



GALLIPOLI

Learning Experience
Hawick High School
2012/13
Teachers' Notes



Contents

Introduction - 2012/13 Workshops	3
Workshop Programme	5
Workshop Notes	6
Workshop Experiences & Outcomes (Summary)	9

Appendices***

Workshop Experiences & Outcomes (Detailed):	
Curriculum for Excellence Experiences & Outcomes	13
Social Studies Experiences & Outcomes	14
Expressive Arts Experiences & Outcomes	16
Literacy across Learning Experiences & Outcomes	17
Skills for learning, skills for life and skills for work	22
Still Images	25

*** Gail Andison and Duncan Taylor have full copies of the Appendices.

Introduction

Gallipoli, 12 July 1915

In one day of fighting alone, Hawick lost seventy-five of her sons as the result of a heroic and partially successful charge on enemy trenches. Graphic accounts of heroism and loss appear in the local press over an extended period of 6 weeks thereafter. And, the poignancy of individual's stories extends from the battlefield to the responses of the townspeople of Hawick to the news.

In an age that preceded the era of modern telecommunications, news filtered through slowly and this was naturally a time of considerable frustration, surprise, suspense and loss for those waiting for news of their loved ones at home. The student learning experience aims to develop empathy with the emotional experience of those waiting for news, fearing reports of death and hearing about the realities of battle. And, with the felt experience of the soldiers.

It uses an innovative fusion of archives and drama to achieve this, with active learning at its heart.

Approaches - including Articulation with Curriculum for Excellence & NQ

The 3 hour workshop (with flexible delivery options) gives students an appreciation and understanding of using Archives.

Our focus is on the unique nature of Archive sources in relation to Gallipoli, on the 'detective' work that Archivists do, and on the 'micro-history' approach that individual letters and accounts facilitate.

We've created opportunities for students to use active learning approaches through drama, and to allow them to shape the learning for themselves; approaches that are consistent with Curriculum for Excellence.

Embodying the information and understandings through drama techniques, and having to deal with incomplete material are both key.

As is the idea of emotional engagement as a route to enhance the cognitive and social aspects of their learning.

The subject matter lends itself to activities that foster empathy and we are intentional about this because experiences of frustration, surprise, suspense, loss and excitement serve to anchor and deepen understanding.

In terms of articulation with CFE/NQ, the learning experience can be authentically tailored in flexible ways/combinations to suit individual school's development aims, for example:

- Social Studies (History) experiences and outcomes
- NQ 4 & 5 arrangements for History
- Literacy across Learning
- Expressive Arts (Drama/Art & Design)
- Skills for Learning, Life and Work

The Curriculum for Excellence experiences and outcomes that the workshop targets are summarised on pages 9-11 and noted in detail in the appendices on pages 12-24.

Aims

- engage in the process of assembling a narrative from information (potential to develop source-handling skills)
- develop empathy with the men's experience as expressed through their letters
- develop empathy with the experience of those waiting for news, fearing news of death and hearing about the realities of battle in brief reports and rumour
- understand the difference between primary sources and interpretation/synthesis
- provide 'white glove' experiences
- mix and match to achieve CFE/NQ outcomes & experiences as desired by schools
(See possible "Approaches" on page 3)

The Learning Experience

The Learning Experience uses indicative props, music & imagery throughout.

Page 5 gives the workshop programme. And, within pages 6-8 there are workshop notes for teachers.

A summary of the experiences and outcomes that the workshop targets is provided in pages 9-11.

The appendices to this document give a more detailed treatment of these (pages 12-24).

HHS Workshop Dates for 2012/13 (Venue: Heritage Hub)

Wednesday 19 September
Wednesday 26 September
Wednesday 3 October

Wednesday 7 November
Wednesday 14 November
Wednesday 21 November
Wednesday 28 November

Contact Details

Keith Polson
Education and Outreach Assistant
Scottish Borders Council
Heritage Hub, Heart of Hawick, Kirkstile
HAWICK, TD9 OAE
t: 01450 360699
e: keith.polson@scotborders.gov.uk

Web: <http://www.heartofhawick.co.uk/heritagehub/>

Follow us on Twitter at [@SBC_Archives](https://twitter.com/SBC_Archives)

Read our Blog at <http://heritagehub.tumblr.com/>

Workshop Programme

9:30 – 9:40	Arrive and Organisation
9:40 – 10:10	Welcome and Introduction - <i>Still Images and Extracts</i>
10:10 – 10.45	Roll Call and Discussion - <i>Recruitment, Leaving Home, Staying in Hawick</i>
10:45 – 11:15	Tour of Heritage Hub
11:15 – 12:45	What happened after they left on the train - <i>Group Work, Writing Home, The Fallen</i>
12:45 – 12:50	Concluding Activity
12:50	Depart

Workshop Notes

- 9:30 – 9:40 Arrive and Organisation
- 9:40 – 10:10 Welcome and Introduction - *Still Images and Extracts*
- Brief spoken introduction, which links what the students will experience in the workshop with what they've already covered in class at Hawick High School.*
- Still Images - in groups students receive a container with material such as photos, labels, written extracts etc and are tasked with creating a still image which conveys the content of the material. The class then views each still image and speculates about its message.*
- Extracts - students divide into pairs and each student is given a short extract from a letter. On a signal each student reads the extract aloud before sitting down. This is done in a rapid fire succession.*
- 10:10 – 10.45 Roll Call and Discussion - *Recruitment, Leaving Home, Staying behind in Hawick*
- Recruitment/Roll Call
- In the same pairs - On the reverse of some of the extracts is the name of a soldier (each pair has one name).*
- When the soldier's name is called the student holding the name comes forward and collects a brief biography (from newspaper reports), pencil and paper.*
- When all have their biographies, pairs have 5 minutes to redraft the biography as a statement in the first person. They also determine who the other partner is; either close family member or other person mentioned in the biographical notes.*
- On completion each soldier is called by name and students stand to read aloud their personal details. In reply the facilitator says "Stand to attention Private ..."*
- When all soldiers are standing they are ordered to march forward and form a line, saying farewell to their family member before they leave. From the line they are directed into a still image of a train full of servicemen leaving, with relatives gathered to see them off.*
- After a moment, during which a piece of poetry or prose might be said (for example, Hawick poetry or song), the group breaks up and sits elsewhere to have a discussion.*
- Discussion - Leaving Home and Staying behind in Hawick
- An important plenary discussion about the students' impression of what just happened and what they got from it. The facilitator can gauge where to pitch subsequent activities from the responses at this point.*
- Questions such as "what do you think was happening to the soldiers there ?" and "what do you think the soldiers were expecting next ?", or "what were you feeling when you realised you weren't one of the soldiers ?" are useful.*
- This set of activities is intended to mirror the experience of Hawick people seeing their young men off to the war and being left behind, and the exciting bewildering experience of the men rushing off on the train before they've really had much time to think about it.*

Workshop Notes

- 11.15 Resume
- 11:15 – 12:45 What happened after they left on the train - *Group Work, Writing Home, The Fallen*
- Group Work - Using Visual Tools
- Students return to their larger groups. Each group receives a resource box and a place to work.*
- The boxes contain information from the newspapers and other archives/museum resources about the July 12th battle, and about life in the trenches. The students must sort the information into categories in order to make sense of it, find common threads, perhaps create a timeline or narrative.*
- Categories:
What happened; Who was involved; When was it happening; Where; Anything else*
- The information sorting process is in four stages (using a separate Group Affinity Diagram for each stage)*
- Reporting back - again in four stages as contributions to one Class Affinity Diagram (which will cumulatively snowball).*
- The four stages act as reporting back; and, they underline/reinforce what the experience was like for people in Hawick during that era i.e. different people receiving different scraps of information, of them trying to build a 'complete' picture from this, of the emotional impact of all of this. Each group uses different colour post-it notes as a visual reinforcement of this.*
- The activity embodies the experience of the people at home receiving patchy and sometimes contradictory information, perhaps jumping to conclusions in order to fill the void.*
- At the end of the activity, we'll say to students - "we'll come back to all this information," as it's important that they see that the information that they've gathered and sorted has further use (See concluding activity for link - page 8)*
- Writing Home
- Students write letters home informing families of the death of a loved one.*
- The Fallen
- In pairs the students return to the short personal biographies they wrote, adding additional information about what happened to the individual.*
- These are then read aloud, perhaps together with the letters home that the students wrote earlier.*
- Writing Home/The Fallen activities integrate a retrospective/memorial element to the learning experience, which schools may wish to build-on in further remembrance studies.
And, the Heritage Hub is minded to develop a follow-up workshop based on this theme.*

Workshop Notes

12:45 – 12:50

Concluding Activity

We'll return to the Group Affinity Diagram and say to the students, "let's have a good look at this together...all these people are dead, missing or injured and we now have all this information about their lives."

What follows is a drama activity - for this purpose, we'll add a Hawick Post Office sign and a full list of the dead, missing and injured to the Group Affinity Diagram the students created earlier.

The students are directed into a still image of a crowd gathered around the Post Office noticeboard to check for news of the War and of their loved ones.

We then ask them to freeze this still image and, with background music playing, an appropriate piece of Hawick prose/poetry is read out to bring the Gallipoli Learning Experience to a close (extract from Derek Robertson's book and the 23rd Psalm, instrumental version)

12:50

Depart

Curriculum for Excellence: Summary of Workshop Experiences & Outcomes

Social Studies: people, past events and societies

Using different types of evidence to find out about the past

SOC 2-01a, SOC 3-01a, SOC 4-01a

Making personal links to the past by exploring items or images connected with important individuals or special events

SOC 2-02a, SOC 3-02a, SOC 4-02a

Discussing why people and events from a particular time in the past were important, placing them within a historical sequence

SOC 2-06a, SOC 3-06a, SOC 4-06a

Researching causes and effects of past conflicts

SOC 3-06b, SOC 4-06b, SOC 4-06d

Expressive arts

Drama

Creating, choosing and accepting roles, using movement, expression and voice

EXA 2-12a, EXA 3-12a, EXA 4-12a

Inspired by a range of stimuli, young people express and communicate ideas, thoughts and feelings through drama

EXA 2-13a, EXA 3-13a, EXA 4-13a

Young people develop confidence and skills in creating and presenting drama which explores real and imaginary situations, using improvisation and script

EXA 2-14a, EXA 3-14a, EXA 4-14a

They can respond to the experience of drama by discussing their thoughts and feelings. And, they can give and accept constructive comment on their own and others' work

EXA 2-15a, EXA 3-15a, EXA 4-15a

Art and design

Pupils create a range of visual information through observing and recording from their experiences across the curriculum

EXA 2-04a, EXA 3-04a, EXA 4-04a

Curriculum for Excellence: Summary of Workshop Experiences & Outcomes

Literacy across learning

Listening and Talking

Interacting or presenting within and beyond my place of learning

LIT 2-02a, LIT 3-02a, LIT 4-02a

Listening to, watching and talking about texts with increasingly complex ideas, structures and specialist vocabulary

LIT 2-04a, LIT 3-04a, LIT 4-04a

LIT 2-05a, LIT 3-05a, LIT 4-05a

LIT 2-06a, LIT 3-06a, LIT 4-06a

Investigating and/or appreciating texts with increasingly complex ideas, structures and specialist vocabulary for different purposes

LIT 2-07a, LIT 3-07a, LIT 4-07a

Applying the elements others use to create different types of short and extended texts with increasingly complex ideas, structures and vocabulary

LIT 2-09a, LIT 3-09a, LIT 4-09a

Reading

Using texts with increasingly complex or unfamiliar ideas, structures and vocabulary within and beyond my place of learning

LIT 2-13a, LIT 3-13a, LIT 4-13a

Reading and using fiction and non-fiction texts with increasingly complex ideas, structures and specialist vocabulary

LIT 2-14a, LIT 3-14a / LIT 4-14a

LIT 2-15a, LIT 3-15a / LIT 4-15a

Investigating and/or appreciating non-fiction texts with increasingly complex ideas, structures and specialist vocabulary for different purposes

LIT 2-16a, LIT 3-16a, LIT 4-16a

Curriculum for Excellence: Summary of Workshop Experiences & Outcomes

Literacy across learning (continued)

Writing

Using knowledge of technical aspects to help my writing communicate effectively within and beyond my place of learning

LIT 2-22a, LIT 3-22a, LIT 4-22a

LIT 2-23a, LIT 3-23a, LIT 4-23a

LIT 2-24a, LIT 3-24a, LIT 4-24a

Considering texts to help create short and extended texts for different purposes

LIT 2-25a, LIT 3-25a, LIT 4-25a

LIT 2-26a, LIT 3-26a, LIT 4-26a

Applying the elements which writers use to create different types of short and extended texts with increasingly complex ideas, structures and vocabulary

LIT 2-28a, LIT 3-28a, LIT 4-28a

LIT 2-29a, LIT 3-29a, LIT 4-29a

Skills for learning, skills for life and skills for work

Building the Curriculum 4: skills for learning, skills for life and skills for work

The skills for learning, life and work for *Curriculum for Excellence* are embedded in the Experiences and Outcomes for each curriculum area.

The skills include literacy and associated thinking skills; skills for health and wellbeing, including working with others; and skills for enterprise and employability (e.g. teamwork and communication) .

Skills in thinking relate closely to skills in literacy. Thinking allows learners to explore text and information of all kinds critically and to use them purposefully.

The Gallipoli Learning Experience provides a context for the development of literacy and thinking skills; as well as for working with others; and other skills for learning, life and work (principally through the social studies, expressive arts and literacy across learning frameworks).

The Appendices to this document explore the development of skills through the workshop in more detail (See pages 21-23).