

YEARS 9-10



FIRST WORLD WAR INQUIRY GUIDE
Truth and Fiction

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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. Although the concepts have been taken from the Senior Secondary Teaching and Learning Guides, they are still useful for year 9 and 10 students exploring the First World War.

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 suggests New Zealand Curriculum achievement objectives that can contribute to the development of these conceptual understandings. The key concepts and related achievement objectives should not be viewed as either prescriptive or exhaustive.

This year 9–10 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.

Hook 1: Field postcard	Hook 2: War poem	Hook 3: Lions led by donkeys?
<p>This hook provides an example of how government censorship during the First World War limited what soldiers could say and what the general public could know.</p>	<p>This hook presents a poem that was published in the <i>Free Lance</i>, a Wellington newspaper, in August 1915. The message of “The Mother” is clear: it is better to have a son killed in action than a son who refused to go to war. Its author is anonymous, which raises questions over the origins of the poem and the purpose of its inclusion in a newspaper.</p>	<p>This hook discusses one of the more controversial figures of the First World War, General Douglas Haig, who ordered the allied forces’ Somme offensive in July 1916. The high death toll at battlefields such as the Somme contributed to the sense that heroic soldiers were being led by incompetent generals, but some historians have challenged this assumption.</p>
<p>Key concepts that relate to this hook include:</p> <p>Rights: Entitlements relating to fair treatment and equity for all. (Social studies)</p> <p>Values: Deeply held beliefs about what is important or desirable. (Social studies)</p> <p>For example, by exploring government censorship of information (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> • how systems of government in New Zealand operate and affect people’s lives, and how they compare with another system (Social studies, level 5) • how people define and seek human rights (Social studies, level 5). 	<p>Key concepts that relate to this hook include:</p> <p>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)</p> <p>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)</p> <p>Mediation: Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. (Media studies)</p> <p>For example, by exploring a range of poems with contrasting viewpoints about going to war (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> • how texts are shaped for different purposes and audiences (English, levels 4 and 5) • ideas within, across, and beyond texts (English, levels 4 and 5) • how language features are used for effect within and across texts (English, levels 4 and 5) • how people participate individually and collectively in response to community challenges (Social studies, level 4). 	<p>Key concepts that relate to this hook include:</p> <p>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)</p> <p>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)</p> <p>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)</p> <p>For example, by exploring different perspectives on the military prowess of General Haig (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> • how the ways in which leadership of groups is acquired and exercised have consequences for communities and societies (Social studies, level 4). <p>Using this hook as source material, students can:</p> <ul style="list-style-type: none"> • investigate and consider the relationship between the production of art works and their contexts and influences (Visual arts, level 5).

Hook 4: Returned New Zealand soldiers

This hook provides images of soldiers wounded during the war. As a result of their injuries, many New Zealand soldiers needed an artificial limb, and others needed reconstructive surgery to rebuild their faces. New Zealanders Sir Harold Gillies and Sir Archibald McIndoe played a key role in developing facial reconstructive techniques.

Key concepts that relate to this hook include:

Innovation: Technological innovation can be described as the development of new ways of thinking, and creating and producing novel solutions and outcomes. Original, creative and critical thinking in technology can result in the innovative and effective use of existing technologies, and the design of new technological outcomes that are fit for purpose. (Technology)

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

For example, by exploring the ways that returned New Zealand soldiers were rehabilitated (the focus of this hook), students can develop their understanding of:

- how technological development expands human possibilities and how technology draws on knowledge from a wide range of disciplines (technology, level 4)
- how the ideas and actions of people in the past have had a significant impact on people's lives (Social studies, level 5).

Students can use this hook to:

- investigate and experience ways in which scientific, technological, and environmental knowledge and resources assist in and influence people's participation in regular physical activity (Health and physical education, level 5).

Hook 5: Propaganda

This hook presents a photograph of four New Zealand soldiers in a front line trench, posing beneath a sign that reads "The Cannibals Paradise Supply Den Beware". This sign was made in response to German propaganda that New Zealanders ate their captured prisoners. Making fun of this idea boosted these New Zealanders' morale.

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)

Mediation: Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. (Media 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)

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 texts are shaped for different purposes and audiences (English, levels 4 and 5)
- how attitudes and values relating to difference influence their own safety and that of other people (Health and physical education, level 5).

Students can use this hook to:

- investigate and consider the relationship between the production of art works and their contexts and influences (Visual arts, level 5).

Hook 6: A socialist view of the war

This hook presents an anti-conscription poster created by Tom Barker, a key member of an organisation called the Industrial Workers of the World. The IWW was vehemently opposed to the "capitalist war" and to conscription. Throughout the war, the New Zealand government tried to repress political or industrial unrest, and so IWW members were subjected to raids, arrests, and deportations.

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)

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

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

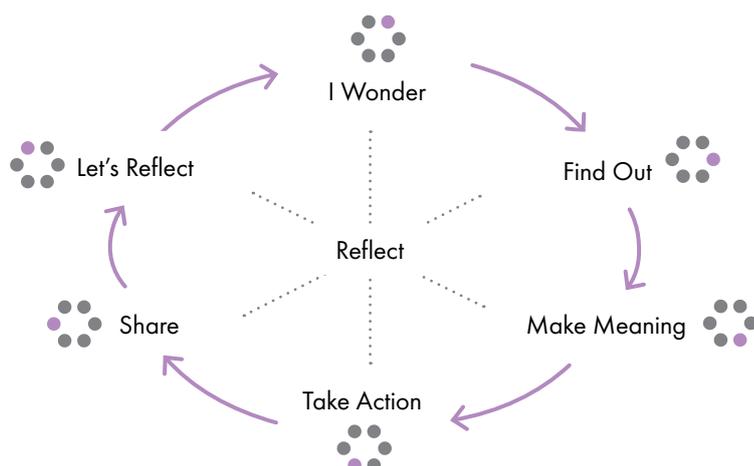
For example, by exploring a socialist view of the First World War (the focus of this hook), students can develop their understanding of:

- how systems of government in New Zealand operate and affect people's lives, and how they compare with another system (Social studies, level 5)
- how people define and seek human rights (Social studies, level 5)
- how texts are shaped for different purposes and audiences (English, levels 4 and 5)
- how language features are used for effect within and across texts (English, levels 4 and 5).

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 that relate 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 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

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

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

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.

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

War News (on Prime)

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

bit.ly/ww100wn

Fiction

The Fire-raiser by Maurice Gee (Puffin, 2008). This book is described as a WW1-era gothic adventure and 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.)

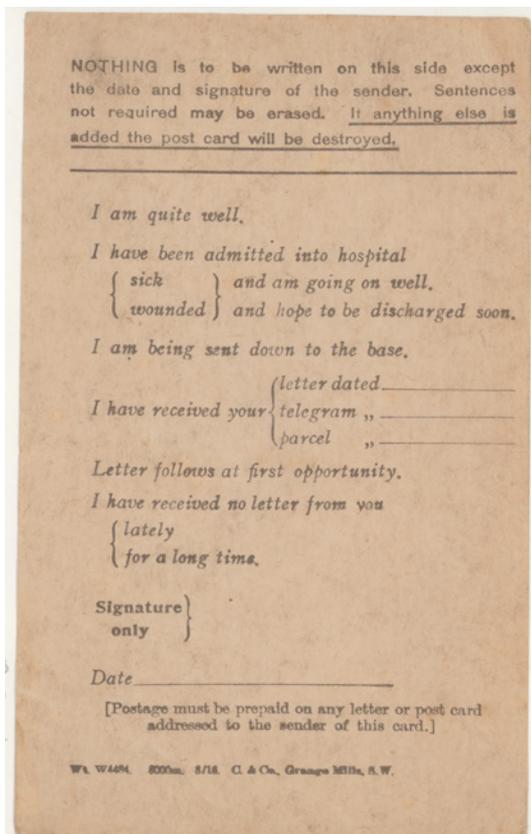
Your role during this stage is to ask questions to help students share their initial responses, encouraging them to make connections to their prior knowledge and experience. As they make these connections, areas of personal interest will begin to emerge.

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 – Field postcard



Template postcard for sending a message from soldiers on active service, ca. 1914–1918.
 The State Library of Victoria. P.365/PC.2

Context

Soldiers often used postcards like this to send a quick message home. Instead of writing a letter, they would choose the most fitting statement from each option and cross out the rest. During the war, censors read all letters to ensure that they included nothing about what the soldiers were doing or what their precise location was. This was to prevent important information being revealed if the letters fell into the wrong hands. Another reason for censorship was to prevent information in the letters from worrying families at home. Postcards like this allowed censors to approve correspondence more quickly.

Sometimes soldiers self-censored their postcards and letters because they didn't want people at home to know what they were experiencing or because it was simply too hard to express. Their brief postcards and letters home reassured loved ones that they were still alive and that their letters and parcels were reaching them.

Possible discussion questions

- How do you think this level of censorship impacted on the senders and recipients of these field postcards?
- What advantages and disadvantages (at an individual and national level) could there have been if the soldiers had been given the freedom to write whatever they wanted in their letters home?
- What were the consequences for soldiers who disclosed sensitive information in their letters home?
- What role, if any, should censorship play in New Zealand during times of peace?

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)

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

- how systems of government in New Zealand operate and affect people's lives, and how they compare with another system (Social studies, level 5)
- how people define and seek human rights (Social studies, level 5).

Themes

Citizenship perspectives

Discuss the extent to which New Zealanders have the right to privacy. How important is this right? Under what circumstances, if any, should this right be withdrawn?

Discuss the relationship between censorship and rights and responsibilities.

Explore the role censorship plays in other countries.

Peace and reconciliation

After returning home, many soldiers found it impossible to express or explain what they had experienced during the war. Explore the impact this had on the soldiers and their families.

Discuss how revealing the truth about the realities of war and/or the complexities of conflict can contribute to peaceful societies in the long term.

Supporting resources

Leonard Hart Great War story

This NZ History video (4 minutes) uses excerpts from a letter by New Zealander Leonard Hart after the battle of Passchendaele. The letter had to be smuggled out to avoid censorship. Note that the video contains a number of disturbing images. Make sure that you watch it in its entirety before showing it to your students.

bit.ly/1IZOACW

Censorship of journalists in WW1

This BBC website is useful for exploring state censorship of the press during the First World War:

bbc.in/1z19E92

12 million letters

This BBC iWonder webpage explains how 12 million postcards and letters per week reached soldiers fighting on the Western Front:

bit.ly/iw-hdlrs

100 New Zealand First World War Postcards

bit.ly/1qytJev

These postcards reveal much about the war years and the people who sent them, including thoughts on war, patriotism, romance, living conditions, and peace.



Hook 2 – War poem

The Mother

And, oh! so tall and splendid
 He was; he seemed to grow
 From boyhood in a single day;
 I shuddered when I heard him say
 "Of course, I'll have to go."
 With pangs, how glad! I bore him,
 With pain akin to joy.
 I tended him through infant years,
 And bathed him with a mother's tears—
 (Come back, come back, my boy!)
 I thrilled to know I bore him;
 His laugh rang clear and true.
 Though mother hearts may ache and
 bleed,
 Who'd dare gainsay the simple creed:
 "We'll have to see it through!"
 He was so tall and splendid,
 So vital, strong of will:
 So straight and firm he used to stand,
 It seemed that death could ne'er com-
 mand
 That bounding pulse "Be still!"
 From boy to man—to hero;
 From hero into clay!
 "Of course," he said, "I'll have to go"—
 I wept, but dared not falter, "No,"
 And then he sailed away!
 He was so tall and splendid—
 So clean of limb and mind!
 Pride softens grief with we who lose—
 A pity most those mothers whose
 Strong sons have stayed behind!
 —Melbourne "Herald."

Free Lance, volume 15, issue 788, 6 August 1915, page 17. Sourced from Papers Past:
bit.ly/pptmp

Context

This poem was published in the *Free Lance*, a Wellington newspaper, in August 1915. The *Free Lance* was a popular weekly paper that represented conservative and mainstream views. It often featured stories about royalty, high society, and sport.

The message of "The Mother" is clear: it is better to have a son killed in action than a son who refused to go to war. Its author is anonymous, which raises questions over who wrote the poem, why it was written, and the purpose of its inclusion in a newspaper.

Possible discussion questions

- What is the purpose of this poem?
- What feelings does the poem evoke in you? Why?
- Do you think someone whose son had died at war wrote this? Why or why not?
- What impact do you think this poem had on its readers? What different perspectives may its readers have had at the time?



The New Zealand Curriculum

NZC Key concepts that relate to this hook include:

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. (Media studies)

For example, by exploring a range of poems with contrasting viewpoints about going to war (the focus of this hook), students can develop their understanding of:

- how texts are shaped for different purposes and audiences (English, levels 4 and 5)
- ideas within, across, and beyond texts (English, levels 4 and 5)
- how language features are used for effect within and across texts (English, levels 4 and 5)
- how people participate individually and collectively in response to community challenges (Social studies, level 4).

Themes



Heritage and identity

Discuss the extent to which modern New Zealand society values and encourages diverse ways of thinking and living. Have students consider whether a national identity can be built on acknowledging and celebrating different ways of thinking rather than encouraging a mainstream way of thinking.



Citizenship perspectives

Discuss the role the media play in shaping public opinions. Have students discuss what avenues exist to challenge this role.

Discuss the extent to which any newspaper is unbiased. Have students compare the way an event is represented by different newspapers.

Supporting resources



"Ellen's Vigil" by Lorna Staveley Anker

When Lorna was a very small child, she lived for a time with her grandmother, Ellen. This poem arises from her wartime memories of her grandmother's grief-stricken household. This is the most frequently published of Lorna's poems. It was included in Lauris Edmond's 1986 collection of prose and poetry *Women in Wartime* and in the first Australasian volume of women's poetry *Kiwi & Emu*, 1989, edited by Barbara Petrie. A copy of the poem lies in the tomb of the Unknown Warrior in front of the National War Memorial in Wellington.

Bernadette Hall, *The Judas Tree: Poems by Lorna Staveley Anker* (Canterbury University Press, 2013).

More information on the people mentioned in the poem can be found in *Women in Wartime*, edited by Lauris Edmond with Carolyn Milward (Wellington: Government Printing Office Publishing, 1986).



"An ANZAC Cap" by Jessie Pope

Jessie Pope was a London writer whose poems and stories were published in various British newspapers, gazettes, and magazines. During the First World War, her poetry was used to encourage men to enlist. After the war, many returning English soldiers condemned her poems as propaganda.

Several of Pope's poems have an Anzac theme. At the time, it was unusual for English war poets to write about the Anzacs. Kiwi soldiers sent some of her poems home during the war. This helped to make her work popular in New Zealand, and it often featured in *The Evening Post*, the *New Zealand Free Lance*, the *Feilding Star*, and the *Poverty Bay Herald*.

"An ANZAC Cap" by Jessie Pope

It hangs on the wall, a trifle battered,
The wire is warped and the lining tattered.
And the leather inside shows speakingly how
It's been wet with the sweat of a soldier's brow.
Month after month, through that fierce campaign—
The bitterest fight that was fought in vain—
It was jammed on an Anzac's lean, brown poll,
As he pierced his way to a glimpse of goal.
Furlong by furlong, aye, inch by inch,
From the sniping shot to the cold-steel, clinch-
Fists, "rough-housing," any old tools—
He got there each time by "Rafferty rules."
Till a shell, with his name on, gave him a call—
And that is the tale of the cap on the wall,
But the sequel, though strange, is an equally true one—
Its owner, thank God, is now wearing a new one.

Published in the *Poverty Bay Herald*, 7 March 1916



Websites

World War One Bookclub – the war poets reading list

This webpage provides links to works by a range of recommended war poets:

booknotes-unbound.org.nz/world-war-one-book-club-poetry-reading-list

The war poet Jessie Pope's Anzac poems

This website provides background information on Jessie Pope, along with two additional Anzac-themed poems:

poetryarchivenz.wordpress.com/2012/04/25/anzac-day-feature-the-war-poet-jessie-popes-anzac-poems/

"In Flanders Fields"

This New Zealand History webpage provides information on "In Flanders Fields", written by Lieutenant Colonel John McCrae in 1915. The poem is often read at Anzac Day memorial services.

bit.ly/proadams



A book of poems by returned soldiers

This Christchurch City Libraries website provides a link to Diggers' Poems by Returned Soldiers (Timaru Post Print, 1920):

bit.ly/ccldp



"Argonne Forest at Midnight" – German First World War poem

This poem by an anonymous German soldier describes the thoughts of a sapper as he stands on guard.

bit.ly/gww100p



Hook 3 – Lions led by donkeys?



Portrait of the British General Douglas Haig by South Australian caricaturist and cartoonist J. H. Chinner. Australian War Memorial, ref. ART96322.
bit.ly/ww100llbd

Context

The British general depicted in the caricature is one of the more controversial figures of the First World War. He was the commander who ordered the Somme offensive in July 1916. In the battle that followed, 20,000 British soldiers were killed on the first day and a further 40,000 wounded. More New Zealanders were killed or wounded in the battle of the Somme than at Gallipoli: approximately one-seventh of the 15,000 men in the New Zealand Division were killed and two-fifths wounded. New Zealand's Unknown Warrior, entombed at the National War Memorial, is almost certainly a soldier killed in the Battle of the Somme.

Opinions about Haig have changed over time. In 1928 his death was a day of national mourning. In the 1960s, his role in the First World War was viewed more critically. The high death toll at battlefields such as the Somme contributed to the sense that heroic soldiers were being led by incompetent generals. This sentiment was encapsulated in the phrase "lions led by donkeys", a phrase that caught on following the publication of Alan Clark's 1961 book *The Donkeys*.

Revisionist historians have challenged some of the assumptions made about General Haig and other First World War commanders. They recognise the challenges Haig faced commanding such a huge army and draw attention to the lack of communication technologies available to him. These historians believe that Haig was a successful commander who was no worse (if no better) than other commanders.

Possible discussion questions

- What defines a true leader?
- Should we expect higher standards from leaders than from non-leaders? Why or why not?
- Why do you think Haig is regarded as a controversial figure of the First World War?
- Do you think the “lions led by donkeys” phrase is justified? How could you find out?
- How were New Zealand leaders (military and political) viewed during the First World War and afterwards?

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)

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)

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)

For example, by exploring different perspectives on the military prowess of General Haig (the focus of this hook), students can develop their understanding of:

- how the ways in which leadership of groups is acquired and exercised have consequences for communities and societies (Social studies, level 4).

Using this hook as source material, students can:

- investigate and consider the relationship between the production of art works and their contexts and influences (Visual arts, level 5).

Themes



Heritage and identity

At the time of the First World War, few pākehā New Zealanders questioned New Zealand's involvement in the war because they considered New Zealand to be a "British" country and a loyal member of the British Empire as well as having strong economic ties to Britain. Have students discuss the extent to which this belief has changed and the reasons why it has changed.

Have students investigate where New Zealand's economic and political loyalties currently lie and discuss the reasons for these ties.

Have students discuss how young New Zealanders might respond today if New Zealand was drawn into another war. Encourage them to consider factors such as the New Zealand sense of national identity, values, and world views.



Citizenship perspectives

Have students discuss rights and responsibilities of both soldiers and military leaders during times of combat. For example, when is it appropriate for a soldier to disobey an order?

Have students explore ways that New Zealanders can express their opinions about the actions of our political leaders. Compare this with constraints on freedom of speech in other countries.



Peace and reconciliation

Have students discuss New Zealand's peacekeeping role in countries such as Iraq and Afghanistan.

Supporting resources



Haig and British generalship during the First World War

This article by Laura Walker compares and contrasts historical responses to General Haig:

bit.ly/TwlmFki



The Western Front: Lions led by donkeys?

This BBC History webpage challenges assumptions about the incompetence of First World War generals, positioning it as a "misleading caricature". It quotes David Lloyd George as saying that Douglas Haig was "brilliant to the top of his Army boots".

bit.ly/twflld



Lions led by donkeys?

This National Archives website (UK) presents four case studies and an accompanying worksheet to help students draw conclusions about whether key First World War commanders should be considered as "donkeys":

bit.ly/na-llbd



"Blackadder star Sir Tony Robison in Michael Gove WW1 row"

This BBC News article describes a debate about whether television programmes such as *Blackadder* contribute to myths about the First World War and whether it is appropriate to use them in schools:

bbc.in/1DJyehx

The article above can be used in conjunction with this article, which evaluates how accurately the *Blackadder* television series depicts history:

bit.ly/hadbrh



Good Luck Everyone – Blackadder

BBC online

This YouTube clip shows the final scene of the *Blackadder* television series, set in the First World War:

bit.ly/yt-gleb



10 big myths about World War One debunked

This BBC News site challenges 10 myths of the First World War, including the idea that many of the British commanders were "donkeys":

bit.ly/maww100d

Hook 4 – Returned New Zealand soldiers



Postcard with photograph of New Zealand soldier amputees, about 1914–18. Alexander Turnbull Library. MS-Papers-9019-1-01.

Context

Of the countries of the British Empire, New Zealand suffered the highest percentage of military-aged men killed in action: one-fifth of those who left for war did not return. Many of those who survived came home with horrific physical and psychological wounds that they carried for the rest of their lives. Although these injuries were seldom reported on, these wounds challenged existing narratives about the “glory of war”.

As a result of their war injuries, around 1,000 New Zealand soldiers needed an artificial limb. Other soldiers needed reconstructive surgery to rebuild their faces after they had been blown apart by shellfire. New Zealander Sir Harold Gillies played a key role in developing facial reconstructive techniques that led to the branch of medicine known as plastic surgery.

Possible discussion questions

- What feelings does the photo of injured soldiers evoke in you? Why?
- Why do you think that the extent of the suffering endured by injured soldiers after the war was not widely reported? What would have been lost or gained by reporting on the impacts of war on these men and their families?
- Many of the wounds that soldiers carried after the war were psychological rather than physical. How might the impacts of such wounds compare with those of physical wounds?
- Many soldiers and their families didn't want to talk about the impact the war had on them. What are the potential benefits and costs of doing this?

The New Zealand Curriculum

NZC Key concepts that relate to this hook include:

Innovation: Technological innovation can be described as the development of new ways of thinking, and creating and producing novel solutions and outcomes. Original, creative and critical thinking in technology can result in the innovative and effective use of existing technologies, and the design of new technological outcomes that are fit for purpose. (Technology)

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

For example, by exploring the ways that returned New Zealand soldiers were rehabilitated (the focus of this hook), students can develop their understanding of:

- how technological development expands human possibilities and how technology draws on knowledge from a wide range of disciplines (technology, level 4)
- how the ideas and actions of the people in the past have had a significant impact on people's lives (Social studies, level 5).

Students can use this hook to:

- investigate and experience ways in which scientific, technological, and environmental knowledge and resources assist in and influence people's participation in regular physical activity (Health and physical education, level 5).

Themes



Citizenship perspectives

The return of injured soldiers challenged the official representation of the war as "glorious and heroic". Have students investigate the responses of New Zealanders to the returning soldiers and whether they were ready for the truth of what was happening at the front.

Have students discuss the ongoing responsibilities we have towards returned servicemen.



Peace and reconciliation

People were often frightened by the disfigured faces of returned soldiers, and few understood the lasting psychological impact of the war on those who had experienced it first hand. Discuss the importance of fostering a peaceful society that accepts and acknowledges differences and doesn't shy away from accepting the realities of life.

Supporting resources



The after care of wounded soldiers

This Te Papa collection includes 28 photographs of unidentified First World War soldiers with missing limbs. The photographs show the men in different poses, for example, writing letters, grading wool, and mending boots. It is thought that the photographs were published by the New Zealand Army to show what they were doing to help wounded soldiers. collections.tepapa.govt.nz/Topic/818



New Zealand Association of Plastic Surgeons

This website provides background information on the development of plastic surgery techniques: bit.ly/nz-aps



Wounded soldier

These two photographs from Archives New Zealand show a wounded soldier without and with his prosthetic eye:



Left: Wounded soldier by unknown photographer, 1918. Archives New Zealand. WA10 6/23. bit.ly/fps-ws

Right: Archives New Zealand. WA10 6/23. bit.ly/fps-ws2



Injuries caused by trench warfare

This BBC iWonder site explains, with photographs, the pioneering plastic surgery techniques developed by Sir Harold Gillies:

bit.ly/iw-fbobs



Plastic pioneers: How war has driven surgery

In this video clip, Dr Andrew Bamji explains Sir Harold Gillies' ground-breaking plastic surgery techniques:

bit.ly/pp-hwhds



Biography of Sir Harold Gillies

This Te Ara Encyclopedia of New Zealand page provides biographical details about Sir Harold Gillies:

bit.ly/smp-hdb



Sir Harold Gillies: Aesthetic reconstructor

Further biographical information about Sir Harold Gillies is available here:

bit.ly/nzehg



"Broken gargoyles: the disfigured soldiers of the First World War"

This article in *The Guardian* discusses Australian injured returned servicemen, "the public, stoic face of Australia's Great War sacrifice":

bit.ly/dsww100



Saving Face

This 2009 documentary explains how the First World War presented a new scale of warfare and of facial wounds and examines the legacy of Sir Harold Gillies and Henry Pickerill:

bit.ly/nzos-sf



Days of death: Injury mortality for NZ soldiers in WW1

This website presents statistical information about mortality rates in the New Zealand forces:

bit.ly/ddimnzs

Hook 5 – Propaganda



New Zealand soldiers in a trench at the entrance to their shelter. Photograph by Henry Sanders, 1918. Alexander Turnbull Library. 1/2-013460-G.

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.

The photo shows four New Zealand soldiers in a front line trench, posing beneath a sign that reads “The Cannibals Paradise Supply Den Beware”. This sign was made in response to German propaganda that New Zealanders ate their captured prisoners. The New Zealanders were entertained by this idea and made fun of it, which boosted their morale.

All countries involved in the First World War used propaganda. For example, in 1917 British newspapers reported that the Germans were using the bodies of dead soldiers to produce lubricating oils and pig food. Despite being completely unfounded, the story spread to many of the neutral and allied countries and was only debunked by the media in 1925.

Possible discussion questions

- Why are people so susceptible to believing propaganda?
- Where do you think the idea of New Zealander soldiers being cannibals came from? Why did the Germans specifically target the New Zealanders in this way?
- Are we subjected to propaganda in any form today? If so, how and by whom?

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. (Social studies)

Mediation: Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. (Media 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)

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 texts are shaped for different purposes and audiences (English, levels 4 and 5)
- how attitudes and values relating to difference influence their own safety and that of other people (Health and physical education, level 5).

Students can use this hook to:

- investigate and consider the relationship between the production of art works and their contexts and influences (Visual arts, level 5).

Themes



Heritage and identity

Have students discuss whether the New Zealand soldiers' response to the German propaganda campaign was a typically New Zealand form of response.



Citizenship perspectives

Much of the information we are presented with in the media exploits existing beliefs. For example, even though there are neo-Nazi groups throughout the world, newspapers in New Zealand tend to report on their activities only if they are located in Germany; news about Africa tends to focus on war, famine, or disease rather than economic growth and innovation. Discuss our responsibility for critically examining information in the media and challenging whether it is reinforcing existing stereotypes.



Making connections

Have students compare propaganda posters and stories from different countries. In particular, encourage them to look for evidence that the propaganda exploits existing beliefs, asserts authority, appeals to patriotism, or evokes fear or humour.

Supporting resources



Rumours of War – The Myths and Legends of WW1

This Military History Now webpage describes some of the many “fictions that were spread during the conflict by army spin doctors, patriotic newspaper editors, war-weary civilians and overly-imaginative soldiers”:

bit.ly/rowmal



Propaganda cartoon



WW1: Kaiser (to 1917 Recruit). “And don’t forget that your Kaiser will find a use for you—alive or dead.” Punch, 25 April 1917.

Source: Wikipedia
bit.ly/p-kc

This cartoon built on the rumours that the Germans were using the bodies of dead soldiers as a resource:



Spartacus Education site

This website provides information on how the German corpse factory story was spread and eventually challenged:

bit.ly/bp-cfig



WW1 propaganda posters

This website provides examples of propaganda posters from a range of countries that participated in the First World War:

bit.ly/ww100prop



EPIC databases on the history and contemporary use of propaganda

The EPIC databases can be used to find examples of propaganda, including contemporary examples. The following databases are particularly useful: Opposing Viewpoints in Context; Global Issues in Context; Global Issues: War, Propaganda and the Media.

bit.ly/IG-Epic



German propaganda

“In this article, Jo Fox explores the legacy of World War One propaganda and the role it played in shaping the propaganda campaigns of World War Two for both Britain and Germany.”

bit.ly/loww100p



Propaganda of World War 1

This YouTube clip presents a range of British and French recruitment posters from the First World War:

bit.ly/pww100

Hook 6 – Freedom and censorship



To Arms! *Industrial Workers of the World (IWW) public poster by Tom Barker, about 1914–1918.* (Public domain).

bit.ly/wfe-cia

Context

Tom Barker was a tram conductor, a trade unionist, and a socialist. He was also a key member of an organisation called the Industrial Workers of the World (IWW). The IWW supported the rights of workers everywhere; discouraged aggressive nationalist views about Germans, Austrians, and Turks; and was vehemently opposed to the “capitalist war” and to conscription.

After moving from New Zealand to Australia in 1914, Barker became the editor of an IWW newspaper called *Direct Action*. The poster above is Barker’s most famous anti-conscription poster, and he was arrested as a result of its publication. Although he was released on a technicality, he was later imprisoned for another anti-conscription poster. Barker was deported to Chile in 1918.

Throughout the First World War, the New Zealand government also tried to repress any form of political or industrial unrest. They paid close attention to the mail, literature, and speeches of the IWW, and IWW members were subjected to raids, arrests, and deportations. In 1916 Peter Fraser, a member of the newly-formed Labour Party, spent 12 months in jail for publicly opposing conscription. Fraser later became a New Zealand Prime Minister.

Possible discussion questions

- What was the purpose of this poster? How and why did Barker use irony to convey his message?
- Why were members of the IWW opposed to conscription? How did opposition to the war relate to their socialist views?
- What role do trade unions play in New Zealand society today? To what extent is their role valued in our society?

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. (Social studies)

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

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

For example, by exploring a socialist view of the First World War (the focus of this hook), students can develop their understanding of:

- how systems of government in New Zealand operate and affect people's lives, and how they compare with another system (Social studies, level 5)
- how people define and seek human rights (Social studies, level 5)
- how texts are shaped for different purposes and audiences (English, levels 4 and 5)
- how language features are used for effect within and across texts (English, levels 4 and 5).

Themes



Heritage and identity

Discuss the important role trade unions have played in fighting for rights many New Zealanders take for granted.

Discuss why governments and trade unions are often at odds with one another.



Citizenship perspectives

Have students discuss the rights that citizens should have to disagree with the actions a government takes.

Have students investigate and evaluate different avenues for expressing dissent in our society.

Have the class discuss whether conscription is ever justified.



Peace and reconciliation

Investigate the role that activists such as trade unionists play in creating equitable societies. Discuss the extent to which a peaceful society requires social equity.

Explore the role that New Zealand peace organisations have played in opposing wars and promoting peace.

Supporting resources



Anti-IWW propaganda

This National Library website provides an example of an anti-IWW poster:

bit.ly/nznl-raw



War recruitment posters

This Imperial War Museum (London) website provides 11 examples of recruitment posters.



"All Eligible Men will be given ..." Australian recruitment poster, about 1914–1918. Imperial War Museum. Art.IWM PST 12220.

bit.ly/ww100arp



WW1 Posters

This website provides further examples of war posters. Please note this is a Pinterest account and as such is subject to change.

bit.ly/ww100pp



World War I propaganda posters

This Learn NC website provides examples of United States propaganda posters from the First World War:

bit.ly/cobww1pp



Fighting War: Anarchists, Wobblies and the New Zealand State 1905-1925

This blog provides background information on the IWW:

bit.ly/fwawnzs

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

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.

Fiction

The Best Christmas Present in the World by Michael Morpurgo (Egmont UK Ltd, United Kingdom, 2006).

This book brings to life Christmas in the trenches in 1914. It centres around a letter that was found in a desk and brings to life a soldier's experience. Michael Morpurgo is a former Children's laureate and award winning author of *War Horse*.

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?

New Zealand Government

