FIRST WORLD WAR INQUIRY GUIDE

Truth and Fiction
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. The image on the cover and on page 8 is courtesy of Te Papa Tongarewa; the image of the postcard on page 10, the photograph of Archibald Baxter on page 13, the painting of the landing at Anzac Cove on page 14 and, the two cartoons on page 22 are all used with permission from the Alexander Turnbull Library, Wellington; the poem on page 10 is used with permission from Papers Past; the painting on page 11 is used with permission from Bob Kerr; the photographs on page 12, the painting on page 16, and the painting on page 19 are used with permission from Archives New Zealand; the book cover photograph on page 13 is used with permission from Auckland City Libraries; the photograph of the landing at Anzac Cove on page 14 and, the painting Menin Gate at Midnight and Will Dyson cartoons on page 20 are used with permission from the Australian War Memorial; the excerpt of the speech on page 17 is used with permission from Papers Past; the excerpt from the diary of Clarence Hankins on page 17 is used with permission from the National Library of New Zealand; the photograph of Delville Wood on page 18 is from Wikipedia Commons; the photograph of the poppy installation at the Tower of London, UK, on page 20 is used courtesy of Creative Commons; the photograph of modern street scenes with World War II soldiers on page 20 is copyright © Jo Teeuwisse; the newspaper excerpt on page 22 is used with the permission from Papers Past; the letter on page 21 is used with permission from NZine.

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Publishing services provided by Cognition Education Limited.

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Years 11-13

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INTRODUCTION

This First World War inquiry guide suggests ways for students to explore the theme Truth and Fiction by investigating the nature and use of information during the First World War. The six “hooks” presented in the initial I Wonder stage of the guide introduce students to a range of information relating to conflicting perspectives and truths. This information may have originally been either publicly available (for example, as posters, pamphlets, speeches, cartoons, propaganda, photos, or letters) or withheld from the public. Students investigate how accurate and valid the information is, determine what its purpose is, and consider how what is thought of as true changes over time.

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 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

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.

Using a conceptual approach supports students to view the First World War within a wider context. This enables them to use what they have discovered as a springboard for exploring the relevance of concepts such as war, peace, citizenship, propaganda, censorship, and protest to their own lives and world.
<table>
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<th>Hook 1: Propaganda</th>
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<th>Hook 3: Landing at Gallipoli</th>
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<tr>
<td>This hook presents a propaganda poster that was used to encourage men from New Zealand, Australia, Canada, and India to support the British Empire by enlisting.</td>
<td>This hook presents a painting about the New Zealander Archibald Baxter, a conscientious objector who was subjected to harsh military punishment because he refused to fight.</td>
<td>This hook presents a photograph and a painting of the landing at Anzac Cove, Gallipoli, on 25 April 1915.</td>
</tr>
</tbody>
</table>

**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. (Social studies)

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

**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)

**Mediation:** Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. Meanings are shaped by the interaction of media texts with audiences and social contexts. (Media studies)

**Communication:** Media forms have their own specialist languages and characteristic symbols and structures. Media products have distinctive ways of telling stories; particular narratives; and recognisable genres. The production and distribution technologies of different mediums influence the message and how it is interpreted, not just how we access it. Technological change has an impact on media products and institutions. (Media studies)

For example, by exploring the use of propaganda in the First World War (the focus of this hook), students can develop their understanding of:

- how historical forces and movements have influenced the causes and consequences of events of significance to New Zealanders (History, level 7)
- how communities and nations meet their responsibilities and exercise their rights in local, national, and global contexts (Social studies, level 7)
- how texts are shaped for different purposes and audiences (English, levels 6, 7, and 8)
- the influences of contexts on the characteristics and production of art works (Visual arts, level 7).

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

**Social justice:** Social justice involves investigating and promoting fairness, inclusiveness, and non-discriminatory practices. Students explore this concept in relation to its impact on the well-being of self, others, and society. (Health education)

**Resilience:** The capacity to bounce back from adversity. (Health education)

**Rights:** Entitlements relating to fair treatment and equity for all. (Social studies)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. (Social studies)

**Discourse and reflection:** Art history explores how art mirrors and communicates the ideas, norms, and conventions and the traditions and customs of societies and cultures, whether of the Renaissance or the twenty-first century. (Art history)

For example, by exploring conscientious objection during the First World War (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)
- factors that contribute to personal identity and celebrate individuality and affirm diversity (Health and physical education, level 6)
- the influences of contexts on the characteristics and production of art works (Visual arts, level 7).

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

**Perspectives:** There are multiple perspectives on the past (both at the time and subsequently). Interpretations of the past are contested – historians base their arguments on historical evidence and draw from a variety of perspectives. (History)

**Story:** People use oral, written, and visual English to tell stories, and to read, hear, and view the stories of others. Our stories define us. When our stories connect with the stories of others, our lives change. (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)

**Mediation:** Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. Meanings are shaped by the interaction of media texts with audiences and social contexts. (Media studies)

For example, by exploring depictions of the landing at Anzac Cove in 1915 (the focus of this hook), students can develop their understanding of:

- how the causes and consequences of past events that are of significance to New Zealanders shape the lives of people and society (History, level 6)
- how people’s interpretations of events that are of significance to New Zealanders differ (History, level 7)
- how texts are shaped for different purposes and audiences (English level 6, 7, and 8). Using this hook as source material, students can:

  - investigate and analyse the relationship between the production of art works and the contexts in which they are made, viewed, and valued (Visual arts, level 6).
**Hook 4: Adventure and aftermath**

This hook contrasts a patriotic speech by the 1914 Mayor of Auckland, extolling the glories of war, with the grim realities recorded as a diary entry by a soldier at the front in 1916.

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

**Perspectives:** There are multiple perspectives on the past (both at the time and subsequently). Interpretations of the past are contested – historians base their arguments on historical evidence and draw from a variety of perspectives. (History)

**Story:** People use oral, written, and visual English to tell stories, and to read, hear, and view the stories of others. Our stories define us. When our stories connect with the stories of others, our lives change. (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)

**Mediation:** Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. Meanings are shaped by the interaction of media texts with audiences and social contexts. (Media studies)

For example, by exploring the contrasting ways that the First World War was described by different people at the time (the focus of this hook), students can develop their understanding of:

- how people’s perspectives on past events that are of significance to New Zealanders differ (History, level 6)
- how historical forces and movements have influenced the causes and consequences of events of significance to New Zealanders (History, level 7)
- how language features are used for effect within and across texts (English, levels 6, 7, and 8).

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**Hook 5: The art of commemoration**

This hook presents a painting in which the ghosts of soldiers who had died on the beaches of Belgium are gathered as they listen to carillon bells. Prints of the painting were hung in many New Zealand schoolrooms during the 1930s and early 40s. The image comforted families still dealing with the loss of their loved ones by suggesting that those who had died were consoled by acts of commemoration and/or remembrance.

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

**Discourse and reflection:** Art history explores how art mirrors and communicates the ideas, norms, and conventions and the traditions and customs of societies and cultures, whether of the Renaissance or the twenty-first century. (Art history)

**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 art works and installations that commemorate the First World War (the focus of this hook), students can develop their understanding of:

- how historical forces and movements have influenced the causes and consequences of events of significance to New Zealanders (History, level 7)
- how people’s perspectives on past events that are of significance to New Zealanders differ (History, level 6).

Students can use this hook to:

- investigate and analyse the relationship between the production of art works and the contexts in which they are made, viewed, and valued (Visual arts, level 6).

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**Hook 6: Freedom and censorship**

This hook provides an example of how government censorship during and after the First World War limited what soldiers could say and what the general public could know.

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

**Rights:** Entitlements relating to fair treatment and equity for all. (Social studies)

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

**Media in society:** Students explore how the media operates within societal contexts and how they themselves can understand the place of media in society. These societal contexts can include historical, economic, social, cultural, and political perspectives. (Media Studies)

For example, by exploring government censorship of information (the focus of this hook), students can develop their understanding of:

- how policy changes are influenced by and impact on the rights, roles, and responsibilities of individuals and communities (Social studies, level 8).
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

**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

**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

**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

**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

**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
WW100 website
This website provides links to commemorating First World War events along with a wide range of excellent First World War resources, including images, timelines, and diary entries:
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

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

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

War News (on Prime)
This current-affairs-style show reports on the First World War as experienced by New Zealanders:
bit.ly/ww100wn

Books

Non-fiction


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.


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
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 for practical ideas about developing questioning skills with students; and for further discussion, 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 – Propaganda

**Context**

Propaganda influences the way people think by presenting a carefully selected (or constructed) version of the truth that exploits existing beliefs, asserts authority, appeals to patriotism, and/or evokes fear or humour. Symbols play an important role in propaganda posters because images are powerful transmitters of ideas, often appealing as much to our emotions as to our minds.

This propaganda poster was printed by the New Zealand government in 1915 and distributed throughout the country to encourage men to enlist. In the poster, the lion represents the British Empire and the cubs are Australia, Canada, India, and New Zealand. In 1915, most Pākehā New Zealanders accepted the idea of a parent–child relationship between Britain and its dominions, viewing New Zealand as a “British” country and a loyal member of the British Empire. Many New Zealand men were quick to enlist, joining the 2.5 million men who served in the armies of the Dominions.

A lion was not the only animal symbol used to represent Britain during the First World War; a British bulldog was often used as well. The bulldog might be shown carrying a sausage, an offensive way to refer to Germans, or be seen biting or chasing a caricature of the German Kaiser. These propaganda images both dehumanised the enemy and helped to reinforce a sense of shared national identity.

By exploring propaganda posters, students can develop their understanding of:

- how language features are used for effect within and across texts (English)
- the beliefs, attitudes, and practices that reinforce stereotypes and role expectations and the ways in which these shape people’s choices at individual, group, and societal levels (Health and physical education)
- how ideologies shape society and that individuals and groups respond differently to these beliefs (Social studies).

**Possible discussion questions**

- What is the purpose of this poster?
- Which elements of effective propaganda are evident in this poster? For example, what evidence can you find that the poster exploits existing beliefs, asserts authority, appeals to patriotism, or evokes fear or humour?
- Whose views or values are reflected in this poster? Whose are not reflected?
The New Zealand Curriculum

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. (Social studies)

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

**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)

**Mediation**: Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. Meanings are shaped by the interaction of media texts with audiences and social contexts. (Media studies)

**Communication**: Media forms have their own specialist languages and characteristic symbols and structures. Media products have distinctive ways of telling stories; particular narratives; and recognisable genres. The production and distribution technologies of different mediums influence the message and how it is interpreted, not just how we access it. Technological change has an impact on media products and institutions. (Media studies)

For example, by exploring the use of propaganda in the First World War (the focus of this hook), students can develop their understanding of:

- how historical forces and movements have influenced the causes and consequences of events of significance to New Zealanders (History, level 7)
- how communities and nations meet their responsibilities and exercise their rights in local, national, and global contexts (Social studies, level 7)
- how texts are shaped for different purposes and audiences (English, levels 6, 7, and 8)
- the influences of contexts on the characteristics and production of art works (Visual arts, level 7).

**Themes**

**Heritage and identity**
Discuss our national symbols and the role they play in creating and maintaining a sense of national identity. How effectively do they do this? Or do they reflect the views and values of particular groups in our society more than others?

**Citizenship perspectives**
Discuss our susceptibility to propaganda images and our responsibility for critically examining information in the media.

**Peace and reconciliation**
Brainstorm symbols associated with war and with peace. Discuss why it might be easier to suggest symbols associated with war than those associated with peace (or vice versa).

Supporting resources

**British propaganda material**
The following image and poem provide examples of the dehumanisation of Germans in British propaganda:

![Cartoon and Poem](image-url)

**Poem – The Bulldog’s Spring**

**THE BULLDOG’S SPRING**
The restless fury of the British onslaught has swept the enemy out of the first line of defences in Northern France—Cromer... The British bulldog sets his teeth, and springs upon the Hun; From trench to trench along the front. The foe is on the run, Now Frits bolts off to save his life Nor pauses to give “up!”

He knows too well what happens When the bulldog gets the grip.

New Zealand Truth, issue 582, 12 August 1916, page 3. This poem is available from Papers Past: [bit.ly/1yONvQ](http://bit.ly/1yONvQ)

**WWI propaganda posters**
This website provides examples of propaganda posters from a range of countries that participated in the First World War: [bit.ly/ww100prop](http://bit.ly/ww100prop)

**Picture postcards from the Great War**
This website presents a number of First World War postcards: [bit.ly/1qagHcv](http://bit.ly/1qagHcv)

**Propaganda for patriotism and nationalism**
This British Library webpage provides information on the role propaganda played in developing patriotism and nationalism during the First World War: [bit.ly/ww100pan](http://bit.ly/ww100pan)

**First World War signs and symbols**
This DigitalNZ set provides images of posters and postcards from the First World War: [bit.ly/ww100sas](http://bit.ly/ww100sas)

**“First World War Posters at Te Papa”**
This article presents and describes a number of First World War propaganda posters: [bit.ly/fwwpatp](http://bit.ly/fwwpatp)

**Playground hostilities**
Hook 2 – Conscientious objectors

Field Punishment No. 1 by Bob Kerr (private collection).

Context

New Zealander Archibald Baxter was a conscientious objector who refused to fight because of his pacifist beliefs. In 1917, he was arrested, imprisoned, and sent to war against his will, but he managed to resist any kind of war service. He was sent home in August 1918.

This painting by Bob Kerr shows Archibald Baxter enduring field punishment number one (also known as “the crucifixion”). Field punishment number one was a punishment for soldiers during the First World War. Soldiers were tied to a gun wheel or post for up to two hours a day, regardless of weather or safety, over a number of weeks.


To put the issue of conscription into context, from 1916 New Zealand enforced conscription rather than relying on volunteers. Our ANZAC allies rejected conscription. This may explain why 80% of New Zealand First World War memorials display only the names of those who died while in Australia. First World War memorials include the names of all who volunteered.

Possible discussion questions

- In what ways was Baxter’s refusal to fight heroic?
- In what ways does society place pressure on people to conform? What happens when people don’t conform? Are the consequences of not conforming real or imagined?
- What are the benefits of living in a society that values diverse ideas, beliefs, and choices? To what extent is New Zealand this type of society?
- When is it right to refuse to do what a government or institution tells you to do?
The New Zealand Curriculum

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

**Social justice:** Social justice involves investigating and promoting fairness, inclusiveness, and non-discriminatory practices. Students explore this concept in relation to its impact on the well-being of self, others, and society. (Health education)

**Resilience:** The capacity to bounce back from adversity. (Health education)

**Rights:** Entitlements relating to fair treatment and equity for all. (Social studies)

**Perspectives:** A framework of ideas, beliefs, and values through which people interpret and interact with the world. (Social studies)

**Discourse and reflection:** Art history explores how art mirrors and communicates the ideas, norms, and conventions and the traditions and customs of societies and cultures, whether of the Renaissance or the twenty-first century. (Art history)

For example, by exploring conscientious objection during the First World War (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)
- factors that contribute to personal identity and celebrate individuality and affirm diversity (Health and physical education, level 6)
- the influences of contexts on the characteristics and production of art works (Visual arts, level 7).

**Themes**

**Heritage and identity**

Explore to what extent attitudes towards conscientious objectors have changed over time.

Discuss what it means for New Zealand to be part of the United Nations Security Council and be responsible for contributing to the peaceful resolution of international conflicts.

**Citizenship perspectives**

Discuss the ways that the media portray groups or organisations that challenge social norms.

Have students interview an activist working to create change within New Zealand society, for example, an environmentalist, a human rights activist, or a trade unionist. Encourage the students to explore what views and values can lead a person to invest time and energy in a demanding, challenging cause that may not directly benefit that person.

Have students discuss their personal stance on New Zealand’s involvement in a current conflict situation.

Encourage students to write emails or letters in response to an Amnesty International campaign, asserting the rights of a prisoner of conscience.

**Peace and reconciliation**

Challenge students to reflect on how much they are prepared to stand up for their beliefs, or for others, in the face of negative consequences (social or physical).

**Supporting resources**

“World War I pacifist’s story stirs debate”

This article describes people’s responses to a “conscientious objector” played by an actor in Nelson’s Anzac Experience live theatre event: bit.ly/ww100pssd

Poem

This poem was written by a conscientious objector while in detention:

**The C.O.’s (Conscientious Objectors)**

Their names are writ in every Clink—
This small but steadfast band
Who for themselves have dared to think
And firmly take their stand.

The tyrants’ boast to crush and kill
And this proud spirit bend
Does only strengthen each man’s will
To conquer in the end.

Although to-night in prison cell
‘Neath Mammon’s lock and key,
It only holds the earthly shell—
The mind and soul are free.

The Brotherhood of Man’s their aim;
So come whate’er betide
They’ll bear it all in Freedom’s name,
Their conscience is their guide.

Though each should fill a Martyr’s grave,
What grander end could be?
Their death will only help to pave
The road to Liberty.

D. Baxter.
In Detention, July 26, 1917.
bit.ly/1yNmeVo

Photographs of Thomas Moynihan, conscientious objector, being punished

These photographs show Thomas Moynihan being subjected to humiliating punishment for refusing to fight. The camp’s commandant, Lieutenant J. L. Crampton, and some of the guards in the detention barracks were accused of mistreating prisoners like Moynihan. This allegation was verified through a magisterial enquiry. Crampton demanded a military court martial and was found not guilty of 11 charges of ill-treatment. For more information see: bit.ly/wdb-tmco

[Photographs by Lieutenant Crampton, 1918. Archives New Zealand: AD1 Box 738/10/566 Part.. bit.ly/wdb-tmco]
Supporting resources cont.

**Conscientious objection**

The New Zealand History website explains reasons for conscientious objection during the First World War, including socialist, pacifist, and Māori objections.

bit.ly/ww100co

**Conscientious objectors**

This National Library of New Zealand guide is a useful starting place for further research on conscientious objection:

bit.ly/nl-rgco

**Great War Stories: Mark Briggs**

This DigitalNZ set includes items relating to Mark Briggs, a New Zealander who objected to taking part in the First World War on socialist grounds. Mark Briggs was one of 14 conscientious objectors forcibly sent to war.

bit.ly/gwsmhb

**Field Punishment No. 1**

Field Punishment No. 1, a television drama about New Zealanders who were arrested and shipped off to war against their will, is available on TVNZ OnDemand: bit.ly/me-fp

This article provides background information on both Archibald Baxter and the television drama:

www.stuff.co.nz/the-press/news/9961071/Crucified-for-refusing-to-take-up-arms

Archibald Baxter about 1940. Photographer unknown. Alexander Turnbull Library. 1/2-037732-F.


This book explores the issue of conscription and the role it played in the political and social history of New Zealand in the First World War.

*Field Punishment No 1: Archibald Baxter, Mark Briggs and New Zealand’s Anti-Militarist Tradition* by David Grant, with paintings by Bob Kerr (Steele Roberts, 2008).

This book explores the “the power of conviction in the face of coercion and violence.”


This award winning story describes the very different experiences of two brothers (one a soldier and one a conscientious objector) during the First World War. Recommended for 9–14 year olds.

“His Own War: The Story of Archibald Baxter” by David Grant (School Journal, Level 4, March 2012) tells the story of Archibald Baxter’s refusal to fight in the First World War and the price he paid for his convictions. Although designed for younger readers, the rich content makes this article suitable for readers of all ages.

bit.ly/SchoolJournals

Hook 3 – The landing at Anzac Cove

Landing at Anzac Cove (Dardanelles) 25 April 1915, photographed by Lyell Egerton Tatton, New Zealand Expeditionary Force. Australian War Memorial, P00196.001.
www.awm.gov.au/collection/P06092.001/

**Context**

The top photograph of Anzac Cove is by Lyell Egerton Tatton, who was part of the New Zealand Expeditionary Force. Tatton sold many of his photographs as postcards. The photograph shows troops landing at Anzac Cove at around 9 a.m. on April 25, 2015.

Dixon’s painting of the same event shows soldiers leaping out of heavily laden boats, bombarded by explosions in the air and sea as they sprint across the sand. A number of soldiers already lie dead on the beach. Dixon is documenting the event for his audience in a manner that appeals strongly to their emotions and imaginations.

**Possible discussion questions**

- How does Dixon’s painting of the landings at Gallipoli on 25th April 2015 differ from the photograph of the event?
- What emotions do the different images evoke?
- In what ways is Dixon’s painting a valid retelling of history?
- What parallels or differences can you see between Dixon’s painting and the way conflict situations are portrayed using modern media?
The New Zealand Curriculum

Key concepts that relate to this hook include:

Perspectives: There are multiple perspectives on the past (both at the time and subsequently). Interpretations of the past are contested – historians base their arguments on historical evidence and draw from a variety of perspectives. (History)

Story: People use oral, written, and visual English to tell stories, and to read, hear, and view the stories of others. Our stories define us. When our stories connect with the stories of others, our lives change. (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)

Mediation: Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. Meanings are shaped by the interaction of media texts with audiences and social contexts. (Media studies)

For example, by exploring depictions of the landing at Anzac Cove in 1915 (the focus of this hook), students can develop their understanding of:

• how the causes and consequences of past events that are of significance to New Zealanders shape the lives of people and society (History, level 6)
• how people’s interpretations of events that are of significance to New Zealanders differ (History, level 7)
• how texts are shaped for different purposes and audiences (English level 6, 7, and 8)
• the contexts underlying their own & others’ work (Visual art, level 6).

Using this hook as source material, students can:

• investigate and analyse the relationship between the production of art works and the contexts in which they are made, viewed, and valued (Visual arts, level 6).

Themes

Heritage and identity

Have students investigate why the campaign at Gallipoli played such an integral part in New Zealand’s developing its own national identity separate to that of Britain.

Have students brainstorm ways in which New Zealand’s history as a colonised country is still evident in everyday life.

Citizenship perspectives

Have students search for images of New Zealand soldiers from more recent wars. Discuss whether these images present an accurate version of what is happening in armed conflicts in other parts of the world.

Discuss whether New Zealanders feel the same way about New Zealand soldiers participating in armed conflicts overseas today as they did in 1915.

Supporting resources

New Zealand History website

The Homecoming from Gallipoli by Walter Bowring, 1916. Ref AAAC 898 NCWA (died 1931).

This painting shows the SS Willochra docked in Wellington after carrying home the first wave of New Zealand soldiers wounded at Gallipoli. The painting captures the moment the general public first encountered the grim reality of war: wounds, amputations, psychological trauma, and death.

[Text adapted from the History New Zealand website at bit.ly/nzh-hcg]

Bing online collection

This collection contains paintings of the Anzac landing:

bit.ly/p-AJ

Hurriyet Daily News: Turkish Army releases archive photographs of Gallipoli

This collection of photographs shows Gallipoli from a Turkish perspective:

bit.ly/taapgv

Supporting resources

New Zealand History website

The Homecoming from Gallipoli by Walter Bowring, 1916. Ref AAAC 898 NCWA (died 1931).

This painting shows the SS Willochra docked in Wellington after carrying home the first wave of New Zealand soldiers wounded at Gallipoli. The painting captures the moment the general public first encountered the grim reality of war: wounds, amputations, psychological trauma, and death.

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Hurriyet Daily News: Turkish Army releases archive photographs of Gallipoli

This collection of photographs shows Gallipoli from a Turkish perspective:

bit.ly/taapgv
Hook 4 – Adventure and aftermath

Adventure

“... Believe me, you boys are making history. You are going to help write the greatest page that has ever yet been written in the world’s great drama. This war is the greatest conflict known to men, and in a hundred years from now it will be counted the highest honour that a man can claim that he came from stock that fought in the great world war of 1914 in the cause of priceless freedom. Come Back With Honour and Glory.”

Speech by Mr. C. J. Parr, Mayor of the City of Auckland 1911–1915.

Aftermath

“Went to Delville wood souvenir hunting. The ground has been absolutely ploughed with shells & dead men (theirs & ours) are everywhere. Pieces of men lay about the ground, an arm here, a leg and head there, it is a horrible sight. Some have even been blown up & pieces still remain on the trees. Accoutrement, German and ours, is lying about thick & I managed to get a few little souvenirs. Fritz still shells this place now and again, he started today and cleared us out. Weather is not too good, showerly.”

Diary Entry by Clarence Hankins, written at Delville Wood, 1916

Context

The Mayor of Auckland’s speech exhorts the young men heading off to war to “come back with honour and glory”. His reference to “the great world war of 1914” reflects both the patriotism and the optimism of the time; most people believed the war would be over by Christmas.

Clarence Hankins’ 1916 diary entry shows that the men were lucky if they came back at all. Of the 104,000 men and women who joined the war effort overseas, nearly one in five did not return. Delville Wood, where Hankins went souvenir collecting, was a strategic battleground in the wider Somme offensive of 1916. More than 2,000 New Zealanders are buried on the former Somme battlefield.

Possible discussion questions

- What was the purpose of the mayor’s speech?
- To what extent do you think the mayor’s speech reflects his naivety? Was he deliberately misleading the soldiers about the greatness of the war they were about to join, or do you think he genuinely believed it? How do you think his view of the First World War changed over time?
- Which parts of each text are fact, and which are opinion?
**The New Zealand Curriculum**

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

**Perspectives:** There are multiple perspectives on the past (both at the time and subsequently). Interpretations of the past are contested – historians base their arguments on historical evidence and draw from a variety of perspectives. (History)

**Story:** People use oral, written, and visual English to tell stories, and to read, hear, and view the stories of others. Our stories define us. When our stories connect with the stories of others, our lives change. (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)

**Mediation:** Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. Meanings are shaped by the interaction of media texts with audiences and social contexts. (Media studies).

For example, by exploring the contrasting ways that the First World War was described by different people at the time (the focus of this hook), students can develop their understanding of:

- how people’s perspectives on past events that are of significance to New Zealanders differ (History, level 6)
- how historical forces and movements have influenced the causes and consequences of events of significance to New Zealanders (History, level 7)
- how language features are used for effect within and across texts (English, levels 6, 7, and 8)
- how ideas within and between texts are connected (English, level 7).

**Themes**

**Citizenship perspectives**

Have the students discuss the extent to which mainstream media in New Zealand strive to present a balanced view of conflicts at a local, national, and international level.

Have the students research a contentious issue in New Zealand and, in particular, the differing views of New Zealanders (History, level 6) to the New Zealand Minister of the Interior, Ronald Graham, includes these comments:

> I hear that Winston [Churchill] has arrived, and suppose we shall see him within the next few days. He certainly is a plucky fellow, and I think he ought to be given a V.C. and then taken out and shot. I wonder what sort of reception he will get if he comes among the troops, whether they will cheer, or shoot him. I think the former.


**Peace and reconciliation**

Have the students discuss the importance of hearing more than one point of view when it comes to understanding and addressing conflicts.

**Supporting resources**

**Photograph of Delville Wood, September 1916**

This photograph shows an abandoned German trench at Delville Wood, Somme, France.

[Imperial War Museum Collection, reference Q4267. Sourced from Wikipedia: bit.ly/photoDW]

**The following excerpts contrast official representations of the war with more personal stories.**

**Excerpt from a speech about Gallipoli by Winston Churchill, 1915**

> Beyond those four miles of ridge and scrub on which our soldiers, our French comrades, our gallant Australian and New Zealand fellow-subjects are now battling, lies the downfall of a hostile empire, the destruction of an enemy’s fleet and army, the fall of a world-famous capital, and probably the accession of powerful allies. The struggle will be heavy, the risks numerous, the losses cruel; but victory, when it comes, will make amends for all.

Oamaru Mail, Volume 40, issue 12561, 7 June 1915, page 5 [bit.ly/mcatw]

**Extract from a letter**

A letter of July 1915 from Major General Godley (commander of the New Zealand Expeditionary Forces) to the New Zealand Minister of the Interior, Ronald Graham, includes these comments:

> I hear that Winston [Churchill] has arrived, and suppose we shall see him within the next few days. He certainly is a plucky fellow, and I think he ought to be given a V.C. and then taken out and shot. I wonder what sort of reception he will get if he comes among the troops, whether they will cheer, or shoot him. I think the former.


**Extracts from the diary of soldier Robert John Petre**

Petre’s diary covers his service in the Middle East, including Gallipoli, from January to June 1915; Petre died in June of that year.

**[Date:]**

> Buried 27 out of two boat loads, only four men got ashore alive out of them.

**Gallipoli Landing April 25, 1915:**

> On this day John & a number of others volunteered for a charge to be made on the Turkish trenches at 10.30pm. He had just received a cake from his mother & a pipe from Ken. I went on command at 8pm & saw him last then. As far as I know or can find out he was shot between 10.30 last night and 4am this morning. May the Lord have mercy on his soul…

Hook 5 – The art of commemoration

Context
This painting shows the ghosts of New Zealand soldiers gathered on a Belgian beach. They are listening to carillon bells ringing out in New Zealand. Prints of the painting were hung in many New Zealand schoolrooms during the 1930s and early 40s. The image comforted families still dealing with the loss of their loved ones by suggesting that those who had died were consoled by acts of commemoration and/or remembrance. The artist, William Longstaff, was an Australian official war artist and was also in charge of camouflage operations for the Australian forces.

Possible discussion questions
• What feelings does Longstaff’s painting evoke in you? Why?
• Which factors of the artwork reference historical fact?
• Why did governments fund war artists in the First World War? Does this painting qualify as a “war painting”? Why or why not?
The New Zealand Curriculum

Key concepts that relate to this hook include:

Discourse and reflection: Art history explores how art mirrors and communicates the ideas, norms, and conventions and the traditions and customs of societies and cultures, whether of the Renaissance or the twenty-first century. (Art history)

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 art works and installations that commemorate the First World War (the focus of this hook), students can develop their understanding of:

- how historical forces and movements have influenced the causes and consequences of events of significance to New Zealanders (History, level 7)
- how people’s perspectives on past events that are of significance to New Zealanders differ (History, level 6).

Students can use this hook to:

- investigate and analyse the relationship between the production of art works and the contexts in which they are made, viewed, and valued (Visual arts, level 6).

Supporting resources

Menin Gate at Midnight by William Longstaff, 1927

Menin Gate at Midnight [Ghosts of Menin Gate] by William Longstaff, 1927. Oil on canvas 140.5 x 271.8 cm. AWM ART09807

The Australian War Memorial website provides background information on William Longstaff and his work:

bit.ly/13svxkd

War Art: New Zealand War Artists

The War Art Online collection contains around 1500 artworks that relate to major conflicts involving New Zealanders from the First World War onwards:

bit.ly/waa-nz

War Art: William Longstaff

More information about William Longstaff is available at

bit.ly/WA-WL

Blood Swept Lands and Seas of Red

Photograph by Aurelian Guichard, bit.ly/blassor. Creative Commons (attribution and share alike).

This installation by Paul Cummins at the Tower of London, UK, is called Blood Swept Lands and Seas of Red. Each ceramic poppy represents a soldier killed in the First World War.

The Ghosts of World War II

Historical expert, Jo Teeuwisse, has superimposed photos from the Second World War on to modern street scenes, showing what it might look like if the ghosts of the Second World War returned. Copyright: © Jo Teeuwisse

Photographs of First World War memorials

ANZAC: Photographs by Laurence Aberhart (Victoria University Press in association with Dunedin Public Art Gallery, 2014) is a book that presents images of 50 New Zealand First World War memorials.
Hook 6 – Freedom and censorship

Letter from New Zealand soldier Alister Robinson to his family, May 4 1916. bit.ly/1vXfTmY

Tel-el-Kebir
May 4th 1916

Dear Mother Dad & Nancy,

The mail on the boat closed on the 29th April & I posted one written up to that date. Nothing happened much after that till we arrived at (censored) on May 1st 2pm. We anchored in stream till next morning. We could just see the Canal from where we were & were much interested. We berthed at 9 am next morning. There were two trains one at 11 am and one at noon. We had the latter. During the morning we were given 24 hours rations – consisting (of) & dog biscuits a lump of cheese a tin of bully beef between 4 of us. The reason of giving it to us is because we are not recognised in camp till we have been in 24 hours.

While in (censored) we got a good idea of the natives who hang round the wharves. You saw them of course. Aren’t they dirty brutes? They eat anything they can get out of the water, no matter how dirty it is.

At present we are the only NZ Reinfts in Egypt as the 10ths have gone on to (censored-censored) I believe We go on there soon I believe. I hope so at any rate as the flies get on one’s nerves & the climate is too hot & sandy.

We got inoculated today for something or other & a few of the boy are a bit sore now.

The (censored) haven’t arrived here yet. I suppose the lucky blighters went to (censored). I believe they are coming up tonight...

Well all of you, I’ll say goodbye & we are a happy party.

With best love & health to you all.

Au revoir,

Alister

Context

Most New Zealanders at home during the First World War relied on information they received from their loved ones to get a sense of what was happening on the battlefields. Government censorship during and after the First World War limited what soldiers and the general public could say and do. For a range of reasons, individuals and groups voluntarily subjected themselves to censorship. As a result, full information about the experiences of First World War soldiers was not available to the general public at that time.

This letter illustrates how a soldier’s messages to his family were censored, giving readers an incomplete understanding of what was happening.

bit.ly/1vxIFmY

Possible discussion questions

• What are some arguments for and against the censorship of personal information during times of conflict?
• What role, if any, should censorship play in New Zealand during times of peace?
• Why did soldiers self-censor their letters home (by not providing a full description of their experiences)?
The New Zealand Curriculum

Key concepts that relate to this hook include:

Rights: Entitlements relating to fair treatment and equity for all. (Social studies)

Values: Deeply held beliefs about what is important or desirable. (Social studies)

Media in society: Students explore how the media operates within societal contexts and how they themselves can understand the place of media in society. These societal contexts can include historical, economic, social, cultural, and political perspectives. (Media Studies)

For example, by exploring government censorship of information (the focus of this hook), students can develop their understanding of:
- how policy changes are influenced by and impact on the rights, roles, and responsibilities of individuals and communities (Social studies, level 8).

Themes

Citizenship perspectives

The media in New Zealand are required to uphold certain standards. For example, they should not denigrate or discriminate against groups in our societies, and they should observe “good taste and decency”. Many of these standards are not imposed on unofficial, but equally influential, sources of information, such as blogs and Twitter. Have your students discuss the pros and cons of requiring the writers of blogs to adhere to certain standards once their audience reaches a certain size.

Supporting resources

Personnel of censorship

This article describes the mail censor’s office in London in 1916:

Wanganui Chronicle, volume 60, issue 16852, 29 December 1916, page 6, available at: bit.ly/1xTv8Bz

Poverty Bay Herald, volume 41, issue 13565, 17 December 1914, page 3

This newspaper article describes some of the lengths censors went to in order to intercept letters that could be used by enemy spies:

bit.ly/PP-Censors

Cartoons about modern censorship

In 1933, students in Germany burnt 25,000 volumes of “un-German” books. In a different era, the United States government tried to stop the release of sensitive information via WikiLeaks.


‘What on earth were the S.A.S...’ by Garrick Tremain, 2012. Alexander Turnbull Library. DCDL-0020671

Constitutional Rights Foundation website

This site explores arguments for and against censorship. It discusses whether people in a democracy need to know what their government is doing and asks whether the media should publish all information they receive.

bit.ly/pf-mc

BBC iWonder website: War correspondents and state censorship of the press

This website explores why governments viewed journalists as dangerous during the First World War:

bit.ly/ww100iwe

Censorship in New Zealand – information for students

This website includes a section on the history of New Zealand censorship:

bit.ly/1z1jjGM
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 truth and fiction 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

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

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
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?

Resources

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

TKI English Online

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

Plan for Action
A planning template: 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?
SHARE

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

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?