



We're All Australians Now

A B (Banjo) Paterson

Illustrated by Mark Wilson

Book Summary:

Andrew 'Banjo' Paterson's poem 'We're All Australians Now' was written in 1915 as an open letter to Australian soldiers fighting in WWI. The poem, which is often read at Anzac Day services and events, has been illustrated by award-winning illustrator Mark Wilson. Wilson has drawn on original source material for his illustrations, expanding on Paterson's original message to the troops, to include women in service and Australians on the home front, and makes specific reference to Aboriginal soldiers who served in WWI. The poem makes a strong connection between Australia's involvement in WWI and its new status as a nation post-Federation in its refrain *We're All Australians Now*.

Curriculum Areas and Key Learning Outcomes:

ACELY1675, ACELT1596, ACELA1478, ACELY1678, ACELA1483, ACELT1608, ACELY1698, ACELY1703, ACELT1613, ACELA1517, ACELT1617, ACHHK004, ACHHS053, ACHHK063, ACHHS066, ACHHK113, ACHHS166, ACHHS172, ACHHS175, ACELA1550, ACELT1633, ACELY1739, ACELT1771, ACAVAM107, ACAVAM110, ACAVAR117.

Appropriate Ages:

This book may be used across a variety of ages and across a range of subjects in the primary and lower secondary classroom

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Notes by Judith Ridge

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Introduction

*Australia takes her pen in hand,
To write a line to you,
To let you fellows understand,
How proud we are of you.*

So opens Andrew 'Banjo' Paterson's 'open letter' to Australian soldiers serving in WWI. Written in 1915, after the Gallipoli campaign had already begun to lodge itself in the consciousness of Australians as the 'birth of (our) nation', Paterson also harks back to the at-the-time fairly recent Federation of Australian states into a single nation. From this powerful connection of two major historical events, it could be argued that Paterson's poem has contributed significantly to Australia's myth-building around our national identity.

Through his lyrical evocation of Australian towns, Paterson brings together Australian servicemen from across Australia—From Broome to Hobson's Bay—to make a firm statement of Australian unity in the wake of Federation:

*The old state jealousies of yore
Are dead as Pharaoh's sow,
We're not State children any more
We're all Australians now!*

Evoking images of the Australian flag, the graves at Gaba Tepe (Gallipoli) and the wattle—adopted around the time of Federation as a symbol of patriotism—

Paterson declares that through their actions, Australian servicemen have given Australians a history of our own.

Paterson's vision of Australia is firmly entrenched in its Anglo-Celtic heritage, and the poem makes specific reference to the unity of English Scottish and Irish Australians.

In this beautiful edition of Paterson's poem—once a favourite to be read at Anzac Day services, but less well known to contemporary audiences—illustrator Mark Wilson has expanded Paterson's vision of a united Australia to include recognition Aboriginal servicemen and the role played by women and Australians on the home front. The illustrations also remind us of the children affected by the war, including an image of the 16 year old soldier Alec Campbell. Wilson has drawn on many recognisable historical images for his illustrations, as well as evoking scenes of home (Australia) and away (the training and battlefields of WWI). Some of these sources are listed on the book's imprint page, including an acknowledgment of two of the illustrations being Wilson's interpretation of the work of Australian landscape artist Walter Herbert Withers (1854-1914). Wilson has also incorporated illustrations by two other artists, Adrian Wilson and James Farquarson (who served with Alpha Company, 5/7th Battalion, RAR in Timor Leste), into the book.

About the Author

Andrew Barton 'Banjo' Paterson (1864-1941) is one of Australia's most enduring and beloved poets. Although Paterson spent most of his adult life living in Sydney, his love of the bush, where he spent a happy and largely privileged childhood, was reflected in his poetry which, according to his entry in the Australian Poetry Library, tended to romanticise rural Australia and the figure of the outback 'Bushman'. A solicitor by trade, Paterson's first collection of poetry, *The Man from Snowy River and other verses*, published in 1895, made him a national celebrity. In 1899, he was appointed a war correspondent for the Boer War by the Sydney Morning Herald, and when war broke out in Europe in 1914, he went to England with the hopes of again becoming a correspondent. Instead,

he served as a volunteer ambulance driver on the Western Front before being commissioned as an Officer in the Australian Imperial Force, serving with distinction in the Middle East.

After the war, Paterson returned to journalism and then, from 1930 until his death in 1941 focused on his own writing. 'Banjo' Paterson was held to be a 'celebrated and respected citizen of Sydney':

By the verdict of the Australian people, and by his own conduct and precept, Paterson was, in every sense, a great Australian. Ballad-writer, horseman, bushman, overlander, squatter—he helped to make the Australian legend. Yet, in his lifetime, he was a living part of that legend in that, with the rare touch of the genuine folk-poet, and in words that seemed as natural as breathing, he made a balladry of the scattered lives of back-country Australians and immortalized them.

From the Australian Dictionary of Biography. Entry on Andrew Barton 'Banjo' Paterson written by Clement Semmler, 1988.

<http://adb.anu.edu.au/biography/paterson-andrew-barton-banjo-7972>

More about Paterson at the Australian Poetry Library:

<http://www.poetrylibrary.edu.au/poets/paterson-a-b-banjo>

Mark Wilson's website:

<http://www.markwilson.com.au/>

A Note from the Illustrator

Banjo Patterson wrote this poem as an open letter to the Australian people during WW1. It was his way of supporting the troops fighting overseas in the best way he knew how – with the power of words. I have wanted to illustrate a Banjo Patterson poem for many years, and feel honoured to be able to finally able to do so. He was one of the finest writers of his time, so what better way to show how he felt, not only to the Australian people, but also to the troops themselves, the men he

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ultimately served with. They were ordinary men and women, caught up in extraordinary times, and simply doing what had to be done.

My father was a pilot in the RAAF when WW2 ended. He later served in Vietnam. My mother served in the RAAF during WW2. Her job was typing the letters to loved ones when a soldier was killed. We don't think of the effect little things like that have on people. Each letter she typed was about a person that left behind loved ones: parents, sons, wives, husbands and daughters. My grandfather was a 'Boy Soldier' during WW1. He was only 16 when he was sent to fight in France in the Battle of Bullecourt. He was wounded in battle and went on to fight in WW2, and somehow survived that war as well. His brother Earnest was wounded in Palestine in WW1, serving with the Australian Light Horse alongside Banjo Patterson himself.

This book is a tribute to all of them.

I didn't do the illustrations alone. My son Adrian Wilson did many of the illustrations himself. I didn't tell him what to paint, letting him come up with images that inspired him, or were inspired by Banjo Paterson's words. All our illustrations were inspired by photographs of people at home, and our soldiers abroad and the photographs taken by my father. He was a photographer in the RAAF, serving during WW2 and Vietnam, so Adrian and I have spent many hours researching both his and other war photographers' work for inspiration for the illustrations for *We're all Australians Now*.

Using over two hundred images as reference for our book, all the illustrations have direct reference to actual events.

I hope this book will inspire students to read more widely about the Anzac legend and the conflicts we have been involved in throughout our short history. Children who read the book may also research their own family histories and see where their own stories lead. My hope is also that people see our book for what it

essentially is - a tribute to bravery, endurance, determination, and the power of human love and hope.

Illustration Technique

All illustrations start in grey-lead pencil or charcoal pencil on paper, and I left some of those as they were throughout the book. I simply glued them onto canvas or paper on some pages. The cover is acrylic paint on primed canvas. All the others are mixed media. I mostly start with a pencil drawing, adding a background wash in the theme colour I have chosen for each page. When the whole book is blocked in like that I add acrylic or Derwent pencil for detail and texture. (I just like working in pencil for some reason.) I then add more Pelican ink washes to build up the colour where needed, or coloured biro work where I need more detail. Some of the small canvas paintings or pencil drawings throughout the book are done as studies, but if they work out I paste them onto the final art. There is no Photoshop work. It is all drawing, paint and paste (a lot of glue goes into each book).

All of Adrian's illustrations are Posca pen and acrylic paint on canvas. More details are listed on the imprint page of *We're All Australians Now*.

About the Poem

Themes and curriculum topics

- **Humanities and Social Sciences**

The Australian Curriculum learning area Humanities and Social Sciences addresses the topic of war and conflict across the K-10 History curriculum and teachers will find the content of the poem and accompanying illustrations relates to a range of learning outcomes, identified above. However, it will be of particular relevance to Year 3 (Remembrance Day and Anzac Day) and Year 9 (the Gallipoli conflict and WWI) classes. The book will also be of interest to Year 6

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classes looking at Australia's Federation. In 2015, with the centenary of both the Gallipoli campaign/Anzac Day and of the publication of Paterson's poem, the topic and the book itself will be of particular relevance and interest.

Discussion Point

Determine the students' existing knowledge of the topic. What does Anzac Day commemorate? Why was Australia involved in the Great War (which subsequently became known as World War I)? What do they know of the Gallipoli/Dardanelles campaign or conflict?

Activity

Research the Gallipoli campaign, its origins and outcomes. A timeline of the campaign (which involved British and French naval operations prior to the landing of army troops, including British, Australian and New Zealand soldiers, in April 1915) is available at:

http://en.wikipedia.org/wiki/Timeline_of_the_Gallipoli_Campaign

There is also a timeline and a comprehensive collection of resources and information at the Australian Government Department of Veterans Affairs site 'Gallipoli and the Anzacs':

<http://www.anzacsite.gov.au/>

Discussion Point

What was Federation? What is the connection made by Paterson between the conflict in the Dardanelles and the Federation of the then 6 states into a single Australian nation?

Activity

Research Australia's Federation, including details of the 6 original states, the selection of national emblems for the Australian coat of arms, and the design of

the Australian flag. The Australian Government's Parliamentary Education Office website has downloadable fact sheets and other information:

<http://www.peo.gov.au/learning/fact-sheets/federation.html>

See also the 'It's an Honour: Australia Celebrating Australians' website:

<http://www.itsanhonour.gov.au/index.cfm>

Activity

The final double-page spread of the book features an illustration of the Wattle Day bag, with the statement 'For Children'. What was Wattle Day? We no longer celebrate it, but there is an association trying to promote it as an alternative national day of celebration to Australia Day, which has negative associations for many Indigenous Australians. Have the students create a persuasive text, poster, cartoon or using any other medium they like, to promote Wattle Day as a day of national celebration and unity.

<http://www.anbg.gov.au/emblems/aust.emblem.html>

<http://www.wattleday.asn.au/>

http://www.apf.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/Publications_Archive/CIB/cib9596/96cib1

Discussion Point

Paterson's poem connects the establishment of the Australian Federation, the legalistic 'birth of the nation', with the metaphorical 'birth' of Australia on the battlefield of the Dardanelles. The idea that the Gallipoli campaign had proven Australia's mettle as a nation was taken up by the Australian public very early on. The *Sydney Morning Herald* published photographs of soldiers killed or missing in action under the banner 'Heroes of the Dardanelles', while the first Anzac Day ceremony was held in 1916, not just across Australia, but throughout the

Commonwealth. The willingness of young Australian men to join up to serve 'For King and Country' and the stories of courage under fire that dominated the reports sent home tied in closely with the already dominant ethos of Australian 'mateship' (which continues to this day).

What is it that defines a nation? If participation in war defines our nationhood, who is left out of the discussion of what constitutes the national character?

Consider German Australians interned during WWI, the role of women in national life during war and peacetime, and the absence of acknowledgement of Indigenous Australians in the Nationhood discussion.

Activity

Set up a classroom debate on the topic 'Gallipoli was the birth of the Australian nation.'

Some useful resources:

<http://www.abc.net.au/news/2008-04-25/why-does-gallipoli-mean-so-much/2416166>

<http://www.smh.com.au/comment/anzac-day-the-curious-notion-of-australias-birth-at-gallipoli-20140424-zqyll.html>

<http://pmtranscripts.dpmc.gov.au/browse.php?did=18533>

Discussion Point

Paterson's poem focuses on the service of Anglo-Celtic Australian men in the Australian Imperial Force (AIF) in the early stages of WWI, even going so far as identifying them as 'British, Scotch and Irish-bred', although Australians from non-Anglo cultural backgrounds also served across the armed forces and on the 'home front'. Wilson's illustrations are more inclusive, depicting Aboriginal

soldiers, nurses, women working in conventionally male occupations as part of the war effort, and men, women and children on the home front.

Activity

Identify the illustrations in the book that highlight the role of Aboriginal servicemen, women, children and non-servicemen during WWI. From this discussion, arrange groups to research and present on these other Australians whom Wilson suggests also played an important role in the establishment of Australia as a nation. How have they done so?

Some useful resources

The National Library's Trove website is a highly recommended as your first port of call for researching primary source materials. All the major newspapers, and many regional and local papers are digitised, and may be searched by date and topic. Trove also holds many digitised images and documents, sound and movie files, personal letters and diaries.

<http://trove.nla.gov.au/>

Each State Library also has a searchable database with materials relevant to your particular state or territory, although these catalogues are also linked to the Trove website.

Other relevant resources:

<http://bytesdaily.blogspot.com.au/2010/04/first-anzac-day-1916.html>

<http://www.migrationheritage.nsw.gov.au/exhibition/enemyathome/the-enemy-at-home/>

<http://www.australia.gov.au/about-australia/australian-story/mateship-diggers-and-wartime><http://www.womenaustralia.info/exhib/war/war.html>

<http://www.australia.gov.au/about-australia/australian-story/women-in-wartime>

<http://www.aiatsis.gov.au/collections/exhibitions/iaaw/home.html>

<https://www.awm.gov.au/encyclopedia/aborigines/indigenous/>

Discussion Point and Activity

Many of the images in Mark Wilson's illustrations are taken from actual primary source photographs and other documents. Some of these sources are listed on the book's imprint page. Using this information as your starting point, explore the resources at the Australian War Memorial website. (Note that image A03320 is wrongly listed as A3320.) Discuss how Wilson has adapted historical illustrations and documents to illustrate and extend the narrative of Paterson's original poem.

Discussion Point

One illustration that is not listed is the image of a young soldier on page 26. This image is drawn from a photograph of Alec William Campbell, who at 16 lied about his age in order to enlist. Even younger boy soldiers are known to have enlisted to fight; the youngest on the Honour Roll at the Australian War Memorial in Canberra is Private James (Jim) Charles Martin, who was 14 years and 9 months when he was killed at Gallipoli. Why might young boys such as these have lied in order to join the war? You might like to show the students some of the enlistment propaganda that encouraged men to join up, and discuss how it might have influenced these very young

boys. An internet image search for 'WWI enlistment recruitment posters Australia' returns hundreds of examples.

Discussion Point

Australia is a very different country now to what it was during WWI, and many of today's students will share a cultural heritage with people Australians once

thought of as the enemy in several conflicts, including both world wars, the Vietnam War (known as the American War in Vietnam) and more recent conflicts in the Middle East. Of course, in every war, each side views the other as the enemy, but there are equally many stories from all conflicts about how this great chasm between warring sides has been bridged. One of the most well-known stories from WWI is of the Christmas Eve Truce of 1914, when British and German soldiers met in No Man's Land between their respective trenches on the Western Front to play football and share food and souvenirs. In 1934, Ataturk (Mustafa Kemal), commander of the Turkish troops at Gallipoli, wrote the following (which is inscribed on a memorial to him on Anzac Parade in Canberra):

Those heroes that shed their blood and lost their lives... You are now lying in the soil of a friendly country. Therefore rest in peace. There is no difference between the Johnnies and the Mehmets to us where they lie side by side now here in this country of ours... you, the mothers, who sent their sons from faraway countries wipe away your tears; your sons are now lying in our bosom and are in peace. After having lost their lives on this land they have become our sons as well.

How might a writer, poet or artist portray the point of view of both sides of a conflict? You may wish to turn this discussion into an activity, where students create a poem, narrative or visual narrative that attempts to be inclusive of both sides of the war in the Dardanelles (or any other conflict).

<http://www.abc.net.au/local/stories/2011/11/10/3361704.htm>

Discussion Point

Paterson's poem is proudly patriotic and focuses exclusively on the Australian experience of WWI. Yet some thirty years earlier, at the age of 21, Paterson's first published poem was highly critical of the British war in the Sudan, the first declared conflict in which Australian troops were involved. This first poem, 'El Mahdi to the Australian Troops',

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stands in stark contrast to 'We're All Australians Now', both in form, style and content. With able secondary students, read the two poems together and discuss the vastly different attitudes to war they express. 'El Mahdi...' can be found here:

<http://www.middlemiss.org/lit/authors/patersonab/poetry/elmahdi.html>

Information on the war in Sudan can be found here:

<https://www.awm.gov.au/atwar/sudan/>

Is there such a thing as a just war? What may have made the war in Sudan, in Paterson's eyes, an unjustified war, compared to WWI? Students will need to have some knowledge of the cause of WWI to discuss this latter point, but the former question of 'Can war ever be justified?' may be discussed with younger students in context of their personal and social repertoires, as well as any field knowledge they have of the concept of war.

English Language, Literature and Literacy

'The placement of 'context' as the first of the sub-strands in the *Australian Curriculum: English* establishes its importance in understanding literature and literacy. In the *Australian Curriculum: English*, context is defined as:

the environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning

Attention to context provides a critical dimension to learning about literature as students interrogate the influences of history, culture and society on a text's construction. Readers bring to the literature discussion their own histories, cultural and social values, background experiences, prior

knowledge and assumptions: these perspectives are ground into the unique meanings readers generate from their reading of literary texts. Thus 'context' is integral to both the creation of, and response to, literary texts.

Extract from McDonald, Lorraine (2013) A Literature Companion for Teachers. Newtown: Primary English Teaching Association Australia (PETAA). p.33

We're All Australians Now provides ample opportunity to explore this aspect of the *Australian Curriculum: English*, which in turn, will allow for a range of personal and critical responses from students from diverse cultural backgrounds. While the poem celebrates Australian nationhood in the context of a specific historical event, and from a resolutely single point of view, a well-managed classroom discussion will allow for students to bring their own experiences—including, potentially, of recent conflicts—to the discussion.

Also relevant here is the concept of *repertoire*. McDonald notes that *personal, social, cultural and literary repertoires are ways of categorising aspects of prior knowledge and experiences that support readers in responding to the meaning of the text.* (McDonald 2013, pp.47-48.)

Discussion Points

Historical context

Some possible questions to lead a discussion about the historical context of the text might include:

- What are the historical influences on the writing of this poem?
- What might be the historical influences on the illustrator's choices of images to accompany the poem?
- Whose histories or experiences are included or omitted? (eg the phrase 'native-born' is exclusionary.)
- Who benefits from these portrayals?

- Is this context part of the students' experience, knowledge or personal history?
- What historical knowledge might the reader need to understand the text? (eg. the reference to 'the old state jealousies of yore', changes to the Australian flag, *HMAS Sydney* and its defeat of the German ship *Emden* in November 1914.)

Cultural Context

Some possible questions to lead a discussion about the cultural context of the text might include:

- What culture does the text portray, and is it part of the students' experience, knowledge or history?
- What culture/s do the illustrations portray, and are they part of the students' experience, knowledge or history?
- What cultural items can be identified and what literal or symbolic meaning do they carry?
- What are the values, attitudes or beliefs expressed by the text? Are they supported or challenged by the illustrations, or both?
- Are there any negative representations of culture in either the text or the illustrations? Is our reading of what might be considered positive or negative influenced by our own social, cultural and historical context as readers?
- Who benefits from these portrayals?
- What sort of cultural knowledge is needed to understand this text? (eg reference to Pharaoh's Sow refers to the Plagues of Egypt from the Book of Exodus in the Old Testament/Torah (although pigs are not actually listed in the Fifth Plague).

Social context

Some possible questions to lead a discussion about the social context of the text might include:

- What kinds of communities are portrayed in the poem and illustrations?
- Who has status or power through wealth, skill or knowledge, and how are they portrayed?
- Is there a gender and cultural balance in the text? Contrast the content of the poem with the portrayal of gender and culture in the illustrations.
- How are younger and older generations reflected?
- What values, attitudes and beliefs about these social contexts do the writer and illustrator want the reader to consider?
- Who might agree or disagree? What other interpretations are possible?
- What sort of social knowledge is needed to understand the text?

(These questions are adapted from McDonald, 2013, Chapter Three, 'Literature and Context'.)

Activity

Paterson's poem reflects Australian English of a by-gone era, with many phrases and words that will likely be unfamiliar to today's young readers. These include slang phrases such as 'hump his drum', archaic words such as 'yore' and military references: *So now we'll toast the Third Brigade,/That led Australia's van* (here 'van' is short for 'vanguard'). Lead a discussion about the language of the poem, and then using dictionaries and online sources such as slang dictionaries, look up unfamiliar words and phrases, and explore for other archaic Australian slang terms and phrases. Create a word chart of Australian slang past and present. Be careful to vet online slang sources before using them with students, as they are likely to contain profanities and mature concepts.

<https://www.macquariedictionary.com.au/resources/word/map/>

<http://www.slang-dictionary.org/Australian-Slang/>

Activity: *We're All Australians Now* employs relatively plain (if at times archaic) language, with a minimal use of figurative language. Those literary devices Paterson does employ include synecdoche, personification, simile and symbol. Some simple definitions of these terms can be found at:

<http://dictionary.reference.com/wordlist/literary/>

Identify the examples of these literary devices in *We're All Australians Now*. Invite them to create their own examples of each relating to the poem's themes of war, nationhood and what it means to be Australian. Students may like to update the representation of these themes through figurative language in light of your discussion about the changing nature of the Australian community since 1915.

Poetry

Lorraine McDonald (2013) notes that 'Quality poetry will always contain the three concepts of imagination, emotion and complexity...'

Concept 1: imagination. Here readers acknowledge the poet's inventiveness and ingenuity at work—and how their imaginations are 'tricked' into working as well.

Concept 2: emotion. Emotions are constructed through the concentrated vocabulary of the poem. Vocabulary is the source of the emotions the poem projects.

Concept 3: complexity. This term highlights the skill, the craft involved in the art of the poem—typically in the figurative language and imagery, in the idea of the poem, in its form, in its use of rhythm and rhyme and even in its layout. Often complexity and imagination are intertwined.

Exploring these three ingredients can guide student to point to original and creative moments which show the poet's imagination, to talk about the emotion the poem presents and to name what they do not understand, that is, the complex parts that force them away from literal comprehension to higher order thinking. In so doing, readers will discover the craftsmanship of poetry and may approach poetry from a framework that does not involve the line-by-line analysis used so often to detrimental effect on students.

from McDonald, Lorraine (2013), A Literature Companion for Teachers, p.145.

Discussion Point

As a class, or in groups, discuss *We're All Australians Now* in terms of these three concepts: imagination, emotion and complexity. How has Paterson used language (vocabulary choice, rhyme, rhythm and figurative language) in the poem that reveals his imagination, express emotion and to demonstrate complexity—the craft of the poet. Small groups may like to make illustrated charts for each of the three concepts as they relate to Paterson's poem.

Activity

Read a wide variety of Andrew 'Banjo' Paterson's poetry. Talk about why Paterson has endured for so long as a popular and beloved Australian poet.

Activity

There were many poems written during WWI addressing many different aspects of the conflict. Most of the best-known poems were written by soldiers, but there are many fine poems written by women during the conflict which explore women's experiences of love, fear, courage, new opportunities and loss in wartime. A collection of women's WWI poetry may be found here:

<http://allpoetry.com/column/7524761-Women-s-Poetry-of-World-War-1--1914-1918---by-Oldpoetry2>

Australian women poets, including Dorothea Mackellar and Mary Gilmore, also wrote about the war:

<http://beck.library.emory.edu/greatwar/poetry/eaton/Eaton077/>

<http://trove.nla.gov.au/ndp/del/article/22824565>

Soldier poets, such as Siegfried Sassoon, Rupert Brooke, Wilfred Owen and Australians Leon Gellert and Jack Sommers wrote about the war from first-hand experience. Some soldier poets maintained their patriotism and support for the war, while others used their poetry to express the horrors and indignities of the battlefield, and to criticise the military and political powers behind the war.

Collect a wide selection of WWI poems and have your students analyse them in terms of their historical, cultural and social contexts. Then have them go on to identify the different literary techniques the poets have used, and how those successfully those techniques convey values, attitudes and beliefs.

Students may like to choose a poem, including *We're All Australians Now*, to model their own poetry on, expressing their personal views on war and conflict, nationalism and what it means to be an Australian in 2015.

Some useful links:

<http://www.poetrylibrary.edu.au/poems-theme-occasion/war-poems> (Note that this link includes Australian war poetry from other conflicts.)

<http://www.poemhunter.com/leon-gellert/>

<http://allpoetry.com/War-Girls>

<http://www.poetryfoundation.org/article/248460>

<http://www.greatwar.co.uk/poems/>

Visual Arts

Discussion Point

Drawing on the information provided by the illustrator, Mark Wilson, in these teacher's notes and on the imprint page of the book, as a group look and talk about the different artistic techniques and mediums employed throughout the book. Research the original sources of some of the images (referenced on the imprint page acknowledgements and within these teacher's notes) and discuss how—and why—Wilson has manipulated and altered some of the images.

Discussion point

Provide students with original images from WWI, including source material used by illustrator Mark Wilson, recruitment propaganda posters, pro-and anti-conscription posters, photographs and artworks from battlegrounds and the home front (including images of women working in traditionally male jobs, munitions factories, and of non-Anglo servicemen and women). Discuss the historical, social and cultural contexts of the images and how they may have influenced people's attitudes about the war at different stages of the war.

Activity

Observing the techniques used in propaganda (pro- and anti-war, conscription etc), have the students choose a current contentious issue (eg Australia's involvement in current conflicts, climate change, treatment of asylum seekers, many of whom are fleeing war zones) or perhaps a school-based issue (no hat, no play, rules of the classroom, playground or library, bullying) and have them create a pro- or anti- poster that uses similar visual and/or language techniques to promote their case. Note that their poster needs to speak to a contemporary audience, so their choices need to be relevant to today's social, cultural and historical context. The best sites for picture research for this activity are The

Australian War Memorial and Trove:

<http://www.awm.gov.au/>

<http://trove.nla.gov.au/>

Activity

Have your students create their own picture book based on the poem they have written (see activities under **English Language, Literature and Literacy**). They may like to draw on Mark Wilson's illustrations for inspiration. Lorraine McDonald's book *A Literature Companion for Teachers* has an excellent chapter on analysing picture books that you may find useful in preparing students for this task. Some useful links include:

<https://www.unm.edu/~lhendr/cimte443/picture.htm>

<http://www.slideshare.net/dportelli/visual-literacy-and-picture-story-books-12978703>

Bibliography

Picture Books on Gallipoli and WWI

Wilson, Mark *Digger, the Dog Who Went to War* Lothian/Hachette, 2015

Wilson, Mark *The Horse Soldier* Windy Hollow Books, 2015

Fiction on Gallipoli and WWI

Almond, David (ed) *The Great War: Stories Inspired by Objects from the First World War* Walker Books London, 2014

WWI Poetry

Kendall, Tim (ed) *Poetry of the First World War: An Anthology* 2014, Oxford World Classics

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The Penguin Book of First World War Stories 2007, Penguin Classics

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About the Author of the Notes

Judith Ridge is a children's and youth literature specialist from Sydney. Originally a secondary English and History teacher, Judith has worked as a children's book editor, critic, teacher of creative writing and children's literature at universities and private colleges. She spent a total of 8 years as an editor at the NSW School Magazine and for 7 years was program director for WestWords—the Western

Sydney Young People's Literature Development Project. She has also worked on programs such as the Nestlé Write Around Australia children's creative writing program and has curated the School Days program for Sydney Writers' Festival. She is currently teaching at the Australian Catholic University in Children's Literature, Early Childhood and Primary Education subjects. Judith is a Churchill Fellow and an Honorary Associate of the School of Education and Social Science at the University of Sydney. Judith operates **Misrule** freelance editorial, writing and educational consultancy services and she has a Masters in Children's Literature from Macquarie University. Her website is misrule.com.au/wordpress

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