, message, medium)?

# LET'S REFLECT

## **Purpose: For students to evaluate their progress at each stage of the inquiry process**

Reflecting on the process involves metacognition (thinking about thinking) and should occur throughout the inquiry process. Reflection often leads to further actions. For example, in the Find Out stage students might decide to change the focus of their inquiries, or in the Make Meaning stage they may realise that the information they have gathered is insufficient or unreliable and decide to look for more. Guided reflection can help students to identify gaps in their thinking, for example, by being asked to evaluate the extent to which their inquiry reflects a range of perspectives. At the end of the process, students can identify strengths and weaknesses of their approach throughout the inquiry. This can help students to tackle their next inquiry with more self-awareness.

## **Questions to prompt reflection on the entire inquiry process**

- What things did I do to maintain focus and motivation throughout the entire learning process?
- How effectively did I work with other people? What skills and attributes did I bring to my team?
- What strategies and tools do I prefer to use to plan, structure, and organise my thinking?
- In what areas of my learning might I improve my effectiveness? What steps could I take to address these?

New Zealand Government

