

MACQUARIE PEN ANTHOLOGY *of* AUSTRALIAN LITERATURE

TEACHING GUIDE

Unit 1: Icons

for Lower to Middle Secondary English

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Icons

FOCUS	What is an Australian icon? Has this changed over time? How do Australian writers treat and define the iconic in their texts?
LEVEL	Lower to Middle secondary
LENGTH	Approximately 12 – 16 lessons
KEY TEXTS	<p>From the <i>Anthology</i>:</p> <p>Blainey, Geoffrey: <i>The Rush that Never Ended</i> Inglis, K.S.: <i>Sacred Places</i> Leunig, Michael: ‘Life Cycle of the Supermarket Trolley’ Modjeska, Drusilla: <i>Stravinsky’s Lunch</i> Paterson, Banjo: ‘Waltzing Matilda’ Ricketty Kate: ‘Via the Bridge’ Seymour, Alan: <i>The One Day of the Year</i></p> <p>Supplementary texts:</p> <p>Goldsworthy, Peter (ed.): <i>True Blue?</i> (Allen & Unwin 2008) McDonald, Roger: <i>1915</i> (UQP, 1979) Moorehead, Alan: <i>Gallipoli</i> (HarperCollins, 1956) Nicholson, John: <i>Building the Sydney Harbour Bridge</i> (Allen & Unwin, 2000) Wilkinson, Carole: <i>The Night We Made the Flag</i> (Allen & Unwin, 2008)</p> <p>Films:</p> <p><i>Gallipoli</i> (1981; PG rating); <i>1915</i> (1982; TV miniseries/DVD)</p>
ADDITIONAL TEXTS	<p>Additional texts from the <i>Anthology</i> that teachers could use for this unit include:</p> <p>Forbes, John: ‘Anzac Day’ Malkorda, Frank: ‘Ngalalk/White Cockatoo’ Murray, Les: ‘Second Essay on Interest: The Emu’</p>

	Tranter, John: 'Country Verandah'
<p>LEARNING & TEACHING ACTIVITIES</p> <p>Introduction</p>	<p>The focus of this unit is to develop students' understandings of the term icon, and to relate that to the various objects, people and events seen as iconic in contemporary Australia. Students will have the opportunity to bring their ideas to a group and discuss and evolve their own thoughts, after viewing, reading and discussing the things which others see as iconic. Students are encouraged to read a novel that reflects the iconic status of particular events, people, and objects in society so as to consider the ways in which writers may view and represent these icons.</p> <p>[Note that the Unit 4 'Text into Film I' has a small section on Australian icons.]</p>
<p>1. Examining the meaning of 'icon'</p> <p>(1 lesson)</p>	<p>Activity 1(a) To introduce the topic of icons to your students, play John Williamson's song, 'True Blue'. It can be listened to or downloaded from his website: www.johnwilliamson.com.au/music/true_blue_21.html. This song will assist the class to define the terms used. It focuses their attention upon Australia and portrays the now iconic idea of mateship.</p> <p>Discuss the expression 'true blue' with your students. Have they heard it? What does it mean? Brainstorm the things which the class consider to be 'true blue' and list them on an electronic whiteboard (EWB)/whiteboard.</p> <p>Use the dictionary to find the meaning of icons. Underline those in the list of 'true blue' that are also icons. Discuss the differences with the class. From there, discuss with the class, the variety of things which people think are icons. What might Williamson see as Australian icons? Is this different from other people's views of what makes an icon?</p> <p>Activity 1(b) Put the class into small groups to complete ONE of the activities listed on Student Handout 1(b). This worksheet requires access to computers; if this is not possible the task could be adapted to have each group identifying its own examples of Australian icons.</p> <p>Activity 1(c) Bring the class back to present what they have discovered. Add to the</p>

	<p>list on the EWB/whiteboard. Revise and remind the class of their definition of the word ‘icon’. Use the EWB/whiteboard to collate all the icons mentioned. Define the word iconic/icon after this discussion</p> <p>Can these examples be sub divided into people, events, objects and experiences?(For example, iconic people may include Albert Namatjira, events may include Australia Day, objects may include Uluru, experiences may include being at Gallipoli on ANZAC Day).</p> <p>Discuss this with the class, identifying and grouping the icons listed.</p>
<p>2. Exploring iconic figures in Australian society: Close study of Banjo Paterson’s ‘Waltzing Matilda’.</p> <p>(2 lessons)</p>	<p>The aim of this series of lessons (2 and 3) is to look at iconic figures in Australia, to see how writers portray them and to look further afield for iconic identities other than the ones usually presented.</p> <p>Activity 2(a) Some people are perceived as iconic figures and they are held up as exemplary people or people to be lauded. Usually iconic figures in a society are those who are held in high esteem, for bravery, for enhancing the lives of others or, more recently, for sporting prowess.</p> <p>[Note: this text is also discussed in Unit 4: Text into Film I.] Most people think they know the words of Banjo Paterson’s ‘Waltzing Matilda’. Provide the class with a copy of the text to follow while you play it to them. Have them listen carefully while reading the words. To download a version of the song, reference: www.matildacentre.com.au/TheSong.html.</p> <p>Discuss the song with your class. What does it mean? What is happening? What is a matilda? Why is it played at national occasions? Why is it usually sung at a football grand final? For information about the song, reference: www.nla.gov.au/epubs/waltzingmatilda/.</p> <p>Activity 2(b) In small groups, have students select ONE research task from Student Handout 2(b). Computers will be needed to assist this research.</p> <p>If it is not possible to access computers, ask students to conduct a survey about ‘Waltzing Matilda’. They could investigate:</p> <ul style="list-style-type: none"> • What do people think of the song? • Do they know the words? • Do they know the story?

	<p>Each student should interview 5 people and then compile the findings in class.</p>
<p>3. Exploring iconic figures in Australian society: Close study of an extract from <i>Stravinsky's Lunch</i> by Drusilla Modjeska</p> <p>(2 lessons)</p>	<p>This extract presents an image of Grace Cossington Smith (1892-1984), an Australian artist.</p> <p>Activity 3(a) Show the class the image of 'The Sock Knitter' at: www.cultureandrecreation.gov.au/articles/cossingtonsmith/ (This site also provides detailed information about Grace Cossington Smith as well as other images of her work.)</p> <p>Discuss this image of a woman at home, removed from the war front, knitting for a family member, a friend or a stranger. Ask your class to imagine what she may be thinking or feeling. Read the information about Smith on this site and examine her self-portrait. What connections – if any – can they make and see?</p> <p>Activity 3(b) In pairs, read the extract from <i>Stravinsky's Lunch</i>. Discuss which is iconic. Is it the painting, 'The Sock Knitter', or is it the artist herself? Debate reasons for and against this.</p> <p>How would you describe Modjeska's writing in the extract? Read Anna Skea's review of the book <i>Stravinsky's Lunch</i> at: www.eclectica.org/v5n3/skea_modjeska.html and note her view in the last sentence. Would you agree with this judgement based on the evidence of the extract you have read?</p> <p>Activity 3(c) Individual writing task: Select a person who has been labelled an icon by the media, and write an argument supporting or disputing the iconic status that has been given to this figure (100 words).</p>

<p>4. Exploring iconic objects in Australian society: Close study of Ricketty Kate’s ‘Via the Bridge’</p> <p>(2 lessons)</p>	<p>This series of lessons (4, 5 and 6) will ask students to look closely at some Australian iconic objects, to further question their definition of icon, and to look at how iconic objects are presented in texts.</p> <p>Activity 4(a) Some objects for example, the Sydney Harbour Bridge and the Opera House, Uluru, the kangaroo, and the boomerang are immediately identifiable as Australian. Many people around the world would state in response to seeing a photo of these objects that they are Australian.</p> <p>Discuss with the class what it is that makes them so well known. Are these objects icons? Do they fit into the definition arrived at earlier in this unit? What other objects could be seen as iconic? Ask students to identify something from their own state or territory that could be considered an iconic object representing Australia.</p> <p>Activity 4(b) Show the class photos or images of Sydney Harbour Bridge. Ask them whether they have seen it themselves and to identify any characteristic features.</p> <p>Facts and figures about Sydney Harbour Bridge can be found at: www.cultureandrecreation.gov.au/articles/harbourbridge or in: Nicholson, John (2000), <i>Building the Sydney Harbour Bridge</i>.</p> <p>The film clip at http://dl.screenaustralia.gov.au/module/870/ is about building the Sydney Harbour Bridge. Show this to the class. Discuss whether some of its iconic stature has to do with its history.</p> <p>Activity 4(c) Read to the class Ricketty Kate’s poem ‘Via the Bridge’. Explore the ways the poet reflects the awe with which the Sydney Bridge was seen as it was being built and in the years after. Ask the class to rewrite the poem in their own words or to use it as a basis for their own poem about an iconic object.</p> <p>Activity 4(d) Use Student Handout 4(d) to provide small group tasks for the class to research and examine other visual and written representations of the Sydney Harbour Bridge.</p>
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<p>5. Exploring iconic objects in Australian society: Close study of Michael Leunig’s ‘Life Cycle of the Supermarket Trolley’</p> <p>(1-2 lessons)</p>	<p>Activity 5(a) Ask some volunteers to learn Michael Leunig’s ‘Life Cycle of the Supermarket Trolley’ and to present it to the class as a small dramatic piece. Discuss students’ responses to this piece of writing and ask them to consider what they think Leunig’s purpose may be.</p> <p>Revise the terms: irony and parody. Ask students to identify these features in the text. Look at examples and explore the effect created by these techniques. Ask the class to suggest other objects which could be seen in the same way as the supermarket trolley (for example, plastic bags, KFC or McDonald’s containers, etc). In what ways might any of these be considered iconic objects?</p> <p>Activity 5(b) Revise the form ‘elegy’ and discuss how Leunig has adapted this form for his writing. Using the format of ‘Life Cycle of the Supermarket Trolley’ as an exemplar, ask students to write a similar elegy for one of the items identified above in the class discussion.</p>
<p>6. Exploring iconic objects in Australian society: Close study of an extract from <i>Sacred Places</i> by Ken Inglis</p> <p>(1-2 lessons + homework)</p>	<p>Activity 6(a) Ask students to identify any war memorials around the local area and in the city. Brainstorm the ones that readily come to mind. (It may be helpful to have some street directories available). Consider any experiences or visits students may have had to these places.</p> <p>Discuss with the class the iconic nature of these memorials and the rituals and significance associated with them.</p> <p>Provide a brief introduction to K.S Inglis (available from the <i>Anthology</i>) and then read the extract from <i>Sacred Places</i> by to the class. Ask students in pairs to answer the questions based on the extract on Student Handout 6(a).</p> <p>Activity 6(b) Ask students to visit one of their local memorials and to take notes (and photos if possible). Write a feature article for a local newspaper about the memorial identifying its history and significance for the community (200 words).</p> <p>If students are unable to visit a local memorial, this task could be adapted for them to research a significant memorial and to write about its importance.</p>

<p>7. Exploring iconic events in Australian society: Close study of an extract from Alan Seymour's <i>The One Day of the Year</i></p> <p>(1-2 lessons)</p>	<p>This section explores some events in Australia that have iconic status and raises the question of what makes particular occasions become iconic. Are these events accepted as iconic by all members of the community or is there debate about their role in contemporary Australian society?</p> <p>Activity 7(a) Review the list of icons created in lesson one. Ask class to identify any that may be considered an event and add any more events which they may have recalled or come across in their work so far. Go through the list with the class, debating the inclusion of each one on the class list. Many will include Gallipoli and ANZAC Day, so this will provide an opportunity to introduce Alan Seymour's play <i>The One Day of the Year</i>.</p> <p>Introduce the play and give a brief overview of the background, plot, dramatic action, and characters. Use the extract from <i>The One Day of the Year</i> to do a play reading with your class. Initiate a class discussion of the effect this play may have had on its audience when it first appeared. What does this extract reveal about ANZAC Day? How does Seymour convey different points of view about this iconic event?</p> <p>Activity 7(b) Group research: see Student Handout 7(b) for tasks.</p> <p>Activity 7(c) Discuss: What reasons determine, and who decides, that an event is iconic?</p> <ul style="list-style-type: none"> • Is it the same for all Australians? • Are they significant for both men and women? Old and young? Indigenous and non-Indigenous Australians? People of differing cultural backgrounds? <p>Discuss the continuing role of some of these events in contemporary society.</p> <p>Class debate: 'That the date of Australia Day should be changed'.</p> <p>Activity 7(d) Much is made of the Eureka Flag, flown at the rebellion in 1854. Access this website which tells some of its history and background: www.balgal.com/?id=eureka.</p>
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	<p>Use the book, <i>The Night We Made the Flag</i>, by Carole Wilkinson to gather more information and read it to your class. What images does Wilkinson evoke of the rebellion, the flag and the feelings of the miners? Discuss this with your class.</p> <p>Read the extract from Geoffery Blainey's <i>The Rush that Never Ended</i> to the class. How does each writer create the account of the iconic event? What similarities and differences can be identified between these two pieces of writing?</p> <p>Individual writing task: Write a Letter to the Editor of a newspaper in 1854, where you either support the miners or the actions of the police (150 words).</p> <p>Activity 7(e) See Student Handout 7(e) for extension activities for group work. Questions on the text and film versions of <i>Gallipoli</i> and <i>1915</i> are provided.</p>
<p>8. Extension activity: wide reading</p>	<p>Activity 8(a) Texts which reflect some of the icons discussed in this unit are readily available in libraries. Ask students to read two or three from the list on Student Handout 8(a) and report back to the class (or a group within the class) on their favourite text giving reasons for their choice. Time limit for their oral reports: 90 seconds.</p>

Icons

Student Handout 1(b)

Identifying icons in Australia

You will need access to a computer.

In groups of four or so, select **ONE** of the following activities to investigate through an examination of a specific website. Discuss and make conclusions to bring back to the class.

- **John Williamson’s song ‘True Blue’** is used to commemorate the idea of mateship in Australia. On this website, listen to the song and read the words. What is there that is iconic? Is mateship an iconic idea?
Visit: www.johnwilliamson.com.au/music/true_blue_21.html
- The Australian Department of Foreign Affairs and Trade has a **list of icons**. Explore this information and discuss which you think are iconic and your reasons for this decision.
Visit: www.dfat.gov.au/facts/national_icons.html.
- On this website are Australian ‘big icons’ as seen from the tourist’s perspective: www.australianexplorer.com/australian_big_icons.htm. Read these and decide which can be included in the class list of icons and give your reasons for your choices.
- For a list of the **Prime Minister’s icons**, visit:
www.pm.gov.au/australia/symbols/icons.cfm.
Read these suggestions and decide whether they should appear in the class list. Discuss with your group any that you think the Prime Minister has left out and give reasons for your additions.
- Use the following website to access a list of **‘immortal icons’**. Discuss the list with your group. How many people and events have you heard of?
Visit: www.convictcreations.com/culture/battler.htm.
Find out who has put up this site. Each student is to take one of the icons identified here and present their view of the information provided to the class.
- **Icons on film (1)**
Visit: www.australianscreen.com.au/education/culture/australian-icons/.
Look at this website and access the clip on Ned Kelly. Watch the clip. Can your group suggest reasons for Ned Kelly being included as an icon?

- **Icons on film (2)**

Visit: www.australianscreen.com.au/education/culture/australian-icons/.

Access this website and look at the clip entitled, 'An Australian car is born'.

What is identified as the 'Australian car'? Why are/were people proud of it?

Why do you think it may be an icon?

Icons

Student Handout 2(b)

Banjo Paterson's 'Waltzing Matilda'

In small groups, select ONE of the following tasks to research. You will need access to a computer and to present your findings clearly to the rest of the class.

- Listen to and read the song 'Waltzing Matilda' again with your group.
Visit: www.matildacentre.com.au/TheSong.html.
Write a list of the words no longer in common use, and not known by your group.
Use a dictionary to find the meanings of these words (make sure that you are using an Australian dictionary).
- Use the website www.matildacentre.com.au/TheSong.html to work out what is happening in the song. Identify where the actions are taking place. What part of Australia is it? When is it happening? Why might the swagman be stealing a sheep?
Create a background for the story to tell the rest of the class.
- Use the website www.nla.gov.au/epubs/waltzingmatilda/ to research the writer and how he wrote the song. Find a map of Australia to pinpoint where the song was developed. Use the internet or your library to find out more about Banjo Paterson (Who was he? Where did he live? How did he make a living? Etc.).
- Use the website www.nla.gov.au/epubs/waltzingmatilda/ to find out the meaning behind the song. Some people talk about the shearer's strikes of the 1890s and think this song is a political protest against the squatters and their treatment of the shearers. What do you think? Justify your response based on your research.
- Can your group use the internet and books in your library to find any other versions of this song? Wikipedia has other versions of the words:
www.en.wikipedia.org/wiki/Waltzing_Matilda
- Use this website to uncover the story behind the Australian National Anthem: www.nla.gov.au/epubs/waltzingmatilda/.
What is an anthem? Which one do we now use? Is this representative of all Australia? What other anthems were considered for Australia's National Anthem? Which one does your group prefer? Why? Justify your choice to the class.

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Student Handout 4(d)

Representations of Sydney Harbour Bridge

In small groups, select **ONE** of the following tasks to research and present your findings to the class. You will need access to a computer.

Poetry:

- CJ Dennis

Another poem that celebrates The Sydney Harbour Bridge is ‘I Dips Me Lids’ by CJ Dennis. It can be found on this website. Read it through several times (your group may need to practise the accent which is used to write the poem) and prepare to present it to the class.

Visit: www.middlemiss.org/lit/authors/denniscj/uncollected/idipsmelid.html.
What is the poet trying to achieve? In what ways does he create the image of the bridge?

Visual representations:

- Images of the Sydney Harbour Bridge

There have been many photographs and paintings of the Sydney Harbour Bridge.

Find a book on Australian art, particularly twentieth century, or books about Grace Cossington Smith to investigate some images.

The following websites will assist you to find photos and paintings of the bridge

- www.cultureandrecreation.gov.au/articles/harbourbridge/
- www.artgallery.nsw.gov.au/media/archives_2000/australian_icons
- Frank Hurley’s photos: <http://catalogue.nla.gov.au/Record/66424>

You can compare pictures of the bridge by two artists at:

- www.sydneyharbourbridge.info/brdg-img/

Select three different representations and discuss how these artists viewed the bridge as they painted or photographed it.

- Dorrit Black

This artist was another of the modernist painters who painted the Sydney Harbour Bridge. Access the picture at: www.artgallery.sa.gov.au/TLF/1475/.

In your group discuss the particular features painted by Dorrit Black. Why is the bridge not complete? What does the painting suggest about attitudes towards the bridge at the time? Can your group find any other images of the bridge by Dorrit Black?

- Margaret Preston

This artist made many lino cuts and woodblocks prints of the Sydney Harbour Bridge. Access one of them at: <http://cs.nga.gov.au/Detail.cfm?IRN=98150>. Take a close look at the relief print. What does Preston show of the bridge? Why do you think so many artists were painting the bridge at this time? Can your group find any other images of the bridge by Margaret Preston?

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Student Handout 6(a)

Questions on the extract from K.S.Inglis' *Sacred Places*.

- What memorials does Inglis identify?
- What particular significance does he attribute to the shrine?
- What emotions does the writer communicate? How does he create these?
- What does Inglis describe as iconic? Why?
- Explain your response to this text.

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Student Handout 7(b)

In small groups, research ONE of the following:

- Find some articles which tell us about ANZAC Day and share them with the class on the EWB or book the computer room. The Australian War Memorial is an excellent site:
www.awm.gov.au/commemoration/anzac/anzac_tradition.asp.
- Many young Australians now make a trip to Gallipoli to be there at the Dawn Service on ANZAC Day. Look at the website:
www.battlefields.com.au/tour1.html?gclid=CK-Z2MD4iZcCFRIcawodlmhS-A
to see how these people are catered for and what they see on their trip. Consider how writers in the future might view these pilgrimages. What do you think makes this event and place so significant to young people? Prepare a brief report for the class.

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Student Handout 7(e)

Extension activities

To complete these activities you will need to view the ending of the film, *Gallipoli*, extracts from *1915* (TVminiseries/DVD, 1982) and listen to Eric Bogle's song, 'And the Band Played Waltzing Matilda' available on youtube. [Note – some of the images accompanying this song are distressing and teachers may prefer to provide students with the words of the song from the web.]

- Compare and contrast the visual imagery associated with the characters of Billy Mackenzie (*1915*) and Archie Hamilton (*Gallipoli*). You may find a chart useful in drawing your comparisons.

Billy Mackenzie	Visual techniques	Archie Hamilton	Visual techniques

- How do the visual techniques compare with similar passages in the two novels (Alan Moorehead's *Gallipoli* and Roger McDonald's *1915*)?
- View the end of *Gallipoli* and compare it with the imagery of Bogle's lyrics. In what ways (if any) do these images resonate with the extracts from the film and print texts of *1915*?
- Think about the dates of production for each of the texts (*One Day of the Year*, *Gallipoli*, *1915*, and 'And the Band Played Waltzing Matilda'). Seymour's play was initially rejected by a festival governing committee but was first performed in 1961 by an amateur production. The play met with huge controversy on its release, including a bomb threat at its premiere. It was later given government funding, and performed in London, England. *Gallipoli* enjoyed considerable success when it was released but *1915*, a year later, was received less enthusiastically.

How do each of these texts relate to changing attitudes of Australians to war, and Australia's role in various conflicts? (You might also like to do some research on Australia's role in the Boer War, Vietnam, East Timor, Afghanistan and Iraq.)

- Write a research paper relating the fiction texts discussed above to the role of Australians in war and the attitudes of Australians to war, and the ways in which various icons are used to support or exploit some of these attitudes.
- Prepare a debate on the topic: ‘Australian writers and film-makers never challenge the immorality of war but rather choose to glorify the role of Australians in wars’.

Icons

Student Handout 8(a)

Extension Activity: Wide reading

Texts which reflect some of the icons discussed in this unit are readily available in libraries. You are to read two or three from this list and report back to the class) on your favourite text giving reasons for your choice. Time limit for your oral report: 90 seconds.

- Annear, Robyn: *Fly a Rebel Flag: The battle for Eureka*
Baillie, Allan: *Riding with Thunderbolt: The story of Ben Cross*
Broome, Errol: *My Granddad Knew Phar Lap*
Carlyon, Patrick: *The Gallipoli Story*
Crew, Gary: *Memorial* (picture book)
Davidson, Leon: *Scarecrow Army: The ANZACS at Gallipoli*
Everett, Valerie: *The House That Was Built in a Day* (picture book)
Flinders, Matthew: *Trim*
Freeman, Pamela: *The Black Dress; Mary Mackillop's early years*
French, Jackie: *Dancing with Ben Hall*
Golds, Cassandra: *The Mostly True Story of Matthew And Trim*
Harris, David: *A Man Called Possum*
Harvey, Roland: *Burke and Wills*
Hill, Anthony: *Young Digger*
Hill, Anthony: *Soldier Boy: The true story of Jim Martin the youngest ANZAC*
Hoy, Catriona: *My Granddad Marches on ANZAC Day* (picture book)
Macinnes, Peter: *Kokoda Track, 101 Days*
McDonald, Roger: *1915*
Moloney, John: *Ned Kelly*
Moorehead, Alan: *Gallipoli*
Mulligan, David: *Angels Of Kokoda*
Nicholson, John: *Building the Sydney Harbour Bridge*
Nicholson, John: *Kimberley Warrior: The Story of Jandamara*
Pedersen, Howard and Woorunmurra, Banjo: *Jandamarra and the Banuba Resistance*
Ridden, Brian: *Whistle Man*
Tonkin, Rachel: *What Was The War Like, Grandma?* (picture book)
Tucker, Alan: *My Story: Cyclone Tracy: The diary of Ryan Turner*
Walters, Celeste: *Only A Donkey* (picture book)
Wilkinson, Carole: *Black Snake: The daring of Ned Kelly*
Wilkinson, Carole: *The Night We Made the Flag* (picture book)
Wolfer, Dianne: *Photographs in The Mud* (picture book)