

Teachers Notes
by Lindsay Williams

**And the Band Played *Waltzing*
*Matilda***

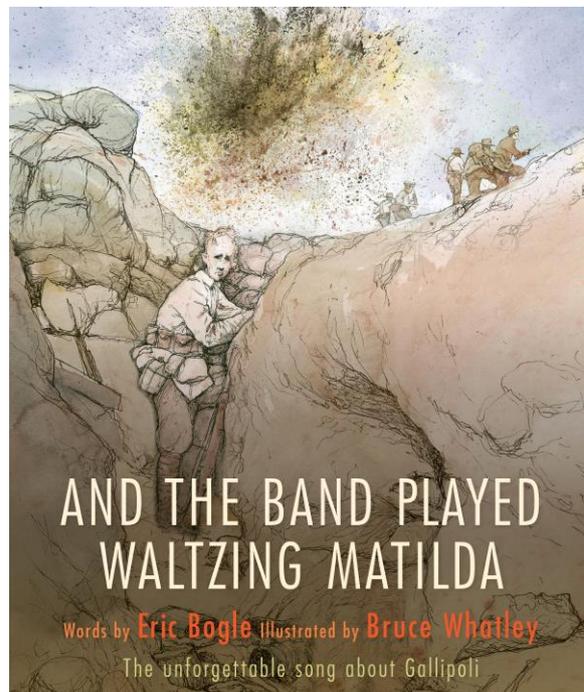
by
Eric Bogle and Bruce Whatley

ISBN 9781743317051

Recommended for ages 8-14 yrs

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83 Alexander Street
Crows Nest, Sydney
NSW 2065
Australia

PO Box 8500
St Leonards
NSW 1590
Australia

ph: (61 2) 8425 0100
fax: (61 2) 9906 2218

info@allenandunwin.com
www.allenandunwin.com

Allen & Unwin PTY LTD
ABN 79 003 994 278

INTRODUCTION

In the picture book *And the Band Played Waltzing Matilda*, the lyrics to a well-known protest song written by Eric Bogle in 1971 have been set alongside atmospheric ink and acrylic wash illustrations by Australian artist Bruce Whatley.

The ballad tells the story of an un-named young man living 'the free life of a rover' (or swagman). However, World War One breaks out and he answers the call to serve his country as a soldier. Presumably after some time training, he embarks on a ship amidst cheers and tears from the crowd. As they pull away from the dock, a band plays the iconic Australian song, 'Waltzing Matilda'.

The ship is taking the soldiers to the Dardanelles where unbeknownst to them, they are to participate in a battle that will be credited with forging an identity for the fairly new¹ federation of Australia: the Gallipoli campaign of 1915.

The landing at Suvla Bay is bloody and brutal, the soldiers 'butchered like lambs at the slaughter'. Turkish soldiers rain bombs and bullets on the soldiers, so much so that the young man reckons they nearly blew them back to Australia. The only respite is a break to bury the dead. However, after this solemn activity, the fury of battle starts again.

Ten weeks more of battle follows, with corpses piling high around the young man. However, he has survived. Then, something 'worse than dying' happens: both of his legs are blown off. His days of roving are over.

Eventually, the young man along with the other injured heroes of Suvla are shipped back to Australia. On arrival at Circular Quay, a band is playing 'Waltzing Matilda' again, but there are no cheers from the crowds. Instead, they turn their heads and look away. The young man is grateful that there is no one there to meet him.

Many years later, the young man has aged considerably and he sits every April 25th on Anzac Day watching old comrades march by. Young people ask 'What are they marching for?' And the old man who was once young himself and was injured fighting at Gallipoli asks himself the same question. War is futile and senseless, it seems, and not perhaps something to be celebrated: 'as year follows year, more old men disappear. Someday no one will march there at all.'

In the coda, the chorus of Australia's unofficial national anthem, 'Waltzing Matilda', is repeated, gradually fading away like the soldiers both living and in our memories...

This sophisticated picture book can be used to critically explore:

- the iconic status of the song 'Waltzing Matilda' in the Australian psyche
- the Gallipoli campaign and subsequent legend (especially pertinent during the centennial year of 2015)
- the nature of courage and duty
- the debt owed to soldiers, both past and present
- warfare as a method for resolving conflict
- the culpability of political and military leaders who send soldiers into futile conflicts
- issues faced by returned soldiers
- living with a severe disability
- protests against war, for example through songs.

In addition, it can be used to explore different media, what they offer and what limitations they have. In this case, what is gained and lost in the adaptation of a famous song into picture book format?

¹ The separate colonies of Australia joined together as a federation only 14 years earlier in 1901.

LINKS TO THE CURRICULUM

And the Band Played Waltzing Matilda could be used in a variety of learning areas, including English, History and Art. However, these Teachers Notes have been designed particularly to provide English teachers with suggestions for how the book could be used in the classroom. There is great potential to consolidate learning of numerous content descriptions from the *Australian Curriculum: English*. Some pertinent ones for Years 7, 8 and 9 are suggested below.

Year 7

- Analyse how point of view is generated in visual texts by means of choices, for example gaze, angle and social distance (ACELA1764)
- Understand how language is used to evaluate texts and how evaluations about a text can be substantiated by reference to the text and other sources (ACELA1782)
- Compare the ways that language and images are used to create character, and to influence emotions and opinions in different types of texts (ACELT1621)
- Experiment with text structures and language features and their effects in creating literary texts, for example, using rhythm, sound effects, monologue, layout, navigation and colour (ACELT1805)
- Compare the text structures and language features of multimodal texts, explaining how they combine to influence audiences (ACELY1724)
- Plan, draft and publish imaginative, informative and persuasive texts, selecting aspects of subject matter and particular language, visual, and audio features to convey information and ideas (ACELY1725)

Year 8

- Investigate how visual and multimodal texts allude to or draw on other texts or images to enhance and layer meaning (ACELA1548)
- Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626)
- Understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups (ACELT1628)
- Identify and evaluate devices that create tone, for example humour, wordplay, innuendo and parody in poetry, humorous prose, drama or visual texts (ACELT1630)
- Explore and explain the ways authors combine different modes and media in creating texts, and the impact of these choices on the viewer/listener (ACELY1735)

Year 9

- Analyse and explain the use of symbols, icons and myth in still and moving images and how these augment meaning (ACELA1560)
- Present an argument about a literary text based on initial impressions and subsequent analysis of the whole text (ACELT1771)
- Analyse text structures and language features of literary texts, and make relevant comparisons with other texts (ACELT1772)
- Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts (ACELY1744)
- Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts (ACELY1745)
- Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (ACELY1746)

As a final note, there is no doubt that many of these activities would benefit from a transdisciplinary approach, with English, Art, Music and History teachers working together.

BEFORE READING/VIEWING: ORIENTATING STUDENTS TO THE TEXT

ACTIVITY ONE: BUILDING BACKGROUND KNOWLEDGE

Using BLM1, ask students to brainstorm what they know about 'Waltzing Matilda' and/or the Gallipoli campaign. Then, students can be encouraged to explore these topics in more detail. The following will be useful starting points:

Waltzing Matilda

- <http://splash.abc.net.au/media/-/m/104760/the-story-of-waltzing-matilda-and-winton> (Background)
- <http://splash.abc.net.au/media/-/m/151890/the-real-story-ab-paterson-and-waltzing-matilda-> (Background)
- http://en.wikipedia.org/wiki/Waltzing_Matilda (An explanation of what the song is about)
- http://panique.com.au/trishansoz/waltzing-matilda/waltz.html?main_page=trishansoz/waltzing/waltz (more background and explanation. Interesting fact: 'This page was originally written in 1997 by Trishan, an eleven year old Australian boy and his dad. Over the ensuing years this page continued to rate in the top 10 sites in Google's ranking on the subject.' Site includes a clip of an aboriginal version being sung.)
- <http://aso.gov.au/titles/documentaries/waltzing-matilda-song-sheet/clip1/>
- <http://www.abc.net.au/landline/content/2013/s3827983.htm> (ABC Landline segment. Interesting because different points of view are presented.)

Gallipoli Campaign (focusing on Suvla Bay)

- <http://www.army.gov.au/Our-history/History-in-Focus/WWI-Gallipoli>
- <http://www.anzacsite.gov.au/2visiting/>
- <http://www.historylearningsite.co.uk/gallipoli.htm> (British perspective)
- <http://aso.gov.au/titles/historical/with-the-dardanelles/clip1/> (three videos of Suvla Bay, where the soldiers land in the book)
- <https://www.youtube.com/watch?v=dJ8zew1zVak> (video – Gallipoli generally)

Students could create posters (e.g. using Glogster) to demonstrate their knowledge and understandings.

READING/VIEWING THE TEXT

ACTIVITY TWO: READING THE PICTURE BOOK

Once sufficient preparation has been completed, students should then read the text. While it could be read independently, being a picture book (based on a song) there are numerous other options, e.g.

- The teacher could read it aloud
- Working as a class (or in small groups), students could create a choral reading. See <http://www.readwritethink.org/professional-development/strategy-guides/choral-reading-30704.html> for more details. This is often cited as a strategy for very young readers, but can work very effectively with secondary students also.

If you would like to go straight to the source, let students listen to Eric Bogle (the composer) singing his iconic song while following the pictures in the book. This could be downloaded from iTunes (or similar). Alternatively, here is Bogle singing the song at a folk festival in 2009: <https://www.youtube.com/watch?v=471-ucVd7o0>. Note: Even if students do not view the video at this stage, this version of the song will be referred to in some later activities.

ACTIVITY THREE: IMMEDIATE REACTION

After reading the picture book, students should be asked for their immediate responses. One way of doing this is to write a simile 'poem'. For this, each line of the response is related to a sense. So:

- How does the book look?
- How does it sound?
- How does it smell?
- How does it feel?
- How does it taste?

The students are aiming for metaphorical rather than literal responses. For example, in response to (the much longer) *Lord of the Rings* by J.R.R. Tolkien, a reader might write:

Lord of the Rings

Looks like rays of the sun breaking through dark clouds.
Sounds like rhythmic footfalls on a cloud-swept mountain path.
Smells like rainfall in an ancient forest.
Feels like a warm rug wrapped around my shoulders.
Tastes like a hearty hot meal after an arduous hike.

WORKING WITH THE TEXT

ACTIVITY FOUR: CONSOLIDATING UNDERSTANDING OF THE STORY

'And the Band Plays Waltzing Matilda' is a ballad, that is a type of song (or poem) that tells a story. Stories are made up of broad stages (Orientation, Complication and Resolution, for example), but these stages can be broken down further into mini-stages called phases. These are finer grained, much more flexible and provide the writer with great scope for creativity.

Using BLM2 to help them, students should summarise the phases of the 'And the Band Played Waltzing Matilda'. A recommended answer is provided below. Note: These phases will be important for a number of later activities.

BLM2 Suggested Answer

Page Number	Phase in story
4-5	Before the war
6-9	Call of duty
10-13	Landing at Suvla Bay
14-15	Burying the dead
16-17	Surviving
18-21	Serious injury
22-23	Repatriation
24-27	Arrival in Australia
28-31	Anzac celebrations
32	Coda: Waltzing Matilda

[Note: The red and grey endpapers are not counted as pages. Page 1 is the 'half title' page; page 2 contains the publication details; page 3 is the full title page. The story starts on page 4 and ends on page 32. The Author's Note is printed on the back endpaper.]

ACTIVITY FIVE: INTERPRETING THE MEANING OF A TEXT FROM WORDS AND IMAGES

In picture books (and many other texts containing both words and images), the meaning is obtained by an interaction between the images and words (and knowledge and understandings the reader brings with them to the text). So, to make sense of the text, the reader has to identify what 'information' is carried in the words and what 'information' is carried in the images. This information can be similar, but in a well-designed picture book the images give you information not contained in the words (and vice versa).

Once students have agreed on the phases (see Activity 4), they can work systematically through the book and record the information contained in the words and pictures. BLM3 can be used to help; an example of what is required has been done for students. **Note:** BLM3 can be modified to suit the phase boundaries and names agreed to by the students.

Then, students can discuss the following:

- Is the information contained in the words and illustrations the same?
- What extra information is contained in the images?
- Is most of the information committed in one mode or the other (i.e. the words or images)?
- Does this change across the phases at all?
- What does this teach you about reading picture books, graphic novels and other such texts?

ACTIVITY SIX: EVOKING READER RESPONSES THROUGH SUBJECT MATTER

Listen to the original song, for example at <https://www.youtube.com/watch?v=471-ucVd7o0>. Afterwards discuss: What is the predominant emotion that comes through when listening to the story?

Emotions in written language are partly provoked by the subject matter. Discuss:

- Why would many Australians find the subject matter of 'And the Band Played Waltzing Matilda' emotional? **Note:** Discuss the significance of both the original version of 'Waltzing Matilda', as well as the Gallipoli campaign (and Anzac Day).

ACTIVITY SEVEN: EVOKING READER RESPONSES THROUGH EVALUATIVE LANGUAGE

In addition to the subject matter, emotional reactions can be evoked through the language used by a writer, especially the evaluative language. Indeed, in most stories (including ballads), the writer will encourage the reader to change their reactions as the story unfolds. So, examine how Bogle tries to manage the reader's responses through the evaluative language he uses.

Using BLM4, analyse the evaluative words used by Bogle at each phase of the story. Then, students can discuss:

- Is Bogle inviting similar responses all the way through?
- If not, what different reactions are encouraged and how do they unfold throughout the phases of the text?
- Does Bogle 'turn up the volume' on the evaluations at all, e.g. through intensifiers (e.g. very, really), repetition (e.g. it was great, great, great) or core vocabulary choices (e.g. bad → *atrocious*, *hellish*)? Are these intensified evaluations related to particular phases? If yes, why do you think this happens?

So far, students have been focusing largely on the written text. Emphasis now moves to a close study of the illustrations and their role in the picture book. Activity Eight should be regarded as a bridging activity, preparing students to focus on the meaning of images.

ACTIVITY EIGHT: DRAWING WITH THE NON-DOMINANT HAND

According to Bruce Whatley, the illustrator: 'Something you might not know but might be of interest is that this book was illustrated with my left hand. Most of my work is done with my dominant right hand but I discovered a while ago that I draw with much more emotion with my left hand. (All (nearly all) right-handers draw better with their left hand. They just don't know it.)'

To find out more, first read: <http://www.brucewhatley.com/dr-what/>. Students can then discuss:

- For a subject such as the Gallipoli campaign, how might this theory have been important?
- When you examine the images in the book, what evidence is there that they were drawn using Whatley's non-dominant left hand?

Students could then have a go at some of the experiments that Whatley conducted as part of his PhD research (see the web link above).

ACTIVITY NINE: EVOKING READER RESPONSES THROUGH COLOUR

Claire Painter has identified ways that colour can create a particular *ambience* (i.e. mood or atmosphere). According to her, colour can be used to create:

- Vibrancy
- Warmth
- Familiarity

The table below expands on this.

	Some Meanings of Colour <i>(After Painter 2008)</i> ²	
<p>Vibrancy</p> <p>Does the colour give the image a sense of energy and excitement?</p>	<p>Vibrant</p> <p><i>Clue:</i> Use of bold, bright, highly saturated colours</p>	<p>Muted</p> <p><i>Clue:</i> Use of colours with lower saturation</p>
<p>Warmth</p> <p>Does the colour create a sense of brightness, coziness and cheer?</p>	<p>Warm</p> <p><i>Clue:</i> Use of red, orange and yellow hues</p>	<p>Cool</p> <p><i>Clue:</i> Use of blue, aqua and green hues</p>
<p>Familiarity</p> <p>Does the colour suggest the image is something familiar to me, part of my everyday experience?</p>	<p>Familiar, Everyday</p> <p><i>Clue:</i> High differentiation, i.e. full palette of colours</p>	<p>Removed, Distant</p> <p><i>Clue:</i> low differentiation, i.e. restricted palette of colours (including sepia)</p>

[*Note:* Painter has much more to say about colour, but the activities in these Teacher Notes will focus only on the three possible meanings of colour.]

² Painter, C. (2008). 'The role of colour in children's picture books: choices in AMBIENCE'. In L. Unsworth (ed.), *New literacies and the English Curriculum: Multimodal Perspectives*, Continuum, London, pp89-111.

Using the table above as a guide, explore Whatley's use of colour. As with previous activities, students should consider how colours might change from phase to phase and be developed over the course of the book. To consolidate the role of colour, selected pages from the book could be photocopied in black and white. Students could then use paints or coloured pencils to experiment with different uses of colour for the illustrations.

Students can then discuss the following:

- What happened when colours were used differently? Was the meaning of the illustrations changed in any way?
- Both evaluative language and colour can be used to evoke emotional responses in the readers. How are the words and images (especially colour) working together to create meanings in *And the Band Played Waltzing Matilda*? (Refer back to BLM4.)

ACTIVITY TEN: CAPTURING MUSICAL MOOD THROUGH COLOUR

When asked if he was influenced by a knowledge of the music when illustrating the lyrics, Bruce Whatley the illustrator has said: 'Being so familiar with the song means it is hard to separate the lyrics from the music. I think the emotion and sentiment is so ingrained in both. I find it hard to read the text without hearing the music. It is to do with familiarity but also the rhythm of the text I guess.'

Listen again to Bogle singing 'And the Band Played Waltzing Matilda':

<https://www.youtube.com/watch?v=471-ucVd7o0>.

How is atmosphere (i.e. mood, ambience) created in the song? How is this achieved? [Possible responses: slow pace; minimal instruments (two guitars) with single singer; guitar plucked rather than strummed; singer tenses his throat muscles and sings in a non-breathy fashion → suggests such meanings as strain and worry etc. For a more detailed analysis, consult the school's music teacher.]

Now, explore how Whatley's illustrations might or might not have been (subconsciously) influenced by the music. Students can discuss: How well do the illustrations capture the mood of the original song?

ACTIVITY ELEVEN: CONNECTING WITH THE READER

First person (*I, me, we, us*) can be used as a way of connecting in a very personal way with the reader/listener of a story, making them feel almost a part of the action. On the other hand, the use of third person (*he, she, it, they*) can distance readers, positioning them as observers rather than participants.

Have students re-read the lyrics of the song. Discuss:

- What is used in the lyrics, first or third person?
- What is the effect of this choice?
- Why is this an appropriate choice for this song?

If desired, to help students in answering these questions, they could re-write the lyrics in third person and discuss the effect of this change.

As students will have seen, the lyrics try to draw the reader into the story in a very personal way through the use of first person. Now, explore the connections with the reader established by the illustrations. For this purpose, analyse the use of gaze, social distance (via 'shot types') and angle; these are explained further in the table below. (For further information, see *Reading Images* by Gunther Kress and Theo van Leeuwen.) For this activity, it is quite important to examine what happens in different phases of the ballad.

Aspect of Visual Language	Description
Gaze	<p>Demand: Participant looking directly at viewer; contact is established (even if on imaginary level); something is demanded of viewer</p> <p>Offer: Viewer not addressed directly; participant/s not looking directly at viewer; participants are offered 'to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case' (Kress & van Leeuwen 2006)</p>
Angle/Point of View	<p>Frontal (straight on, direct from the front): 'What you see here is part of our world, something we are involved with.'</p> <p>Oblique (indirect, side-on): 'What you see here is <i>not</i> part of our world; it is <i>their</i> world, something <i>we</i> are not involved with.'</p>
Social Distance	See BLM5: Social Distance and Shot Types

Once students have analysed these three features, they can discuss:

- Do the words and images work in synch with each other? (In fact, while the song establishes a personal connection with the reader, the images do this in only two phases: 'before the war' and 'ANZAC celebrations' where Demands, and mid and close-up shots are used. In the other phases of the story, the viewer is distanced by the images, turned very much into an observer – by the use of Offer, oblique angles, and frequent long to very long shots.)
- If not, what effect does this have on the way the text might be read?

Extension: To reinforce an understanding of how gaze, angle and social distance work, students can create new versions of the illustrations where the reader sees what's happening through the eyes of the narrator; that is, the reader will be in the action, metaphorically looking over the shoulder of the narrator. Discuss: What difference does this make to the way the text is read?

ACTIVITY TWELVE: CREATING THE ILLUSTRATIONS

According to Bruce Whatley, most of the pictures 'were based on actual photographs (sometimes a combination of two or three) from the Gallipoli conflict but not specifically Suvla Bay. You won't find an exact match as such as they were very much the starting point'.

Students can Google images of Gallipoli (there are many!) and see if they can find any that are similar to scenes created by Whatley (see an example below). Then, they can discuss:

- What similarities can you find?
- What differences?
- How 'truthful' do you think Whatley's illustrations are of the Gallipoli campaign?



Real image from Gallipoli

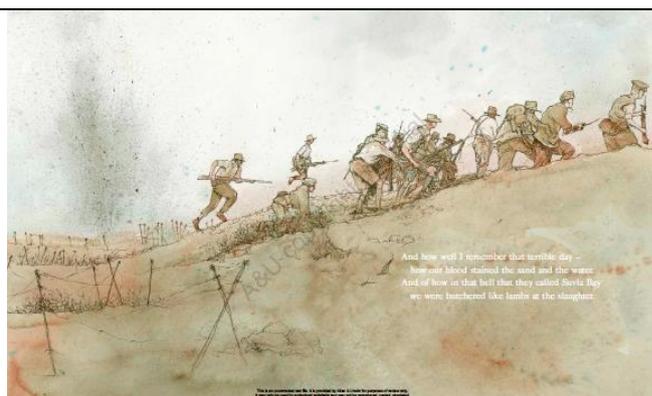


Illustration from picture book

Interesting Fact: Tin hat versus slouch hat

In stanza two of the lyrics, Bogle includes the lines: 'So they gave me a tin hat, and they gave me a gun/and they marched me away to the war'.

However, while conducting research for the illustrations, Bruce Whatley discovered that tin hats were not issued until after the Gallipoli campaign in World War One; slouch hats and cloth caps were the standard issue at the beginning of the war. For more information about the slouch hat, see:

<http://www.army.gov.au/Our-history/Traditions/The-Slouch-Hat>.

ACTIVITY THIRTEEN: ARTISTIC MEDIUM

For a more direct link to Art, explore the medium used by Whatley. He says: 'Yes it's 'ink' as in a felt tip pen with acrylic washes. I'll often use acrylic paints like watercolour, the advantage being they dry so you can add layers without dragging the colour from underneath.' With the help of the Art staff, have students explore the difference the use of other mediums might have made, e.g. real photographs, oils, collage. Discuss:

- What are the limitations and strengths of each medium?
- How can they effect the way a viewer understands and responds to an image?

ACTIVITY FOURTEEN: BRINGING IT ALL TOGETHER

Firstly, have students read the author's note at the end of the book where Bogle summarises the meaning he hoped readers would take away from the song. Let students, therefore, be the judge:

- Was Bogle successful in his original song?
- Does the book version (with illustrations rather than music) do a better or worse job? Or is it just a different job?
- Is the song still relevant in the twenty-first century?

REVIEWING, CONSOLIDATING AND CHALLENGING MEANING

ACTIVITY FIFTEEN; COMPARING VERSIONS OF PICTURE BOOKS

Compare Whatley's depiction of the world of 1915 with his illustrations of other worlds in other picture books, e.g.

- *The Little Refugee* by Anh Do and Suzanne Do, illustrated by Bruce Whatley (about refugees of the war in Vietnam escaping from their country and settling in Australia)
- *Alpha Quest* (originally published as *Whatley's Quest*) by Bruce Whatley and Rosie Smith, illustrated by Bruce Whatley (an alphabet quest set in a colourful, medieval-style world)

Another useful comparison would be with:

- *Photographs in the Mud* by Diane Wolfer, illustrated by Brian Harrison-Lever published by Freemantle Press (www.freemantlepress.com.au). This interesting picture book tells the story of another war: an Australian and Japanese soldier on the Kokoda Trail.
- *One Minute's Silence* by David Metzenthien, illustrated by Michael Camilleri <http://www.allenandunwin.com/default.aspx?page=94&book=9781743316245> (See more information under Further Reading, below.)
- *I was Only Nineteen* by John Schumann, illustrated by Craig Smith <http://www.allenandunwin.com/default.aspx?page=94&book=9781743317235> (See more information under Further Reading, below.)

ACTIVITY SIXTEEN: WHAT'S MISSING?

The picture book really omits the role of indigenous soldiers in the Gallipoli campaign and the perspective of the Turks. Students can do some research to discover more. Here are some starting points.

Indigenous Australians at Gallipoli

- <https://www.awm.gov.au/blog/2008/04/24/aboriginal-anzacs/>
- <http://www.abc.net.au/radionational/programs/awaye/we-will-remember-them/3671082> (Warning: contains images of deceased aborigines.)
- <https://www.campgallipoli.com.au/indigenous-diggers/>

The Turks at Gallipoli

(First, students might like to read the text closely - including studying the images - and identify what readers **do** learn about the Turks.)

- <https://www.awm.gov.au/exhibitions/gallipoli/>
- http://www.pbs.org/greatwar/historian/hist_tuncoku_01_gallipoli.html
- <http://www.anzacsite.gov.au/4panels/opt9.html>
- <http://www.abc.net.au/local/stories/2013/04/24/3744369.htm>
- http://www.anzacsite.gov.au/2visiting/turkish_intro.html

The research can be presented to the class in the form of a short video (e.g. using something like MovieMaker, iMovie or Videoscribe) or a Powerpoint/Prezi.

Extension: Students could write an extra verse for the song that gives the Turkish perspective. Alternatively, students could create/adapt one of the illustrations so that an indigenous soldier is clearly depicted. Any illustrations should be in the style of Bruce Whatley.

Students should discuss:

- Why there is very little depiction of or reference to indigenous Australians or Turks?
- For the purpose of the song, what is the value in focusing on a single Australian soldier? Did it need to be a white soldier?
- A single text (especially a short text like a picture book) cannot be expected to tell us everything or to represent all perspectives. However, what is the effect of famous books, movies, television series repeatedly showing mainly white, male soldiers? What might be the effect of representing a wider range of perspectives?

Extension: Explore writings (e.g. news reports, blogs etc) about contemporary wars. How much do you find out about the 'enemy'? Why, do you think?

ACTIVITY SEVENTEEN: THE SIGNIFICANCE OF THE SONG AND ITS LYRICS

In 2001, 'And the band played Waltzing Matilda' was judged to be one of the 'most significant Australian songs of the past 75 years' by a panel of music experts (see http://en.wikipedia.org/wiki/APRA_Top_30_Australian_songs). Students can debate this decision.

Before doing that, students could view the following:

<https://www.youtube.com/watch?v=LesGw274Kjo> (This is an American video, but quite an entertaining and informative introduction to debating.)

ACTIVITY EIGHTEEN: BOGLE REFLECTS ON HIS ICONIC SONG

Students should read this interview with Eric Bogle from July 25th 2014 and identify/summarise the main ideas: <http://www.adelaidenow.com.au/news/matilda-no-more-for-eric-bogle/story-fni6uok5-1227001446975?nk=11522c05bed13ae5797f2be2c587b2fa>.

In the interview, he is quite critical of his own song and even reveals that 'And the Band Played Waltzing Matilda' now causes him some embarrassment. Students should discuss their responses to the article and consider: Do they believe the song has quality? Is it truthful? Does 'truth' in art mean it has to be completely factual? (For this last question, the following article – or extracts therefrom – might be interesting:

<http://www.themonthly.com.au/issue/2007/november/1240901249/simon-leys/lies-tell-truth.>)

To bring all of this together, students could:

- Write a review of the new picture book version of the song.
- Create a blog entry responding to Bogle.
- Write a letter to the editor of *Adelaide Now*.

ACTIVITY NINETEEN: CREATING PICTURE BOOKS

Another of Eric Bogle's famous (anti-war) songs is 'Green Fields of France'. Listen to it on iTunes or see a video here:

https://www.youtube.com/watch?v=DxkhBvO8_kM. Using some of the techniques discussed in the previous activities, plan how to turn the lyrics into a picture book. What choices would you make? Before students begin, they may find the following information quite useful as well:

- <http://www.meghan-mccarthy.com/illustratorsguide.html>
- <http://www.slv.vic.gov.au/audio-video/anne-spudvilas-creating-picture-book>

Extension: Students can select their favourite song and turn it into a picture book.

ACTIVITY TWENTY: MUSIC AND BOOKS

Ask students to find music to suit particular picture books, novels (or scenes therefrom) or poems. Share this with others in the class and critically discuss the choices made, i.e. were the choices appropriate for the mood of the book?

ACTIVITY TWENTY-ONE: REFLECTION

Return to BLM1 and have students complete the final column of the KWL table: What have students learnt over the course of these activities? They can then share and compare their ideas with others in the class.

FURTHER READING

ERIC BOGLE

- <http://ericbogle.net>
- http://en.wikipedia.org/wiki/Eric_Bogle
- <https://itunes.apple.com/au/artist/eric-bogle/id2556243>

BRUCE WHATLEY

- <http://www.brucewhatley.com>
- <http://www.thelitcentre.org.au/author/bruce-whatley> (general information)

OTHER RELATED ALLEN & UNWIN BOOKS

- *One Minute's Silence* by David Metzenthien, illustrated by Michael Camilleri
<http://www.allenandunwin.com/default.aspx?page=94&book=9781743316245>
The site for this book includes a detailed commentary by the illustrator:
http://www.allenandunwin.com/uploads/documents/kidsandteens/illustrators%20commentary_final%20draft.pdf. This could provide an interesting comparison to Bruce Whatley's work for *And the Band Played Waltzing Matilda*.
- *I was Only Nineteen* by John Schumann, illustrated by Craig Smith
<http://www.allenandunwin.com/default.aspx?page=94&book=9781743317235>

The Teachers Notes for these books contain activities and resources that could also be used with *And the Band Played Waltzing Matilda*.

BOOKS ABOUT ANALYSING VISUAL IMAGES

The following are highly recommended for teachers interested in discovering more about frameworks and tools that can be used in the close study of images.

- *Reading Images* (2006?) by Gunther Kress and Theo van Leeuwen (see e.g. http://books.google.com.au/books/about/Reading_Images.html?id=wprZmJFXUXIC&dir_esc=y. Ignore the review and three star rating.)
- *Reading visual narratives: Image analysis of children's picture books* by Claire Painter, Jim Martin and Len Unsworth (see <http://www.equinoxpub.com/home/reading-visual-narratives/>)

ABOUT THE AUTHORS AND ILLUSTRATOR

ERIC BOGLE

Eric summarises his life and work thus:

Born Peebles, Scotland, in 1944. Left Peebles when I was 16 to see if there was life outside the border hills, and only went back occasionally when I was out of work, broke, etc. Emigrated to Australia in 1969 in an effort to see some sunshine before I died. Became a full time professional songwriter/musician in 1980 after I'd run out of all other available options.

I acquired a special interest in WWI around the age of 12 when from a Boy Scouts jumble sale I purchased 12 Volumes of 'The World War Illustrated', a compendium of a weekly magazine about WWI. I have no special qualifications, historical or literary, regarding WWI, just a mostly inexplicable emotional attachment to that period in human history.

In writing most of my songs I have to have some sort of emotional reaction to the song's subject matter, otherwise what's the point in writing? I hope to get a similar emotional reaction from the people who hear my songs, and mostly I do, although the reaction is not always a positive one, believe me. I tend to write my songs late at night/early in the morning, when this unfailingly noisy world is a bit quieter; I'm quite a fan of peace and quiet – unfashionably these days it seems...

BRUCE WHATLEY

Bruce is one of Australia's best-loved and most-respected author-illustrators. He has illustrated over seventy books to date: the ones he has co-written with Rosie Smith include the award winning *Detective Donut and the Wild Goose Chase* and *Whatley's Quest*. Many of Bruce's books have been acknowledged by the Children's Book Council of Australia including *Looking for Crabs* and *Detective Donut and the Wild Goose Chase*.

His most recent books include the enormously successful and award-winning *Diary of a Wombat* series of books written by Jackie French. *Baby Wombat's Week* was awarded ABIA Picture Book of the year in 2010. The best-selling team has also collaborated on *Pete the Sheep, Josephine Wants*

to *Dance, Queen Victoria's Underpants, Flood and Fire* released in 2014. He has also started to illustrate with his son Ben using a 3D program producing titles like *Zoobots* and the *Magic Car Wash* series.

In 2000 after being frustrated with the quality of some of his work Bruce experimented drawing with his other hand, his left. This led to a PhD *Left Hand Right Hand: implications of ambidextrous image making*, a look at the connection of the image processing of both hands and how the left hand has better access to the functions of drawing which are in the right brain. Bruce continually experiments with illustration styles from traditional pen and ink to computer generated image-making processes.

Bruce's illustrations for one of his own titles, *Ruben* were accepted for the Bologna Illustrators Exhibition in 2014.

LINDSAY WILLIAMS

Lindsay has been teaching English for over thirty years and was a classroom teacher and Head of English in both state and private schools for many of those years. In that time, he was also extensively involved in syllabus development at a state and national level. Currently, he is undertaking his PhD through the University of New England; coordinates and teaches English curriculum to pre-service teachers at the University of Queensland; and runs his own consultancy providing professional development in literacy and English. In addition, he works freelance producing curriculum resource materials. For Allen & Unwin, he has produced numerous Teachers' Notes, including for novels such as *Jameela, Worldshaker* and *Liberator, Darius Bell and the Glitter Bees* and *Louis Beside Himself*. He can be followed on twitter: @Lindsayguru.

BLM1: KWL ON ‘WALTZING MATILDA’ AND GALLIPOLI

What do you know about the song ‘Waltzing Matilda’? What do you know about the Gallipoli campaign? For now, just fill out the K & W columns.

At the end of the unit, fill out the final column to record what you have learnt.

<p style="text-align: center;">L</p> <p>At the end of the unit, what have I LEARNT about the topic?</p>		
<p style="text-align: center;">W</p> <p>What do I WANT (or need) to know?</p>		
<p style="text-align: center;">K</p> <p>What do I KNOW about the topic?</p>		
	<p>‘Waltzing Matilda’ (the song)</p>	<p>The Gallipoli campaign of 1915</p>

BLM2: PHASES IN *AND THE BAND PLAYED WALTZING MATILDA*

And the Band Plays Waltzing Matilda is a ballad, that is a type of song (or poem) that tells a story. Stories are made up of broad stages (Orientation, Complication and Resolution, for example), but these stages can be broken down further into mini-stages called phases. These are finer grained, much more flexible and provide the writer with great scope for creativity.

To assist you, possible page numbers where changes to a phase occur have been provided, as well as examples of names the phases might be given. Feel free to come up with your own suggestions, but be prepared to justify your changes.

HINT: Look for major changes in the story, especially time, place or mood.

Page Number	Phase in story
4-5	
6-9	Call of duty
10-13	
14-15	
16-17	Surviving
18-21	
22-23	
24-27	
28-31	
32	

Possible names for phases: Serious injury, Anzac celebrations, Burying the dead, Call of duty, Landing at Suvla Bay, Repatriation, Before the war, Coda: Waltzing Matilda*, Arrival in Australia, Surviving

*According to dictionary.com, in literature a **coda** is: a concluding section or part [...] serving as a summation of preceding themes, motifs, etc., as in a work of literature or drama.

BLM3: INFORMATION DISTRIBUTION ACROSS THE PHASES IN *AND THE BAND PLAYED WALTZING MATILDA*

In picture books, the meaning is obtained by an interaction between the images, words (and knowledge and understandings the reader brings with them to the text). So, to make sense of the text, the reader has to identify what 'information' is carried in the words and what 'information' is carried in the images. This information can be similar, but in a well-designed picture book the images give you information not contained in the words (and vice versa).

Once you have agreed on the phases, work systematically through the book and, in the table provided, record the information contained in the words and illustrations. An example has been done for you.

Page Number	Phase in story	Information contained in words	Information contained in illustrations
4-5	Before the war	<ul style="list-style-type: none"> • story set in past • narrator was a young man → rover in the country 	Narrator: <ul style="list-style-type: none"> • white • red hair • thin with long narrow face • tall and stooped • large ears • wearing baggy shirt

After completing the table:

In small groups, discuss the following questions:

- Is the information contained in the words and illustrations the same?
- What extra information is contained in the images?
- Is most of the information committed in one mode or the other (i.e. the words or images)?
- Does this change across the phases at all?
- What does this teach you about reading picture books, graphic novels and other such texts?

BLM3: INFORMATION DISTRIBUTION ACROSS THE PHASES IN *AND THE BAND PLAYED WALTZING MATILDA*

Page Number	Phase in story	Information contained in words	Information contained in illustrations
4-5	Before the war	<ul style="list-style-type: none"> • story set in past • narrator was a young man → rover in the country 	Narrator: <ul style="list-style-type: none"> • white • red hair • thin with long narrow face • tall and stooped • large ears • wearing baggy shirt
6-9	Call to duty		
10-13	Landing at Suvla Bay		
14-15	Burying the dead		
16-17	Surviving		
18-21	Serious injury		
22-23	Repatriation		
24-27	Arrival in Australia		
28-31	Anzac celebrations		
32	Coda: Waltzing Matilda		

BLM4: EVALUATIVE LANGUAGE IN *AND THE BAND PLAYED WALTZING MATILDA*

In addition to the subject matter, emotional reactions can be evoked through the language used by a writer, especially the evaluative language. Indeed, in most stories (including ballads), the writer will encourage the reader to change their reactions as the story unfolds. So, examine how Bogle tries to manage reader’s responses through the evaluative language he uses.

Using the table below, analyse the evaluative words used by Bogle at each phase of the story.

Page Number	Phase in story	Evaluative Language	Language that ‘turns up the volume’ on evaluations
4-5	Before the war	free	
6-9	Call to duty	cheers, tears	
10-13	Landing at Suvla Bay		
14-15	Burying the dead		
16-17	Surviving		
18-21	Serious injury		
22-23	Repatriation		
24-27	Arrival in Australia		
28-31	Anzac celebrations		
32	Coda: ‘Waltzing Matilda’		

In small groups, discuss:

- Is Bogle inviting similar responses all the way through?
- If not, what different reactions are encouraged and how do they unfold throughout the phases of the text?

Does Bogle ‘turn up the volume’ on the evaluations at all, e.g. through intensifiers (e.g. *very, really*), repetition (e.g. it was *great, great, great*) or core vocabulary choices (e.g. *bad* → *atrocious, hellish*)? Are these intensified evaluations related to particular phases?

BLM5: SOCIAL DISTANCE AND SHOT TYPES

<p>Very close shot (extreme close up, big close up)</p>		<p>Close up</p> <p>PERSONAL DISTANCE (distance at which you can touch another; for those close to us)</p>	
<p>Medium close shot</p>		<p>Medium shot</p> <p>SOCIAL DISTANCE (people are kept at 'arms length'; for more business-like and formal interactions)</p>	
<p>Medium long shot</p>		<p>Long shot</p> <p>PUBLIC DISTANCE (for people who are and are to remain strangers; for larger, more formal group interactions)</p>	
<p>Very long shot</p>			

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