



Q ANZAC 100: Memories for a New Generation

Professional development learning notes

State Library of Queensland (SLQ), through the John Oxley Library, has been collecting First World War diaries, letters, photographs and historically significant items since it opened its doors in 1934.

One hundred years on from the beginning of the First World War there are still stories to be told, memories to be shared, and undiscovered treasures tucked away in family homes, personal collections, and heritage and cultural institutions across Queensland.

Through uncovering our past, connecting stories, and capturing contemporary commemorations across Queensland, together we will build new knowledge, skills and online resources — creating a digital legacy for future generations to gain greater understanding of the Queensland experiences during and after the First World War.

Q ANZAC 100: Memories for a New Generation is a five year state wide legacy initiative providing Queenslanders with opportunities to learn and contribute to bringing our history to life and a renewed First World War and Anzac legacy for future generations.

The following learning resources are based on professional development workshops facilitated by Dr Mark Cryle and Elaine Acworth, where events and themes of the Queensland experience of the First World War were disassembled and reassembled. Through these resources, we invite you and your students to meddle with mythology and play with the past, question historical certainties and take intellectual risks around alternative hypotheses. This pack seeks, in the words of one educationalist, “to access the profound through the playful”.

While this education kit has been designed largely for grade 6, 9, 11 and 12 History and Modern History students, most activities within the kit can easily be modified to suit other age levels.

The resources contained in this kit are designed to be used separately or as a collection. As an educator, you’re encouraged to explore the resources within, and pick and choose the topics and activities that will engage your students the most.

This classroom resource contains the following material:

- Educator notes
- Activity suggestions
- Resource suggestions

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Contents

Dr Mark Cryle

- Overview
- Geopolitics of Empire
- Gallipoli
- Anzac Day
- Schools
- The idea of an enemy
- Gender roles

Elaine Acworth

- Overview
- Introduction – the Stiff Story
- A typical day
- Conscription
- Heroes and villains
- The Unknown Soldier

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Learning and unlearning about the Great War

Dr Mark Cryle

Schools were sites for the first Anzac Day commemorative events held in Australia in 1916. For a century, education has continued to play a key role in embedding the Anzac story in Australian culture. Yet the very ubiquity of the Anzac legend and the shifting nature of our beliefs and value systems mean that teachers now can no longer recycle the pedagogical practices of the past. Assisting students towards an understanding of the First World War and its impact on Australian society requires as much unlearning as it does learning.

In the professional development session facilitated by Dr Mark Cryle, the events and themes in the Australian war experience between 1914 and 1918 were disassembled and reassembled. In the session, the group meddled with mythology and played with the past. They questioned historical certainties and took intellectual risks around alternate hypotheses. The group sought, in the words of one educator, “to access the profound through the playful”.

Dr Mark Cryle is a published historian, presenter and teacher. In 2015 he completed a PhD on the origins of Anzac Day to 1918. He was formerly the Manager of the Fryer Library at the University of Queensland. Mark has also researched and written on other aspects of Australian history including race relations and labour history. In another life Mark is a musician and songwriter.

This professional development session was delivered on 28 July 2016 at State Library of Queensland, as part of the *Q ANZAC 100: Memories for a New Generation* project, proudly supported by the Queensland Government.

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Geopolitics of Empire



- The stepping off point for the Gallipoli campaign was Egypt. Australian troops were based there before going to the Dardanelles. This is a photo of Australian troops sightseeing in Egypt.
- The image of the troops which has been presented in films like Gallipoli (1981) and The Lighthorse men (1987) is of knockabout, cheeky, lovable larrikins having a good time at the expense of the local people.
- The reality was that the British had taken over Egypt in 1882. Australians were, for most, an indistinguishable part of a British army of occupation in Egypt which was deeply resented.
- There were nationalist uprisings in Egypt against the British during the First World War which were quelled violently. The majority of Egyptians were Muslims and the country had long been part of the Ottoman (Turkish) Empire.
- In their correspondence home and in their behaviour while posted in Egypt, many Australians displayed a profound racism which was characteristic of the age. This is the origin of the expression to be “gypped” (i.e. overcharged for an item by an Egyptian).

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Investigation and discussion

1. Find out which other countries in this area were part of the British Empire and discuss why the British might have wanted to gain and maintain power in this part of the world (a map would be useful).
2. What is going on in the Middle East today?
3. Who was Lawrence of Arabia? Was he an Arab? What role did he play in the First World War in the Middle East?
4. What animals were used by Australians in this part of the war? How were they cared for? What happened to the animals when the war was over?

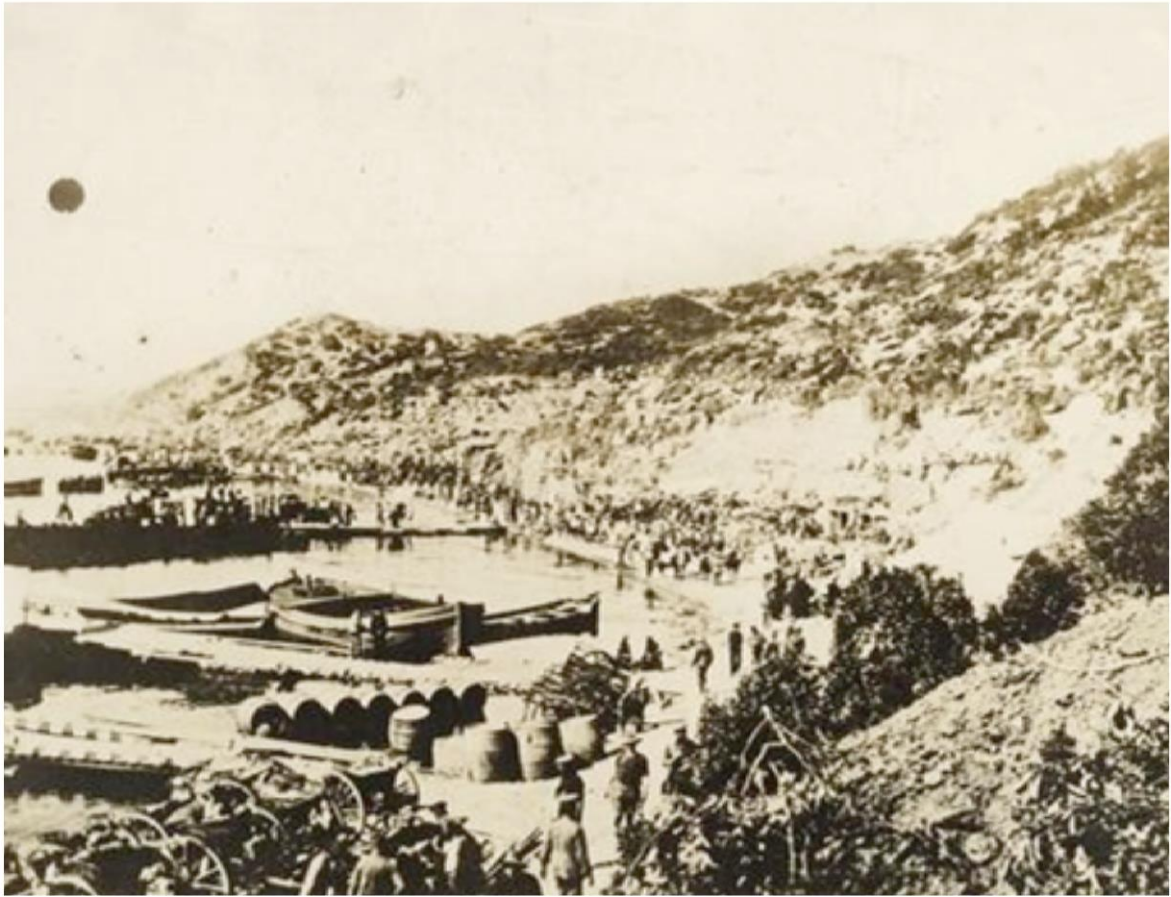
Extension activity

What was the strategic value of Egypt and the “Middle East”? Are these events of 100 years ago connected in any way with political troubles in that area today? Why do you think foreign powers might be so interested in the Middle East?

Image: *Australian soldiers visit the Pyramids and the Sphinx during leave in 1918*, John Oxley Library, SLQ, Neg. 94219

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Gallipoli



- Australians landed at Gallipoli (the Dardanelles) on 25 April 1915 as part of a larger invasion force comprising New Zealand, English, Irish, French, Indian, and Senegalese troops.
- International press reports of the campaign hardly mentioned the Australians in their accounts of events — they were just lumped in with the British.
- This was an invasion of Turkey (the Ottoman Empire) who had officially joined the war as allies of Germany and the Austro Hungarian Empire in late October 1914.
- The British command planned the operation in order to knock the Ottoman Empire out of the war and to secure its oil-rich areas.
- The attack was coordinated with a Russian invasion of Turkey through the Caucasus Mountains (another area rich in oil).
- The British underestimated the resolve of the Turks who were defending their homeland. Militarily, the campaign was ambitious, badly planned, mismanaged and poorly executed.
- Its redeeming feature was the evacuation/retreat in late December 1915 which was effected with relatively few casualties.

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Investigation and discussion

1. Find Gallipoli on a map. How did the Australian troops get there?
2. The Australians were all volunteers. Why may these men have gone to war in 1914? Discuss your answers in groups.
3. What factors made it difficult for the Australians to advance their position? (Look carefully at the photo).
4. Do you think Australians at Gallipoli fought for a good cause? If so, what? If not, why not?
5. Who was Simpson? What was he supposed to have done? Are there any doubts about the validity of the story?

Image: *TR 1810 Landing at Gallipoli, 1915* (details), John Oxley Library, SLQ, Record: 21148755290002061

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Anzac Day



- The event started in 1916. The image is of the first Brisbane Anzac Day commemoration.
- Initially it was organised by recruiters and clergymen (often the same people) because only 30% of eligible men volunteered for war (note the “enlist now” sign on the building).
- It was an attempt to unite Australians behind the war effort but declined in popularity in 1917 and 1918.
- Anzac Day was commemorated differently in different states of Australia.
- It was one of a range of commemorative “days” organised during the war.
- Anzac Day commemorations were also used as opportunities for fund raising.
- “Lest we forget” predated Anzac Day by nearly 20 years and originated from a poem by Rudyard Kipling (*The Recessional*) about the need to keep the British Empire strong and not about remembering fallen soldiers.
- Anzac Day did not become a public holiday until the mid-1920s.

Investigation and discussion

1. What does Anzac stand for? When was the word first used?
2. Is there a war memorial near you? Does it only list those who died in the war? Can you find any information about any of the people who are named there?
3. How have you learnt about Anzac Day so far (from school/at home/TV/the internet)?
4. Have you been to an Anzac Day service? If so, what can you remember about what happens and why?
5. What does the sign on the building say? How might the men (70%) who chose not to go and fight feel about Anzac Day in 1916?
6. What other day do we associate with war remembrance? What does it commemorate?

Image: *Military parade on the first Anzac Day anniversary in Brisbane, Queensland, 1916*, John Oxley Library, SLQ, Image: 2897-0003-0001

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Schools



- Anzac Day planners were very conscious of the need to embed the commemoration in schools. In some states, school commemorations preceded civic commemorations.
- Students had been educated into believing they should fight for the British Empire — that it was a glorious and noble act to do so. Senior Queensland school children were required to write an essay on the following: "For what principles do the British Empire and its allies stand in the present war?" The junior essay was entitled: "What has been done and what can be done by your country, town, or district to help in the present war?"
- The Education Department produced a *School Paper* for Anzac Day and teachers were instructed as to how the day should be commemorated. Copies of the *School Paper* were distributed throughout all schools, including private and Catholic schools. In addition the

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publication was sent to all mayors and shire clerks throughout the state to assist Anzac Day speakers. It featured a distinctive cover representing the allies and their flags, identical to that which adorned the cover of the official program for the Brisbane commemoration.

- Not all teachers accepted these values and this format and so protested vigorously.
- The acknowledgment of the soldiers' death was a complicated and mixed message delivered to students through metaphor and symbol which would have been challenging and confusing for many young listeners then — as it still is today.
- The Anzac Ode came into common use after it was introduced into Victorian school commemorations.
- Australia Day (26 January) is marginal to the school calendar and harder to build curriculum around than Anzac Day. Perhaps this is one of the reasons why Anzac Day has assumed higher profile in Australia?

Investigation and discussion

1. Which nations do you think are represented in the image? Why might they appear on an Australian school publication like this one?
2. All of the First World War veterans are now gone but if you could travel back in time what questions might you ask them?

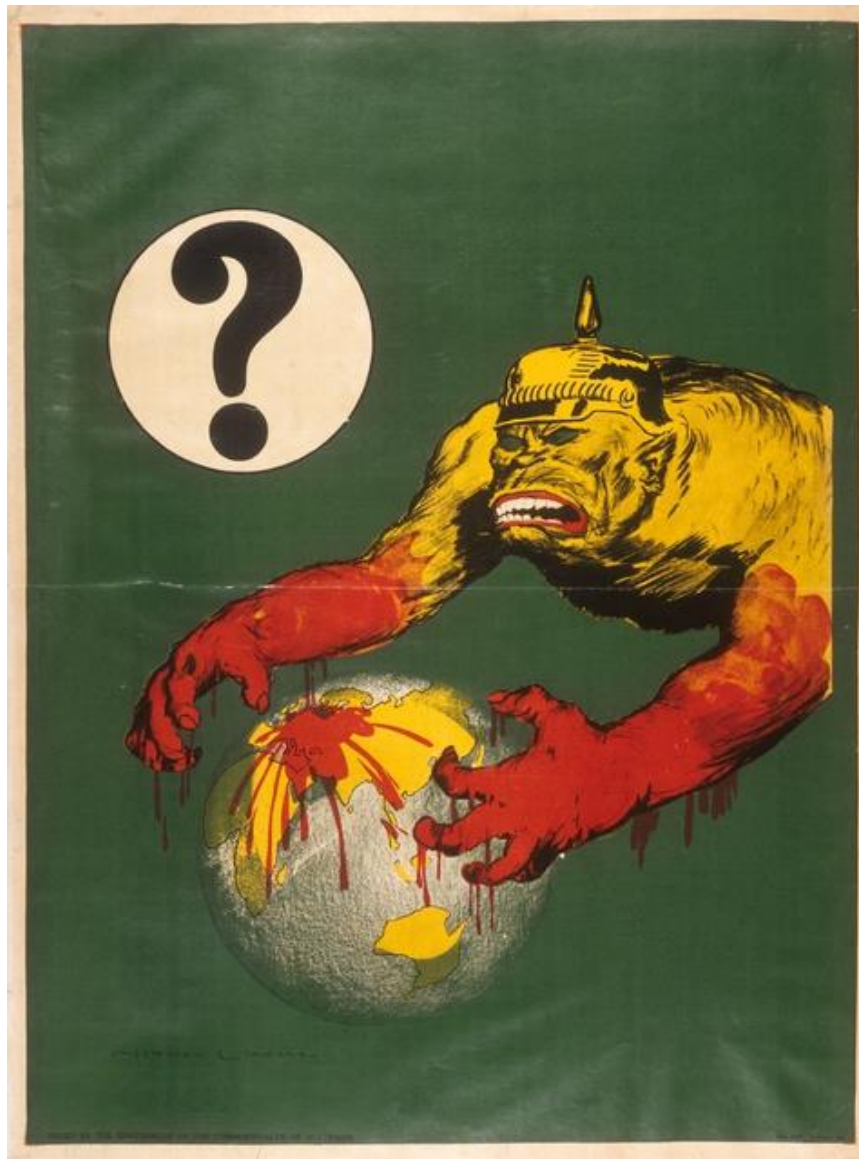
Extension activity

What answers do you think they may give? Why might it be difficult for them to tell stories about what they did? Write a dialogue between two First World War veterans talking about the war.

Image: *Anzac Day 25th April, 1916 (programme)* details, A. J. Cumming, Government Printer, 1915, John Oxley Library, SLQ, RBJ 940.426 ANZ

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The idea of an enemy



AUSTRALIAN WAR MEMORIAL

ARTV00078

- This image was painted by prominent Australian artist Norman Lindsay. British and Australian propaganda during the First World War was particularly effective. Hitler modelled his propaganda campaign on it in the lead up to the Second World War.
- It was important to demonise the German people and present the image of the bloodthirsty marauding Hun.
- There were large numbers of German-born citizens of Australia in 1914 when war broke out. Many of them had families of Australian born children of who were interned and persecuted with them. Their businesses and farms were destroyed or appropriated by others.
- Many Australians feared invasion and war but most believed that the Japanese or the Chinese were the threat. In fact, Japan was an ally of Australia during the First World War. Prior to the war most Germans in Australia were considered desirable immigrants and model citizens.

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- Many Australian musicians, artists and academics had studied in Germany before the war. Germany was considered a world leader in education.
- Australians had to “unlearn” their understanding of Germans.
- There was less anti-Turkish propaganda because most Australians believed the campaign would be a walkover.

Investigation and discussion

1. What makes this image of a German so despicable?
2. What message is the image trying to send?
3. How accurate is it as a portrayal of a German soldier?
4. Are images and propaganda still used today to distort reality and to create “enemies”?
Conduct a debate in the classroom.

Extension activity

Write a dialogue between two characters — both students in an Australian school — one of from German background and one from English background. Act out the dialogue.

Image: ? [Question mark], Norman Lindsay 1879-1969, SLQ, Record: 21122339540002061

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Gender roles



- Wartime gender roles were clearly defined. The only women who served at the front were nurses.
- Women were very active however in so-called “comforts” work and fund-raising. They sewed, knitted, cooked and organised, often through the Red Cross, to send parcels to Australian soldiers at the front and they raised large sums of money to support the war through a variety of public events and campaigns.
- Some were also active in recruiting — in particular by sending white feathers to men they believed were “shirking” their responsibilities by not volunteering.
- Many were also very active in the vitriolic campaigns around the conscription plebiscites in 1916 and 1917 — on both the “yes” and “no” sides.
- Some outspoken women were pacifists in an organisation called the Women’s Peace Army. There were often vilified and publicly attacked as being “disloyal”.
- Women rarely, if ever, spoke at formal Anzac Day commemorations.
- Many women were also prolific correspondents writing regularly to loved ones at the front — though most of their letters have not been preserved.

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- Because only 30% of eligible men volunteered for the war, Australian women (unlike in Britain where there was conscription) were not typically required to move into the workforce to perform “male” jobs.
- Some have argued that the war set the feminist movement back considerably by rigidly reinforcing stereotypical gender roles.

Investigation and discussion

1. What message does this image send to girls and women about their role in the war effort?
2. How do you think people would react to this image now?

Extension activity

Look at the ceremonial order of service from the Australian War Memorial below. What changes might you make to it in order to better commemorate the contribution of women to the war effort? Is the role of women important in war commemoration and the Anzac legend? Conduct a debate in the classroom — yes and no. Boys argue yes and girls argue no.

A suggested order of service is to consist of the following:

1. unit associations members form-up at the memorial;
2. escort party (if the Colours are marched-on) and band march-on;
3. arrival of the Service and official guests;
4. mounting of the catafalque party;
5. official commencement of the service by the presiding officer;
6. invocation,
7. hymn,
8. reading of requiescat,
9. readings,
10. address by senior invited guest,
11. hymn,
12. prayers,
13. wreaths are laid,
14. reciting of The Ode,
15. The ‘Last Post’ is played; Notes,
16. one or two minutes silence,
17. ‘Rouse’ or ‘Reveille’ is played,
18. Benediction,
19. the Australian National Anthem is played,
20. the catafalque party dismounts,
21. Service and official guests depart; and
22. Service associations fall-out.

(<http://www.defence.gov.au/Ceremonial/ANZACDayHandyHints.asp>)

Image: *Illustrated front cover of The Queenslander, December 1, 1917*, John Oxley Library, SLQ, 702692-19171201-s001b

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Century old stories vs contemporary students

Elaine Acworth

It happened 100 years ago and nobody I know was there — what does it have to do with me?
Sound familiar?

When it comes to many aspects of history, teachers often struggle with the question of relevance. Possibly nowhere do they struggle more valiantly than with the history of the First World War and the notion of the 'birth' of the Australian nation through the actions of the Anzacs. So here are some questions that take the question of relevance out of the equation: Who were these people? Why did they decide that it was their duty to fight in a war on the other side of the world? Why would any nation/people/religion then bind its sense of identity to the idea of conflict?

Starting to sound a little more contemporary?

This workshop, facilitated by Q ANZAC 100 Fellow Elaine Acworth, used her experience of researching at State Library of Queensland as a starting point for the group to explore the idea of narrative in history.

Formatively, how do those individual stories link into the greater arcs of history? Thematically, why are some stories more important than others? Why do we hear some and not others? Why do some stories make us angry and others make us glow? Practically, if you need to research a person and there is no primary source material, how do you discover what happened to them?

Elaine Acworth has written plays and audio works for over twenty years. Her last play *Gloria* was commissioned and premiered by Queensland Theatre Company (QTC) in 2014 to critical and popular acclaim, and played a sold out season. She was awarded an inaugural Q ANZAC 100: *Memories for a New Generation* Fellowship in 2015 to research and write *My Father's Wars* and has been supported by QTC in early development for a new play *Testify*. She plays piano badly and has discovered an extraordinary ability to grow Pierre de Ronsard roses.

This professional development session was delivered on 25 August 2016 at State Library of Queensland, as part of the Q ANZAC 100: *Memories for a New Generation* project, proudly supported by the Queensland Government.

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The Stiff Story

My name is Elaine Acworth and I'm a playwright, part-time producer, sometime teacher (specialist secondary intensives and tertiary introductory courses in playwriting), and full-time mother, wife and daughter of a war veteran. My father, Lt. William Snowden Acworth, fought in both the First World War and the Second World War in the AIF.

In the First World War he served on the Western Front in France and Belgium (particularly the Ypres sector) with 26 Battalion. In the Second World War he was a Captain in the Home Defence Force, helping to establish Hay Internment Camp and then running anti-aircraft gun batteries, and security for ports and essential terminals up and down the eastern coastline of the country.

My dad died when I was 14. My sister and I were his second, his "old man" family, as he put it — he married our mother at 65 and had the two of us as he approached 70. We adored him. He was a wonderful father — but still, a man given to bouts of anger and both a hardness and a love of beauty that was difficult to reconcile in the one man.

When he died, he didn't want to be buried in the family plot with his first wife, nor did he want to make arrangements to be buried with Mum — though we all loved him, first and second families, and would have been happy with either arrangement. He wanted to be cremated and interred in the war memorial wall for the First World War in the local crematorium gardens.

It didn't occur to me to wonder about that at the time. Well, I was kid — you don't think about that kind of thing. In my 40s though, with Mum coming to that stage in her life, the question of this choice arose and I realised that I didn't really know very much about my father. PJ Keating's *Eulogy to the Unknown Soldier* rang very true to me then. "We may never know..." and so I decided to look for him in the most formative event in his life, the Great War. My father left no records of that time — no diaries, no letters home, no mementos. So I needed to read the reports and letters and postcards of other young soldiers who had fought in the same battles as my dad.

I applied for a [Q ANZAC 100 Fellowship](#) to research this material in the John Oxley Library at [State Library of Queensland](#) and sculpt a performance piece from it. I was lucky enough to be awarded one of four Fellowships (2015–16) and spent many entranced hours in the reading room, working through the diaries and photo albums and letters of the young men who had fought (and sometimes died) alongside my father.

As well as these resources, I used the digitized resources of the [Australian War Memorial](#) (AWM) and the [National Archives](#). The National Archives hold individual soldier's records and the AWM holds the unit war diaries that each unit, from battalion level up, kept on their activities on the Front including potentially, in appendices, what soldiers actually had to carry on them when marching; the length/duration of troop movements by bus, train, foot — and over what ground; where billets were established and what they were like; hot food, bathing and doctor's reports. The AWM also has a vast collection of stunning photographs.

I initially wrote a performance piece out of all of this — a kind of semi-documentary in which I was a character, looking for my father in the trenches of the Western Front and encountering the people he may have known, but never him. This has subsequently grown into a different kind of work — something that examines the impact of those trench experiences on the men, and then on their families, later, at home. The single work also turned into a series of short easily downloadable audio works that could be podcasts — more accessible to more people.

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Another outcome of the research was a Professional Development session that I created with the assistance of Amy Middleby, the *Q ANZAC 100: Memories for a New Generation* Inquiring Minds Project Coordinator at the time. The session addressed the issue of disconnectedness from First World War history, indeed, from history as lived experience. I used my research discoveries to try to address the question of how you teach this subject matter to students who feel it is 1. Boring 2. Alien 3. Old 4. Distant in time and location 5. Nothing to do with me.

Only around 30% of the Australian population has any family connection to the Anzacs at Gallipoli or in the Great War. Many of the rest of our population may have fought on the other side — or had religious/nationalist affiliations with the Germans, or Austro-Hungarian and Ottoman Empires.

I had never developed a PD workshop before and so hadn't actually thought about how to translate what I was learning into actionable exercises that had specific learning outcomes — both in terms of the subject matter covered and in terms of a student's inherent growth and capacity. In the nicest, most supportive way possible, Amy whipped me into shape.

I hope these activities will prove useful in teaching an area of history that is fascinating and enormous. The scope of change that our world underwent in these few years and that rippled on subsequently was phenomenal — unprecedented in any earlier single four-year period, I think.

There were a number of different areas of enquiry that were covered in the professional development — I've selected four that I think will provide the clearest and most interesting/relevant entry points into the First World War; a typical day, conscription, heroes and villains, and The Unknown Soldier.

Any feedback, or any thoughts on improving them, would be most welcome. Please don't hesitate to contact me at elaine.acworth@gmail.com or contact the *Q ANZAC 100: Memories for a New Generation* team at ganzac100@slq.qld.gov.au.

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A typical day in the life of a soldier on the frontline

Background

This exercise developed from me trying to piece together my dad's personal experience on the Western Front from the letters, postcards, photos and diaries of other young men in the same battalion, sister battalions, or who fought in the same battles and would have undergone the same conditions.

Thematically, a typical day may allow us to understand history as immediate and personal. I've become a little obsessed with the idea that we all see history as something happening 'out there', divorced from our lived experience, rather than understanding it as something we are living through and living with (Brexit, ISIS, Donald Trump). I doubt that the young soldiers writing home from the Western Front and taking pictures with their Box Brownies thought of themselves as leaving records of first-hand history but that's exactly what they did,¹ to the point that, a few months into the First World War, the government was desperate to stop these photos reaching home as they were too graphic. The information couldn't be controlled, nor the story limited.

A personal narrative connects us to, and illustrates, the broad arc of history. No one story encapsulates the entirety of the war experience but, taken together, they build up complex, accurate pictures of life in the trenches. Why it was the way it was.²

In-class activity

Aims:

- Students understand history as lived experience
- Students consider why something is happening by looking at how it happens
- Through an individual narrative, students examine the impact of the broad themes of 20th Century history — colonialism/jingoism, nationalism/imperialism, capitalism, socialism, pacifism, and suffrage

Materials:

- John Oxley Library resources
- Pens, pencils, scissors
- White paper for lists and notes

Method:

1. Break up the sentences in the Charles Lawrie diary transcript and hand them out
2. Students read/act out their sentence/phrase
3. Students consider what is happening in their sentence and create an image for it — working toward making a visual narrative with the rest of the class
4. What source material would help you construct your image and why?

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¹ See Resources 1 for Peter Cochrane's book

² See Resources for Lawrie, Mallyon, Cameron, Croll and Brett

Charles Lawie Transcript:

Sun. 12th (November)

Moved up to the firing line, our team of M. gunners are in reserve, we are in an old trench and get plenty of shellfire.

Mon. 13th (November)

At daybreak our artillery bombarded the enemy for a short time, very quiet during the day, a heavy mist is hanging about.

Tues. 14th (November)

After a short bombardment, our Bde charged the enemy after daybreak, we were only partly successful, we were in supports with our machine gun.

And we were heavily shelled by the enemy, we had a narrow escape three men being killed and one wounded in our bay so we moved up to the front line.

The enemy put up a heavy barrage of shell fire behind the trenches, he shelled very heavy until after noon, five enemy planes appeared flying very low, only one of ours were in sight which they drove off, about an hour after three more British planes appeared, some good air fighting until the enemy retired, we could see the flash and distinctly hear the firing of the airmen's machine guns, as far as we could observe no planes were brought down, we captured a small number of prisoners, the trenches were from ankle to knee deep in mud, great difficulty is experienced by the stretcher bearers in carrying out the wounded, many were left in shell holes and we could hear them crying for assistance during the night which was bitterly cold and many died from exposure.

Wed. 15th (November)

Everything very quiet, we organized a silent bombing raid and after noon went over and bombed the enemy capturing 150 yds of a forward portion of their trench. We were relieved at night and moved back to our trench.

Possible follow-up exercises:

1. Write a letter home from a young man describing going over the top/trying to retrieve the wounded. Be aware of censorship: what did the young man write?
2. Discover and approximate (safely! no real arms) the dress and kit of an infantry soldier — clothing, boots, arms, munitions, water, food, pick/shovel, sandbags etc.

Additional resources — John Oxley Library

[Peter Cochrane's *The Western Front, 1916-1918*](#)

A great book on the soldier-photographers and the official ones

[Louis Robert Fudge diaries](#)

[Herbert Mallyon's diaries](#)

Herb was a stretcher-bearer on the Western Front. His diaries contain graphic descriptions of daily life here and illustrate both his patriotism and his realistic view.

[Charles Lawie's diaries](#) and [blog post](#)

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Records the cost of battle, on the man and the co

Ron Cameron's letters recorded in Duncan McLean's [*Still Alive and Kicking: Yelarbon, the Great War and Letters Home*](#)

Ron began his war thinking this was a great adventure, but that change over time. He was killed at Morlancourt in 1918.

[The records of Gifford Croll](#)

Croll, commander of the 2nd Light Horse Field Ambulance, left a detailed narrative, and official reports show the hard nitty gritty of running medical services in Egypt.

[Robert \(Cyril\) Brett](#)

Covers training and service

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Conscription

Background

There were two referenda on conscription during the First World War as the number of volunteers for the AIF had dropped to dangerously low levels. Both were defeated — the Australian public didn't want their boys forced to go to war. They would be volunteers only.

Billy Hughes, the Prime Minister at the time, was a fierce supporter of conscription, whereas TJ Ryan, the Queensland Premier, opposed it. Under the *War Precautions Regulations 1915*, Hughes had sweeping powers. Ryan read his anti-conscription and anti-censorship speech during a sitting of the Queensland Parliament so it was read into Hansard, making it available to all; it was on the national record. Hughes ordered JJ Stables, the Commonwealth Government Assistant Censor, to pulp every copy of Hansard that had come off the press to prevent the speech being disseminated. Despite authority from the then Commissioner of Police, Stables was prevented from entering the State Government Printing Office by a row of police who were thought to have been activated by TJ Ryan, standing in his dressing gown on the other side of the road (the Cecil Hotel, in which many politicians stayed after long parliamentary sessions). Stables retired to Victoria Barracks, acquired a troop of armed soldiers, returned to the Printing Office, gained entry and destroyed all but three copies — talk about censorship! The Stables Collection is held in the John Oxley Library at State Library of Queensland.

Conscription divided the nation and many people tried to control the message around it, with posters and advertisements, asking 'where YOU were?'. Young women fondly farewelling their brave soldier boys vs. the peace movement — especially members of the Women's Peace Army (1915–1919); a socialist, anti-war movement that petitioned government and held peace demonstrations.

The more I read about the conscription argument, the more I thought about the socio-political movements that shaped it and whether the same might apply here and now. What motivated people's votes? In no particular order, was it:

- Loyalty to King and country/Empire — nationalism/imperialism cloaked in patriotism, evident in Herb Mallyon and Ron Cameron's letters/diaries
- The desire to survive (most serving soldiers voted in favour)
- The developing sense of a separate Australian identity with a stress on so-called egalitarianism and a 'fair go' — only 14 years since Federation but the Bulletin's jingoism and larrikinism, the 'rugged bushman' ideal was growing.
- Attitudes to the British class system — Charlie Lawie reports in his diary a lecture from a general to Australian troops on "saluting, insubordination and drunkenness" (The British fumed at the Anzacs' disrespect for their officers — they often didn't bother to salute, frequently questioned orders, and went AWOL when they wanted)
- Growth of socialism and the Labor movement — shearers' strike of the 1880s
- Australian attitudes to the Tommy's (English) — 'not much chop as fighters'

In-class exercise

Aim:

- Students understand the arguments for and against conscription and can place them in historical context, then and now
- Students gain insight into the historical forces that shaped this argument

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Materials:

- Pen and paper (on which is drawn 140 small, conjoined boxes)
- Blue tack and a large space (a whiteboard or a wall) on which to stick the paper once complete

Method:

1. Read this in class:
The Prime Minister has just made this announcement, *"Men and women of Australia, in view of the ongoing and deepening threat posed by DAISH, and the increasing attempts to attack us on our mainland, and under our ANZUS Treaty obligations, we are at war. I am mobilizing our troops, and conscripting all men and women between the ages of 18 and 25. They are to report to their enlistment centres within 48 hours."*
2. Divide the class into sides (pro or anti conscription) to create statements.
3. In 140 characters make conscription tweets. Create extra hash tags to get your message out there (#whathaveyoutusinto, #doyourduty).
4. Have the twitter debate, follow the threads — go wild! Nothing is too crazy: attacked by Mars, hey #whathaveyoutusinto; I wanna tank! #doyourduty.
5. Compare and contrast the ideas/emotions/values shaping the contemporary argument with the list of ideas/values/emotions on page 1.

Follow-up exercises:

1. Create a poster or graffiti or a Facebook page for the pro or anti argument.
2. Tableaux vivant performance in the style of the period (for or against) disrupted by protestors from the other side. Have props (flags, maps, fake guns, gear, globes) and go wild again — Britannia with flowing gown, trident and chariot/horse.

Additional Resources — John Oxley Library

Previous soldiers' diaries

[JJ Stables Papers](#), 2959 Stable Collection, John Oxley Library, SLQ

[Reverend George Green Diaries](#) — OM77 14 2nd Light Horse Association Records 1914–1920

George Green 1881–1956; 2nd Light Horse Association 1914–1920

George Green was a chaplain with the 2nd Light Horse who landed and fought at Gallipoli. He has great admiration for his men but sees the waste of the war.

Margaret Thorp — a Quaker pacifist and anti-war protester

Summy, H: [Peace Angel of WW1: dissent of Margaret Thorp](#) (Brisbane, Australian Centre for Peace and Conflict Studies, 2006). See also the [blog post](#)

[Hackett's scrapbooks](#)

Especially book no.1 (1914–16) has conscription campaign propaganda

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Heroes and Villains

Background

Conscription led me to propaganda, which led me to thinking about the different ways the First World War was reported and recorded. The fact that there was, it seemed, both an official version of the War and an unofficial one. So why was that? Why were some war stories told and not others? Why are some stories considered more valuable than others and therefore prioritized?

What are the stories that we might be missing in our recounting of the Great War? Indigenous stories, women, minorities, dissenting/pacifist, PTSD and shell shock, children, the enemy? *Heroes and Villains* and *The Unknown Soldier* both came out of these questions.

I'd strongly recommend State Library of Queensland's blogs on particular individuals — many written by the library's curatorial staff, some by guest curators — all fascinating and, to a degree, filling in some of these gaps.

In-class exercise

Aims:

- Students consider point of view in reportage of the war
- Students examine the contemporary point of view through the frame of historical movements/forces

Materials:

- Butcher's paper, pen, paper, coloured textas

Method:

1. Start two lists — one for heroes and one for villains
2. Students lists anything they think fits on those lists — people, things, events, ideas, practices, assumptions, 'isms'. These lists might include:

Heroes:

Soldiers (Brits, Anzacs, French who were brave fighters on our side), medics (both sides who were courageous, compassionate) Oz commanders (nationalists who looked out for us and came to the Front), horses (with not partisan, no choice, loyal), nurses (compassionate, risked themselves for us), tanks (brought down barbed wire entanglements), idea of self-sacrifice, idea of birth of a nation (created a sense of national unity, even in loss), patriotism/jingoism, Blighty tickets (medical leave to go back to Britain), conscription (to get more men), volunteerism (to get better men), photographers (told our story), the Allied barrage (protected us).

Villains:

German fighters, Turkish fighters (enemies), Brit commanders (upper-class cowards who got Anzac boys killed), politicians (both sides — not at the Front), newspaper journalists (liars, not at the front), arms manufacturers (no responsibility, sold to both sides), Brit, Anzac, French deserters (cowards, left us to die, left us to do the work), tanks (very slow, didn't do a good job at bringing down entanglements), idea of birth of a nation (killed a generation of young men), patriotism/jingoism, trench foot, mustard gas, influenza, conscription (untrustworthy soldiers), volunteerism (not enough soldiers), photographers (lied about our story), the Allied barrage (sometimes fell short and hit us).

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3. Have students attach reasons to the things on their lists.
4. Students brainstorm connections between the list items. What themes/historical forces are in play — nationalism, imperialism, colonialism, capitalism, socialism, mechanization and technology, class consciousness, growth of the labor movement, women's suffrage, attitudes to the media. No limits for the first 20 minutes — write everything down with no censoring. Make a mud map as you go. Start with 'the hop-over' in the middle.
5. Go back over this mud map and analyse. Look for three or four major factors that might influence point of view in both the reportage of war and the writing of history.

Follow up exercises:

- Students consider whose point of view is represented in these lists. Students unearth an opposite image or story. For example, instead of a 'villainous' Turkish soldier, students might consider that the stench of so many dead (both sides) at Gallipoli was so bad that the *Turkish side* initiated a nine hour armistice in order that both sides could bury their dead.
- A performance piece from the point of view of a neutral observer — a child in a nearby village, a priest or a nun, a conscientious objector, even a dog or horse used in the war by both sides.

Additional resources – John Oxley Library

[George Hackett's diaries](#) — pro-conscription memorabilia

Fred Morey's photos and diaries, [M 1137 Palmes Family Papers 1847-1960](#)

Fred was a young cattleman from North Queensland who served with the 5th Light Horse Regiment in Egypt and Palestine. His albums contain photos of training in the desert, the pyramids, bayonet drills, horses being shot and killed in attacks, dead Turks, prisoners of war and more. They're not yet digitized but are raw and shocking.

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The Unknown Soldier

Background

The Unknown Soldier came out of wondering what stories we were telling from the First World War, and what stories were missing in the narrative.

There were a great number of stories and histories that I was happy to recognise as missing and that I wanted to see redressed/included:

- The stories of indigenous soldiers and families that were denied any resettlement benefits
- The stories of the women at home trying to raise children and unable to get government recognition of their husbands' death/injury/disability
- The stories of minority soldiers (e.g. the many Chinese-Australian soldiers who fought)
- The stories of soldiers suffering from shell shock (which we now call Post Traumatic Stress Disorder/PTSD) that can have lifelong debilitating effects
- The stories of children, the stories of pacifists, the stories of deserters and the court martialled, and the stories of the grubs — those who traded supplies on the black market and lopped off the fingers of German fighters to sell as souvenirs.

But, when I thought about the contemporary parallels to a young soldier like Ron Cameron, when I considered that in some views, Australia invaded the sovereign nation of Turkey on the 25th April 1915, I became uncomfortable. I was confronted with the idea of a foreign fighter.

What of the young Australian men and women going to fight overseas in Syria and Kurdistan right now (on both sides)? What makes them different to Ron? Was Ron a foreign fighter? So, in thinking about this exercise I had to allow for the possibility of stories that I didn't like — versions of this history that didn't match mine and made me uncomfortable.

In-class activity

Aims:

- Students gain an understanding of 'difference' to mainstream perceptions
- Students identify the socio-political forces in play that make certain stories invisible

Materials:

- A photo of soldiers in a particular situation/text reference or
- A copy of PJ Keating's *Eulogy to the Unknown Soldier*
- Pens, pencils, paper — for individual use

Method:

The exercise has two versions:

The photo

1. Using the photo below (or similar) have students pick a soldier in the shot. If group work is a better option for the class, group members could each choose a different soldier in the photo.
2. Create that soldier's story through research and the use of students' imaginations.
3. Present this story to the rest of the class as internal monologue(s).

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PJ Keating's Eulogy

1. In class, brainstorm all of the stories that are not generally told about participants in the First World War — make a list of these (you can use the examples above).
2. Download the text of PJ Keating's *Eulogy to the Unknown Soldier*, given on Remembrance Day, 1993 — available on the Australian War Memorial website.
3. Distribute the speech to students.
4. Students select one of the stories from the class list and research that participant's life.
5. Using Keating's Eulogy as a basic template, students create their own eulogy for their unknown soldier (strict adherence is not needed — using Keating's speech is intended to take pressure off students, not place pressure on them).
6. Students may deliver their eulogy to the class, if desired.

Alternate outcomes

If students have already undertaken exercises with performance or written outcomes, they could create a pictorial essay of their participant's life, or tell the story using objects that person has on them — a letter, a piece of dried wattle from a girl at home, cake crumbs in their pockets, a tin of tobacco with a dent in the lid, a religious medal, a rum stain, a pencil stub, a pay book, a postcard of Big Ben.

Additional resources — John Oxley Library:

One story of an indigenous soldier, [Harry Doyle](#)

10 [Q Anzac 100 blogs](#) related to soldiers suffering from shell shock:

Many women served in the First World War — see the short versions of [some stories here](#)

[SLQ blogs](#) as starting points on minority soldiers in the First World War

On the foreign fighter question, a couple of starting points from [The Guardian](#) and [The Conversation](#)

Paul Keating reflecting on his 1993 [Eulogy to the Unknown Soldier](#)

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