



FIRST WORLD WAR INQUIRY GUIDE

Voices

Acknowledgments

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

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

The cover photograph and the photograph on page 21 are courtesy of the Sir George Grey Special Collections, Auckland Libraries; the cartoon on page 8, the diary entry on page 11, the photograph of the school patriotic display on page 15, and the photograph on page 18 are courtesy of the Alexander Turnbull Library, Wellington; the photograph on page 8 is from Leonard Bentley (CC/BY); the photograph on page 10 is from the National Library of Scotland; the quotation, and the photograph of the author and book cover, on page 13 are copyright © Penguin New Zealand 2015; the photograph of the bottle collection on page 15 is courtesy of the Auckland Libraries Ngā Whare Mātauranga o Tāmaki Makaurau; The quotations on page 16 are courtesy of Activity Press; the image of the newspaper article on page 18 is from Papers Past; the quotation on page 18 is copyright © Whitcombe and Tombs; the two quotations on page 20 are copyright © to The New Zealand Electronic Text Collection, downloaded on 14/4/2015; the quotation on page 21 is copyright © University of the South Pacific; the photograph on page 22 is courtesy of Pitt Media Group, Cook Islands.

Unless otherwise attributed all other text and illustrations copyright © Crown

Published 2015 by the Ministry of Education,
PO Box 1666, Wellington 6011, New Zealand.
www.education.govt.nz

All rights reserved.

Enquiries should be made to the publisher.
Publishing services provided by Cognition Education Limited.

ISBN 978-0-478-44359-2

First World War Inquiry Guide: Voices: Years 9-10

2 Introduction

The structure of the inquiry guide

Navigating the guide

Key resources about New Zealand and the First World War

8 I Wonder

Hook 1 – Voices through images

Hook 2 – Voices through sound and song

Hook 3 – Voices through writing

Hook 4 – Voices from the home front

Hook 5 – Māori voices

Hook 6 – Voices of the Pacific

Reflection on the I Wonder stage of the inquiry

24 Find Out

Resources

Reflection on the Find Out stage of the inquiry

26 Make Meaning

Resources

Reflection on the Make Meaning stage of the inquiry

28 Take Action

Resources

Reflection on the Take Action stage of the inquiry

30 Share

Reflection on the Share stage of the inquiry

31 Let's Reflect

INTRODUCTION

This First World War inquiry guide suggests ways for students to explore the theme Voices by investigating ways that different individuals and groups made their voices heard about aspects of the First World War. The six “hooks” presented in the initial I Wonder stage of the guide introduce students to a range of information about these wartime voices. The voices of the First World War were often leaders (both politicians and military) but it is the voices of ordinary people who also deserve to be heard if we are to truly understand the impact and personal cost of the war. Three of the hooks focus on how voices were expressed through various media: images, music, and writing. The other three focus on the voices of groups not commonly heard: those who stayed at home, Māori, and Pasifika.

Students investigate how people’s responses to the same event differ, how this event affects people in different ways, and what this means for us today. In answering their chosen inquiry focus question, students might, for example, go on to investigate the experiences of a particular group and how their experiences have affected society today. For example, they could investigate the topic of women who took up male dominated occupations during the First World War and the consequences for women’s work today; or the subject of the Māori resisters who were imprisoned for ignoring the conscription ballot and whether their treatment was a factor leading to the Waikato-Tainui Deed of Settlement.

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

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

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

Senior Secondary Teaching and Learning Guides,
bit.ly/1DOJNSp

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 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.

Hooks 1–3 use examples of how voices from the First World War are heard through different media. These hooks can be used to explore a wide range of voices. Hooks 4–6 explore the voices of some groups of people whose First World War experiences may not be as well known as those of other groups.

Context and key concepts

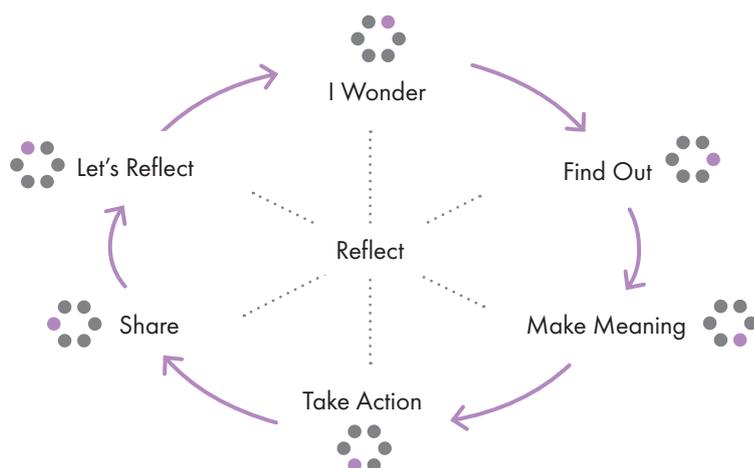
Hook 1: Voices through images	Hook 2: Voices through sound and song	Hook 3: Voices through writing
<p>This hook presents two images that suggest very different voices from those of soldiers at the war. These pictures provide opportunity for discussing how beliefs can be propagated through image selection and type.</p>	<p>A soldier's description of the sounds at the front line can be used as a starting point to explore the different styles, audiences, and purposes of music during the war. The hook also includes three links about "The Last Post".</p>	<p>This hook explores how fiction can communicate others' experiences. The book <i>My Brother's War</i> by David Hill is used to show two very different perceptions of the First World War.</p>
<p>Key concepts that relate to this hook include:</p> <p>Transformation: The arts serve as agents of change. Transformation provides new vantage points to see identities of self, others, and the world in different ways. (The arts)</p> <p>Connections: The arts are unique vehicles and forums for making connections between the self and the world, communities, ideas, practices, and responses. (The arts)</p> <p>Communication: Offer and receive ideas, information, thoughts, and feelings in a range of ways. (English)</p> <p>Creativity and connection: Reflection and critique of visual cultures defines us and connects us to our worlds (Visual arts).</p> <p>For example, by exploring images during the war period (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> the relationship between the production of art works and their contexts and influences. (Visual arts, level 5) ideas within, across, and beyond texts (English, level 5) how the ideas and actions of people in the past have had a significant impact on people's lives (Social studies, level 4). 	<p>Key concepts that relate to this hook include:</p> <p>Imagination and connection: The creative processes of music require the generation, refinement, and revision of musical and sound ideas through composing and performing, whether individually or collaboratively. (Music – sound arts)</p> <p>Production and transformation: As unique and powerful socio-cultural art forms, musical arts act as a catalyst to change people's ideas and feelings, to add value to their lives, and to build communities. (Music – sound arts)</p> <p>Inquiry and perspective: Music history and ethnomusicology investigate aesthetics, cultural practices, social and political perspectives, and the formal qualities, elements, and principles of music, music criticism, and music appreciation. (Music – sound arts)</p> <p>For example, by exploring how music was used in relation to the war (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> Compare and contrast the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts. (Music – sound arts, level 5) how music serves a variety of purposes and functions in their lives and in their communities (Music – sound arts, level 5). 	<p>Key concepts that relate to this hook include:</p> <p>Perspectives: A framework of ideas, beliefs, and values through which people interpret and interact with the world. Perspectives are bigger than one person or group. (Senior Social studies)</p> <p>Connections: The arts are unique vehicles and forums for making connections between the self and the world, communities, ideas, practices, and responses. (The arts)</p> <p>Story: People use oral, written, and visual English to tell stories, and to read, hear, and view the stories of others. (English)</p> <p>Identity: Through English, people learn about and celebrate who they are, where they come from, and where they're going. (English)</p> <p>For example, by exploring written accounts of the 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, level 5) how language features are used for effect within and across texts (English, level 5) how the ideas and actions of people in the past have had a significant impact on people's lives. (Social studies, level 5).

Hook 4: Voices from the home front	Hook 5: Māori voices	Hook 6: Voices of the Pacific
<p>This hook explores aspects of life experienced by people at home during the war.</p>	<p>This hook provides a photo of a significant Māori leader, Te Rangi Hīroa (Sir Peter Henry Buck), an extract from his diary and a brief newspaper article reporting the arrest of Tonga Mahuta.</p>	<p>This hook presents a photo of Māori and Pacific Island soldiers at Narrow Neck Training Camp in Auckland. It also presents an older Niuean woman's perspective (written by writer and artist John Pule) on Niue's involvement in the war.</p>
<p>Key concepts that relate to this hook include:</p> <p>Transformation: Transformation provides new vantage points to see identities of self, others, and the world in different ways. (The arts)</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>Culture: The common characteristics and behaviours associated with a group. (Senior Social studies)</p> <p>For example, by exploring the experiences of different groups, students can develop their understanding of:</p> <ul style="list-style-type: none"> ways in which people's physical competence and participation are influenced by social and cultural factors. (Health and physical education, level 5) how people participate individually and collectively in response to community challenges (Social studies, level 4) causes and effects of events (Social studies, level 4) ideas within, across, and beyond texts (English, level 5). 	<p>Key concepts that relate to this hook include:</p> <p>Cause and effect: Historians investigate the reasons for and the results of events in history; they investigate the causes of past events and how these events affect people's lives and communities. (History)</p> <p>Perspective: 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>Attitudes and values: Health and physical education encourages respect, care, and concern for other people and the environment and a sense of social justice. (Health and physical education)</p> <p>For example, by exploring the experiences of different groups of Māori, students can develop their understanding of:</p> <ul style="list-style-type: none"> ideas within, across, and beyond texts (English, level 5) how the Treaty of Waitangi is responded to differently by people in different times and places. (Social studies, level 5) how cultural interaction impacts on cultures and societies. (Social studies, level 5). 	<p>Key concepts that relate to this hook include:</p> <p>Identity: Everything we do in the classroom either validates or undermines students' growing sense of identity. We have a shared responsibility for the impact we have on the forming of each other's identities. (English)</p> <p>The socio-ecological perspective: The socio-ecological perspective is a way of viewing and understanding the interrelationships that exist between the individual, others, and society. (Health and physical education)</p> <p>For example, by exploring the campaign for public health and social change (the focus of this hook), students can develop their understanding of:</p> <ul style="list-style-type: none"> how attitudes and values relating to difference influence their own safety and that of other people (Health and physical education, level 5) ideas within, across, and beyond texts (English, level 5) how cultural interaction impacts on cultures and societies. (Social studies, level 5). how people participate individually and collectively in response to community challenges (Social studies, level 4).

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 resources.

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/ww1nzh

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.

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

Exhibitions

The Great War Exhibition

The Great War Exhibition, created by Peter Jackson, commemorates New Zealand's part in the First World War. At Pukeahu National War Memorial Park in Wellington:

bit.ly/1A1bliT

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 cover 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

Gallipoli: The scale of our war

An interactive exhibition aiming to bring to life the experiences of soldiers at Gallipoli. At Te Papa, Wellington:

bit.ly/1bQK7p7

There are education programmes for this exhibition:

bit.ly/1e2msE

Fiction

The Fire-raiser by Maurice Gee (Puffin, 2008). This book describes the adventures of a group of New Zealand children at the beginning of the First World War.

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. Teacher notes can be found here: bit.ly/1wmwDeB

Civilian into Soldier by John A. Lee (Auckland: Oxford University Press, 1985, first published 1937). This book vividly describes the author's experiences of the First World War. It is a complex and harrowing book, so it is recommended that only excerpts be used.

My Brother's war by David Hill (Penguin New Zealand, 2012). A compelling novel about the First World War for 9–12 year olds. Teacher notes can be found here:

bit.ly/1FC6ok9

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, diary entry, newspaper article, or transcript of a speech. The purpose is to stimulate discussion and evoke curiosity.

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.

The I Wonder stage forms the basis of the preliminary investigations used at the start of the Find Out stage. For more information about the I Wonder stage of the inquiry, see *First World War Inquiry Support Guide: Years 9–13*.

Hook 1 – Voices through images



Above left: "This testament saved the life of PTE. W. Hacket 1st WOR Reg't at Armentieres Aug 20 1915, now in 2nd Gen Eastern Hospital Dyke Rd Brighton. Bullet passing through outer cover and all the leaves and stopped at the last page".

bit.ly/1F4WQjG

Above right: "A bakshee" by William Bell, 1916. Alexander Turnbull Library. A-222-011.



Context

The postcard on the left above was published by photographer G. A. Wiles during the First World War. It shows a Bible that saved a soldier's life by blocking a bullet. Images such as this were important to people who believed that God supported them in their fight.

The cartoon on the right shows an English soldier in the trenches in France, with a battle raging beyond him. Frontline conditions experienced by First World War soldiers were often traumatic. Many hoped they would become injured seriously enough to be sent away from the front either permanently or until their injury had healed. This type of 'lucky' injury was known as a bakshee or Blighty wound. Blighty is a slang term for Britain that was popularised during the First World War.

Images can be used to tell a story or communicate an idea or message. Because they often create a strong emotional response, they are memorable and can influence people's behaviour and beliefs. Images were used during the war as tools for propaganda or critical analysis. Cartoons provided a way to explore unpopular or upsetting issues in a less-threatening, humorous way. They also enabled voices (which might otherwise not be heard) to express their views in a public setting.

Possible discussion questions

- Why do you think G. A. Wiles chose to use this photograph as a postcard? What message is he wanting to suggest with this image? What voice do you hear through it?
- Why do you think the cartoonist drew this image? What message is he wanting to convey? What voice do you hear through it? Why is the soldier smiling when he is shot?
- How do these pictures suggest the values and perspectives of different people or groups? Which image do you think represents the more popular or widely heard voice? Which do you think represents the less popular or less heard voice?
- How are the messages of these images similar to or different from the values and perspectives you may have had if you were alive during the First World War?
- Do you know of any images that might contradict the message implied in this postcard or cartoon?
- How are cartoons used as tools for social commentary or critique? Can you find any current cartoons that are used in this way? How do they contribute to the discussion around important issues?
- How are images used today to communicate messages from different groups in society? How has the internet changed the way voices are heard through images?

The New Zealand Curriculum

NZC Key concepts that relate to this hook include:

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

Connections: The arts are unique vehicles and forums for making connections between the self and the world, communities, ideas, practices, and responses. (The arts)

Communication: Offer and receive ideas, information, thoughts, and feelings in a range of ways. (English)

Creativity and connection: Reflection and critique of visual cultures defines us and connects us to our worlds (Visual arts).

For example, by exploring images during the war period (the focus of this hook), students can develop their understanding of:

- the relationship between the production of art works and their contexts and influences. (Visual arts, level 5)
- ideas within, across, and beyond texts (English, level 5)
- how the ideas and actions of people in the past have had a significant impact on people's lives (Social studies, level 4).

Themes



Heritage and identity

Explore how the voices of social groups are communicated through visual images. Analyse how the messages and meanings in images can influence community actions and beliefs.



Peace and reconciliation

Explore the role images can play in helping individuals and groups to reconcile differences. Analyse how images can overcome language barriers to bring communities and nations together in common understandings.

Supporting resources



Imperial War Museums

This is a major international source of First World War images. It covers many conflicts, especially those involving Britain and the Commonwealth.

bit.ly/1byZlu8



Archives New Zealand – War Art

This collection of portraits, battle scenes, landscapes, and abstract works includes depictions of and by the men and women who served New Zealand in times of war:

bit.ly/18wpRYh



First World War Pictorial Honour Rolls of Australians

This website contains over 13,000 photographs of soldiers, sailors, and nurses:

bit.ly/1AbTS7q



First World War in Photos: Introduction

The Atlantic online journal has collated a wide range of images from the war at:

theatl.in.tc/1NBXZ62



Australian War Memorial website

This website contains several collections of images, including artwork (cartoons, paintings, drawings) and photos:

bit.ly/1BqxM3N



First World War “Official Photographs”



“Saved by shrapnel helmet”. Photographer unknown.

This National Library of Scotland digital gallery allows browsing and searches:

bit.ly/1x9oViS

Hook 2 – Voices through sound and song

Diary Entry: The sounds of battle

At 11pm the ball commenced. All hands and guns opened fire, a really terrific business. Pitch dark, flashes and reports of rifles and machine guns on all sides. Shells, red hot coming from our own guns, just over our heads, and from cross emplacements. The shells seemed to be coming straight at one - they are fired from a lower elevation. Crash, bang then the return shells - bombs and star shells. Such a roar, crash, "hunch", bang rat tat tatt, smack, swish, boing, pop and plop and an odd boom. A veritable inferno. I seemed to be in the centre of things, something like this (see illustration) but I was really, bar very bad luck quite safe. The real danger was from premature bursts or short ranged shell from our own batteries.

It was a weird experience. Our guns made beautiful shooting just skimming the crest of the hill about 18 feet over my head. 18 feet doesn't seem much to come and go on. It is somewhat fascinating to see a flash, then a red point travelling at you at a terrific speed and then over you, and the hill. Then flash, bang. One gets the sound before the cartridge explosion, just as the red shell passes, depending on distance of the gun.

Diary entry by William Malone, 1915. Alexander Turnbull Library. MSX-2546-063

The following links are about "The Last Post", a well-known item of music associated with war and commemorations of it:

- bit.ly/NZH-LastPost
- bit.ly/1MmEVFr
- bit.ly/1KNysYC

Context

Malone's diary and tragic story have been the focus of a number of books, a play, and also a movie. Here his descriptions of night fighting at Gallipoli are startlingly vivid and onomatopoeic. Ironically, his statement "The real danger was from premature bursts or short ranged shell from our own batteries" was tragically prophetic. It is now thought Malone was killed on Chunuk Bair by a shellburst from New Zealand or British artillery. Bugle calls were traditionally used to signal particular times of the day during military events. "The Last Post" was played to signal the end of the soldiers' activities for the day. It is still used today at military funerals and memorial services. Its use in funerals indicates that the serviceman or -woman's duty is complete and they can rest in peace.

Music and song played an important role during the war, both in motivating troops and in comforting those at home. Music was an important social activity at the time and helped raise large amounts of funds for the war effort, with military-style brass bands especially popular. Many songs were composed with a war theme: songs such as "Pack Up Your Troubles" became iconic and are still well known today. To build morale, soldiers sang as they marched and in some cases were led into battle by a piper.

Possible discussion questions

- How does the use of onomatopoeia help you visualise the scene described in Malone's diary? What emotions does he convey with his words?
- How do you think soldiers in the field would have felt when they heard "The Last Post"? Why do you think it is played at funerals and remembrance services? What emotions does "The Last Post" evoke when it is played in these settings today? How do these emotions differ for various groups of people?
- Why was music so important to soldiers and to those at home during the First World War?
- What technology enabled them to listen to music? What or how did people make and listen to music if there was no technology available to them?
- How did Māori and Pasifika use music during the First World War? What are the similarities and differences with how Pakeha used music?
- Do you think it is important to remember the voices of the past? Why or why not? How do songs and music help us do this?
- What relevance do the songs and music of those living during the First World War have for us today?
- Do you think sharing people's experiences through music and songs is more or less important today than it was in the past? What factors have led to this change?
- What do lyrics of songs tell us about what is important to people? How has this changed over time?
- How do you use music and songs to communicate your own voice or hear others' voices?

The New Zealand Curriculum

NZC Key concepts that relate to this hook include:

Imagination and connection: The creative processes of music ... require the generation, refinement, and revision of musical and sound ideas through composing and performing, whether individually or collaboratively. (Music – sound arts)

Production and transformation: As unique and powerful socio-cultural art forms, musical arts act as a catalyst to change people's ideas and feelings, to add value to their lives, and to build communities. (Music – sound arts)

Inquiry and perspective: Music history and ethnomusicology investigate aesthetics, cultural practices, social and political perspectives, and the formal qualities, elements, and principles of music, music criticism, and music appreciation. (Music – sound arts)

For example, by exploring how music was used in relation to the war (the focus of this hook), students can develop their understanding of:

- Compare and contrast the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts. (Music – sound arts, level 5)
- how music serves a variety of purposes and functions in their lives and in their communities (Music – sound arts, level 5).

Themes



Heritage and identity

Discuss how music and song from earlier generations influence our own thoughts and understandings.



Peace and reconciliation

Explore the role music plays in enabling people to reconcile differences, form connections, and build healthy communities.

Supporting resources



Music and the First World War

This Auckland Libraries site contains photos and descriptions of the nature and role of music in the war period, both in New Zealand and overseas:

bit.ly/1G182Xw



Sheet Music of the First World War

This Otago University Research Heritage website lists sheet music available via the university. The music includes local songs, which range from patriotic, supportive songs to sombre words and melodies describing loss and anguish.

bit.ly/1Ewd1YI



First World War and Classical Music

This British Library site describes music during the war years, including the work of "war composers", who were commissioned to write music to raise morale or to commemorate:

bit.ly/196Pwle



The First World War song that went global

This BBC iWonder site tells the history and importance of the song "Pack Up Your Troubles" and considers whether songs are important today in wartime:

bbc.in/185Q7Ji



"Far far from Ypres: Soldiers' songs shine light on First World War attitudes"

This BBC article explores the fact that songs of the First World War often express disillusionment, bitterness, boredom, and a dark sense of humour:

bbc.in/1NBYVat



Songs of the First World War

The following recordings of First World War songs are shown accompanying posters of the time: "It's a Long Way to Berlin but We'll Get There", "The Yanks Started Yankin'", "I May Stay Away a Little Longer", "It's a Long Way to Tipperary", "What Kind of an American Are You?", and "How Ya Gonna Keep Them Down on the Farm?".

bit.ly/18wqp0t



Downloadable music from the First World War

This website has downloadable music from the war period:

bit.ly/1Ewd8Tw



Contemporary music

The pain of Listening: Using music as a weapon at Guantanamo

This article describes how music may have been used as a weapon to torture detainees

bit.ly/19okieZ



Papers Past

"Music by Wireless" – The Beginnings of Radio

This 1917 article in the Clutha Leader newspaper describes the use of radio to transmit music during the First World War:

bit.ly/1E1RaTg

"Empire Day" – South School

This article in the North Otago Times reports on a march past by the pipe and drum band of a local school:

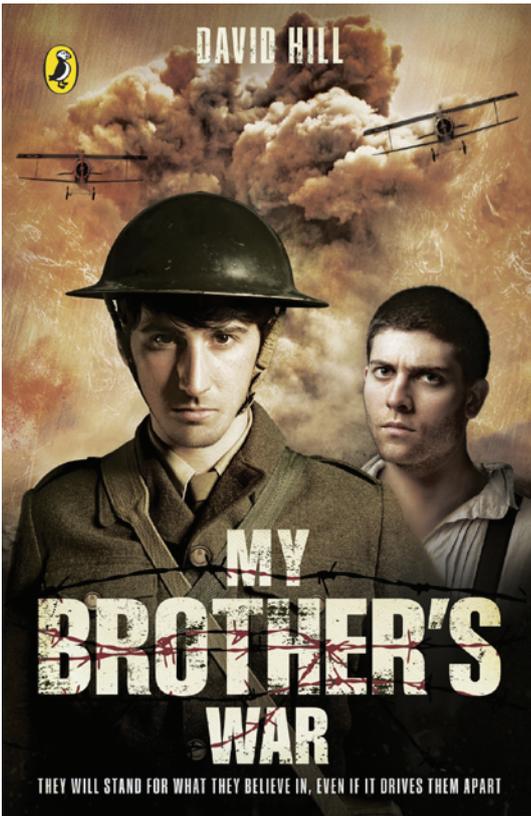
bit.ly/1BkFSMD

"Battle Music"

This article in the Tuapeka Times newspaper quotes a soldier who compares the sounds of battle with music:

bit.ly/1ENgwYY

Hook 3 – Voices through writing



The cover of David Hill's book *My Brother's War* (Penguin NZ, 2012).

Context

My Brother's War by David Hill is the story of two brothers who have very different perspectives and experiences of the First World War. William eagerly volunteers to go to the front line while Edmund is a conscientious objector and refuses to fight. Both young men will end up on the bloody battlefields of France, but their journeys there, while parallel, are completely different. While William learns to throw hand grenades at training camp, Edmund is arrested, and when William travels to France as a soldier, Edmund is transported as a prisoner and forced to work on the front line.

Through experiences both brothers have in England and France, they begin to see the war from different perspectives. In a terrifying culminating battle their beliefs are put to the ultimate test.

bit.ly/1FC6ok9

Fiction provides an accessible insight into others' experiences as well as being an outlet for the writers. Many books have been published about the First World War, including some that were written by returned soldiers; an example is *Civilian into Soldier* by John A. Lee.

Possible discussion questions

- How might fictional accounts of the war differ from factual accounts of it?
- How do the methods used to tell stories during war shape the story that is told?
- What were the roles and experiences of young New Zealand people during the First World War, and how has the war influenced their role now?
- How were narratives written about the war after it different from those written during the war?
- Why do people write novels about the First World War? Have authors' reasons for writing about the war changed over time?

The New Zealand Curriculum

NZC Key concepts that relate to this hook include:

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

Connections: The arts are unique vehicles and forums for making connections between the self and the world, communities, ideas, practices, and responses. (The arts)

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

Identity: Through English, people learn about and celebrate who they are, where they come from, and where they're going. (English)

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

- how texts are shaped for different purposes and audiences (English, level 5)
- how language features are used for effect within and across texts (English, level 5)
- how the ideas and actions of people in the past have had a significant impact on people's lives.

Themes



Citizenship perspectives

Explore different perspectives on the war and how various voices were treated by society.



Peace and reconciliation

Investigate how individuals dealt with feelings towards others within the wartime environment.

Supporting resources

Many books have been written about experiences during the First World War. The following titles are recommended for students working with this guide.



Nice Day for a War by Chris Slane and Matt Elliott (HarperCollins NZ, 2011)

bit.ly/185RQhv



Civilian into Soldier: A Novel of the Great War by John A. Lee (1937)

Some soldiers returned to New Zealand and wrote books based on their wartime experiences. These works of fiction gave voice to returned soldiers, gaining a wide distribution and readership. One such author, John Lee, wrote *Civilian into Soldier: A Novel of the Great War*. This is a complex and harrowing book, so it is recommended that only excerpts be used.



Biographical and critical material about Lee and his novels

This Kōtare: New Zealand Notes and Queries webpage provides details about Lee's life in the army (including receiving a medal for gallantry under fire); as an author; and in politics:

bit.ly/Leebookreview

The Te Ara Encyclopedia of New Zealand website provides an accessible and interesting summary of Lee's life:

bit.ly/bioLee2

This Victoria University webpage discusses John A. Lee's novels. It summarises *Civilian into Soldier* as taking its New Zealand hero "through the army horrors ... and the rat-eaten corpses of Flanders."

bit.ly/Leebookreview2



Passport to Hell by Robin Hyde (1936)

This novel by author Robin Hyde is a fictional reconstruction of the life of James Douglas Stark, called Starkie in the novel, who was born in Invercargill in 1898 and went on to serve in the New Zealand Expeditionary Force. It tells of Starkie's rebellious childhood; his life at sea and in a back-country sheep station; and his war experiences at Gallipoli and in France, on London leave, in military prison, and in the trenches. See the link below for more about Robin Hyde's book:

bit.ly/Hyderreview3



Two reviews

This Victoria University library webpage has a detailed review of *Passport to Hell*:

bit.ly/Hyderreview4

The article on this New Zealand Book Council webpage is an in-depth critique of Robin Hyde's book *Passport to Hell* by Dr Nikki Hessel. Hessel compares descriptions of events in the book with real accounts by Stark, the soldier on whom the book is based. This article is linked to the World War One Book Club panel discussions.

bit.ly/Hyderreview2



eBooks

The Auckland University Press website has information about obtaining electronic versions of *Passport to Hell* and other books:

bit.ly/Hyderreview3

Hook 4 – Voices from the home front



Stratford school pupils presenting a patriotic display, by James McAllister, ca 1914 - 1918.
Alexander Turnbull Library. 1/1-012483-G.
bit.ly/1x9q3Do



HELPING THE BELGIANS: THE BOTTLE-GATHERING CAMPAIGN OF THE BOYS OF THE WHAREKAHIKA NATIVE SCHOOL ON THE EAST COAST OF AUCKLAND.
"Collecting bottles for the war effort", (Ministry for Culture and Heritage), updated 19-Dec-2014. Wharekahika Native School was on the East Coast of the North Island, above Gisborne, not the East Coast of Auckland as indicated in the caption here. bit.ly/1x9q6Pn

Context

These images show experiences of children during the First World War. The first image shows a patriotic tableau by students of Stratford School. The boys are forming "a defensive line to protect Britannia and the girls from an imagined enemy".¹ The second image shows a group of boys from the Wharekahika Native School with the results of their bottle drive. A shortage of glass bottles occurred during the First World War, and collecting bottles and then selling them became a popular way to fund-raise for the war effort.

1 School Patriotic Display bit.ly/1x9q3Do

The experiences of men, women, and children who remained in New Zealand while others joined the war overseas can be found in images and writing of the period. In secondary school, boys were expected to train in the school cadet force. Many considered it “obvious that every boy at a secondary school will have to serve later on in the Territorial Forces, and ...[it is] therefore extremely desirable to create a real military keenness and knowledge in secondary schools”.²

Supporting the war effort was considered very important by many people who were unable to fight. Patriotic societies fund-raised, sewed, cooked, and knitted for troops overseas or helped support the families of those away. Many women took on more prominent roles on farms to cover labour shortages caused by family members serving overseas.

I have done a little knitting for the soldiers, and must get some more wool. My first sock was not very elegant, but my third was lovely. I can keep even now. It's such fun knitting one's first sock. “Do you think its long enough mum?” “Is that heel alright?” “How do you taper off a toe?” until I'm sure mother must have been tired of her daughter's industry.

Guy, Westport (1.9.15) Dear Dot, I must tell you : a personal history of young New Zealanders, by Keith Scott. Activity Press, 2011. p 149

In 1886, the *Otago Witness* newspaper started a “Dear Dot” section for children, which gave them a voice and a way to discuss current issues, similar to social networking sites today. The newspaper section stated that “this little corner is for the children expressly – their stories, their poetry, their letters, and Dot will never find any matter that interests the children too trivial to attend to ...” *Otago Witness*, 1886.³

Possible discussion questions

- Why do you think the tableau at Stratford School was created and photographed? What was the purpose of this image? How might creating this photo have made the students feel?
- Why do you think the boys' bottle drive was photographed? What was the purpose of this image? How might collecting these bottles have made the students feel?
- What effect did the First World War have on education in New Zealand? What are the similarities and differences to education today?
- What might be some challenges faced by children during the First World War?
- What did the war mean for those left in New Zealand? How would being separated by the war have affected family and community members?
- What were the roles and experiences of women during the First World War? What is the war's influence on women today?
- What were the roles and experiences of young people during the First World War, and how has the war influenced their role now?
- What happened to those who chose not, or were unable, to fight? What would happen today?

2 Major Temperley, General Staff, quoted in Report of the Board of Governors, Wanganui Collegiate School, AJHR, 1914, E-6, page 32

3 Stuff online article on “Dear Dot” [bit.ly/1GzqAab](https://www.stuff.co.nz/1GzqAab)

The New Zealand Curriculum

NZC Key concepts that relate to this hook include:

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

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

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

For example, by exploring the experiences of different groups, students can develop their understanding of:

- ways in which people's physical competence and participation are influenced by social and cultural factors. (Health and physical education, level 5)
- how people participate individually and collectively in response to community challenges (Social studies, level 4)
- causes and effects of events (Social studies, level 4)
- ideas within, across, and beyond texts (English, level 5).

Themes



Citizenship perspectives

Explore different perspectives on the war and how various voices were treated by society.



Peace and reconciliation

Investigate how individuals dealt with feelings towards others within the wartime environment.

Supporting resources



Home Front

This NZ History site contains seven collections of background information, explanation, and photos:

bit.ly/18wrZ2l



Home front, 1917 to 1918

This Te Ara Encyclopedia of New Zealand page covers roles and frames of mind of those remaining in New Zealand during the war:

bit.ly/1CXpQdz



Schools and the First World War

Extensive resources and descriptions about schools during the war years are available on this NZ History site:

bit.ly/1MolXQx



Knitting for Victory

The All That Remains exhibition website contains First World War objects from New Zealand museum collections. This link is to a section of artefacts by women knitters:

bit.ly/1x9qttm



Ena Ryan remembers the outbreak of the First World War

In this NZ History audio clip (five minutes), Ena Ryan vividly recalls her childhood memories of how the outbreak of war affected the Wellington population:

bit.ly/1aYsPGS



Personal messages in the Taranaki Daily News

Personal messages placed in this newspaper during the war served the same function as some social networking sites do today:

bit.ly/1C0cnAe



Women workers

This Auckland Star newspaper article from October 1916 describes the work of women during the war: for example, in factories; driving motor-vans; delivering bread, milk, groceries, and postal mail; working as tramway conductors, electricians, and chauffeurs; and doing gardening and farming work.

bit.ly/1E7eFNk



Children's toys

This Dominion newspaper article from December 1917 describes the change in children's favourite toys as a result of the war. Initially guns, ships of war, soldiers, swords, and flags were preferred, but this changed as people tired of the war.

bit.ly/185T7VP



Lady Liverpool Great War Story

This NZ history article is about Lady Liverpool, whose appeals for money and goods for the war effort resulted in widespread, ongoing New Zealand support for the country's soldiers overseas. The article includes a video of supporting images that screened on TV3 News in August 2014.

bit.ly/NZH-LadyLiverpool



Hook 5 – Māori voices



Photo left: Te Rangi Hiroa (Sir Peter Henry Buck) on right, ca. 1914–1918. Photographer unknown. Alexander Turnbull Library. 1/2-037933-F.

Right: Dominion News. Taranaki Daily News, 26 August 1918, Page 4
bit.ly/1E1S8it

MAORI RESERVISTS ARRESTED.

By Telegraph.—Press Association.

Auckland, Last Night.

Forty-four Maori reservists were arrested by Sergeant Cowan and four constables at Mercer on Saturday for alleged disobedience of the Military Service Act. No resistance was shown, and the members of the party, which includes Tonga Mahuta (brother of "King Rata"), were taken to Narrow Neck Camp.

Peter Buck made this plea that the Native Contingent be allowed to fight:

Our ancestors were a warlike people ... the members of this war party would be ashamed to face their people at the conclusion of the war if they were to be confined entirely to garrison duty and not be given an opportunity of proving their mettle at the front.

J. B. Condliffe, *Te Rangi Hiroa: The life of Peter Buck* (Whitcombe and Tombs, 1971), page 127

Context

Māori had mixed views about the First World War. Some supported the war effort because they believed it was their obligation as signatories to the Treaty of Waitangi; others opposed it because they did not want to fight for the British Crown after experiencing the New Zealand Wars of the 19th century and their outcomes.

Āpirana Turupa Ngata, who was 40 and father of a large family, could not serve, but threw himself into the Māori war effort, working with Māui Pōmare and other Māori MPs to recruit Māori troops and agitating to have them grouped together into a Māori battalion. Ngata wrote a famous waiata, "Te Ope Tuatahi", which praised those serving and encouraged others to enlist. Some Māori called for the formation of a Māori unit. After completing training in Auckland, the Native Contingent, which had Māori junior officers and Pākehā in the higher ranks, sailed for Egypt in 1915.

Conscription was initially imposed only on Pākehā from 1916 but was later extended to Māori; however, conscription was only enforced for Tainui iwi. Some people believed that this different treatment of Tainui was to even out enlistments because more men from other iwi had enlisted voluntarily; others believed it was because Tainui had not supported the war effort. Te Puea Hērangi led opposition to the government's conscription policy. She claimed that her grandfather, King Tāwhiao, had forbidden Waikato Māori to take up arms after making peace with the Crown in 1881; she stated that if confiscated land was returned, then they might reconsider. She also stated that Māori had their own king so did not need to fight for the British one. Te Puea provided shelter for those ignoring the ballot and encouraged them in non-violent resistance. Many of those resisting were taken into custody and punished. The treatment of Tainui by the Crown during the First World War has had a significant impact on subsequent relations between Tainui and the Crown (see the third link below).

Further information:

- bit.ly/1GzrFP9
- bit.ly/1Hqc8ig
- bit.ly/NZH-MaoriUnits
- bit.ly/1AYfqUe
- bit.ly/1GlbwJD

Possible discussion questions

- Why might Māori have had differing responses to the First World War?
- How were the experiences of Māori soldiers similar to or different from those of non-Māori? How might Māori in the Native Contingent have felt at being given garrison duties?
- Why were Māori initially not included in the conscription ballot? How do you think different groups of Māori might have felt about this? How might different groups of Māori have felt when conscription was extended to Māori but only enforced for Tainui?
- Do you think it was fair that conscription was only enforced for Tainui? Why or why not?
- How might the First World War have changed the lives of Māori in New Zealand and overseas?
- How does the treatment of Tainui people during the First World War impact on our lives or society today?

The New Zealand Curriculum**NZC Key concepts that relate to this hook include:**

Cause and effect: Historians investigate the reasons for and the results of events in history; they investigate the causes of past events and how these events affect people's lives and communities. (History)

Perspective: 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)

Attitudes and values: Health and physical education encourages respect, care, and concern for other people and the environment and a sense of social justice. (Health and physical education)

For example, by exploring the experiences of different groups of Māori, students can develop their understanding of:

- ideas within, across, and beyond texts (English, level 5)
- how the Treaty of Waitangi is responded to differently by people in different times and places. (Social studies, level 5)
- how cultural interaction impacts on cultures and societies. (Social studies, level 5).

Themes**Citizenship perspectives**

Explore the rights and responsibilities of New Zealand citizens to take action for what they believe in.

Explore why the government and national institutions might not always act in the best interests of citizens.

Peace and reconciliation

Investigate how Māori communities responded to the First World War and how their relationships within and beyond New Zealand have changed as a result of their responses.

Supporting resources**DigitalNZ**

This database provides extra images, newspaper articles, and other Māori- and First World War- related digital content from New Zealand organisations:

www.digitalnz.org.nz

First World War resource guide

This Services to Schools guide provides online access to substantial First World War resources:

bit.ly/ww100gws

Māori and Pacific Island soldiers

This Christchurch City Libraries site provides links to online resources relating to Māori and Pacific Island soldiers in the First World War:

bit.ly/1CXrD2u

Māori and the First World War

This NZ History website describes mixed views of Māori towards the war:

bit.ly/1GzrFP9

"Te Puea Hērangi and her Influence in the Waikato, 1883–1952"

This Waikato University article describes in detail the role of Te Puea in the Waikato during the First World War:

bit.ly/1AaLGDx

Māori Battalion in Gallipoli 1915 – the Roll of Honour

A list of casualties in the Māori Contingent at Gallipoli in 1915 is available at:

bit.ly/1C0dqjI



Supporting resources



Māori units of the NZEF

These New Zealand History pages give a detailed account of Māori units that were part of the New Zealand Expeditionary Force during the war:

bit.ly/1BqDliQ



New Zealand in the First World War 1914–1918

This New Zealand Electronic Text Collection site contains digitised copies of some First World War-related books like James Cowan's *The Maoris in the Great War*.

bit.ly/1NC2Vrj



Cenotaph database

Auckland War Memorial Museum's Online Cenotaph database allows searches for information about Māori men who served during the First World War.

bit.ly/CenotaphDatabase



Fighting Prowess: From Peter Buck's diary

The Australians and New Zealanders, at a fearful cost, had established a name for themselves as fighters. The initials – ANZAC – are a term of honour applied to the survivors of that heroic band. The Maori contingent landed on Gallipoli 500 strong, and we assembled in Egypt after the evacuation 120 weak. But though the death wail went up from every Maori village in New Zealand, the parents and relatives took comfort in the fact that the younger generation had bred true to the fighting instincts of their ancestors. Just as the British troops had learned both to respect and admire their Maori opponents in the Maori war of 1862, so the British troops learnt both to respect and admire their Maori comrades in the Gallipoli Campaign of 1915. The Maoris had proved that for strength and endurance, dash and courage, they were the equals of the best troops in the British Empire.

*Note: The diary the above quotation comes from (his first diary of 1914–1916) has been lost, but James Cowan used it in *The Maoris in The Great War*. A digitised version of James Cowan's book is available here:*

bit.ly/1E7fK7H

bit.ly/1CXsFvp

Captain Buck wrote from Egypt to the New Zealand members of Parliament representing the Maori race:

All who have come through the Gallipoli campaign, where pakeha and Maori have shared the fatigue, danger, and incessant vigil of the trenches, side by side, recognise that the Maori is a better man than they gave him credit for, and have admitted him to full fellowship and equality. With a separate unit occupying its own trenches, these friendships which will cement mutual respect and esteem between the two races, do not have the same opportunities of being made as where they are working and fighting side by side. One of the finest incidents in the history of the two races took place when the Maoris left the trenches during the Anzac vacation. Their pakeha comrades who were remaining behind for a later shipment, carried their packs down into the gullies, and many stood clasping hands when the moment of separation came, with their hearts too full of aroha to express themselves in words.

bit.ly/JamesCowan



Articles

"Te Hokowhitu-a-Tu: What did they come home to?"

This article by Monty Soutar describes the contribution of the 2,500 Māori men sent overseas and their casualties. It goes on to describe how those who returned coped with life after the war. (Turnbull Library Record, number 42, 2009, pages 34–47)

"The Boer War and the Great War"

This article by Monty Soutar describes Māori participation in the Boer and First World Wars and the support of troops by Māori communities. It describes the formation and training of the New Zealand Māori Pioneer Battalion and the reluctance of Taranaki and Waikato tribes to respond to conscription.

(Pipīwhararua, volume 20, number 8, 2012, page 11)

"Whitiki! Whitiki! Whitiki! E!" [parts 1 and 2]

This article by Monty Soutar outlines the New Zealand and Māori roles in, and reactions to, the outbreak of the First World War.

(Pipīwhararua, volume 21, numbers 11 and 12, 2013, page 12 in each case)



Books

Anzac Day: The New Zealand Story – What It Is and Why It Matters by Philippa Werry (New Holland, 2013).

He Tipua: The Life and Times of Sir Apirana Ngata by Ranginui Walker (Auckland: Penguin, 2001).

Home Little Māori Home: A Memoir of the Māori Contingent, 1914–1916 by Rikihana Carkeek (Totika Publications, 2003).

New Zealand and the First World War 1914–1919 by Damien Fenton (Penguin Books, 2013).

New Zealanders at War by Michael King (Auckland: Penguin, 2003).

Te Hokowhitu a Tu: The Māori Pioneer Battalion in the First World War by Christopher Pugsley Reed (Auckland: Reed, 1995).

Te Puea: A Biography by Michael King (Auckland: Penguin, 1977).



Videos

Great War Stories

These First World War-related videos screened on TV3 as part of the Great War Stories series. The series includes a video about Rikihana Carkeek and the Native Contingent.

bit.ly/185UYfV

War News

This television series is devised as a current affairs show reporting live on the First World War as experienced by New Zealanders of that time. It includes an "interview" with Te Puea Hērangi and Māui Pōmare on the issue of conscription.

bit.ly/ww100wn



Hook 6 – Voices of the Pacific



Māori and Niuean troops at Narrow Neck beach, Auckland, 1916. Sir George Grey Special Collections, Auckland Libraries. 7-A14559.

Old people like herself had heard of New Zealand so much especially the two great world wars. She lost a brother in the first and she never really understood why a close-blood could go away from his home and fanau, where his pito is buried, where his people call his name, how he could leave and fight and be ready to throw away his mana to die for someone else's cause without really knowing the stranger's name.

Niuean writer and artist John Pule on the First World War through the words of his matriarch, Atalagi

Source: Tagi tote e loto haaku - My heart is crying a little: Niue Island involvement in the great war, 1914-1918, by Margaret Pointer; translation by Kalaisi Folau. (University of the South Pacific, 2000, page 73).

Context

From early 1916, the Māori reinforcements were supplemented by Pacific Islanders, including people from Rarotonga, Tonga, Niue and Samoa. The main indigenous Pacific contribution to the New Zealand Expeditionary Force (NZEAF) came from the Cook Islands and Niue. All the men were volunteers and either provided reinforcements for the New Zealand Pioneer Battalion in Egypt and France or served with the British in Sinai and Palestine. The Gilbert Islands and Ellice Islands (now Kiribati and Tuvalu) and Fiji were British Crown Colonies and so sent men to serve directly as part of the British Army. Both had contingents training in Auckland when the war ended.⁴

Around 150 men, or almost 4 percent of Niue's population, enlisted. According to Margaret Pointer's book of the Niuean involvement (see above), very few could speak English and none had worn shoes before. Being used to walking barefoot and eating fish, many suffered health problems from hours of marching in boots and an unusual diet. The greatest danger, however, was European diseases, especially in the cold climate of northern France. The Niuean troops were withdrawn a year after their deployment after suffering heavy losses through disease and illness..

Possible discussion questions

- What aspects of Niuean men's involvement does John Pule's matriarch, Atalagi, find difficult to understand?
- Before they left, how might the men who chose to enlist feel about Atalagi's statement? How might their feelings have changed if they returned?
- Why do you think Pacific Island men were placed in the Native Contingent rather than joining other units?
- From the experiences of Pacific Island men at training camp during the First World War, what can we learn about the challenges of some recent migrants to New Zealand?

The New Zealand Curriculum

NZC Key concepts that relate to this hook include:

Identity: Everything we do in the classroom either validates or undermines students' growing sense of identity. We have a shared responsibility for the impact we have on the forming of each other's identities. (English)

The socio-ecological perspective: The socio-ecological perspective is a way of viewing and understanding the interrelationships that exist between the individual, others, and society. (Health and physical education)

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

- how attitudes and values relating to difference influence their own safety and that of other people (Health and physical education, level 5)
- ideas within, across, and beyond texts (English, level 5)
- how cultural interaction impacts on cultures and societies. (Social studies, level 5).
- how people participate individually and collectively in response to community challenges (Social studies, level 4).

Themes

*** **New Zealand in the Pacific**

Investigate how New Zealand's relationship with Niue and the Cook Islands might have been influenced by the First World War.

🕊️ **Peace and reconciliation**

Explore how the community of Pacific nations has developed since the First World War.

Supporting resources

Narrow Neck Military Camp and the First World War

This webpage describes the move from a temporary camp at Avondale to the permanent Narrow Neck Camp at Takapuna for military training of Māori and Pacific Island men.

bit.ly/1wmE3OW

Call of Empire

This Cook Islands Library and Museum Society site provides photos, videos, and descriptions of the Cook Islanders who served in the war:

bit.ly/1BkJMFi

Pacific Islanders in the First World War

This Auckland Libraries site describes the "less well-known contribution" of Cook Island Māori and Niue Islanders. It states that four out of five of the men were hospitalised at some time during their service.

bit.ly/1C0ehkv

Photos



War memorial commemorating the men of Atiu Island in the Cook Islands who served with the New Zealand Expeditionary Force (NZEF) during the First World War.

bit.ly/1F52xhx

The tragic outcome to Niue's WW1 commitment

A New Zealand historian speaks about the tragic outcome to Niue's military contribution to the First World War.

bit.ly/1ICcWCO

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 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.

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

