

Teachers' Notes
(Primary/Secondary)
by Robyn Sheahan-Bright

One Minute's Silence

David Metzenthen

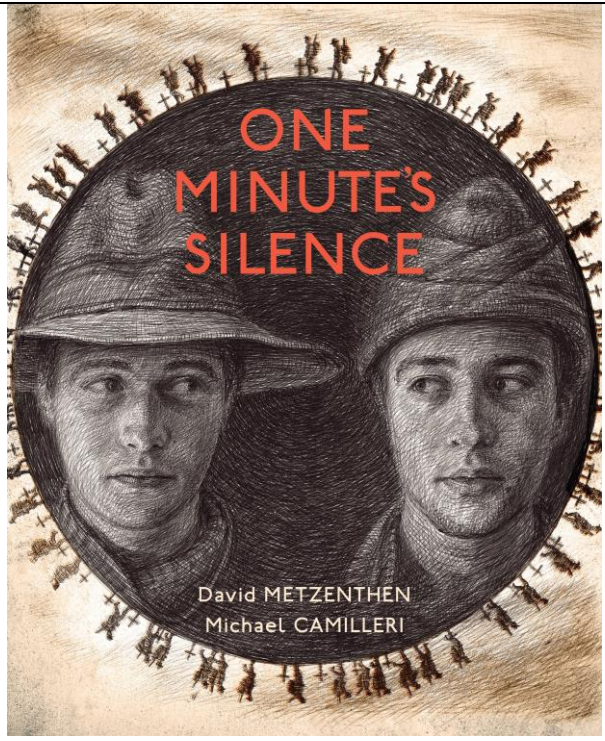
Illustrated by Michael Camilleri

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Recommended for ages 8-14

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INTRODUCTION

STORY SUMMARY

'... the perfect lack of sound of a war that had ended.'

Gallipoli ... World War One ... there have been many stories told, and many books written about these iconic and tragic events.

Many of the books which have explored these experiences, though, focus on the tragic loss of Australian and New Zealand (ANZAC) lives, often with a focus on a small group of individuals. This book is different: it presents two collective points of view: that of the Australian soldiers, and that of the Turkish soldiers fighting them.

It also presents the story through the prism of a secondary school history class in which disaffected youths are slumped over desks, but seem energised by the end of the lesson/book by the empathy they have felt in hearing and experiencing this dual narrative.

Colonel Mustafa Kemal (Atatürk)'s message to the families of the lost Australians at the end of the book is a cry for shared empathy... a gracious and uplifting message which is deeply moving.

This book was first published in a hardback edition in the 100th anniversary year of the start of WWI. 2015 was the anniversary of the landing of ANZAC forces at Gallipoli on 25 April, 1915, where Anzac Day began. In 2015, it won the CBCA Book of the Year Crichton Award for New Illustrators and was runner-up for the CBCA Picture Book of the Year. It also won the 2015 Prime Minister's Literary Award, Children's Fiction category, and was short-listed in several other awards that year and the next.

One Minute's Silence opens a new window into how we as Australians should explore these events, in acknowledging the point of view of those who were on the opposing side in this conflict.

The 'perfect lack of sound' which we hope we might all hear one day, is that of war never happening again.

THEMES

There are several key ideas or themes which flow through this work:

- **Gallipoli, Anzac Day and World War I**
- **Turkey in World War I**
- **Turkish History and Culture**
- **Anti-War Protest**

- **Australian History**
- **Returned Soldiers and Veterans**

These themes could be considered in conjunction with the following school curriculum areas.

CURRICULUM TOPICS

1. Study of history, society and environment
2. English language and literacy
3. Visual literacy
4. Creative arts
5. Learning technologies
6. Mathematics

The notes which follow are designed to be used largely in upper primary to lower secondary classrooms, although some activities might be useful for older secondary students. Teachers should be able to adapt them to suit the demands of their particular curriculum.

AUTHOR'S INSPIRATION

David Metzenthien has said:

The idea for this book came about when I was thinking about the hour we lose when daylight saving begins... I wrote a picture book text about times past and people gone, which [my publisher] didn't publish – but together we decided that I should try and write a story about the One Minute's Silence we observe for our fallen soldiers.... this magical minute of reflection.

I was walking my dog thinking about this, and came up with the concept of what we can imagine in one minute's silence... and what we might find more difficult to imagine – although it really did happen...

And so the story of the Aussies and Turks who fought at Gallipoli is presented, asking the reader to imagine the battle from both sides as they went about the business of trying to kill each other....

With Michael Camilleri's beautiful artwork adding a dimension that I could never achieve in my wildest dreams, One Minute's Silence is now a work of words and pictures presenting an aspect of our history in World War I.

The essence of this story is to present two sides of a conflict that traditionally we only ever see from our perspective (the ANZACs)... we can imagine ourselves to an extent, yes, but if we try, we might be able to imagine our enemy, and see that he is not so different from us...

I would like people to know also that although we were an invading force at Gallipoli, the leader of the Turks welcomed our dead as sons of his country ... it is a beautiful gesture and should never be forgotten or overlooked in its significance...

And I like to celebrate courage, loyalty, and the concepts of mateship being universal... although the Aussies certainly do it well, mate!

I think the approach I took is different to nearly all other books on wars... that Michael and I tried to present the aspects of humanity of both fighting sides...

For Michael Camilleri's commentary on how he created the illustrations for this book, see <https://www.allenandunwin.com/documents/teachers-resources/557-oneminutessilenceillustratorscommentary9781743316245>

STUDY OF HISTORY, SOCIETY AND ENVIRONMENT

GALLIPOLI, ANZAC DAY AND WORLD WAR I

Teachers might discuss the following topics in various class groups (Remembrance Day, ANZAC Day studied at Yr 3; Gallipoli studied at Yr 9).

- *Discussion Point:* What is Anzac Day?

See 'Anzac Day' <<http://www.awm.gov.au/encyclopedia/gallipoli/>> and 'Anzac Day' <<http://www.cultureandrecreation.gov.au/articles/anzac/>>

The day is celebrated at the Australian War Memorial and all over the country. 'National Ceremony' <<http://www.awm.gov.au/commemoration/anzac/national/>>

Why do we celebrate such a tragic loss in battle?

- *Activity:* Remembrance Day (or 'Poppy Day' or 'Armistice Day') has also been observed on 11 November since 1919. Visit websites such as <<http://www.cultureandrecreation.gov.au/articles/remembrance/>> and <http://en.wikipedia.org/wiki/Remembrance_Day>
- *Discussion Point:* 'A Period of Silence' is observed on Anzac Day and Remembrance Day to commemorate those who have lost their lives to war. <<http://www.awm.gov.au/commemoration/customs/silence.asp>> What does this moment mean? Does it have significance for you? Invite students to express in words what silence means to those who observe it in this way. This idea of 'silence' seems to have been lost in the rowdy celebrations of Anzac Day, which have become somewhat jingoistic.
- *Discussion Point:* This quote records a sombre moment: 'and saw that the hazy Turkish horizon was as impossible to reach as a castle in the clouds'. We realise that in literally being 'thrown' at this cliff face the ANZAC soldiers weren't given the full picture. Examine maps of the terrain and what the engagement really meant. Could they ever have won this conflict?
- *Activity:* The commemoration of Anzac Day at Anzac Cove, Gallipoli, has been steadily growing in popularity, to the point where for the centenary year there was a 'lottery' to decide who could attend. Why do Australians flock to this ceremony? Those who missed

out will be able to attend Camp Gallipoli (or 'sleep-outs' with entertainment and food) all over Australia and New Zealand) <https://www.campgallipoli.com.au/> . What does Anzac Day mean to our nation? What does it signify to you?

- *Discussion Point:* 'Australia is about to spend \$325 million commemorating Anzac. It's an extraordinary amount of money for a country that already has a war memorial in nearly every suburb. It stands starkly in contrast to the cost-cutting across every other area of policy in cash-strapped state and federal governments.'
—James Brown 'Excess in the Anzac centenary overlooks other military endeavours' *Sydney Morning Herald* February 26, 2014 <<http://www.smh.com.au/national/ww1/excess-in-the-anzac-centenary-overlooks-other-military-endeavours-20140225-33foj.html>>
Read this article and discuss the issues it raises.
- *Activity:* The ANZAC centenary commemorations <http://www.anzacentenary.gov.au> planned for 2014-2018 renewed demand for books about Australian soldiers for younger readers. How are or did your class/school/community celebrate this anniversary? Would you incorporate in such a celebration some tributes to the Turkish soldiers as well? How might you plan a balanced program of events which examines both sides of the conflict and which analyses the losses as well as the heroic memory of the ANZACs? Try to involve your school community by sourcing stories of relevance and personal significance to them. (Some may have had great-great-grandfathers or other relatives who fought. This could present an opportunity to trace family histories and how the conflict impacted on members of their family and relatives.) Include the stories of veterans from subsequent wars as well.[See also **English Language and Literacy**.]
- *Activity:* Read about efforts to educate the public about the conflict eg. 'The Gallipoli Association' <http://www.gallipoli-association.org/>
- *Activity:* The idea of a 'truce' (in this book, to bury the dead) is raised in many WWI stories. Read about the song: 'Christmas in the Trenches' <<http://en.wikipedia.org/wiki/>> Read the picture book *Christmas in the Trenches* by John McCutcheon, illustrated by Henry Sorensen, (Peachtree Publishers, Book and CD, 2006) which is based on the song written by McCutcheon which you can see performed here: <<http://www.youtube.com/watch?v=sJi41RWaTCs&feature=kp>>. Discuss the symbolism of a 'truce' and what it reveals about the feelings of soldiers fighting each other.
- *Activity:* Do further research by reading: Adams, Simon *World War 1 (Eyewitness Guide)* Dorling Kindersley 2007; Adams, Simon *War in the Trenches (World War One)* Franklin Watts 2004; Brittain, Vera *Testament of Youth* Penguin Classics 2005, 1933; Granfield, Linda *Ritual, Respect, Regret and Reflection The Unknown Soldier* Scholastic Canada 2008; Graves, Robert *Good-bye to All That: an Autobiography* Anchor 1958, 1929; Van

Emden, Richard *Boy Soldiers of the Great War* Hodder Headline, 2005; Rushby, Pamela *Gallipoli; the Event and its Impact on Australia* Barrie, 2003.

- *Activity:* Visit websites for information on World War I, such as:
Australian War Memorial 'First World War' <http://www.awm.gov.au/atwar/ww1.asp>
Heritage of the Great War <<http://greatwar.nl/>>
Legends and Traditions of the Great War <http://www.worldwar1.com/heritage/heritag2.htm>
'World War One' *CasaHistoria* <<http://www.casahistoria.net/ww1.htm>>
- *Activity:* To gain a feeling for the times, visit 'World War One Picture Gallery Storyboard'
History on the Net: <http://www.historyonthenet.com/WW1/picture_gallery.htm>
Discuss some of the images included on this site.
- *Activity:* What were people doing at home during WWI? Research by visiting sites such as '*The Australian Homefront During World War One an overview*' by Robert Lewis <<http://www.anzacday.org.au/history/ww1/homefront/homefront.html>>
- *Activity:* What sort of pressure were young men subjected to in order to encourage them to enlist? See 'White Feather' *Wikipedia* <http://en.wikipedia.org/wiki/White_feather> Listen to interviews at 'Going to war was easy, staying home was a tough option' *Australians at War* http://www.australiansatwar.gov.au/throughmyeyes/w1_cuf.html
- *Activity:* Many boys lied about their age in order to enlist and were virtual boy soldiers. Read Mark Wilson's *My Mother's Eyes: the Story of a Boy Soldier* (Hachette, 2009); or Anthony Hill's *Soldier Boy* (Penguin, 2001) and Jane Pulford's 'Teachers Notes for *Soldier Boy* by Anthony Hill' <<http://www.penguin.com.au/PUFFIN/NOTES/title-notes.cfm?SBN=9780141003306&Author=Anthony%20Hill>>

Read also the poem 'My Boy Jack' (1915) by Rudyard Kipling which inspired a play by David Haig and a television drama starring Daniel Radcliffe. [Links to each are at: <http://en.wikipedia.org/wiki/MyBoy_Jack>] Study and discuss them. (Rudyard Kipling wrote the poem as a tribute to his son John who died in WWI, and who ironically Kipling had encouraged to enlist.) [See also **Learning Technologies** below.]

- *Activity:* **War Poetry** can be used as a) propaganda, b) a lament for the fallen, or c) a critique of war.

Study a range of poetry of WWI and compare the messages in the poems. [See also **English Language and Literacy** below.]

- *Discussion Point:* Discuss the following poem. Which of the three categories above (*propaganda, lament, critique*) does it fall into? Compare it to some others you've read about war. [See also **Language and Literacy** below.]

Nursery Rhyme by Frank Wilmot

One year, two year, three year, four,
Comes a khaki gentleman knocking at the door.
'Any little boys at home, send them out to me
To train them and brain them in battles yet to be.'

Read the rest at: <http://www.poemhunter.com/poem/nursery-rhyme-11/> It has also been set to music by Chris Kempster: <<http://unionsong.com/u436.html>>

- *Discussion Point:* 'And the Anzac legends didn't mention mud and blood and tears.' This is a line from John Schumann's song about the Vietnam war, now a picture book illustrated by Craig Smith (Allen & Unwin 2013). What does this line convey about the legend of the ANZACs?

TURKEY IN WORLD WAR ONE

- *Activity:* Research the role played by the Turkish people in WWI.
<<http://www.turkeyswar.com/>>
- *Activity:* Listen to 'Anzac Day: a Turkish perspective' by Serpil Senelmiş, broadcast by 666 ABC Canberra 24 April 2013 <<http://www.abc.net.au/local/stories/2013/04/24/3744369.htm>>
- *Activity:* Current research is being done on the Turkish victory at Gallipoli: 'Gallipoli Diggers were 'Lions led by Donkeys' says Turkish scholar Mesut Uyar' August 22, 2013 <<http://www.news.com.au/national/gallipoli-diggers-were-8216lions-led-by-donkeys8217-says-turkish-scholar-mesut-uyar/story-fncynjr2-1226703436085>>. Read about this further.
- *Activity:* Read Martin Flanagan's 'One-sided Thinking on Gallipoli an Injustice' <<http://www.smh.com.au/federal-politics/political-opinion/onesided-thinking-on-gallipoli-an-injustice-20100423-tj50.html>> He pays tribute to Atatürk and to Turkish grace in acknowledging Australian deaths. The back cover blurb says, '*the story is yours and you are the story – to remember and honour the brothers in arms on both sides of the conflict, who shed their blood and lost their lives.*' Invite students to consider this statement and then to reflect on how they might have felt had they been on either side.
- *Activity:* Watch the documentary *Gallipoli* (Turkish title *Gelibolu*), a 2005 film by Turkish filmmaker Tolga Örnek. It is narrated by both sides, the Turks on one side and the British soldiers and ANZACs (soldiers of the Australian and New Zealand Army Corps). (A DVD in Region 1 was released in February 5, 2008 by Cinema Epoch.)
http://en.wikipedia.org/wiki/Gallipoli_%282005_film%29
- *Activity:* Visit the website of storyteller Jan Wozitsky who performs a musical theatre tribute to this conflict, incorporating both English and Turkish songs: 'LEST WE FORGET -

HIC UNUTMAYA CAGIZ (LWF)'. If you can't see the performance, the Teachers Notes here are excellent. <http://www.storytellersguide.com.au/lwf.htm>

- *Activity:* Visit 'Turkish Soldier Memorial'
<<http://www.anzacsite.gov.au/2visiting/touranzac7.html>>
- *Activity:* Research the life of Atatürk, the strategist who defeated the ANZACs, and wrote the moving piece at the end of the book. 'Atatürk (Mustafa Kemal)'
<http://www.awm.gov.au/encyclopedia/ataturk.asp>
- *Activity:* Visit: 'Travelling Exhibition: Gallipoli: A Turkish View'
<<http://www.awm.gov.au/exhibitions/gallipoli/>>

TURKISH HISTORY AND CULTURE

- *Activity:* Research the culture of Turkey at sites such as: 'Culture of Turkey'
http://en.wikipedia.org/wiki/Culture_of_Turkey
Countries and their Cultures <<http://www.everyculture.com/To-Z/Turkey.html>>
and *Turkish Cultural Foundation* <http://www.turkishculture.org/>
- *Activity:* Watch some footage of Turkish cultural ceremonies on *YouTube*.
- *Activity:* Invite students to study Turkish history and culture and to deliver an address about it.

ANTI-WAR PROTEST

- *Activity:* Come up with a slogan and poster to protest against war.
- *Discussion Point:* What is 'conscientious objection'? Discuss the power of peaceful protest.
- *Activity:* Conscriptio was a controversial topic and was defeated in two referendums during WWI. This can be researched at: 'Conscription During the First World war, 1914–18' <http://www.awm.gov.au/encyclopedia/conscription/ww1/>

AUSTRALIAN HISTORY

- *Activity:* Wars have featured in Australia's history, as they have in other nations. Read about the various conflicts in which we have been involved, and the social and economic impacts of them.
- *Discussion Point:* Australia is a country still very attached to the Commonwealth and to the European heritage of those who settled here in the eighteenth and nineteenth centuries, despite its very multicultural population. How much is that responsible for our engagement in WWI and indeed in subsequent wars?

- *Activity:* Read *Australians All* by Nadia Wheatley, illustrated by Ken Searle, (Allen & Unwin, 2013) to gain insights into Australian history from Australian children's perspectives. Read *My Place* by Nadia Wheatley, illustrated by Donna Rawlins, (Walker Books, 2008, 1987) as well.

RETURNED SOLDIERS AND VETERANS

Many soldiers returned with wounds and serious physical and psychological illnesses. Many had little hope of finding employment (and the Great Depression loomed in the future). Women had assumed new rights and the soldiers returned to a changed society. Did Australia treat these veterans well? See: 'Australia Between the Wars: 1920s; Soldiers http://www.skwirk.com/p-c_s-14_u-43_t-50_c-148/soldiers/nsw/soldiers/australia-between-the-wars-1920s/australians-between-the-wars-1920s

- *Discussion Point:* Organisations dedicated to the needs of returned soldiers date from 1916 when The Returned Soldiers' and Sailors' Imperial League of Australia (RSSILA or RSL) was founded. Visit *Returned Services League of Australia* <<http://www.rsl.org.au/>> Has Australia done enough to recognise the achievements and suffering of these servicemen?
- *Activity:* When soldiers returned from WWI there were some systems in place (e.g. Soldier Settlement schemes) which were not terribly successful. Research these schemes. Visit 'Soldier Settlement (Australia)' <[http://en.wikipedia.org/wiki/Soldier_settlement_\(Australia\)](http://en.wikipedia.org/wiki/Soldier_settlement_(Australia))>

ENGLISH LANGUAGE AND LITERACY

1) The **evocative language** used employs various literary devices such as **simile:** 'in trenches cut like wounds'; 'the rain that lashed them felt like tears of joy.'; and **alliteration:** 'making tracks and marking maps with skidding boots and bursts of blood as they blasted and bayoneted their way through the scrub.'

- *Discussion Point:* Locate other examples of literary devices in this text and discuss their effect.
- *Activity:* 'when twelve thousand wild colonial boys dashed across the shivering Turkish sand in the pale light of a dairy farmer's dawn lashed with flying lead ...' This quotation is loaded with meanings and references. Invite students to explain what it means to them and how the writer has achieved these effects. What devices has he used?

2) Comparison

- *Activity:* Compare this picture book to other picture books or graphic novels about WWI such as *My Mother's Eyes: the Story of a Boy Soldier* by Mark Wilson (Hachette, 2009); *A Day to Remember* by Jackie French, illustrated by Mark Wilson (HarperCollins, 2012);

The Donkey of Gallipoli by Frané Lessac and Mark Greenwood (Walker Books, 2008); *Memorial* (Lothian, 2004) by Gary Crew and Shaun Tan; *Archie's War: My Scrapbook of the First World War, 1914-1918* by Marcia Williams (Candlewick Press, 2007); *Meet the Anzacs* by Claire Saxby (Series) (RHA, May 2014); *An Anzac Tale* by Ruth Starke, illustrated by Greg Holfield (Working Title Press, 2013); *Anzac Biscuits* by Phil Cummings Ill. by Owen Swan (Scholastic, 2013).

- *Activity:* Secondary students might read classic novels such as *All Quiet on the Western Front* by Erich Maria Remarque (1929) or Robert Graves' autobiography *Good-bye to All That* (1929), or contemporary works such as David Metzenthen's *Boys of Blood and Bone* (Penguin, 2005) and *Black Water* (Penguin, 2006); *The Donkey Who Carried the Wounded; the Famous Story of Simpson and his Donkey* by Jackie French (HarperCollins, 2009); *Light Horse Boy* by Dianne Wolfer (Fremantle, 2013); *The Horses Didn't Come Home* by Pam Rushby (HarperCollins, 2012).
- *Activity:* Women's views are often left out of history and those of women during WWI are an example. There are some scholars exploring this topic: e.g. 'Australian Civilian Women's Poetic Responses to the First World War' by Jacqueline Manuel, *Journal of the Australian War Memorial* Issue 29 November 1996
<http://www.awm.gov.au/journal/j29/manuel.asp>
 'But Who Considers Woman Day By Day?': Australian Women Poets and World War I' by Michael Sharkey *Australian Literary Studies* Vol 23, Issue 1, May 2007
<http://search.informit.com.au/documentSummary;dn=113226287359112;res=IELLCC>
- *Activity:* Read novels and picture books about women in this war: Jackie French's *A Rose for the Anzac Boys* (HarperCollins, 2008); *Lighthouse Girl* by Dianne Wolfer (Fremantle Press, 2010); Kirsty Murray's *The Year it all Ended* (Allen & Unwin 2014) or Kerry Greenwood's *Evan's Gallipoli* (Allen & Unwin 2013).
- *Activity:* Read David Metzenthen's *Boys of Blood and Bone* (Penguin, 2003). In it, he also has a contemporary young man learning about the experiences of a young man in WWI. Discuss and compare to this picture book.

3) Poetry

- *Activity:* Read some WWI **war poetry** together; the following are largely **British**:
 'Sonnets of World War I' <http://www.sonnets.org/wwi.htm>
 'Modern History Sourcebook: World War One Poetry'
 <<http://www.fordham.edu/halsall/mod/1914warpoets.html>>
 'The First World War Poetry Digital Archive <http://www.oucs.ox.ac.uk/ww1lit/>
 'First World War Poetry' http://www.warpoetry.co.uk/FWW_index.html

Primary Sources for World War One by Geoff Lewis

http://hsc.csu.edu.au/modern_history/core_study/ww1/poetry/page133.htm

Australian titles include: 'War Poems' *Australian Poetry Library*

<http://www.poetrylibrary.edu.au/poems-theme-occasion/war-poems>

- *Activity:* Poetry is found in this book too: e.g. 'that the dream they dreamed, of going home, circled like a dove that might soon settle in quietened hearts.' What does this lyrical sentence say to you? Try to write your own poetic expression of how men on either side may have felt as the conflict ended.

4) **Comprehension activities**

- *Activity:* ask students to explain or re-write any line of text in this book.

5) **Oral History** might be conducted.

- *Activity:* Invite your grandparents to speak about their memories of anyone they were descended from who experienced WWI.

6) The **Conclusion** of a story is important in cementing its themes.

- *Discussion Point:* What does the conclusion of this book suggest? [See also **Visual Literacy** below.]

VISUAL LITERACY

Michael Camilleri has provided extensive notes on the research and planning that resulted in the images in this book. Consult these notes carefully in conjunction with the points made below.

They can be found at:

http://www.allenandunwin.com/uploads/documents/kidsandteens/illustrators%20commentary_final%20draft.pdf

1) A picture book depends for its impact and meaning on each aspect of the **Design**. This encompasses every aspect of a picture book's construction, and includes the front and back cover images, the endpapers, a title page, 12, 16 or 24 double-page spreads, and a final imprint or publication details page. The juxtaposition of images and words on each page contributes to meaning in this and in other books.

- *Activity:* Examine the book carefully and observe how its various parts work together to cement its meaning.

2) The **Endpapers** depict a mechanistic wheel full of cogs; possibly the rifle's mechanism, but actually of a clock. The idea of time passing and of the one minute's silence are elided here. We see the clock in the classroom as well as these cogs, which are also suggestive of the industrialisation of war.

- *Discussion Point:* Discuss the meaning conveyed by these endpapers.
- *Interpretation:* What do you think the building on the endpapers is?

3) Each of the images contain **intertextual references**. For example:

- An aerial view of the classroom is shown on the page opposite the title page. Why?
- The clock above the blackboard on the title page is set at a particular time. Why?
- The landscape view of the class across the book's gutter is a picture of boredom. What else do you notice in this picture?
- Page 4: The student's face seems to be sideways on the page. Why?
- Several faces are framed by the rifle's telescopic site (or viewer) – a sombre note about them all being targets. Discuss.
- In each picture of battle, the faces are those of the class students. This cements the idea that they are truly empathising with the lesson. Discuss.
- An image of a bullet and its aftermath in sequential frames is a graphic depiction of the force of a rifle or a machine gun. What did this series of images suggest to you? The illustrator, Michael Camilleri, felt it important to explore the industrial power of modern warfare which was quite devastating because of the new forms of arms available to soldiers. New machinery meant that WWI was a massively destructive war; machine guns could kill countless people.
- Michael researched the mechanism of a machine gun firing, but once it came down to drawing it he found the sequencing of the machine gun firing too difficult – so he and his editors discussed other options and came up with the image depicted. His attempts to make it work were not wasted effort, for he made the drawings into this animation: <https://www.youtube.com/watch?v=O1sKpnf-8po>
- The page depicting an Australian soldier with a scarf around his head hiding in a bunker is analysed in Michael's notes. The camera depicted behind the digger hiding in his hole is suggestive of the fact that photos of this conflict are available because so many had such cameras with them. What else does this image suggest to you?
- The 'Crop of crosses' is depicted as bodies which are as if suspended in a sleeping pose. What does the placement of their bodies suggest?
- Examine each double-page frame and brainstorm the feelings conveyed in each one.

4) Perspective is important in this work. Editor, Jodie Webster, explains that Michael considered it crucial to the structure of the book 'that the Australians are always moving from left to right and the Turks are always on the right trying to stop them (from invading Turkey) – except when the Turks are front-on (then they can be anywhere on the page).

This is why [*in the double page spread of a diagram of the machine gun, above four frames of two girls going 'over the top'*] the machine gun is pointing the way it's pointing. It's pointed at the Australians – and the girls climbing out of the trench are Australians moving from left to right running towards the gun.' The only time the Australians are not going left to right is at the end, when they turn around and go home.

- *Discussion Point:* Discuss any other aspects of perspective which were obvious to you.

5) Mapping: Two later pages depict the cliff face: the first has place names in English and the second in Turkish.

- *Activity:* Investigate these maps and try to match them against actual maps of this terrain.

6) The second part of the book begins with **a wordless image** – a fly seen in the foreground with many smaller images of insects in the background. This is a powerful image suggestive of the need to recognise the individual in talk of war, not to assume that the dead are numbers without names. It is also symbolic of the diseases caused by flies, maggots and rotting bodies; these dreadful scenes are suggested rather than depicted graphically.

- *Discussion Point:* What else does this image suggest to you?

7) Activity: Examine and identify the **Medium** used in this book.

8) Colours used are sombre and sepia in tone. There is hardly a suggestion of colour at all. This relates to the idea of exploring the past, and also to the tragic nature of the story and the images depicting it.

- *Activity:* Discuss the use of such a sombre palette and how the images might have had a different emotional impact if they were in colour.

9) Discussion Point: The **final image** in the book offers a summary of the themes.

10) Examine the **front and back covers**. The front is a circular design framing two faces—an Australian and a Turkish soldier. The circle depicts a continuous line of trudging soldiers alternating with crosses for the dead. The circular design is suggestive of a wheel of life and of the fact that wars have gone on for millennia.

- *Discussion Point:* What does this cover say to you?
- *Activity:* The **blurb** on the back cover is part of this message. Write your own blurb for the book as well.

12) Study the **visual imagery used in propaganda** during WWI. E.g. 'Lord Kitchener Wants You!' *Wikipedia* <http://en.wikipedia.org/wiki/Lord_Kitchener_Wants_You>

- *Activity:* Create your own propaganda poster.

CREATIVE ARTS

This text might encourage students to explore it through other forms of creative arts.

SONGWRITING

- *Activity: Listen to songs about Gallipoli* (or to other war songs). Discuss the need to create a story in a song but also to employ rhythm and sometimes rhyme to achieve an effect. Eg. 'Two Little Boys' sung by Rolf Harris' <http://www.youtube.com/watch?v=Uw26DHIs4o4>

Invite students to **write their own song lyrics** about Gallipoli or WWI.

MUSIC

- *Activity: Compose some music* to go with the lyrics. Study some music of the time e.g. 'Music of the Great War' <http://www.melodylane.net/ww1.htm>

DRAMA

- *Activity: Create a play scene* based on the events depicted in this book, including the contemporary and the historical view of these events.
- *Activity: Classes may be able to rehearse and perform the following playscripts:*
Hennessy, Ben Boy Soldiers Rights available: Red Kettle Theatre Company, Waterford, Ireland, 2006.
My Boy Jack (Play), Nottingham, Haig Lang Productions, 2004.
Oh, What a Lovely War (Musical) Joan Littlewood and Theatre Workshop, 1963.

FILM

- *Activity: Secondary students might study the following films and musicals:*
Gallipoli Director: Peter Weir Screenplay: David Williamson R&R Films, 1981.
More Winners - Boy Soldiers ACTF, 1990. <<http://australianscreen.com.au/titles/more-winners-boy-soldiers/clip1/>> [Teachers Notes are available with this film]
My Boy Jack (Television Drama) Starring Daniel Radcliffe Distributed by Granada International. ITV, WGBH Boston and Ecosse Films, 2007.
Oh! What a Lovely War (Film) Dir: Richard Attenborough, 1969.

LEARNING TECHNOLOGIES

This book might be used as a tool for investigations on the Internet.

- *Activity: Explore website links to related topics* such as **boy soldiers**:

Australian War Memorial 'Boy Soldiers on the Roll of Honour':

<<http://www.awm.gov.au/encyclopedia/boysoldiers.asp>>

Boy Soldiers of WWI Documentary Part One:

<<http://www.youtube.com/watch?v=uqQqBCgubUQ>> [Links to subsequent parts are available on this site.]

Or the **language of war**:

'Words, Expressions & Terms Popularized 1914-1918' *Legends and Traditions of the Great War*. <http://www.worldwar1.com/heritage/wordswar.htm>

Or **letters and diaries and memoirs of WWI**:

Letters from World War One 'Part 16 Alister Robison'

<http://www.nzine.co.nz/features/warletters_16.html>

'Your loving brother Albert' <http://www.mkheritage.co.uk/la/>

MATHEMATICS

Students may find several mathematical concepts to explore in this book.

- *Activity*: The opening pages suggest that 'twelve thousand wild colonial boys' landed at Gallipoli. How many soldiers were engaged in this conflict, on both sides, and what percentage were wounded or killed?
- *Activity*: Investigate the rate of firing of a machine gun and how fatalities in modern warfare were dramatically increased by that.

CONCLUSION

This unique picture book is a masterful collaboration between writer and illustrator. Both have conveyed a new twist on an iconic Australian story and have invited their readers to go on a journey of investigation with them. Gallipoli should not be viewed solely through the prism of the ANZAC experience, but also from the point of view of the victors, the Turks. We should also acknowledge the Turks' graciousness in victory and their continuing expression of regret for those Australians buried on their shores.

ABOUT THE WRITERS

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DR ROBYN SHEAHAN-BRIGHT operates *justified text writing and publishing consultancy services*, and publishes regularly on children's literature, Australian fiction, and publishing history. She was inaugural director of and is a Life Member of the Queensland Writers Centre, and was co-founder of Jam Roll Press. Her publications include *Paper Empires: A History of the Book in Australia (1946-2005)* (2006) co-edited with Craig Munro and *Hot Iron Corrugated Sky: 100 Years of Queensland Writing* (2002) co-edited with Stuart Glover. In 2012 she was recipient of the CBCA Nan Chauncy Award for Outstanding Services to Children's Literature.