Australian Government
Summer School for
Teachers of
Australian History
14–23 January 2008
Canberra
Australian Government Summer School
for Teachers of Australian History
13–23 January 2008
Program and Course Guide

hosted by
The Australian National University

with its consortium partners
Australian War Memorial
History Teachers’ Association (Vic)
National Archives of Australia
National Capital Educational Tourism Project
National Museum of Australia
Old Parliament House
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Dr Tim Rowse (Senior Fellow, History Program, Research School of Social Sciences)

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**Acknowledgement**
Funding was provided by the Australian Government Department of Education, Employment and Workplace Relations (DEEWR) for the development of the Summer Schools for Teachers course materials.
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Introduction & Context Statement

‘The Coming Hour’: History for the Future

DR PAUL PICKERING  Project Director

In 1845 the future British Prime Minister, Benjamin Disraeli, wrote that the ‘Youth of a Nation are the trustees of posterity’. He was writing at a time of tremendous social change and in fear of a loss of social cohesion. ‘We live in an age’, he wrote, ‘when to be young and to be indifferent can be no longer synonymous. We must prepare for the coming hour’. The over-arching aim of this Summer School is to help ensure that posterity is safe in the hands of our children. The Summer Schools for Teachers initiative, and the program that we have developed in response to it, recognises that one way to prepare for the continuing challenge of ‘the coming hour’ is to invest in our teachers.

Welcome to the Australian Government Summer School for Teachers of Australian History. Your presence here, as a result of a rigorous and highly competitive selection process, is a testimony to your standing amongst your peers. Congratulations.

Over the next ten days we hope to challenge you, to inspire you, to teach you and to learn from you.

The Australian National University and our consortium partners—the National Museum of Australia, the Australian War Memorial, the National Archives of Australia, Old Parliament House, the History Teachers’ Associations (Australian, Victoria and ACT), and the National Capital Education Tourism Project—were pleased to respond this government initiative.

The program we have developed has several aims.

We hope to promote research-led teaching by narrowing the gap between the production of research and its use in the class room. Over the next two weeks we are going to bring you face-to-face with those at the cutting edge of historical inquiry and expose you to the latest research in Australian history and to the latest thinking about how to teach history.

Equally, it is our hope that by participating in the School you will be re-energised to the value and the joy of research and we intend to show you ways to develop your research potential and professional standing. Our program contains a number of signposts to further education and we will take every available opportunity to discuss them with you.

We also hope to develop educational best-practice by facilitating a dialogue between class room teachers, academics in tertiary institutions, and educators and curators in the leading national cultural institutions.

Further, we will provide you with the latest resources, on-line and other, to support the teaching and learning of Australian history, course and curriculum development, and pedagogy. Formally and informally, we will seek to give you plenty of opportunity to share best practise and models of excellence.
Finally, we want to develop and support your ability to be leaders of school change and innovation in the field of history education.

How do we intend to do this? Our program has the following key elements:

**Lectures, Workshops, Debates**
We have brought together a team of leading scholars, curators and education professionals for series of lectures, workshops and debates.

The program will examine the broadest possible range of subjects in Australian history, from social and political developments to indigenous and environmental history; from gender and migration to biography and war. A special emphasis will also be given to new ways of studying the past and to new thinking about older forms of historical investigation. We believe that there is something in this program for everyone.

A further two days of lectures and workshops will be devoted to developing teacher pedagogy and leadership skills.

**Education**
You will also participate in a two day series of ‘in-service’ workshops with the education and curatorial staff of national cultural institutions—the Australian War Memorial, National Archives of Australia, National Museum of Australia, and Old Parliament House.

It is important to stress that these are not intended merely as site visits designed to expose you to the facilities of the institution (although this will be an additional benefit). Rather, they are designed to facilitate the development of pedagogy in a hands-on workshop environment. In many ways the national cultural institutions have been at the cutting-edge of methodological innovation in the presentation and teaching of history; their senior professional staff have a lot to offer high-achieving teachers in expanding their pedagogical horizons. The on-site workshops are designed to facilitate this exchange.

**Research**
By now you will have an idea of where you will work on your research days. All participants have been placed in a research institution to complete a prearranged task in an area of interest chosen by the teacher.

The tasks that might be undertaken include one of the following:

- A critical or literature review of a book(s) or a group of articles (perhaps informed by archival research)
- A curriculum idea or teaching notes or other materials
- A research note
- A critical review of an exhibition or display (again, informed by a literature review or archival research)
- A documented learning journey
- A paper for a future conference (for example at the HTAA)
Introduction & Context Statement

- A project outline for a possible future MPhil or PhD by research
- A preliminary paper towards an assessable piece of work for a relevant Graduate Diploma or Master by Coursework.

Your research will be supervised in small groups and on a one-to-one basis by academic staff and by staff at the research institutions involved. On the research days teachers will be working at various places including the National Archives of Australia; the Australian War Memorial; the National Museum of Australia; the National Library of Australia; the Australian Prime Ministers Centre, Old Parliament House; AIATSIS; the Noel Butlin Archives, ANU; and the National Film and Sound Archive.

This is an unique opportunity for you to rediscover, if only briefly, the importance and the pleasure of original research.

Resources and Ongoing Support

In addition to this Course Guide you will receive:

- A folder containing copies of papers, speaker’s notes or articles that relate to presentations at the Summer School, as well as further lists of suggested reading as appropriate.
- A DVD prepared by the Learning Federation which contains approximately 100 ‘learning objects’ about Australian history and 3000 digital files—photographs, maps, paintings, film clips etc—for use in the classroom. The DVD also contains a PowerPoint presentation that you can use as a leadership tool to demonstrate the DVD to your colleagues.

An on-line resource website and bulletin will be established [we hope to have this running, at least in part, by the School’s commencement] and follow-up sessions will be held in each State and Territory in conjunction with the local History Teachers’ Associations to build on the networks of excellence put in place here. What we hope to establish is an ongoing community of scholars. As a past participant you will be invited to contribute to subsequent Summer Schools via web links and other broadcast technology. This post-Summer School program will foster the development of a professional learning community that transcends state and regional boundaries and the limited duration of the summer school program.

We hope that no matter your interests and specialities, and regardless of whether you teach in a primary or a senior secondary school, this program will meet your needs.

Studying History

Edmund Burke, a man as well known in his own day as Disraeli was in his, wrote in 1790 that people ‘will not look forward to posterity, who never look backward to their ancestors’. The importance of studying history is a view that itself has a long history (it was Aristotle who argued that ‘if you would understand anything, observe its beginning and its development’).

Australia has a rich tradition of scholarship. Our academy can boast many outstanding works of general narrative—from Ernest Scott and Keith Hancock to Manning Clark and Geoffrey Blainey; from Marjorie Barnard and John Molony to Stuart Macintrye and Alan Atkinson—and a list too long to detail of works of social, political, economic,
Historians have given us many phrases that have shaped public imagination, albeit sometimes controversially: think of Blainey’s capacious idea, ‘the tyranny of distance’; or Bill Gammage’s evocative description of the experience of the great war, ‘the broken years’; or Marilyn Lake’s melancholy summation of soldier settlement, ‘the limits of hope’; or Peter Read’s chilling notion, ‘the stolen generation’.

The historiography of Australia is fit and well.

Nevertheless, there is a consensus inside and outside the academy and among politicians of all stripes that not enough history is taught in our schools. A report commissioned by the Keating Government in 1994 showed that only 18% of adult Australians had ‘some degree of understanding’ of the contents of the Australian Constitution including less than 2% who could describe its British origins.

In 2000, the Howard Government commissioned a report that identified the gradual disappearance of history as a discipline in classrooms across Australia. The fact that most students could not name a political leader in the decade before Federation was only slightly more alarming than the list of those who were nominated as our constitutional ‘founding fathers’: Arthur Phillip, Robert Menzies and Ronald Reagan.

The case for teaching more history is compelling, but the devil is literally in the detail.

For twenty years at least, aspects of Australian history have been the subject not merely of academic debate but of public controversy—the role of the British in the defence of Australia; the legacy of British colonialism; the scale of frontier conflict; the relationship of Australia to Asia and more besides. The so-called ‘History Wars’ were not an uniquely Australian phenomenon but as Stuart Macintrye and Anna Clark have pointed out, there are few other instances where history has been debated on the floor of the national parliament.

Supporting former Prime Minister John Howard’s call for a ‘root and branch renewal of the teaching of Australian history’, his then Minister for Education, Science and Training, the Hon Julie Bishop MP, argued that ‘not enough pivotal facts and dates [are] being taught’. Even those who share a Mr Gradgrind-like preference for ‘facts, facts, facts’ might want to argue about which pivotal facts and dates needed to be taught.

Nor is it merely a question of what is taught. There is also a fundamental disagreement about how history ought to be taught.

The former Prime Minister’s argument was predicated on the need for what he called a ‘structured narrative’. Again, even those who share this belief in the importance of narrative, might be concerned to know why some stories are told and others forgotten. The past is invariably complex, and structured narratives notoriously difficult to sustain.

The Howard Government’s concern resulted, firstly, in the History Summit which brought together a number of distinguished scholars and noted commentators in
August 2006. The Summit endorsed three key principles. The teaching of Australian history should incorporate:

- an emphasis on the significant public events and developments that have taken place in Australia and its regions, or that concern Australia;
- recognition of the global environment in which the development of Australia has taken place; and
- focus on the everyday experience of people living in Australia 50 or 100 or 200 or 20,000 years ago.

The Summit also resulted in the production of a *Guide to the Teaching of Australian History in Years 9 and 10* released in October 2007. Again produced by a group of distinguished scholars, the *Guide* is in keeping with the principles enunciated at the Summit. It offers a broad approach to the study of Australian history. Inevitably there will be quibbles about the inclusion of this or that event or the omission of this or that individual but it is not partial, narrow, sectional. Indeed, the authors of the *Guide* have interpreted former Prime Minister Howard’s prescription for ‘a sequential narrative’ very generously; there are many voices here, and many narratives. If there is an obvious criticism of the *Guide* it is that it is too ambitious, trying to cover too much in the 150 hours of class time envisaged by its authors. The Rudd Government has said the study of history, particularly Australian history, is an essential part of the school curriculum. It will refer the *Guide* produced by the Australian History Reference Group to the new National Curriculum Board for further development.

We will canvass many of the key elements of Australian history, to revisit some old controversies, and to touch upon some yet to come. The views of the presenters are their own and not necessarily in accord with those of the Department of Education, Employment and Workplace Relations, The Australian National University or its consortium partners.

We intend to foster vigorous debate at the Summer School. As a nation we should not be concerned by the vigorous debate of history; on the contrary we should wear them as a badge of pride. What more eloquent testimony could there be to the health of our democracy than the free exchange of views in open public forums?

This Summer School will be intensive, exhausting, and, we sincerely hope, rewarding. If, at the end of your time with us, you feel that there are a group of people at the national university, among the academy, and in our national cultural institutions, who care about what you do, and want to help you to do it better, we will have succeeded. We hope Mr Disraeli would approve.

**References and Suggested Reading**

Benjamin Disraeli, *Sybil*, 1845.
Bill Gammage, *The Broken Years*, 1974
Keith Hancock, *Australia*, 1930.

**Associate Professor Paul Pickering** is Director of the Australian Government Summer School for Teachers of Australian History. He is a Reader in History and Convenor of Graduate Studies at the Research School of Humanities. His books include *Chartism and the Chartists in Manchester and Salford* (1995); *The People’s Bread* (with Alex Tyrrell) (2000); *Friends of the People* (with Owen Ashton) (2002); *Contested Sites* (with Alex Tyrrell) (2004); and *Feargus O’Connor: A Political Life* (2008 forthcoming).
# Program Outline

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<td><strong>Introduction &amp; welcome</strong></td>
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<td>Mandy Thomas, Pro Vice-Chancellor, ANU</td>
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<td>Representative, Government</td>
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<td>Paul Pickering, Research School of Humanities, ANU</td>
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<td><strong>What is History (Education)?</strong></td>
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<td>Tony Taylor, Monash University</td>
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## Monday 14 January

### HISTORY IN THE CLASSROOM & PEDAGOGY

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<td>‘Being Historians and Detectives’: Inquiring into Australian history</td>
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<td>10:45</td>
<td>Rosalie Triolo, Monash University</td>
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<td><strong>After the Fact: Evidence and understanding in history education</strong></td>
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<td>Carmel Fahey, University of Sydney</td>
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<td>10:45 – 11:15</td>
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<td>Teaching the ‘Historians’: Historiography, representations and the</td>
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<td>history classroom</td>
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<td>John Whitehouse, University of Melbourne</td>
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<td><strong>Precarious Empathy in Historical Understanding: Problems and possibilities</strong></td>
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<td>May Leckey, University of Melbourne</td>
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<td>12:45 – 1:45</td>
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<td>3:15</td>
<td>Anna Clark, Monash University</td>
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<td><strong>The Learning Federation: Digital resources for teachers and students</strong></td>
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<td>Di Kerr, The Le@rning Federation</td>
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<td>3:15 – 3:45</td>
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<td>Historical Inquiry: Making connections through ICT</td>
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<td>5:15</td>
<td>David Boon, Illawarra Primary School, Tas</td>
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<td>Dave Fagg, Eaglehawk Secondary College, Vic</td>
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## Tuesday 15 January

### ENVIRONMENTAL HISTORY

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<td>Morning Tea</td>
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<td>11:45 – 12:45</td>
<td><strong>SESSION 2: ANU</strong>&lt;br&gt;Remembered Gardens&lt;br&gt;Holly Kerr Forsyth, Sydney&lt;br&gt;The Colonial Earth&lt;br&gt;Tim Bonyhady, ANU</td>
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<td>12.45 – 1.30</td>
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<td>1.30 – 1.45</td>
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<td>1.45 – 3.15</td>
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<td>3.15 – 3.45</td>
<td>The Australian Prime Ministers Centre</td>
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<td>**Panel Discussion—Bringing History to Life&lt;br&gt;Representatives from AWM, NMA, NAA &amp; OPH&lt;/strong&gt;</td>
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<td>4.15 – 5.00</td>
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<td>2:15 – 3.45</td>
<td>Motivating and Engaging Learners Through Archival Records&lt;br&gt;Education Officers from OPH, NMA, AWM &amp; NAA</td>
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<td>2:30 – 3:30</td>
<td>Afternoon Tea available on a continuous basis</td>
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<td>3.45 – 5.00</td>
<td>Group Presentations</td>
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<td>5.00</td>
<td><strong>Group 2 transfers from NAA to OPH for evening session</strong></td>
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<td>5.00 – 6.00</td>
<td><strong>GROUPS 1 &amp; 2: OPH</strong>&lt;br&gt;Free time—take a break or explore the House &amp; Gardens</td>
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<td>6.00 – 6.45</td>
<td>The Dismissal Interactive Program</td>
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<td>6.45 – 8.15</td>
<td><strong>BBQ in the Senate Gardens followed by Political Cabaret with Shortis &amp; Simpson in King’s Hall</strong></td>
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<td><strong>NEW DIRECTIONS IN AUSTRALIAN SOCIAL HISTORY</strong></td>
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<td>Decolonising History: Hidden histories and silent voices Tracey Banivanua-Mar, La Trobe University</td>
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<tr>
<td><strong>SESSION 2: ANU</strong></td>
<td>A Nation of Immigrants/Refugees</td>
</tr>
<tr>
<td>11:00 – 12:30</td>
<td>James Jupp AM, ANU</td>
</tr>
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<td></td>
<td>Gender in Australian History: Past present and future Joy Damousi, Melbourne University</td>
</tr>
<tr>
<td>12.30 – 1.30</td>
<td>Lunch &amp; Transfer</td>
</tr>
<tr>
<td><strong>GROUP 2: OPH</strong></td>
<td>Tuesday 15 &amp; Wednesday 16 January Group splits into 2 groups (G2 to OPH: G1 to NAA)</td>
</tr>
<tr>
<td>1.30 – 1.45</td>
<td>Old Parliament House</td>
</tr>
<tr>
<td>1.45 – 3.15</td>
<td>Introduction &amp; Historic Roleplay</td>
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<td>The Franklin River Debate</td>
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<tr>
<td>3.15 – 3.45</td>
<td>Afternoon Tea</td>
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<tr>
<td>3.45 – 4.15</td>
<td>The Australian Prime Ministers Centre</td>
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<tr>
<td>4.15 – 5.00</td>
<td>Panel Discussion—Bringing History to Life</td>
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<td>Representatives from AWM, NMA, NAA &amp; OPH</td>
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<tr>
<td>5.00</td>
<td>Group 2 transfers from OPH to NAA for evening session</td>
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<tr>
<td><strong>GROUP 1: NAA</strong></td>
<td>National Archives of Australia</td>
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<tr>
<td>1.30 – 2:15</td>
<td>Engage and Motivate: Connecting archival records with classroom inquiry</td>
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<td>Memory of a Nation Peter Robinson, Actor</td>
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<tr>
<td>2:15 – 4:00</td>
<td>Motivating and Engaging Learners Through Archival Records Education Officers from OPH, NMA, AWM &amp; NAA</td>
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<tr>
<td>2:30 – 3:30</td>
<td>Afternoon Tea available on a continuous basis</td>
</tr>
<tr>
<td>4.00 – 5.00</td>
<td>Group Presentations</td>
</tr>
<tr>
<td><strong>GROUPS 1 &amp; 2: NAA</strong></td>
<td>Free time—take a break or explore the House of Representatives Gardens</td>
</tr>
<tr>
<td>5.30 – 8.00</td>
<td>Early evening at the National Archives: ‘Living Archives' and a light meal</td>
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### Thursday 17 January  RESEARCH DAY 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td></td>
<td>Individualised Research</td>
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<td>Research opportunities organised on an individual basis—participants to be advised of arrangements</td>
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### Friday 18 January  POLITICAL IDEAS, NATIONAL INSTITUTIONS

<table>
<thead>
<tr>
<th>Session</th>
<th>Event</th>
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</table>
| SESSION 1: ANU | Democratic Audit of Australia  
| 9:00 – 10:30 | Marian Sawyer, ANU  
|             | Liberalism and democracy in Australia  
|             | Greg Melleuish, Wollongong University |
| 10:30 – 11:00 | Morning Tea |
| SESSION 2: ANU | The Enlightenment and the Origins of European Australia  
| 11:00 – 12:30 | John Gascoigne, UNSW  
|             | History, Museum, Nation: The politics of the past at the National Museum of Australia  
|             | Ben Wellings, ANU |
| 12:30 – 1:30 | Lunch |
| SESSION 3: ANU | History Education for the Common Good: Can schools teach shared values and identity?  
| 1:30 – 3:00 | Keith Barton, University of Cincinnati  
|             | Historical Agency and Civic Connections  
|             | Linda Levstik, University of Kentucky |
| 3:00 – 3:30 | Afternoon Tea |
| SESSION 4: ANU | The Southern Tree of Liberty  
| 3:30 – 5:00 | Terry Irving, University of Sydney  
|             | The Idea of the High Court  
|             | Michael Coper, ANU |
| 5:00 – 5:30 | Break & Refreshments |
| 5:30 – 6:30 | Judges as Historians?: The use of history in legal reasoning  
|             | Special guest presenter  
|             | The Honourable Sir Anthony Mason AC KBE  
|             | Former Chief Justice of the High Court of Australia |
### Saturday 19 January  RESEARCH DAY 2

| Individualised Research | Individualised Research  
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<td>Research opportunities organised on an individual basis—participants to be advised of arrangements</td>
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</table>

### Sunday 20 January  NEW APPROACHES, OLD DEBATES

| SESSION 1: ANU | 10:00 – 11:30 | Revisiting *Is History Fiction*?  
|----------------|---------------|------------------------------------------------------------------|
|                |               | Ann Curthoys, ANU  
|                |               | Workshopping a Document for Maximum Rewards  
|                |               | Inga Clendinnen, Latrobe University |

| 11:30 – 12:00 | Morning Tea |

| SESSION 2: ANU | 12:00 – 1:30 | ‘A Failure Too Bitter’  
|----------------|-------------|------------------------------------------------------------------|
|                |             | Frank Moorhouse, Freelance Novelist  
|                |             | The Biographical Turn  
|                |             | Nicholas Brown, NMA/ANU |

| 1:30 – 2:30 | Lunch |

| SESSION 3: ANU | 2:30 – 4:00 | Historical Re-enactments and the Great War: Sacrifice or sacrilege?  
|----------------|-------------|------------------------------------------------------------------|
|                |             | Stephen Gapps, *Historica*  
|                |             | Australian History on Television and National Making  
|                |             | Catriona Elder, University of Sydney |

| 4:00 – 4:30 | Afternoon Tea |

| SESSION 4: ANU | 4:30 – 6:00 | Oral History and Memory  
|----------------|-------------|------------------------------------------------------------------|
|                |             | Paula Hamilton, University of Technology Sydney  
|                |             | Finding Fear at the Museum  
<p>|                |             | Marion Stell, Queensland University |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>9:00 – 10:30</td>
<td><strong>SESSION 1: ANU</strong></td>
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<tr>
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<td>Art, Land, Ancestor and Person</td>
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<td></td>
<td>Howard Morphy, ANU</td>
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<td>Root and Branch Renewal Needs a Trunk</td>
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<td>Margo Neale, NMA</td>
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<tr>
<td>10:30 – 11:00</td>
<td>Morning Tea</td>
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<tr>
<td>11:00 – 12:30</td>
<td><strong>SESSION 2: ANU</strong></td>
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<tr>
<td></td>
<td>How Should Teachers Deal with Frontier Conflict</td>
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<td>Henry Reynolds, University of Tasmania</td>
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<td>Public Opinion and Aboriginal Australia</td>
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<td>Tim Rowse, ANU</td>
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<tr>
<td>12.30 – 1.30</td>
<td>Lunch &amp; Transfer</td>
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<tr>
<td>Monday 21 &amp; Tuesday 22 January</td>
<td>Group splits into 2 groups (G1 to AWM: G2 to NMA)</td>
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<tr>
<td>1.30–1.40</td>
<td><strong>GROUP 2: NMA</strong></td>
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<td>National Museum of Australia Workshop</td>
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<td>Setting the Scene: Introduction to the National Museum of Australia</td>
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<td>1.40 – 2.10</td>
<td>Hands-on History</td>
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<td>How objects can enrich a study of Indigenous histories and cultures and possible applications for your classroom</td>
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<td>Trish Albert, NMA</td>
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<tr>
<td>2.10 – 2.40</td>
<td>The Power of Indigenous Voice</td>
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<td>What happened at Coniston? Teresa Ross tells her family’s story</td>
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<td>Teresa Ross, Aboriginal elder, Coniston</td>
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<td>2.40 – 3.10</td>
<td>An Exhibition Module in the Making</td>
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<td>How Teresa's story will be integrated into the Coniston exhibition module at the NMA and possible applications for your classroom</td>
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<td>Peter Thorley, NMA</td>
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<tr>
<td>3.10 – 3.30</td>
<td>Afternoon Tea</td>
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<tr>
<td>3.30 – 4.30</td>
<td>A Travelling Exhibition in the Making</td>
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<td>How objects can tell the story of Indigenous rights from 1937–67 and possible applications for your classroom</td>
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<td>Jay Arthur &amp; Kipley Nink, NMA</td>
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<tr>
<td>4.30 – 5.00</td>
<td>Teaching Resources and Indigenous Events and Issues</td>
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<td>What is available for your classroom right now from the NMA and other cultural institutions and what will be available in the near future?</td>
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<td>Time</td>
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<tr>
<td>1.30 – 2.30</td>
<td>Australian War Memorial</td>
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<td>Historical Inquiry: The process and the sources</td>
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<td>A Hands-on Workshop</td>
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<td>2.30–3.30</td>
<td>An Exploration of the way in which Dioramas and Museum Exhibits Interpret History: The processes involved in the recreation of a moment in history</td>
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<td>4.00 – 5.00</td>
<td>Art as a Source for Historical Inquiry</td>
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<tr>
<td>5.00</td>
<td>Group 1 transfers from AWM to NMA for evening session</td>
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<td>5.00 – 6.00</td>
<td>Tour of the NMA’s Permanent Galleries</td>
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<td>6.00 – 7.30</td>
<td>Drinks and Exhibition Viewing: Papunya painting: out of the desert</td>
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<td>7.30 – 9.30</td>
<td>Dinner at NMA &amp; Dinner Talk</td>
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<tr>
<td><strong>Tuesday 22 January</strong></td>
<td><strong>AUSTRALIA IN A CHANGING WORLD</strong></td>
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</tbody>
</table>
| **SESSION 1: ANU**    | The Militarisation of Australian History  
                          Marilyn Lake, Latrobe University  
                          Official History in Conflict: Writing the soldier's war  
                          Ashley Ekins, AWM |
| 9:00 – 10:30         | 10:30 – 11:00 Morning Tea        |
| **SESSION 2: ANU**   | Official and Unofficial Histories of Peacekeeping  
                          Peter Londey, ANU  
                          The ANZAC Legend: Fact and fiction, mythology and history  
                          Martin Crotty, Queensland University |
| 11:00 – 12:30        | 12.30 – 1.30 Lunch & Transfer  
                          Monday 21 & Tuesday 22 January  
                          Group splits into 2 groups (G1 to NMA: G2 to AWM) |
| **GROUP 1: NMA**     | Workshop at NMA  
                          Setting the Scene: Introduction to the National Museum of Australia |
| 1.30–1.40            | 1.40 – 2.10 Hands-on History  
                          How objects can enrich a study of Indigenous histories and cultures and possible applications for your classroom  
                          Trish Albert, NMA |
| **GROUP 1: NMA**     | 2.10 – 2.40 The Power of Indigenous Voice  
                          What happened at Coniston? Teresa Ross tells her family’s story  
                          Teresa Ross, Aboriginal elder, Coniston |
| 2.10 – 2.40          | 2.40 – 3.10 An Exhibition Module in the Making  
                          How Teresa's story will be integrated into the Coniston exhibition module at the NMA and possible applications for your classroom  
                          Peter Thorley, NMA |
| **GROUP 1: NMA**     | 3.10 – 3.30 Afternoon Tea |
| **GROUP 1: NMA**     | 3.30 – 4.30 A Travelling Exhibition in the Making  
                          How objects can tell the story of Indigenous rights from 1937–1967 and possible applications for your classroom  
                          Jay Arthur & Kipley Nink, NMA |
### Program Outline

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</table>
| 4.30 – 5.00 | **Teaching Resources and Indigenous Events and Issues**  
What is available for your classroom right now from the NMA and other cultural institutions and what will be available in the near future? |
| 5.00     | **Group 1 transfers from NMA to AWM for evening session**                |
| **GROUP 2: AWM** |                                                           |
| 1.30 – 2.30 | **Australian War Memorial**  
**Historical Inquiry: The process and the sources**  
Sharron Parmeter, AWM  
**A Hands-on Workshop**  
AWM Research Centre Staff |
| 2.30 – 3.30 | **An Exploration of the way in which Dioramas and Museum Exhibits Interpret History: The processes involved in the recreation of a moment in history**  
Anne-Marie Conde, AWM |
| 3.30 – 4.00 | **Afternoon Tea**                                                        |
| 4.00 – 5.00 | **Art as a Source for Historical Inquiry**  
Janda Gooding & Peter Londey, ANU |
| **GROUPS 1 & 2: AWM** |                                                                                    |
| 5.00 – 5.45 | **Free time**—take a break, wander in the Sculpture Garden, explore the galleries, or do a curator-led tour of the special exhibition, *Lawrence of Arabia and the Light Horse* |
| 5.45 – 9.00 | **Closing Ceremony in the Commemorative Courtyard**  
**Reception & Light Meal in ANZAC Hall**  
**A viewing of *Striking by Night*, and performance of *Last Letters*** |
<table>
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<tr>
<th>Wednesday 23 January</th>
<th>CLASSROOM LEADERSHIP</th>
</tr>
</thead>
</table>
| **SESSION 1: ANU**   | Transforming Your Practice  
| 9.00 – 10.30         | Dagmar Turnidge, University of Melbourne |
| 10.30 – 11.00        | Morning Tea |
| **SESSION 2: ANU**   | Taking it Back to Your School: Leadership and change  
| 11.00 – 12.30        | Iain Belôt, Education Consultant |
| 12.30 – 1.30         | Lunch |
| **SESSION 3: ANU**   | Roundtable: What have we learned?  
| 1.30 – 2.45          |  |
| 2.45 – 3.15          | Morning Tea |
| **SESSION 3 continued** | Roundtable: What have we learned?  
| 3.15 – 4.00          |  |
| 6.30                 | Summer School Dinner at Regatta Point |
Welcome BBQ at Old Canberra House

Introduction and welcome by:
Prof MANDY THOMAS, Pro Vice-Chancellor, ANU
Government Representative
Associate Prof PAUL PICKERING, Research School of Humanities, ANU

WHAT IS HISTORY (EDUCATION)?
TONY TAYLOR  Monash University

Over the past two decades, research interest in the teaching and learning of history has produced a significant body of literature in the field. However, much of this significant work is beyond the reach of many busy teachers who tend to remain concerned with the day-to-day, urgent demands of their profession. This presentation will summarise, in an accessible way, some of the latest Australian and international research findings in history education and will point the way to a practical implementation of theoretical findings.

Tony Taylor works at Monash University. In 1999-2000 he was director of the national inquiry into history teaching and from 2001-2006 director of the National Centre for History Education. Over the past decade he has conducted research into the teaching and learning of history and amongst his recent publication is Making History: a guide to the teaching and learning of history in Australian schools, co-authored with Dr Carmel Young. He is currently working on a book on denial in history, to be published by Melbourne University Publishing in 2008.
INTRODUCTION & CONTEXT STATEMENT

MICHAEL SPURR  History Teachers’ Association of Victoria

The way history as a discipline has been approached in the classroom has been widely debated. Since the early 1970s, research into history’s place in schools’ curricula, together with the means by which students learn and acquire the skills relevant to the discipline, has provided fertile ground for this debate. Such investigation has been dominant in the United States, the United Kingdom, Canada, the Netherlands and Germany. This research does not merely focus on what students learn, or should learn, in the history classroom but emerges out of developments in educational research relevant to the key stages of development in a student’s life which are intrinsically linked to the skills and abilities that he or she is able to demonstrate. Other research has focused on cognitive psychology, the use of information technology and different learning styles of individuals. Closer to home, research into history education in Australia has certainly been reinvigorated in the last decade or so with the National Inquiry into School History commissioned in 1999. Its key report, *The Future of the Past*, led to the Commonwealth History Project which established a National Centre for History Education, strong professional learning opportunities for teachers in local jurisdictions and helped to provide more concrete recognition of the place of history as a discipline within the school context. In more recent times, there has been keen interest into the ways Australian history is approached during the compulsory years of schooling, with the calling of a History Summit in 2006 which investigated ways to strengthen and maintain the integrity of the teaching of Australian History in schools. This integrity, of course, cannot be realised without the unwavering commitment of educators to see that history has an integral part to play in the curriculum of all schools. The Australian History Summer School aims to enlighten participants about these important advances and debates surrounding history education so that they are then able to take best practice principles to their colleagues at school and, ultimately, their students.

The sessions included in the first day of the program showcase the research undertaken by leading history educationalists in Australia. Each paper, in differing ways, responds directly to this emerging international literature on history education from an Australian perspective, thus forming a foundation for a reflective review of the practice of History teaching in Australia. The themes emerging from this overview of Australian research, as presented by May Leckey, Rosalie Triolo, John Whitehouse and Carmel Fahey, include many of the twelve elements identified by Tony Taylor and Carmel Young in the ‘index of historical literacy’ outlined in their *Making History: A Guide to the Teaching and Learning of History in Australian Schools*, which was developed as part of the Commonwealth History Project. Anna Clark’s examination of ‘Teachers, Students and History’ moves the program beyond the discussion of historical literacy to reflect on the place of students and teachers in the processes of History learning and teaching. The day’s program culminates in a panel session that
reviews the role and potentials of Information and Communication Technology in the History classroom.

**Michael Spurr** is Executive Director of the History Teachers Association of Victoria. He has extensive and proven experience in the development, delivery and evaluation of teacher learning programs and resources, curriculum consultation at national and state levels, the management of funded programs and teaching of History in the academic setting. He has held lecturing posts (1999-2002) in the School of Historical Studies at Monash University and been involved with the: History Council of Victoria (Executive Committee); History Teachers’ Association of Australia National Council; Commonwealth History Project Victorian Advisory Committee; and Council of Victorian Professional Teaching Associations of Victoria.

**‘BEING HISTORIANS AND DETECTIVES’: INQUIRING INTO AUSTRALIAN HISTORY**

**Rosalie Triolo**  *Monash University*

Inquiry methodology is the study of History. An historian engaged in fieldwork or in a museum, archive or library constantly sorts evidence, ask questions and frames tentative hypotheses, usually before repeating the processes or introducing others to confirm or challenge the ‘findings’. The ‘findings’ often form the bases of future inquiries. The original evidence may be re-assessed according to fresh perspectives, or new evidence may come to light. The study of History is, therefore, living, incomplete and exciting.

The daily pressures of schools tempt teachers to reach for textbooks more often than is desirable. The temptation is understandable: textbooks offer succinct paragraphs, appealing visuals (usually captioned) and prepared questions. Textbooks, however, and teachers who use them too often, ‘tell’ students a history as if the facts are known and irrefutable, as if all the thinking has been done. The same sometimes happens in museums and galleries. You might be able to recall an encounter or two with verbose text-plates, or a guide who ‘talked at you’ at length about exhibits. Would your experience have been more enjoyable had you been asked several well-chosen questions that enabled you to arrive at understandings for yourself? If so, would you have developed personal insights and skills to apply to other exhibits, and in future settings? Would a guide have retained authority by establishing a ‘framework’ for your investigation—perhaps the key dates, places, players—but also in supporting you positively when you were correct, or tactfully managing inaccurate or brief responses by asking further questions or adding details at that point? Would you, too, have begun to feel like an authority as you worked closely with the evidence? Would there have been less fatigue and boredom for the guide who did not need to repeat long scripts—and for you who did not need to hear them? Might not a well-trained and ‘inquiry-aware’ guide have enjoyed more of the exchange with you, including the chance to observe your pleasure when you were ‘right’?

For too many reasons, mainly of convenience, the recording and reporting of history has been confined to the printed word. Wider use of inquiry methodology in schools provides a chance to return to the ‘primary sources’ of a history—and to enable teachers and students to experience the real work of ‘historians and detectives’. This
workshop offers strategies to reduce the emphasis on ‘textbook’ lessons, save preparation time in the long-run and make all who teach and learn Australian History open to enjoyable and purposeful processes and the ‘life’ of many of its topics.

**Suggested Reading**

*To be distributed in the workshop*


**Further Reading**


Rosalie Triolo is Lecturer-in-Charge of History Education in the Faculty of Education at Monash University and has facilitated the development of hundreds of specialist-teachers of History over 10 years. She has been an ordinary member of the History Teachers’ Association of Victoria since 1982 and, excluding a break of three years, a Board member or Vice-President since 1987. She is also a Life Member. Rosalie has taught History at all levels in government rural and urban secondary schools, and has contributed regularly to HTAV conferences and publications. She has published books, units of work, web resources, videos and professional development materials in History/Humanities/Social Education, has worked on state and national projects for government and independent contractors, and was a Monash Teaching Fellow. She has participated in numerous interstate and international fellowships with focuses on 'societies, past and present', is a member of numerous state and national historio-cultural and education professional associations, and is committed to high quality, purposeful and enjoyable History education. She is completing her PhD which combines Australian social, education and military histories on Victoria’s Education Department and the Great War, 1914–18.

**AFTER THE FACT: EVIDENCE AND UNDERSTANDING IN HISTORY EDUCATION**

CARMEL FAHEY  *University of Sydney*

Research indicates that effective teaching and learning comprise ways of thinking and doing that are representative of how disciplinary experts reason and work within a particular knowledge domain. In the case of history this calls for approaches to history teaching and learning that represent it as an evidentiary form of knowledge and make
clear the processes whereby historians make sense of the past in ways that are comprehensible to learners. Advocacy for immersing learners in this type discipline-centred and evidence-grounded approach to history teaching and learning is a strong and recurrent theme in the history education literature over the last thirty years.

This presentation:

- Surveys the work of researchers on approaches to the use of evidence in the history classroom. Particular attention is given to Coltham’s and Fine’s application of Bloom to unpacking sources through systematic questioning, and again to Fine’s subsequent eight step model aimed at assisting learners to reason their way through sources, elicit evidence and generate a response.

- Surveys what the literature tells us about students’ understanding of the concept of evidence. Reference is made to the findings of the ongoing Concepts of History and Teaching Approaches Project (CHATA) (Lee, Ashby & Dickinson). In outlining five typologies of learners’ understanding of the concept of evidence, these findings raise important questions about the effectiveness/suitability of some current practices in dealing with evidence in the history classroom. Here I distinguish between what often passes as source work/skills-based activities and more incisive ways of developing students’ notion of evidence and its place in unravelling events, and in exploring human motivation and multiple perspectives on the past.

- Considers the role evidence plays in developing learners’ understanding of history and the past. Here I examine where historical evidence fits with recent moves by history educators to develop ‘big picture frameworks’ to teach about the past. These, they argue, assist learners to develop referential maps of differing times, places and circumstances that are inclusive of visual images, and defining trends and themes.

- Considers what to guard against when using sources in the history classroom, especially the tendency to favour a primary source/‘bits n’ pieces’ approach. Here I note the potential outcomes of this type of teaching: neglect of historical context; failure to systematically target conceptual learning; and neglect of secondary sources and alternative interpretations.

Carmel Fahey (formerly Young) is Lecturer in History Education in the Faculty of Education and Social Work, University of Sydney, where she teaches history curriculum and master of education units of study concerned with curriculum/subject leadership, and teacher mentoring and induction. Before taking up her current appointment in 1990 Carmel taught history in NSW government secondary high schools, first as a classroom teacher and then as head of department. She also worked for several years as an Education Officer in the Aboriginal Education Unit, Directorate of Special Programs, NSW Department of Education. In addition to her background as classroom teacher, Carmel has extensive experience in the development of syllabus and curriculum materials gained while a member of NSW Board of Studies syllabus committees. During her time at the University of Sydney, Carmel has researched and written on a wide range of issues in the fields of history education and Aboriginal history and presented at state, national and international conferences. In 2007 she completed a doctorate entitled ‘Practice in context: Teaching and learning about history and the past in secondary school classrooms.’ In 1997 Carmel was the joint winner of the NSW Premier’s Award for Children’s Writing and Chair of the Judging Panel for that award in 1998. She was also a contributing author to ‘Invasion and resistance: Untold stories’ (a kit
for secondary school history students), which won the Australian Book Publishers’ Award for Excellence in Educational Publishing (1996). At a national level she has been a member of the National Centre for History Education (NCHE) Management Board, co-authored Making history: A guide to the teaching and learning of history in Australian schools (2003) with Tony Taylor and was the inaugural Chair of the History Educators’ Network of Australia (HENA). Over the last six years Carmel has worked on professional development initiatives with history teachers in the Northern Territory and South Australia, and planned and organised a number of national conferences under the auspices of the NCHE and HENA. She also held the position of President of the History Teachers’ Association of NSW (1988–1992).

TEACHING THE ‘HISTORIANS’: HISTORIOGRAPHY, REPRESENTATIONS AND THE HISTORY CLASSROOM

JOHN WHITEHOUSE  University of Melbourne

How might the work of historians shape the practice of history teachers? This paper draws on doctoral research that explores relationships between historical works and pedagogy. History is often taught in ways that do not directly engage with historical works. This undercuts opportunities for students to engage with the discipline in a searching way. It is misleading to learn about the past in a manner that presents historical knowledge as stable, uncontested and unmediated. The problem is avoided by comparative analysis of works. This reveals constant debates about the nature of history.

From the foundations of western historical writing, historians have used intertextual strategies to construct accounts of the past. Exchanges between historians are central to the discipline. Recent debates demonstrate that Australian history is no exception to this rule. The paper compares secondary accounts of the Gallipoli landing, discusses the implications for historical knowledge and offers detailed strategies for teaching practice. The research endorses curriculum in which students engage with historiography to deepen their understanding of both topic and discipline.

Suggested Reading

Historiography


*Pedagogical Content Knowledge*


*Gallipoli*


*John Whitehouse* is History/Humanities lecturer in the Faculty of Education at the University of Melbourne. An experienced teacher, he is committed to strong partnerships between tertiary education and schools. He is a member of the HTAV board and editor-in-chief of the research section of *Agora*. A council member of the Classical Association of Victoria, John leads its Classics in Schools Project. He holds masters degrees in education and history. The recipient of an Australian Postgraduate Award, John is currently completing a PhD on historical imagination. His research interests include history education, historiography and co-operative learning.

**PRECARIOUS EMPATHY IN HISTORICAL UNDERSTANDING: PROBLEMS AND POSSIBILITIES**

MAY LECKEY University of Melbourne

The term empathy is often used by history educators as a desired goal in the teaching of history. However it is rare, in this country at least, to find a critical discussion on empathy by practitioners despite the ambiguous and complex nature of this concept. To accept empathy uncritically, in its role in historical understanding, is to forego the richness of insight and debate that may be generated.

My postgraduate project investigates the role of empathy in historical understanding with particular interest in the views and attitudes of history educators at both school
and tertiary levels. Empathy is common to school history and academic history and has the potential to allow exploration of the epistemological, ontological and methodological workings of practitioners at both sites. Using a poststructuralist orientation, the project explores ideas, philosophy and pedagogy concerning empathy and the ways this knowledge may be used in history teachers and academic historians’ professional lives.

Historical understanding affects our intellectual capacities to engage in the wider social and political world as well as helping us realise our personal and national identity. Historical empathy is a key concept in this regard, but it is a difficult construct and has a long and controversial history that has given rise, in some countries, to political and public debate that has challenged the pedagogical and philosophical approaches to history education, for example in debates around the importance of empathy in the Schools History Project and in national curriculum in the United Kingdom. My work examines these debates and also builds on the international body of research into empathy in school history that has developed over the past two decades.

As well as drawing on current philosophical thinking concerning academic history, my work takes into account the fluidity of empathy within and across discourses and overlapping disciplines such as philosophy, feminist and cultural studies where, in recent times, there has been a resurgence of thinking about empathy. This diversity lends itself well to post-structural research and provides for new possibilities on performing historical empathy. I ask ‘on what grounds can a new vision for empathy be sanctioned?’ Rather than try to pin the concept down I probe further questions ‘how is empathy in history understood?’ and ‘what else might it be?’ ‘what work does empathy do? ‘what are its possibilities? ’ By ‘troubling’ empathy and crossing boundaries, I strive to ask questions that might illuminate potential insights that are important to historical understanding in contemporary times.

To help me in this work, I engaged the experiences of history teachers and academic historians. Their ‘discourses of experiences’ expressed through interview, focus groups and reflective conversations throughout the project, expressed the tensions that shape and reshape identity of educators who have the capacity to intervene in the work of education. History educators’ discursive practices, expressed through narrative inquiry, form an important aspect of my research. Poststructuralist analytical tools of discourse analysis and deconstruction have enabled me to confront limits of knowing, exploit inherent tensions and identify important issues such as: place, power, identity and the Other. My concern throughout this project is to bring an Australian perspective to the empathy story and to empower history educators towards reflexive, interpretive and critical thinking about the role of empathy in historical understanding and praxis.

Suggested Reading


May Leckey has been involved in history education for the past eighteen years. She began as a history teacher in a state high school and later became a lecturer in education at the University of Melbourne where she worked for twelve years. In 2001, as coordinator of SOSE programs, she introduced History as key learning area in the Dip Ed course and in the Bachelor of Teaching (Secondary) program. She has been involved with the National History Project as the selected state provider for The Professional Development Program for History Teachers in Victoria 2002–03. Here she worked in partnership with the Department of History at the University of Melbourne. She is currently an honorary research fellow in the faculty as well as a PhD student nearing completion. Her topic is ‘Historical Empathy in History Education’. She has an ongoing research commitment to history education, broadly conceived, and its relationship to education for civic and democratic values, historical literacy and critical thinking.

HISTORY’S CHILDREN: PERSPECTIVES FROM THE CLASSROOM

ANNA CLARK  Monash University

Questions over what history to teach in school, and how to teach it, have generated heated arguments among historians, politicians and public commentators alike. Yet the glaringly absent voices in this debate have been the students and teachers who engage with this subject every day. Despite mounting anxiety about the state of Australian history teaching, there has been little discussion about what actually goes on in the thousands of history classrooms around the nation. How do students, teachers and curriculum officials make sense of a subject that constantly arouses so much public unease? How do history teachers and students do history?

Dr Anna Clark is an Australian Postdoctoral Fellow specialising in Australian History and Education at Monash University. Her research focuses on the teaching of Australian history in our schools. She is the author of Teaching the Nation, Melbourne University Press, 2006 and co-author (with Stuart Macintyre) of The History Wars, Melbourne University Press, 2003 (Winner of the NSW Premier’s Prize for Australian History and the Queensland Premier’s Prize for Best Literary or Media Work Advancing Public Debate). Her forthcoming book, History’s Children, will be published by UNSW Press, and examines the ways teachers and students from around Australia engage with Australian history.

THE LE@RNING FEDERATION: DIGITAL RESOURCES FOR TEACHERS AND STUDENTS

DI KERR  The Le@rn ing Federation

This session will outline the role of The Le@rn ing Federation (TLF) initiative in developing high-quality online curriculum content for schools in two formats—interactive, multimedia learning objects and digital resources. It will explain that these materials are designed to engage students and support teachers and are freely available to all schools in Australia and New Zealand.
The session will then focus on the relevance of TLF content for teachers of history. Through an examination of a range of learning objects and digital resources, Summer School participants will consider the content's pedagogical relevance in relation to the processes of historical investigation, the significance of primary sources and the construction of historical narrative.

All participants will receive a DVD containing TLF content for all priority areas, including Civics and Citizenship, and a PowerPoint presentation for participants to use in their own school setting.

**Suggested Reading**

P. Freebody, S. Muspratt, & D. McRae, *Evaluating The Le@rning Federation’s online curriculum content initiative. Summary of findings from surveys, site visits and a field experiment*, 2007 (see Summer School folder).


**Di Kerr** is currently the Curriculum Adviser to The Le@rning Federation. She is also the Curriculum Expert working on the ACT Curriculum Renewal Program and Chair of the ACT Government Schools Education Council. In 2005 and 2006, Di was the Manager of the National Consistency in Curriculum Outcomes project which developed the national Statements of Learning. From 1994–2001, she was Executive Director of Education Programs and Acting Deputy Director-General of the WA Department of Education. Di held positions in ACT schools for almost 20 years, teaching history, and served one term as the National President of the History Teachers’ Association of Australia.

**HISTORICAL INQUIRY: MAKING CONNECTIONS THROUGH ICT**

DAVID BOON  *Illawarra Primary School*

This presentation explores the value of incorporating genuine historical inquiry in the primary classroom in order to develop a deeper understanding of the connections that exist between the key events/milestones in Australian history and events at the local, state and global level, as well as to develop understanding of changes in the local area over time. The value of using ICT to support such inquiry will also be explored.

Traditionally the school curriculum has separated the history of Australia into discrete areas of study based on major events and periods in which students move from a personal to a wider view of the world. In the primary school students generally begin by looking at personal and family history in the lower grades before moving to local, state and finally Australian history. While in general terms there have been good reasons for taking such an approach, it is important for students to develop an understanding of Australian history rather than a mere knowledge of the facts of a particular isolated period or event in that history. This does not mean that the study of such events and periods is unimportant or that a curriculum structure should ignore them but rather that connections need to be made between the individual units covered in a curriculum scope and sequence within one year and across the years of schooling.

For younger students relevant connections need to be developed outwards from personal, family and local history to related broader national and global events and in
studying events at the national and global level older students should have the opportunity to explore the relationship of these larger events to local people and society. Students also need the opportunity to investigate how change takes place over time.

The teacher of history teaches not only content but more importantly they teach students. Regardless of the structure of a curriculum the content has to be approached in a way that is meaningful, engaging and accessible for all students. Genuine inquiry focuses on questions rather than facts alone and on possible ways of answering those questions. It focuses on a range of ways to gather data, on interpretation and on thinking. It promotes the use of a range of learning styles and provides meaningful contexts for developing literacy, numeracy and information literacy skills. Such an approach is enhanced through the use of information communication technologies such as databases, learning objects, Global Information Systems, digitised primary sources and images. Such technologies enable new approaches to inquiry which build student understanding and historical literacy rather than a superficial recall of content knowledge.

The examples of classroom practice included in this presentation will demonstrate how connections can be made within and across units of work. They will demonstrate the online and classroom pedagogy utilised. While my experience has been in infant and primary education, the practical examples explored in this presentation provide a range of online pedagogical and inquiry approaches which could be adapted and utilised in a range of classroom contexts.

**Suggested Reading**


David Boon is currently a teacher of grade 4/5 at Illawarra Primary School in Tasmania. He has worked across all grades from Prep–6 since beginning his teaching career in 1986. He completed a Master of Science degree in 1999 focused on classroom learning environments and is currently completing a PhD on the history of progressive educational reforms in Tasmanian primary education. David has had writing roles for the previous and current Tasmanian curriculum documents and was a Project Officer for Tasmania’s Curriculum Consultation from 2002–04. During this period he worked in the online publishing and editing of curriculum support materials as well as in the development of online learning objects and materials to support historical inquiry. His broader involvement in history education began in the late 1990s as a Tasmanian coordinator of the National History Challenge and running professional development for the Tasmanian Department of Education’s ‘Circa 1899’ project. He was a participant in research for the ‘National Inquiry into history teaching’ and in 2001 was the Tasmanian primary representative at the National Seminar for History Teaching. He has wide experience in leading professional development in history education as the Tasmanian Project Officer for the Commonwealth History Project and as an invited speaker at conferences of the History Teachers’ Association of Victoria and HENA’s 2004 National Seminar, *History and the Integrated Curriculum*. In 2006 David was selected as one of the participants in the National History Summit.
PODCASTING AUSTRALIAN HISTORY
DAVE FAGG  Eaglehawk Secondary College

iPods and their numerous imitations and cousins are ever-present in secondary schools today. Students constantly listen to them, and the sight of two students bound together by the one pair of headphones has become as familiar as the silhouette brand of the Apple iPod. Along with mobile phones, they are the bane of many teachers’ classroom management plans. At some schools, there are blanket bans on them. But what if their power could be used for good?

Dave Fagg’s presentation is not for the techno-geeks among you that already know what a podcast is. He doesn’t own an mp3 player and grew up without a TV, so how he came to be running the iHistory Podcast Project is a mystery. Initially frustrated by continually confiscating mp3 players from his students, he began to integrate them into the learning process. After gaining some seed funding from Knowledge Bank and Bendigo Innovations & Excellence, Dave set about co-opting his students’ technology for learning. First, he had to learn how to use an mp3 player. Then he set about recording podcasts that introduced each topic that we were studying in Year 9 Australian History. This expanded into fieldwork using podcasts.

This presentation will outline the educational philosophy behind podcasting, its utility for Australian History and some of the practical and educational pitfalls involved.

Suggested Reading
‘iPods in Education: Innovations in the Implementation of Mobile Learning’
‘New Practices in Flexible Learning’
‘Podcasting Australia History’—AGORA, vol. 42, no. 3.
‘The Power of the Mashup’

Websites
iHistory Podcast Project: http://ihistory.wordpress.com
Living History:
http://www.epsomps.vic.edu.au/LivingHistory/Living%20History/Welcome.html
Speaking of History: http://speakingofhistory.blogspot.com/
Education Podcast Network: http://epnweb.org/
Creating Podcasts: http://ihistory.wordpress.com/podcasts/

Dave Fagg is an Australian History, SOSE & English teacher at Eaglehawk SC in Bendigo. He grew up without a television, thinks the Amish are cool and only recently bought a mobile phone. However, he checks his email religiously. Go to ihistory.wordpress.com for more information, or contact him at fagg.david.f@edumail.vic.gov.au.
ENVIRONMENTAL HISTORY  9.00 – 12.30

Environmental history is the study of the interaction between human activity and the natural environment. At a time when debates about climate change and water usage rage there are few areas of scholarly enquiry with a more immediate and pressing relevance. For further information see: http://cres.anu.edu.au/environhist/what/

READING THE AUSTRALIAN LANDSCAPE

PROFESSOR BILL GAMMAGE  ANU

In this presentation Bill Gammage will take teachers for a walk around the gardens of Old Canberra House to show how the story of Australian history is embedded in the landscape and can be read from a careful study of the trees. He will use a sketch map in a notebook of Robert Hoddle to orient teachers to the view around them in the 1830s and reflect on what Hoddle saw and what has happened since.

Bill Gammage is an Adjunct Professor at the Humanities Research Centre, studying Aboriginal land management at the time of contact. He grew up in Wagga Wagga and went to Wagga High School, then to The Australian National University. He taught history at the University of Papua New Guinea (1966, 1972–6), the University of Adelaide (1977–96), and the ANU (1997–2003). He wrote The Broken Years. Australian Soldiers in the Great War (1974+), An Australian in the First World War (1976), Narrandera Shire (1986) which won the ABC/ABA Manning Clark Bicentennial History Award in 1988, and The Sky Travellers. Journeys in New Guinea 1938–39 (1998), which won the inaugural Queensland Premier's Prize for Non-Fiction in 1999, and that year was short-listed for the NSW Premier's History Prize. He co-edited the Australians 1938 volume of the Bicentennial History of Australia (1988), and three books about Australian soldiers in World War One. He was historical adviser to Peter Weir's film Gallipoli and to about ten documentaries. He served the National Museum of Australia for three years as Council member, deputy chair, and acting chair. He was made a Freeman of the Shire of Narrandera in 1987.

CANBERRA: CITY IN THE LANDSCAPE. A CITY NOT LIKE ANY OTHER

KEN TAYLOR  ANU

From their inception in the nineteenth century, and before the Walter Burley Griffin entry won the 1911 international competition, the concept and ideal of an Australian federal capital envisaged a city in the landscape and of the landscape. Here there are links with an enduring theme in forging an Australian national identity from early colonial times: the Australian landscape and its visual and written representation.

Canberra is a remarkable city. In the true sense of the word it is unique. Walter Burley Griffin declared in 1912 that 'I have planned a city not like any other city in the world. I have planned it not in a way that I expected any governmental authorities would accept. I have planned the ideal city—a city that meets my ideal of the city of the future.' The reason lies in the way landscape defines and articulates the city plan. Changes over the years to the form of the city and hence to the Griffin ideal have taken place but landscape remains the vividly coherent basic urban design element which
binds form and content. The form of the physical landscape—natural and created—is a palpable, tangible presence defining the city; but equally so is its content or intangible, symbolic meaning.

To approach Canberra by road or by flying in over the paddocks and forested hills, is a strikingly different experience to the approach to any other Australian city. The boundary between the city and the bush is abrupt. Paddocks give way to houses, tree lined roads, and open space, with sweeping panoramas of forested hills forming an immense and magnificent backdrop. In the centre around Lake Burley Griffin are the city’s monumental national buildings majestically poised in a sylvan setting, again with the defining backdrop of hills, whilst the Lake offers contact with the idea of nature in the heart of the city.

Behind Canberra’s inception at the beginning of the twentieth century lay two basic visions. The first was that a vigorous Australian national identity existed, that this was related to the ideal of the Australian landscape itself and that it could be symbolised in the layout of a capital city. The second was that city planning could create a better and healthier society. Coincidental in the early twentieth century was the growing interest in Australia and internationally in the new art and science of town planning. Building better cities would assist in building a healthier society and foster civic pride.

Inextricably linked to the new town planning thinking was the central role of landscape—gardens, tree planting, parks, water—permeating urban form. The key to a healthier society in cities was cleanliness and fresh air. These criteria, alongside aesthetic considerations of physical design and layout, were primal to the City Beautiful and Garden City Movements which emerged in the 1890s as the two leading approaches to city planning.

This illustrated presentation will review how Canberra represents a model of early planning ideals in the modern history of urban design and how it has continued as a remarkable city in the landscape.

Suggested Reading
Emeritus Professor Ken Taylor is an Adjunct Professor in the Research School of Humanities, The Australian National University. He has degrees in Geography, Town Planning and Landscape Architecture and is a former Director of the Cultural Heritage Research Centre, University of Canberra. He has had a research interest in cultural landscapes since the mid-1980s and published nationally and internationally on meanings, values and cultural landscape conservation. Ken has been a Visiting Professor at Silpakorn University, Bangkok since 2002, where he teaches on the International Program in Architectural Heritage Management and Tourism and supervises PhD students. He has acted as consultant to UNESCO and ICOMOS and undertakes World Heritage reviews for ICOMOS. He has also undertaken work and given lectures in Indonesia, India, Cambodia, Myanmar, Canada, UK, France and USA. He is internationally known for his research and practice in the field of cultural landscapes and is one of the most respected authorities on Canberra and its planning. His book *Canberra: City in the Landscape* was published in 2006. He is currently co-writing a book on cultural mapping for ASEAN countries.

REMEMBERED GARDENS

HOLLY KERR FORSYTH  *Sydney*

While gardens may appear the most innocent of spaces, they are, in fact, emblematic of taste and culture in a society. Gardens are replete with information, reflecting the aspirations—along with the economic, political and social circumstances—of their creators and owners. They reveal class and demographics, and describe boundaries and space, and issues of gender. As well, of course, they describe developing horticultural style and changing plant fashions.

This was as true in colonial times as it remains at the beginning of the 21st century, when environmental issues increasingly influence discourse on landscape and geography.

Much of the story of European-settled Australia is a boys’ tale: of daring and hardship, of brutality, of difficult decisions and of mateship. It is the story of the settlement of pastoral runs by tough men, and of their construction of grand houses in the young cities, and in the bush. It’s a drama where men played the leading roles, as they re-cast themselves into a different class in a new and fluid society.

To be white, British, and male, was to hold power. With few exceptions, Australian history is not a story of women and their contribution to the new colony: few of their letters and diaries have been saved, few of the tales of enterprise are about women. Most of Australia’s history, and its literature, pays women scant attention.

But women are central to the economic, cultural and social history of settled Australia. This lecture reflects upon the way in which women carved for themselves a place in a frontier land, how they reacted to the environment they found, and how they reconstructed the landscape, often into their own vision of an English Arcadia. It focuses upon their role in the development of a garden style, from settlement in 1788, to the time of the federation of the colonies.

The meaning of gardens in the lives of colonial women is discussed: as a source of solace, comfort and companionship; a way to domesticate an unfamiliar landscape; a means by which women could gain some control over their environment after the loss
of so much that was familiar; and often, one of the few acceptable creative outlets that was available.

The address considers the garden as an expression of a separate sphere, a woman’s place, and reflects upon the extent to which women gained, through their gardens, some level of agency in their lives. For many colonial women—and men—the garden was often the site of a transplanted vision of British taste and customs. The lecture will conclude by asking if, and how, attitudes toward the environment and landscape and horticultural taste changed with Federation, and beyond.

Holly Kerr Forsyth has a Bachelor of Arts from the University of Queensland, graduated from the Ryde College of Horticulture, Sydney, and has a PhD in History from the University of New South Wales. As well as writing for a range of mainstream and academic publications, her writing on gardens, landscape, environment and social geography can be found each Saturday in The Weekend Australian. Her books include Remembered Gardens: eight women and their vision of an Australian landscape, (Miegunyah 2006), which explores the role of Australian country women in the development of gardening and garden design in Australia, over the two hundred years of European settlement. This book explores the information contained in the seemingly innocent space of the garden and suggests that a social history is reflected in the changing garden. Remembered Gardens concludes by questioning whether women in the 21st century still seek to emulate English models or if they now extol the beauty of indigenous plants. Her sixth book, The Constant Gardener, (Miegunyah 2007), which covers a wide range of botanical topics, including conservation and environmental issues, was released in November 2007.

THE COLONIAL EARTH

TIM BONYHADY  ANU

Until recently it was generally assumed that environmental concern in Australia was a product of the twentieth century, especially the 1960s and 1970s. In this paper, drawing on his prize-winning book The Colonial Earth, and ranging across the culture from art to law, Tim will explore how and why environmental concern was always part of settler society.

Professor Tim Bonyhady is an environmental lawyer and cultural historian. His books include Images in Opposition: Australian Landscape Painting 1801–1890, Burke and Wills: From Melbourne to Myth, Places Worth Keeping: Conservationists, Politics and Law, The Colonial Earth and, most recently, Climate Law in Australia. For the last three years, he has been director of the Australian Centre for Environmental Law at The Australian National University.

Lunch & transfer Tues 15 & Wed 16 Jan split into 2 groups 12.30 – 1.30
Group 1 to OPH [program at p.27]: Group 2 to NAA [program at p.32]
OLD PARLIAMENT HOUSE

MAKING IT REAL: HISTORIC ROLEPLAY, DRAMA & ‘LIVING EXHIBITS’

Old Parliament House is an historic object that we have the privilege of being able to step inside and experience. Making the most of that experience using learning tools such as roleplay, drama, first person interpretation and ‘living exhibits’ have been a primary focus of our learning strategy at the House.

Teachers use these powerful learning tools in their teaching to support and encourage active learning, critical thinking, knowledge transfer and an appreciation of historic circumstance and motivation. Whether it be in the classroom or at an historic site, exhibition or museum, the opportunity to engage students in a powerful and meaningful learning experience enables students to apply their knowledge to a real world issue.

How successful are these tools in making the event, object or experience real?

Two of OPH’s most popular programs are our historic roleplays of Australian government decisions examining the Franklin River Debate of 1983 and the Amendment to the National Service Act (Conscription) in 1964. Political and parliamentary history in particular has the rich primary source of Hansard to assist in the interpretation of parliamentary decision making. However, the language and the parliamentary process can inhibit an understanding of the importance of the decisions made and an understanding of the actions taken. Interpreting a bill, for example to make it more accessible, relies on a thorough research of the wealth of parliamentary debate and then rationalising the content to ensure the intent and meaning are not lost.

We will deconstruct the Franklin River Debate program in relation to the use of language and its social and political context. How can we make it real to an audience who were not born when this controversial issue was debated? For example, how do you explain the concept of party solidarity when personal beliefs are in conflict with the party line? Have people’s views on environmentalism changed over the 25 years since this bill was debated?

As well as roleplay, drama productions by and for students, first person interpretation and ‘living exhibits’ are strategies used in cultural institutions, especially in the context of place, event and object interpretation. A panel discussion by the four cultural institutions involved will highlight some of the approaches they have used and teachers can share programming they have done in these areas.

A closer examination of primary resources such as Hansard, through an exercise in the Australian Prime Ministers Centre, will provide an introduction to a unique and at times challenging resource.

Glenda Smith is Education Manager at Old Parliament House. Glenda worked as a SOSE teacher in High Schools in Sydney and Albury for 8 years. She moved into the arts/cultural institution education field, including 3 years with Jigsaw Theatre Company—Theatre for Young People, and 15 years in museum education. During this time Glenda has worked
both independently and in partnership with others to develop and present teacher professional development programs centred on the study of Australian political and social history and civics and citizenship.

Deborah Sulway has a background as primary teacher with more than 20 years of experience in the classroom and in special education in ACT, NSW and Qld. Since leaving the classroom and moving into museum education, she has had experience working with students in public programs at Australian Parliament House and developing, delivering and evaluating education programs and products in the Education team at Old Parliament House. Currently, she is the Education Manager (acting) at Old Parliament House.

OLD PARLIAMENT HOUSE—HISTORIC ROLEPLAY
Introduction to Old Parliament House—political history museum and nationally listed heritage place.

THE FRANKLIN RIVER DEBATE
Highlighting the roles of place, primary sources and interpretation in engaging students in history.

Be part of the historic roleplay of the Franklin River Debate—a constitutional issue with an environmental theme, and analyse the methods of research, interpretation and presentation utilised to produce this learning experience.

AUSTRALIAN PRIME MINISTERS CENTRE
Discover a new research tool focusing on our national leaders and their governments—the Australian Prime Ministers Centre.

PANEL DISCUSSION: BRINGING HISTORY TO LIFE
Panel discussion with representatives from AWM, NMA, NAA and OPH outlining different techniques in using theatre, roleplay, storytelling and ‘living exhibits in bringing history to life.

Group 1 & Group 2 at OPH [Group 2 transfers to OPH] 5.00 – 8.30

5.00 – 6.00: Free time—take a break or explore the House and gardens.

DISMISSAL INTERACTIVE PROGRAM
Step back in time and retrace the events leading to one of the great political crises in Australia’s political/parliamentary history.

BBQ IN SENATE COURTYARD
Enjoy a BBQ dinner (with cash bar) in the Senate Courtyard of Old Parliament House.

POLITICAL CABARET WITH SHORTIS AND SIMPSON IN KING’S HALL
As stated at the outset, many Australian-based researchers are generating exciting new insights into our past. This session will explore some of the latest thinking on a range of critical issues.

THE BABY AND THE BATHWATER: WHAT'S WRONG WITH THE OLD DIRECTIONS IN AUSTRALIAN SOCIAL HISTORY?

PETER STANLEY  NMA

Rather than embrace new approaches unthinkingly, Peter Stanley asks whether ‘old’ approaches to questions, themes, subjects and perspectives in our thinking about Australian social history continue to be useful in schools. The ‘old’ perspectives we will ponder might not be all that old. Indeed, we might now be considering moving on from what was once—twenty years ago—called the 'new social history'. Is this justified? Should the approaches we adopt to teach social history in schools be modified to suit the environment of secondary history teaching rather than merely reflect current literary or historical fashions?

Dr Peter Stanley is Director of the Centre for Historical Research at the National Museum of Australia. He was formerly Principal Historian at the Australian War Memorial and has published 19 books, mainly described as Australian military social history. His books include: Tarakan: an Australian Tragedy; White Mutiny: British Military Culture in India, 1825–75; For Fear of Pain: British Surgery 1790–1850; and Quinn’s Post, ANZAC, Gallipoli. His next book will be Invading Australia: Japan and the Battle for Australia (2008), and his current projects include books on a group of Great War survivors and on the bushman-author Bill Harney.

DECOLONISING HISTORY: HIDDEN HISTORIES AND SILENT VOICES

TRACEY BANIVANUA-MAR  La Trobe University

This talk will focus on the kind of impact that postcolonial thought has had on the practice of history in Australia and internationally. Since the era of decolonisation in the late twentieth century, Indigenous and formerly colonised peoples’ questioning of traditional western methods of historical inquiry have risen to greater prominence, as has the deeper of question of the history’s impact on the present. This paper will discuss the phenomenon of postcolonialism in relation to both the recovery and writing of Indigenous and colonial histories, and the related political struggles of Indigenous peoples around the world. Beyond critically examining the misnomer of the ‘post’ in post-colonialism, the paper will also introduce wider scholarly debates with a specific focus on measuring their significance and implications for the practice, methodologies and theories of historical scholarship in Australia, in the present.
Suggested Reading


Bill Ashcroft et. al. (eds), The Empire Writes Back: Theory and Practice in Post-Colonial Literatures, 1989.

Dr Tracey Banivanua-Mar is the author of a number of refereed articles, a monograph titled Violence and Colonial Dialogue: the Australian-Pacific labor trade, (University of Hawai‘i Press, 2007), and the co-editor with Julie Evans of Writing Colonial Histories: comparative perspectives, (RMIT Publishing, 2000). Tracey was awarded the University of Melbourne prize for Australian History in 2000, and her book, Violence and Colonial Dialogue, was short-listed for the NSW Premier’s Prize for Australian History and the John and Patricia Ward History Prize for 2007. Tracey lectures in the School of Historical and European Studies, La Trobe University in Colonial and Postcolonial Histories

A NATION OF IMMIGRANTS/REFUGEES

JAMES JUPP AM  ANU

Australia is a multicultural immigrant society created by direct state action and public policy over a period of two hundred years. This makes it distinct from societies which grew over centuries, and even from other ‘new’ societies such as the United States which is older and developed largely by private initiatives.

Thus immigration policy cannot be separated from political imperatives, including notions of desirable and undesirable immigrants, levels of admission, control mechanisms and public (and therefore electoral) reactions. This controlled system only seriously broke down during the gold rush period of the 1850s. Much that has happened since responded to this breakdown, for example the introduction of the White Australia policy from the 1880s.

Immigration policy has three dimensions—choice and selection; restriction and exclusion; and settlement after arrival. These have many aspects, including policies such as assimilation and multiculturalism, which are currently controversial. Thus while official formulations have usually stressed rational economic objectives, other more emotional and even irrational issues frequently intervene. The state attempts to shape and create a national identity as a logical extension of its control over immigration, but this can be problematic.

Professor James Jupp has been Director of the Centre for Immigration and Multicultural Studies at The Australian National University since 1988. He was educated at the London School of Economics between 1951 and 1956. In 1989 he was elected as a Fellow of the Academy of the Social Sciences in Australia. He was an adjunct professor at the RMIT University in Melbourne from 2002–05. Dr Jupp became a member of the Order of Australia
Dr Jupp was a member of the Commonwealth Advisory Council on Multicultural Affairs (1988–89). He was chairman of the Review of Migrant and Multicultural Programs and Services, which presented its report Don't Settle for Less, to the Minister for Immigration in August 1986. Dr Jupp has published widely on immigration and multicultural affairs and has acted as a consultant for the Office of Multicultural Affairs, the Department of Immigration, and other public agencies. In 2002 he published a survey of immigration policy, From White Australia to Woomera, with Cambridge University Press. His latest book for Cambridge UP, The English in Australia, appeared in May 2004. His major work was the edited encyclopaedia The Australian people (1988 and 2001). He is now working on an encyclopaedia of religion in Australia and has just edited a collection Social Cohesion In Australia (Cambridge University Press 2007).

GENDER IN AUSTRALIAN HISTORY: PAST, PRESENT AND FUTURE

JOY DAMOUSI  University of Melbourne

Gender has become a defining category in understandings of the past. Over the last twenty years, the place of women in history has assumed a crucial importance and has become central to studying Australian history. Understanding the complexity, depth and breadth of Australian history cannot be fully understood without including women in the historical story. But is it enough to add women to how the past is told? Does the challenge also lie in reconceptualising our history by considering how gender as a category which takes into account masculinity as well as femininity is central to fully understanding relationships between men and women over time and how this shifts.

These issues will be explored in a range of ways within Australian social and cultural history. In particular, attention will be given to the context of Australia's political history—and especially in relation to the granting of the suffrage to women and understandings of political citizenship; in the arena of war and, especially in the way that gender defined roles during the First and Second World Wars; and finally, in the realm of popular culture and sport, and how attention to gender can alert us to ways in which this aspect of Australian history has been written and understood.

Joy Damousi is Professor of History and Head of the School of Historical Studies at the University of Melbourne. She has published widely on Australian women's history, feminist history, and various aspects of cultural, social and intellectual history. Her recent areas of publication include war, memory and the history of emotions, especially in relation to gender—themes she explored in two previous publications, The Labour of Loss: Mourning, Memory and Wartime Bereavement in Australia (Cambridge, 1999) and Living with the Aftermath: Trauma, Nostalgia and Grief in Post-War Australia (Cambridge, 2001), and in the collection of essays edited with Robert Reynolds, History on the Couch: Essays in History and Psychoanalysis (Melbourne University Press, 2003). Her most recent monograph is Freud in the Antipodes: A Cultural History of Psychoanalysis in Australia (University of NSW Press, 2005) for which she was awarded the Ernest Scott Prize in 2006. Her current project is called Elocution Lessons: A History of Sight and Sound, 1840–1940, in which she is exploring the history of voice, speech and language and the formation of Australian identity.
ENGAGE AND MOTIVATE: CONNECTING ARCHIVAL RECORDS WITH CLASSROOM INQUIRY

What’s in the National Archives, Miss?
What? 80 million plus records generated by federal governments since 1901!
Who cares? Sounds boring to me!

Delve into any archival collection and one discovers a multitude of gems to tantalise and surprise or to allow for deeper understanding of a given event, topic or issue. At the National Archives gems such as the 1972 Larrakia petition, ASIO surveillance photographs, encounters with UFOs, a Prime Minister’s brief case capture interest and draw one into the rich tapestry of our national memory. For educators who have studied or are interested in Australian history, archival records with minimal contextual information and virtually no interpretation are not likely to pose a challenge. Therefore the challenge is capturing the interest of students.

The education team at the Archives is applying experiential and inquiry learning strategies to spark interest, focus attention and provoke further investigation. The keys to active learning are the use of sensory experiences, hands-on replica objects, games, roleplays and real stories. In partnership with the students we have also become active learners—experimenting along with the students, reflecting upon the learning activities, and responding to the students’ reactions to the activities. On departure many students have made connections with classroom inquiries or want to know more about an issue and teachers, once they return to the classroom, are ready to engage students in deeper inquiries.

The experiential strategies that are successfully engaging students in the National Archives permanent exhibition, Memory of a Nation are readily transferable to the classroom. The starting point is always the archival record—we want students to make a strong, personal connection with the original primary source—we want them to be touched by the vestige of a past time, event or person. How can this be done without the educator instructing students?

Step back to the past and take inspiration from Freeman Tilden, a great American educator writing in the 1950s who profoundly influenced the way the natural environment and heritage sites were interpreted. He encouraged educational activities which aim ‘to reveal meanings and relationships through the use of original objects, by first hand experience and by illustrative media, rather than simply to communicate factual information’ (Interpreting Our Heritage 1957).

Tilden’s basic tenets encourage educators to design learning activities that provoke curiosity and interest, relate to everyday experiences and reveal memorable and personal connections.
At the National Archives you will have the opportunity to design, explore and reflect on learning activities that engage and motivate learners as well as providing the catalyst for deeper inquiry.

Margaret Fleming is Education Manager at the National Archives of Australia. For the last sixteen years Margaret has worked in heritage and museum education—at Old Parliament House, Lanyon, Calthorpes’ House and Mugga-Mugga. She taught in both NSW and the ACT, in particular secondary Australian history and politics. Within the ACT education system she developed courses in senior Australian and Mediaeval history and is closely involved in the design and delivery of professional development programs to support teachers of history.

Michelle Fracaro is Education Officer at the National Archives of Australia. She has worked as an educator in a range of cultural institutions including The Australian War Memorial, Old Parliament House, The National Film and Sound Archive and The National Portrait Gallery. She is interested in the teaching and learning opportunities presented by the diverse collections of cultural institutions and the possibilities provided by new technologies to access these collections and allow these rich resources to be delivered to students everywhere. Michelle is currently the Vice President of the Museums Australia Education National Network and President of the Museums Australia Education National Network ACT chapter.

MEMORY OF A NATION

Actor, Peter Robinson will play the role of Edmund Barton to introduce the significance of records in the exhibition Memory of a Nation in relationship to the Constitution. This will be followed by the Education team demonstrating inquiry and experiential strategies to engage learners using key records in Memory of a Nation

MOTIVATING AND ENGAGING LEARNERS THROUGH ARCHIVAL RECORDS

Using key documents and records participants will develop experiential and inquiry strategies to engage learners. In small groups teachers will:

- choose case studies relating to immigration, indigenous, environmental and civics and citizenship issues
- utilise documents in Memory of a Nation, supported by case files and on-line resources
- develop concept maps for initial learning activities.

Education Officers from Old Parliament House, the National Museum of Australia and the Australian War Memorial will also participate in this activity.

GROUP PRESENTATIONS

Group presentations with time for reflection and discussion.
Wednesday 16 January

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<tr>
<th>Group 1 &amp; Group 2 at NAA</th>
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<tr>
<td>5.00 – 6.00: Free time—explore the House of Representatives gardens.</td>
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**EARLY EVENING AT THE ARCHIVES: ‘LIVING ARCHIVES’**

Enjoy the ambiance of this 1927 heritage building after a busy day—meet local Canberrans—‘Living Archives’ with a strong personal connection to archival records—listen to their stories and then chat with them over a light meal.

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Thursday 17 January

**RESEARCH DAY 1**

Pre-organised individual research opportunities.
Recently there has been a resurgence of interest in the development of Australia’s political institutions and ideas both in their own right and in relation to the way in which they relate to broader international systems and trends. This session will open up a number of debates about Australia’s place in the world of political ideas.

**DEMOCRATIC AUDIT OF AUSTRALIA**

**MARIAN SAWER AO  ANU**

Every new Australian citizen has to pledge their loyalty to Australia and its people ‘whose democratic beliefs I share’. What are these democratic beliefs and how are they expressed? The most commonly accepted democratic principles are those of political equality and popular control of government. The Democratic Audit of Australia, housed in The Australian National University, has been auditing the extent to which these values are upheld in Australia. This paper will look at Democratic Audit project findings in the context of the history of Australian democracy.

Australia's national identity has long been tied up with being a pioneering democracy, a country that took seriously the recording of electoral preference-inventing the Australian ballot and preferential voting systems. It was also the first nation to vote itself into existence through referenda. One hundred and fifty years after the introduction of manhood suffrage and the Australian ballot, to what extent has the value of political equality been realised?

It comes as a surprise to many that there is no guarantee of the right to vote in the Australian Constitution. Despite voting being compulsory the right to vote is fragile. While other democracies are making it easier to enrol to vote, Australia has moved in the other direction. Enrolment is dropping, particularly of young people. We are no longer the democratic pioneer we were in 1903, when Australian electoral officials took pride in getting 96% of the adult population onto the new Commonwealth electoral roll.

This presentation provides evidence from the Democratic Audit on the extent to which Australian institutions currently uphold the value of political equality. The evidence includes the anachronistic survival of property votes in local government and the biases in a number of our parliamentary electoral systems. Most importantly, the presentation looks at how the value of political equality is undermined by the skewing of what should be the level playing field for electoral competition. The playing field is tilted in favour of some participants both by the role of private money and by the use of incumbency benefits. Australia's regulation of political finance and rules concerning the use of parliamentary resources have fallen well behind best practice.

Australian institutions do not appear to be living up to the values on which we test intending citizens, even at the most basic level of political equality, let alone with regard to the kinds of transparency and accountability required by the complementary principle of popular control over government. Informed debate over the gap between values and
their realisation in political institutions needs to be encouraged wherever possible. Indeed the quality of public talk is an indicator in itself of democratic health. Learning to test political institutions against democratic values is an important way to continue the 'work-in-progress' we call democracy.

Professor Marian Sawer AO has headed the Democratic Audit of Australia since 2002. She is a former President of the Australasian Political Studies Association and a current member of the executive of the International Political Science Association. Her most recent books include *Representing women in parliament: A comparative study* (co-edited with Manon Tremblay and Linda Trimble, Routledge 2006) and *Out from the gilded cage: A history of Women's Electoral Lobby* (forthcoming, University of NSW Press).

LIBERALISM AND DEMOCRACY IN AUSTRALIA

GREG MELLEUISH  Wollongong University

Liberalism and democracy are both general terms that can be used to describe a variety of phenomena. What this means is that when applied to the study of the development of Australian politics and political ideas is that the democracy and liberalism of one period may be quite different from that of another. In particular, what needs to be avoided is a Whig approach to the study of political phenomena which starts from the present and sees the institutions and ideas of the past as a mere preparation for contemporary liberalism and democracy.

Following the model put forward by Inglehart and Welzel in their *Modernization, Cultural Change, and Democracy* to explain the development of modern democracy generally, this paper argues that there are three distinct periods in Australian history in which both liberalism and democracy have particular characteristics. They are:

1. The colonial period following the granting of responsible government. During these years politics is small scale and personal, there are no real political parties and it is sometimes difficult for governments to control parliament and hence legislation. Liberalism tends to be of the classical variety, emphasising individual responsibility but concerned as much with cooperation as with competition. In some ways this period was more 'democratic' than today because of a relatively high level of consultation.

2. The period following the development of parties in the late nineteenth century. This saw the development of party discipline and control of members with the ALP favouring a 'delegate' model of democracy. The growth of government bureaucracy and the Westminster system saw a more controlled and disciplined form of democracy. This was also the period of social liberalism, or as it is locally known, Deakinite liberalism, which sought to use state action for the benefit of the individual.

3. The period since the 1960s, which has seen attempts to reverse some of the more disciplined and authoritarian features of the previous period. This has taken a number of forms, including the development of what Inglehart calls 'post-materialist' politics and the revival of economic liberalism. However, this has been matched by a growth of government, which can be seen as a continuation of the trends of the early twentieth century.
**Suggested Reading**

The most up to date discussions of the issues relevant to this topic are to be found in Brian Galligan & Winsome Roberts (eds), *The Oxford Companion to Australian Politics*, Melbourne, 2007. I would suggest entries by Stokes (Australian Settlement), Roskam (liberal democracy), Melleuish (colonial government), Sawer (liberalism) Brett (political culture) Little (democracy).


Greg Melleuish is an Associate Professor in the School of History and Politics, University of Wollongong. He has written extensively on Australian politics and Australian political thought, including *Cultural Liberalism in Australia* and *A Short History of Australian Liberalism*.

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**THE ENLIGHTENMENT AND THE ORIGINS OF EUROPEAN AUSTRALIA**

JOHN GASCOIGNE  UNSW

What were the major sets of ideas which shaped European Australia in its formative period? This paper will argue for the importance of the Enlightenment, that eighteenth century intellectual movement which drew on the successes of the Scientific Revolution to propose a new approach to social problems based on reason and a critical attitude to tradition. Such an approach was more likely to gain acceptance in a new land such as Australia where the hold of tradition was weak. In Australia, too, even more than in the United States, the main obstacles to change along Enlightenment lines, an Established Church and an hereditary aristocracy, were never able to take roots. The lecture will examine the ways in which such formative influences helped to mould Australia's major institutions and the strengths and weaknesses they brought to the problems of adapting European culture to the encounter with the ancient continent of Australia and its original inhabitants.

**Suggested Reading**


Professor John Gascoigne was educated at Sydney, Princeton and Cambridge Universities and, since 1980, has taught at the University of New South Wales where he is at present History Convenor. His works have dealt with the impact of the Scientific Revolution and the Enlightenment on the origins of the modern world and include a two volume study of Joseph Banks, two works on the relations between universities and modern
science and *The Enlightenment and the Origins of European Australia* (Cambridge University Press, 2002). His most recent work is *Captain Cook. Voyager between Worlds* (Continuum/Allen & Unwin, 2007).

**HISTORY, MUSEUM, NATION: THE POLITICS OF THE PAST AT THE NATIONAL MUSEUM OF AUSTRALIA**

**BEN WELLINGS ANU**

From its opening in 2001, the National Museum of Australia (NMA) attracted criticism, becoming another battlefield in the so-called ‘history wars’. The main accusation levelled at the NMA was that it portrayed Australia’s past in an incoherent and overly-negative way. Underlying all criticisms was a fear of ‘fragmentation’ that not only de-legitimised previous national narratives, but also actively undermined national cohesion. The solution to such short-comings ranged from the re-assertion of a singular national narrative to a re-inclusion of Australian history within the general development of ‘European civilization’. In 2003 a government-sponsored review concluded that the national past in the NMA should be portrayed in a more positive and coherent manner. This conclusion raised important issues: should the national past be the means to integrate a national community or should the national past be a zone of critical public engagement with complex moral issues?

**Suggested Reading**


**Dr Ben Wellings** is Convenor of European Studies and Deputy-Director of the National Europe Centre at The Australian National University, Canberra. Prior to moving to Australia, he studied Contemporary History at the universities of Sussex and Nantes and obtained an MSc in Nationalism Studies from Edinburgh University. He has worked as a museum curator, a public affairs consultant, a researcher at the House of Commons and a merchant seaman. His research interests cover both Australia and England. He is currently researching the links between English nationalism and Euroscepticism, in addition to issues surrounding citizenship and nationality in Australia.
HISTORY EDUCATION FOR THE COMMON GOOD: CAN SCHOOLS TEACH SHARED VALUES AND IDENTITY?

KEITH BARTON  University of Cincinnati

There are a number of ways in which history can develop intellectual skills that students need to participate in democratic civic life—by helping them understand the origins of current issues, consider multiple perspectives on social life, reach conclusions based on historical evidence, and see patterns in human behaviour that cut across time and space. But many people believe that school history should play an even more fundamental role in developing students’ concern for the common good, by creating shared values and identity. This leads to some of our most acrimonious debates, as educators, historians, politicians, and others argue over which identities, and which values, should be promoted in the curriculum. The role of school history in developing a unified national identity has been a particular source of controversy in Australia, Canada, Britain, the United States, and other nations in recent years. Alongside this emphasis on national identity is the frequent assertion that by teaching about the ‘great’ people and events of history, students will come to share certain values. Other educators, meanwhile, hope that by teaching about less admirable aspects of the past, students will develop a commitment to values such as tolerance or social justice.

Typically, however, these assertions are not based on careful attention either to methods of history teaching, or to empirical evidence of their impact on students’ values and identities. This talk will draw upon research in the United States, Northern Ireland, and elsewhere to consider whether we can realistically expect history to develop shared values and identities, how we might bring about such changes when possible, and what the consequences—including unintended ones—might be. In particular, it will be argued that while developing national identity in young people is important, such efforts frequently involve so many distortions and omissions that students wind up with a highly simplified view of the national past. As a result, their sense of national identity may begin to break down as they come to recognise disparities between sanitised versions of national history and the experiences of other groups with whom they identify. The task for history educators, then, is to help students develop national identities that are complex, diverse, and inclusive, rather than simplistic, monocultural, and exclusive.

The relationship between history and shared values is even more problematic, because there is little evidence that the subject leads students to develop any particular set of values, no matter how obvious the values element of historical events seems to be. Moreover, some educators disavow moral judgements in history, and yet students are highly interested in making such judgements. This is an area that may require history educators to substantially rethink both their goals and their methods of instruction. Rather than expecting students to draw straightforward moral lessons from the past, or avoiding the topic altogether, teachers may have to engage students in careful deliberations of past events, in which they reach their own conclusions about the application of moral or ethical standards to the consequences of historical events.
Suggested Reading

Keith C. Barton is a Professor in the Division of Teacher Education at the University of Cincinnati (USA) and a former elementary and middle school teacher. His work focuses on the teaching and learning of history and social studies, and he has conducted several studies of students’ historical understanding in the United States and Northern Ireland. He also has served as a visiting professor at the UNESCO Centre for Education in Pluralism, Human Rights and Democracy at the University of Ulster, and he is a frequent presenter at conferences and workshops for teachers and teacher-educators in the US and internationally. He is co-author, with Linda Levstik, of *Doing History: Investigating with Children in Elementary and Middle Schools* and *Teaching History for the Common Good*.

HISTORICAL AGENCY AND CIVIC CONNECTIONS
LINDA LEVSTIK  University of Kentucky

As most history educators would agree, civic as well as historical interpretations benefit from evidence. At present, attention in the literature on historical understanding focuses on students’ use and understanding of evidence and their ability (or inclination) to shape evidence into supportable historical interpretations. A smaller body of work examines teachers’ skill in building evidence-based interpretations themselves or in supporting their students in doing so. It is evident, however, that teachers’ approaches to and assumptions about history influence students’ interpretive work. It is less clear what approaches to historical inquiry best inform civic understanding or participation. As a result, we leave ourselves at an enormous disadvantage in drawing on history to inform citizenship.

How can we help students understand the historical roots of current conditions? Under what circumstances will students consider a problem from different historical and contemporary perspectives? In sum, how can students develop a *usable* past—a past that helps them negotiate issues and exercise agency in the give and take of a pluralist democracy? The concept of *agency* not only serves as a powerful lens for historical inquiry but as a feature of civic engagement. This presentation will consider how teachers and students understand and use historical agency. As one teacher explains it, agency is ‘about who has the power … how is that agency maintained? How is it lost? … Who is leading and who counteracts this move.’ And, finally, how does individual, collective, or institutional agency operate in our own time.

Linda S. Levstik is Professor in the Department of Curriculum and Instruction at the University of Kentucky. She is co-author with Keith C. Barton of *Doing History*, *Teaching History for the Common Good*, and *Researching History Education* (Erlbaum/Routledge).
She is also co-editor with Cynthia Tyson of the upcoming *Handbook on Research in Social Education* (Routledge, Taylor and Francis). Her research on children’s and adolescents’ historical thinking in different national settings appears in a number of journals including *Theory and Research in Social Education*, *Teachers College Record*, *The American Educational Research Journal*, and *The International Review of History Education*. She is the recipient of the 2007 Jean Grambs Career Research Award given by The National Council for the Social Studies. Professor Levstik currently works with several grants to improve history teaching in rural schools. Prior to earning a PhD from The Ohio State University, she taught in public elementary and middle schools in the US.

**THE SOUTHERN TREE OF LIBERTY**

**TERRY IRVING**  *University of Sydney*

The title of my recent book for The Federation Press, *The Southern Tree of Liberty*, comes from an anthem for colonial democrats written by Charles Harpur in 1847. Colonial democrats were ambivalent about representative government; their ‘tree of liberty’ was popular sovereignty, the exercise of the people’s will through agitation, rather than, or as well as, elections. Theirs was not the dominant view of political change in the era when the colonies were struggling for self-government, but it had to be taken into account when the squatters and merchants were framing the constitutions. Historians however have focused on the dominant view, dismissing the role of the democratic movement of working men and women in the coming of responsible government. My book restores the political activities of the trades societies and the ideas of the radical intellectuals to this history. It reveals for the first time the extent of political violence in the 1840s, and the fear that it created among those with economic and political power. It shows how liberal politicians played their cards to win the votes of the working men, how representation trumped popular sovereignty, but only in a voting and electoral system that was far more democratic than anything imagined when the constitutions were framed. We owe the democratic potential of our system of government as much to the popular pressure of the colonial radicals as to the constitutionalism of their liberal and conservative opponents. Harpur recognised the problematic character of democratic struggle, providing for his anthem the sub-title, ‘A Song for the Future’.

**Suggested Reading**


Andrew Messner, ‘Contesting Chartism from Afar: Edward Hawksley and the People’s Advocate’, *Journal of Australian Colonial History*, vol. 1, no. 1, April 1999.


Dr Terry Irving is the author of *The Southern Tree of Liberty—The Democratic Movement in New South Wales before 1856* (The Federation Press, 2006). While teaching history and politics at the University of Sydney, he supported the movements of the 1960s and 70s to democratize universities, and contributed to the radical critique of the social sciences and humanities, most notably in *Class Structure in Australian History* (1980 and 1992, with R.W. Connell). He is also the author or co-author of books on Gordon Childe, labour heritage and history, and youth movements. His next book, *Radical Sydney* (Vulgar Press, 2008), is co-authored with Rowan Cahill. For many years he was editor of *Labour History*—A Journal of Labour and Social History, and he served as an honorary official of the Australian Society for the Study of Labour History, and the History Council of New South Wales.

THE IDEA OF THE HIGH COURT

MICHAEL COPER  ANU

One can imagine many different kinds of models for the ultimate or final court in any legal system, especially in a federation. Should it be a general court of appeal on all matters, or should it be confined to federal and constitutional issues, leaving state supreme courts to have the final say on state matters? Should litigants have a right to go to the ultimate court, or should that court decide for itself, and limit, which cases it will take? How should the court be composed, and who should appoint the judges? Should the court decide cases strictly according to law, leaving any changes to the legislative process, or should it mould the law to accord with changing circumstances? Should the court be thought of as essentially a 'legal' institution, or is there any sense in which it is in truth a 'political' institution?

The presenter will discuss the institutional design and choices made by the framers of the Australian Constitution in the 19th century; how the idea of the High Court and its role changed over the course of the 20th century; and how we might think of the High
Court in the 21st century. This is the history of an idea—and it is a history that might be developed thematically, conceptually, doctrinally, biographically, institutionally, or narratively. Moreover, it is a story that might be told by outsiders looking in, or by insiders looking out.

**Professor Michael Coper** is Dean of Law and Robert Garran Professor of Law in the ANU College of Law at The Australian National University. He is a graduate of Sydney Law School, a founder of the University of New South Wales Law School, and has worked in government and private legal practice as well as in academia. His points of connection or intersection with the High Court are multiple: he has appeared as a barrister in leading High Court cases; he pioneered the teaching in Australian law schools of a course on the High Court as an institution; he has written or edited many books about the High Court, including *The Oxford Companion to the High Court of Australia* (OUP, 2001); and, with Dr Fiona Wheeler and Professor John Williams, he has an Australian Research Council grant to create an oral history of the High Court, in which the judges and others closely associated with the Court will tell their own stories in their own words.

**JUDGES AS HISTORIANS?: THE USE OF HISTORY IN LEGAL REASONING**

**SPECIAL GUEST PRESENTER**

**THE HONOURABLE SIR ANTHONY MASON AC KBE**

The Honourable Sir Anthony Mason AC KBE was a Justice of the High Court of Australia from 1972 to 1987 and Chief Justice from 1987 to 1995. He was Commonwealth Solicitor General from 1964 to 1969 and a Judge of the NSW Court of Appeal from 1969 to 1972. Until recently, he was Chancellor of UNSW, National Fellow at the Research School of Social Sciences at the ANU, a Judge of the Supreme Court of Fiji and President of the Solomon Islands Court of Appeal. In 1996–1997 he was Arthur Goodhart Professor in Legal Science at Cambridge University. Since 2001 he has been Distinguished Visiting Fellow at the ANU College of Law. Sir Anthony has been a non-permanent Judge of the Hong Kong Court of Final Appeal since 1997. Sir Anthony holds Honorary Doctorates from The Australian National University and Sydney, Melbourne, Monash, Griffith and Deakin Universities, UNSW and the Universities of Oxford and Hong Kong.

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**Saturday 19 January**

**RESEARCH DAY 2**

Pre-organised individual research opportunities.
NEW APPROACHES, OLD DEBATES

10.00 – 6.00

The decline in history education is not matched by a loss of public interest in the past. History books, especially biography, and historical novels sell well; history documentaries are a staple on television; historical re-enactment is an ever growing recreational activity; and amateur geologists occupy most of the seat at microfilm readers in libraries at weekends. This session will look at some of the new approaches to the study of history and revisit some of the old debates about what is history, what are its borders, and do they need defence or redefinition.

REVISITING IS HISTORY FICTION?

ANN CURTHOYS  ANU

Two years after the publication of a book I co-wrote with John Docker, *Is History Fiction?*, I revisit some of the issues it raises and consider their implications for the practice of Australian history.

*Is History Fiction?* was jointly published by UNSW Press and Michigan University Press in October 2005. The book explored that perennial question, ‘what is history?’, by providing a history of History’s troubled relationship with fiction and narrative literature more generally. The book starts with the Greeks, Herodotus and Thucydides, and then travels through the last two centuries of reflections on the problems of truth and fiction in historical writing. The last part of the book considers the impact of feminism, postmodernism, anti-postmodernism, and the History Wars. The book has been generally warmly received by senior secondary and university students.

Two years on, how would I now answer the question ‘Is History Fiction?’ After summarising the argument of the book, I reconsider Croce’s distinction between (dead) chronicle and (living) history (discussed in chapter 5). I ask why do some histories live, and others die? How long can history books remain relevant—are they doomed to rapid supersession by subsequent scholarship, or can they transcend their own time?

I then want to apply the distinction between (dead) chronicle and (living) history to some recent texts as varied as *Harry Potter and the Deathly Hallows* and the spate of histories, published in the last year, on the granting of self-government to the Australian colonies. Especially notable among these histories are Peter Cochrane’s *Colonial Ambition: Foundations of Australian Democracy* and Terry Irving’s *The Southern Tree of Liberty: The Democratic Movement in New South Wales before 1850*. I will be asking what is it that makes such histories relevant (or not) today.

Suggested Reading

Ann Curthoys and John Docker, *Is History Fiction?*, UNSW Press, 2005

**For a critique** of *Is History Fiction?*, see:
Available online at [http://publications.epress.monash.edu/loi/ha](http://publications.epress.monash.edu/loi/ha)


**WORKSHOPPING A DOCUMENT FOR MAXIMUM REWARDS**

**INGA CLENDINNEN  Latrobe University**

The controlling criterion at the History Summit of August 2006 for academics and teachers alike was that whatever we came up with had to be teachable. The Howard Government’s proposed syllabus for compulsory Australian History for years 9 and 10, with its seventy-plus ‘milestones’, does not seem teachable. I’ve never taught in a secondary school, but I hope that a method of ‘doing history’ which worked well with first-year university students might work with younger students, and would allow the development of individual and group critical skills along with steadily expanding historical knowledge.

I like to take a short but rich ‘historical document’ and treat it as if it were a note in a bottle washed up on a beach: a message from another time and place. Students have to marshal their individual and collective wits to decipher the note. For the talk I’ve chosen an extract I’ve exploited in my own published work (see below) for discussion, but it is the technique that matters. Should you want to try it and if it works I’d suggest you select any document relevant to your topic, issue it to students for their prior-to-class reading, and then have them analyse it in workshop format: that is, small-group discussion to clarify set reading and arrive at initial findings; reports to whole group; distribution of newly-defined, more specific tasks; discussed, reported on—and so on. I would want the class arrangements to become not only familiar but valued by the students, who will be participants at every stage.

**Suggested Reading**

*Preparation:* See appendix to program and course guide for these items.


You will find more extended examples in everything I write: eg, the chapter titled ‘Spearing the Governor’ in my *Dancing with Strangers*.  


*Inga Clendinnen*, DLitt, is Emeritus Scholar at La Trobe University. Her publications include *Aztecs: an Interpretation*, *Ambivalent Conquests: Maya and Spaniard in Yucatan 1517–1570*, *Reading the Holocaust*, and a memoir, *Tiger’s Eye*. Her 1999 Boyer Lectures on white/Aboriginal relations in this country were published under the title *True Stories* in 2000. More recently she has published *Dancing with Strangers*, an analysis of first contacts between the First Fleet and Aboriginal Australians, a collection of literary and critical essays titled Agamemnon’s *Kiss*, and a Quarterly Review (2006, no. 23) titled *The History Question: Who Owns the Past?* She is now working on a book tentatively titled *After the Dancing*.

‘A FAILURE TOO BITTER’

FRANK MOORHOUSE  *Freelance Novelist*

*The League of Nations* (1920–1946) … mankind’s first effort at permanent, organised, world-wide international cooperation to prevent war and promote human well-being.

My novels, *Grand Days* and *Dark Palace*, revisit forgotten and lost history about which we are now becoming rather more curious.

As an adolescent studying modern history in a hot classroom in Nowra NSW I thought that the idea of the nation states of the world getting together in some kind of parliament to mediate and adjudicate their problems rather than going to war and to solve their mutual problems together by intelligent and reasoned negotiation seemed very logical.

Throughout my life I have known that the League of Nations was a story not properly told, that the stories surrounding this great political experiment and great political disaster, and the stories surrounding the people who engaged in it had to be told.

They were a lost generation. The novels are about people who were not given their proper space in history.

As I worked away in the archive in Geneva (and later in the Library of Congress in Washington, and other places) opening files which had not been opened for seventy years I became intoxicated and obsessed by it. The old Swedish archivist Sven Welander hadn’t had anyone in the archive for years.

I sometimes saw The League of Nations as political Titanic. Its idealism, band playing, flags waving, its special stamps and its radio station, sailed into the Second World War. It began as a Time of Faith and became the Time of Despair.

As I worked with files in the archives, not opened for all those years, I found the excited office arguments, the carefully drafted speeches and communiqués, the expense account wrangles, I felt I was going through the private papers of a generation—or, more, it was like being in a diving suit and exploring a great long lost ship wreck, a
sunken liner—the Titanic or the Lusitania—the skeletons of the dead, the jewels, the cutlery, the grand pianos, the currency in the ship safe, the champagne bottles, the musical instruments of the orchestra.

But in fact, the people who played a part in the League from Woodrow Wilson on are all people slipping from history, people whose time has passed, the historical memory has no more room for them. In my novels, I gave them one another chance to tell their story.

Emery Kelen, a commentator who lived through and observed the formation of the League in Geneva said:

_The League of Nations … was a failure too bitter … it is as if it had been swept under the rug and that all its grandeur has no power to sway us now, and all its misery cannot serve to teach us._

_Frank Moorhouse_ is the author of fourteen books including the historical novels, _Grand Days_ and Miles Franklin winner _Dark Palace_ which have as their background the rise of modern diplomacy and the failure of the League of Nations to prevent World War 2 and its subsequent collapse seen through the eyes of Edith Campbell Berry, a young Australian woman seeking to find a career in diplomacy in Geneva. Moorhouse is a former Woodrow Wilson Scholar in Washington DC, and a former Senior Fulbright Fellow. In 1999 he was writer-in-residence at King’s College, Cambridge. He has also held fellowships at the National Archives of Australia and the National Museum of Australia.

**THE BIOGRAPHICAL TURN**

**NICHOLAS BROWN  NMA/ANU**

There has recently been a pronounced ‘biographical turn’ in history and the social sciences more generally, evident not only in the popularity of biography as a form but in the prominence of biographically-informed perspectives and methods in diverse areas of inquiry. How might this trend be accounted for? In framing curricula, including that considered by the External Reference Group on the Teaching of Australian History at Years 9–10 (of which I was a member), the immediacy, accessibility and illustrative power of biography is often emphasised. Equally, new media—including the launching of the Australian Dictionary of Biography Online (with which I have been involved)—often bring ‘life stories’ to the fore in unprecedented ways. In this paper I will take stock of some of the strengths and future potential of this turn to biography, yet I also want to reflect on where it has come from, what it might mean for other ways of thinking, writing and teaching historically, and whether we might be wary of some of the claims made in its name.

_Dr Nicholas Brown_ is a Senior Research Fellow in the Australian Dictionary of Biography, History Program, Research School of Social Sciences, Australian National University, and in the Centre for Historical Research, National Museum of Australia. He was also a member of the External Reference Group on the Teaching on Australian History at Years 9–10, convened in 2007 by the Minister for Education, Science and Training. He has published in Australian social, environmental and cultural history and in biography, including _Governing Prosperity_ (1995), _Richard Downing_ (2001) and _Managing Diversity_ (edited with Linda Cardinal, 2007).
HISTORICAL RE-ENACTMENTS AND THE GREAT WAR: SACRIFICE OR SACRILEGE?

STEPHEN GAPPS  Historica

This paper will focus on the problems and possibilities for the re-enactment of Australian First World War histories. Currently, historical re-enactments are gaining increasingly widespread exposure, interest and support from institutions and organisations previously quite reluctant to deal with such a format of popular history. At the same time we are rapidly approaching a round of significant First World War anniversary moments. What will happen to the production of Australian history around the 100th anniversary years between 2014–2018? Will we see, like the Bicentenary of the First Fleet in 1998, a series of challenges that will reshape the way history can be presented as performance? Or, with an increased focus in education and popular history on the military in Australian history, will we see a series of consensual performances of military sacrifice and heroism at the expense of a broader contextual history of the Great War?

Indeed, is this the ‘way’ of re-enactment—that it can only perform masculine, military histories of spectacular battles? Or has it more to offer?

Re-enactments of First World War military history have been shrouded in the dilemmas of being at once impossible (we cannot recreate the terror and carnage of the Great War) and ‘within living memory’. Until recently such re-enactment has been very limited and largely ceremonial, in tune with the sentimental and solemn nature of Australian military public ceremony.

Now that we have no more Diggers, more authentic reproduction abilities and much more money to spend on this particular area of Australian history that appears to be in favour with all political spectrums, will past questioning of the performance of ANZACs as ‘sacrilegious’ arise at all? Or will we see the American Civil War phenomenon of ‘fun’ re-enactments couched as solemn commemorations and history education? Can we only re-enact certain things when they are ‘beyond living memory’? And perhaps more importantly, who will play the Turks?

Dr Stephen Gapps was awarded a PhD in History at the University of Technology, Sydney for his thesis: Performing the Past: A Cultural History of Historical Re-enactments. Stephen has worked for the last ten years as a Consultant Historian in a wide range of oral and written heritage projects. He is also a co-Director of Historica Pty Ltd, a ‘History Events Management Company’ that specialises in historical re-enactments for commemorative events, schools, museums and film and television. During 2007 Stephen was a Visiting Fellow in Re-enactment at The Australian National University, Canberra. His current research interests lie in the problems and possibilities of historical re-enactment and public commemoration. Stephen’s interest and experience with historical re-enactment is grounded in fifteen years of participating in re-enactments. He has been known to dress as an ancient Greek, a Viking, a medieval minstrel, a ‘Roundhead’, an American Civil War soldier, a Redcoat and a Convict rebel.
This paper explores the production and consumption of Australian history on television from the 1970s to the twenty-first century as it pertains to Indigenous and non-Indigenous relations. It is part of a project addressing the question of whether popular Australian history on television has changed the way it represents the colonial relationship over the last 30 years. This period takes in a spate of historical dramas produced in the early 1970s for both the ABC and commercial television networks, right up to the historical re-enactment or living history programs—Outback House and The Colony—of the twenty-first century.

It is part of a broader research project that explores the ‘fit’ between popular and scholarly history in this period, analysing any shifts over time in the compatibility of the two types of history. Since the very late 1990s when the idea of ‘black armband’ history started to circulate as a common descriptor of a particular approach to representing Australian history, the idea about what Australians see, read and hear as ‘their’ history has been widely discussed (Dawson 2004, Macintyre & Clark 2003, Manne 2003). This discussion has often been framed in terms of an increasing gap between scholarly approaches to history and a more popular ‘every-person’ take on history. I would suggest that the issue is more complex. Non-Indigenous people have had to, and continue to, face some very difficult matters in their history and this has been met with some resistance but also some desire to think carefully about the meaning of historical episodes. This paper explores the question of what has been produced as Australian history, how audiences responded to this history and how this history might be useful (or not) in the education/reconciliation process.

References

Suggested Reading

Dr Catriona Elder is a Senior Lecturer in the Sociology and Social Policy Department at the University of Sydney. Her research interests are in the broad field of race relations in Australia. She is the author of Being Australian: Narrative of National Identities (Allen & Unwin 2007). She is interested in issues of assimilation—both historical and in the contemporary period (‘Making a Nation White: Representations of Assimilation in Gwen Meredith’s Beyond Blue Hills: the Ternna-Boolla Story’, Australian Studies, Volume 16, Number 2, 2002; ‘Ambivalent Utopias: the Project of White Colonization in Olaf Ruhen’s
Catriona also explores issues of ethnicity in relation to immigration (‘Invaders, Illegals and Aliens: Imagining Exclusion in a “White Australia”’, *Law/Text/Culture*, Volume 7, 2003, pp 221–50; ‘Japanese “Orphans” and Belonging: Children Immigration and “White Australia” *Australian Historical Studies* October 2007). At the moment she is undertaking a research project on representations of race relations in Australian non-documentary history on television from the 1970s to the present.

**ORAL HISTORY AND MEMORY**

**PAULA HAMILTON**  
*University of Technology Sydney*

This session introduces teachers to the debates in relation to oral history as both an historical methodology and a social practice. It explores the centrality of memory, or the act of remembering in the context of a society which is now preoccupied with all manner of commemorations, and there is an increasing number of people who speak as ‘witnesses to the past’. We also look at the ways oral histories are utilised to document the nature of people’s historical experience in archives, museums, heritage projects and community revitalisation, particularly as forms of digital storytelling have become an important means of communicating the past on the internet.

Paula Hamilton teaches history at University of Technology, Sydney. She is the author of several articles on aspects of oral history and has worked in a range of projects with community groups, museums, heritage agencies, and local councils. In 2005 she completed a community book based on oral histories *Cracking Awaba: stories of Mosman and Northern beaches during the Depression*. She is the co-director of the Australian Centre for Public History and co-edits the *Public History Review*. Paula has also explored aspects of cultural history through her research on public memory, media and historical consciousness in Australia; and is currently finalising another book (with Paul Ashton) titled *History at the Crossroads: Australians and the Past*, which explores current Australian historical sensibilities and is based on a national survey into how Australians think about and use the past in their everyday life.

**FINDING FEAR AT THE MUSEUM**

**MARION STELL**  
*Queensland University*

This paper will explore some new thinking, directions and techniques in the presentation of history and material culture. It will use the successful and popular exhibition *Eternity: Stories from the Emotional Heart of Australia* (housed in the National Museum of Australia, Canberra) to present the possibilities for reconceptualising historical frameworks and material culture in dynamic and engaging ways. From the beginning I conceived the exhibition as a comprehensive social history of Australia since 1788. It covers key events, people, historic eras and geographic regions of Australia. The exhibition uses at its core a radical thematic structure that privileges the place of emotion in human social history. The innovation developed from my reading of Theodore Zeldin’s (1995) publication *An Intimate History of Humanity* and draws strongly on the universality of human emotion. The ten organising themes of Eternity are: fear, hope, separation, chance, devotion, loneliness, joy, thrill, passion and mystery. They represent a radical shift from older thematic frameworks based on chronology or traditional groupings like convicts, explorers, war, sport, gold, women
and so on. According to the external review of the National Museum conducted in 2003, chaired by John Carroll, ‘this gallery is a remarkable achievement. It shows a strong curatorial vision, which is executed with consistency and flair’.

While the evocative themes of Eternity are novel, a large measure of the overall success of the exhibition is the comprehensive knowledge of Australian social history that they represent. This particular suite of themes was developed by balancing key events and individuals in Australian histories with careful selection and interpretation of the diversity of Australian history, eras, regions, genders and ethnicities. In addition they have the capacity to encompass both Indigenous and non-Indigenous history. They contribute to the debate on Australian national identity—where ‘chance’ evokes the ‘lucky country’ and ‘Buckley’s’, and ‘loneliness’ echoes Ernestine Hill’s *The Great Australian Loneliness*. But more than just relying on the engaging thematic framework, the exhibition also encompasses a number of other innovative techniques, especially in relation to material culture interpretation, representation, multimedia and participation.

The paper will trace the development of the exhibition and its influences, looking at organising frameworks in historical compendia, encyclopaedia, pictorial databases and other exhibitions. Along the way it will reflect on forms of biography, human history, memory and objects. It will refer to the difficulties implicit in introducing new and innovative thinking into museums, and feature some responses to the exhibition by critics and visitors. It will trace the continuing influence of Eternity for other thematic frameworks in Australian history and it will explore how the techniques developed for Eternity can be applied and adapted in innovative ways to other history and education projects outside the museum sector, such as the *Queensland Historical Atlas*.

**Dr Marion Stell** is currently the Project Coordinator for the *Queensland Historical Atlas* in the School of History, Philosophy, Religion and Classics at the University of Queensland. The atlas will be published both as a print and e-atlas to mark the sesquicentenary of responsible government in Queensland in 2009. She was the foundation curator of *Eternity: Stories from the Emotional Heart of Australia*, a permanent exhibition at the National Museum of Australia, and foundation curator of Sportex at the Australian Institute of Sport in Canberra. She curated the travelling exhibition *Women with Attitude* and has published widely in Australian history. Her current research interests include the Queensland historical atlas, thematic framework development and the landscape of sport. She can be contacted at m.stell@uq.edu.au.
The importance of the study of what W.E. Stanner called the ‘great Australian silence’ is now universally recognised, although it remains one of the most controversial areas of enquiry both inside and outside the academy. This session will present the latest research and thinking by a range of leading scholars from history, anthropology and museology.

**ART, LAND, ANCESTOR AND PERSON**

**HOWARD MORPHY  ANU**

The talk will focus on the relationship between art and land with a particular focus on the art of the Yolngu people of Eastern Arnhem Land. Paintings will be shown to represent the mythological topography of Arnhem Land conveying the dynamic presence of ancestral beings in place. The talk will show how different representational techniques are used to explore different dimensions of the landscape and enable people to almost bear witness to ancestral creation of place.

**Suggested Reading**


**Howard Morphy** (BSc, MPhil London, PhD ANU, FASSA, FAAH) is Professor of Anthropology and Director of the Research School of Humanities at The Australian National University. Prior to returning to ANU in 1997, he held the chair in Anthropology at University College London. Before that he spent ten years as a curator at the Pitt Rivers Museum, Oxford. While at Oxford he held many senior positions including Chair of the Faculty of Anthropology and Geography, and Junior Proctor. He was the Senior Tutor of Linacre College. In his career he has moved between Museums and Universities: researching and curating collections, and organising exhibitions. He has conducted extensive fieldwork with the Yolngu people of Northern Australia, and collaborated on many films with Ian Dunlop of Film Australia and has curated many exhibitions including *Yingapungapu* at the National Museum of Australia. He has published widely in the anthropology of art, aesthetics, performance, museum anthropology, Aboriginal social organisation, the history of anthropology, visual anthropology and religion. His books include *Ancestral Connections: Art and an Aboriginal System of Knowledge* (University of Chicago Press, 1991), *Rethinking Visual Anthropology* (Yale University Press, edited with Marcus Banks, 1997) and *Aboriginal Art* (Phaidon, 1998). His most recent book, *Becoming Art: Exploring Cross-Cultural Categories*, is due to be published in December by Berg. A current major focus for Howard, is the use of digital technology in the humanities.

**ROOT AND BRANCH RENEWAL NEEDS A TRUNK**

**MARGO NEALE  NMA**

As a participant in the Australian History Summit, called by the Hon Julie Bishop MP in August 2006, the then Prime Minister’s view that the teaching of history in Australian schools is passed off ‘as a fragmented stew of themes and issues’ requiring ‘a root and branch renewal’ did not countenance Indigenous history as part of that renewal. While
many agree with the government’s assessment in varying degrees and in different ways, even if they do not agree on how best to address it, few seem to be aware of the fundamental flaw explicit in this view. Where is the trunk of the tree in the roots and branches approach? Indeed, how deep do the roots referred to go? Similarly the stew, however fragmented, seems to be missing its base stock of 40,000 to 60,000 years. How does one narrate the national story without simply expanding the lens or adding another theme to the stew?

This presentation aims to decentre the colonial fixation with 1788 and instead to view the teaching of Australian history as a seamless continuum. Australian history did not start in 1788 nor did Aboriginal history finish in 1788. I propose we examine the teaching of an Australian history that incorporates Indigenous history rather than treating it as a separate subject or as another theme to be independently developed. Indigenous history should be treated as central to the human history of Australia—an approach that is not a political position but an historic fact. It is integral to the national story and to isolate it from the main story is to ringbark the tree, so as to speak. To deal with Indigenous history as a footnote in the form of ‘Aboriginal studies’ or as a political football in the case of the history wars, is to diminish our legacy of an ancient and shared history. It also begs the fundamental question of who constitutes the ‘we’ in our national story.

In the seminar we can explore this position, which is first and foremost, predicated on an attitudinal shift. That is, we must get past the binaries and boundaries of the them and us approach and see ourselves collectively as the beneficiaries of an amazing story of 60,000 years of achievement. We have the oldest art ever produced, and the oldest continuous civilisation that did not wipe itself out. Therefore there is an argument to be put for a more multi-disciplinary approach to liberate our ancient history from the linguistic impasse of the archaeological and anthropological archive, as well as include the grey literature of heritage studies. Our approach needs to be broadened to draw on Indigenous modes of historic practice through non-text based genres. After all, Indigenous societies had a system of knowledge transmission that has survived for millennia. What can we learn from this?

Finally how do we integrate major Indigenous events and narratives into the national story so that they align with the national agenda of any government without compromise, thus ensuring the survival of their inclusion in the curriculum?

**Margo Neale** is currently a Senior Curator and Principal Advisor to the Director (on Indigenous matters) at the National Museum of Australia. She is also a Senior Research Fellow at the NMA’s new Centre for Historical Research and Adjunct Professor in the History Program attached to the Australian Centre for Indigenous History, ANU. Margo was the inaugural Director of the Aboriginal and Torres Strait Islander Program at the Museum responsible for managing the opening of the Gallery of First Australians in 2001. She has published widely on topics ranging from social history, art in the Asia-Pacific region and Indigenous art, history and culture. Her publications include: *The Oxford Companion to Aboriginal and Torres Strait Islander Art and Culture*, which she co-edited with Dr Sylvia Kleinert; *Urban Dingo: The art and life of Lin Onus; Emily Kame Kngwarreye: Alhalkere. Paintings from Utopia* and *We were the Christmas Islanders*. Margo has worked across schools, universities, art galleries and in private enterprise before working with the National Museum of Australia. She has been a visiting scholar at the University of Queensland and
at both the Centre for Cross-Cultural Research and the Humanities Research Centre, ANU. She is a recipient of a number of Australian Research Council grants in partnership with ANU. These include, *Art and Human Rights, Unsettling Histories: Indigenous modes of Historic Practice* and *The Other Within*, which examined Indigenous and multi-cultural displays in Asia-Pacific museums today. Her current project is curating a major international exhibition for Japan on Emily Kame Kngwarreye. Her future research projects include publishing a definitive book on the life and art of Emily Kame Kngwarreye with McCulloch & McCulloch Aus Art Press, contributing substantially to another on Indigenous ways of telling history in non-text based genres and starting a comprehensive research project and exhibition on the American-Australian Scientific Expedition to Arnhem Land, 1948 and its collections.

**HOW SHOULD TEACHERS DEAL WITH FRONTIER CONFLICT?**

HENRY REYNOLDS  University of Tasmania

Frontier conflict is a topic of great relevance and even greater contention but one which cannot be avoided. How it can be taught is another matter and needs to be considered in some detail.

**Suggested Reading**


**Professor Henry Reynolds** has a personal Chair in History and Aboriginal Studies at the University of Tasmania. His most recent book was a study of the issue of miscegenation called *Nowhere People*. His study of international race politics, co-authored with Marilyn Lake, is called *Drawing the Global Colour Line* and will be published in January.

**PUBLIC OPINION AND ABORIGINAL AUSTRALIA**

TIM ROWSE  ANU

This lecture will highlight certain moments in Australian history when 'public opinion' became a factor in the discussion of Indigenous issues: the 1967 referendum, the mid 1980s debate about national land rights, the native title debate of 1993 and the climax of the 'Reconciliation' decade in 2000. I will illustrate certain structures in measured opinion, and I will point to some ways that political debate has generated questionable interpretations of public opinion research. This lecture draws on my book with Murray Goot, *Divided Nation? Indigenous Issues and the Imagined Public* (Melbourne University Press, 2007).

**Suggested Reading**


**Dr Tim Rowse** is a Senior Fellow in the Research School of Social Sciences at The Australian National University. His areas of research are: twentieth century Australian history—including government policies towards Aboriginal people, and Aboriginal responses to colonisation (both nationally and with reference to Central Australia); cultural policy; and

Lunch & transfer Mon 21 & Tues 22 Jan split into 2 groups 12.30 – 1.30
Group 1 to AWM [program at p.66]: Group 2 to NMA [program at p.55]

WORKSHOP AT NMA

Bringing History Alive Through Material Culture and Oral History: Using objects and people to interpret events and issues in Indigenous history since 1788

In many respects the challenges that face history museums are the same as those faced by the writers and teachers of history courses in schools. Both have to address the big questions: What kind of history will be told and how will this be achieved? What will be included and what will be left out? What will attract the interest of audiences, whether they are adults and/or school children? How do we deal with both difficult topics, especially those which have ‘problematic’ or incomplete sources of evidence? The commonality of the challenges provides a nexus.

The National Museum of Australia presented its first attempt to represent the complete span of Australian history when it opened in March 2001. It did this in a number of ways, using a variety of content, methodologies and approaches. Today it is reviewing and changing some of its permanent exhibitions to reflect a somewhat different approach to telling aspects of the national story.

The key purposes of the workshop sessions at the National Museum of Australia are twofold. First we want to open up a dialogue with participants to explore how museums and schools can inform and strengthen each other’s practice in the presentation of Australian history to school students. For example, one way the NMA attempts to excite students about Australian history is through what it describes as ‘the power of objects or material culture’ to tell the stories of people, events and issues in our past. How can this methodology bring history to life and what application does it have in the classroom? Likewise, good history teaching methodology in schools, such as inquiry learning, can enhance museological approaches. A major goal of the workshop sessions is to explore how these approaches can inform each other to create more powerful learning experiences for students.

One of the main exhibition and collection strengths of the National Museum of Australia relates to Aboriginal and Torres Strait Islander histories and cultures. The Museum’s collection of Indigenous artefacts is extensive: it holds the world’s largest collection of
Aboriginal bark paintings; it also holds extensive contemporary Indigenous artworks and more than 95,000 stone artefacts from around Australia. The Museum’s approach to collecting Indigenous objects, and the stories that these items tell, is predicated on an understanding that its relationship with Indigenous communities is crucial. In this way the collection becomes densely layered: objects and Indigenous community voices come together at the NMA to illustrate a history that is both widely resonant and deeply personal.

In the light of this, a second major purpose of the workshop sessions is to focus on this key area of museum knowledge and expertise. It is an aspect of Australian history that is sometimes perceived by teachers to be extremely challenging, especially in the light of the ongoing ‘history wars’ debates in Australia and around the world. The Museum is well placed to help teachers make further sense of Aboriginal and Torres Strait Islander histories and cultures since 1788, and in particular those events and issues which are deemed to be contentious such as contact history and Indigenous rights.

David Arnold has been the Manager of Education at the National Museum of Australia since August 2000, and since that time has overseen the development of the Museum’s successful education outreach program, including teacher professional development, and a thriving school visits program. Prior to joining the Museum David worked at the Commonwealth Parliament as Assistant Director of Education and as a Senate Committee research officer. He has also taught in schools, teaching history and politics to secondary school students in Victoria in the 1980s. David graduated from Melbourne University with a combined history and politics honours degree and completed a Diploma of Education at Melbourne State College in 1981.

Trish Albert is from the Yidinji rainforest people of North Queensland. She grew up in a large Aboriginal family in Cardwell. Since 2000 she has worked at the National Museum of Australia as Senior Indigenous education officer teaching students and teachers about Indigenous history and culture. She is currently working on the Plenty Stories series, a primary school curriculum resource project in partnership with Rigby publishers. It explores Aboriginal and Torres Strait Islander cultures and histories through the Museum’s collections and new and existing relationships with Indigenous communities.

Teresa Napurrula Ross is a Warlpiri woman and researcher who in 1998 received an AIATSIS grant to interview the last survivors of the Coniston Massacre. She was told about Coniston Massacre initially as a child. Her stepfather, Jack Ross, was a traditional owner of the area where the Coniston Massacre took place and an eyewitness to the shootings. She took part in the 2003 commemoration of the Coniston Massacre and was involved in the production of the CLC booklet ‘Making Peace with the Past’. Teresa is literate in both Warlpiri and English, having completed secondary schooling at Yuendumu in a bilingual education program. She has held a traineeship in Aboriginal language work at the Institute for Aboriginal Development and has as worked as an Aboriginal literacy worker. She currently lives in Alice Springs.

Dr Peter Thorley is a curator in the Aboriginal and Torres Strait Islander Program. Peter currently works in the Repatriation section at the Museum, having spent most of his career working with Aboriginal communities and organisations in Central Australia. He has also been a teacher and teacher-linguist and, more recently, a consultant in heritage protection, native title and archaeology. He has a long history of working with Western Desert people and holds a PhD in desert archaeology.
Jay Arthur is an exhibition curator in the Aboriginal and Torres Strait Islander Program, where her work lies predominantly in post-contact Indigenous histories. Previously she worked as a curator at the National Archives of Australia. Prior to that she worked as a teacher, an academic and an artist. As an academic she worked for some time with the Australian National Dictionary Project, where she produced a dictionary of Aboriginal English and a book on the association of language and landscape in Australia, *The Default Country*. Her interests as a curator lie in communicating issues in Australian history effectively to a wide range of audiences; her training as an artist means she enjoys the process of telling these stories in 3D space. Her interests are in the Indigenous and environmental histories of Australia.

Kipley Nink is an assistant curator in the Aboriginal and Torres Strait Islander Program. Her current research projects include collection research into 19th and 20th century Indigenous artefacts, sourcing of civil rights-related material and Indigenous tourism. She has a Bachelor Arts (Indigenous studies)/Bachelor of Asian Studies (Indonesian) and is currently undertaking honours within the College of Asia and Pacific at The Australian National University on the history of collecting Asmat art (West Papua). Past and current exhibitions include: *Spin, myths and meanings: 1967 Referendum* 40th anniversary display; *1938 Day of Mourning* 70th anniversary display; *Resistance* exhibition; *Civil Rights 1937–1967* touring exhibition.

Dr Michael Pickering is Director of the Aboriginal and Torres Strait Islander Program at the National Museum of Australia. He has previously worked as Head Curator with the Indigenous Cultures Program of Museum Victoria, Native Title Research Officer with Aboriginal Affairs Victoria, Regional Officer with the Northern Territory Aboriginal Areas Protection Authority, as an anthropologist with the Northern Land Council, and as a consultant anthropologist and archaeologist. His research interests and publications include studies on material culture, cannibalism, hunter-gatherer archaeology and anthropology, heritage management, and repatriation.

Vivien Johnson is undertaking inclusive research into Indigenous art, combining cultural sensitivity with an all embracing scope, making her the key researcher in this field. Vivien is Editor-in-Chief of the *Dictionary of Australian Artists Online* and is also currently writing for these soon to be published books: *History of Papunya Tula Artists*, the founding Western Desert painting company, *Lives of the Papunya Tula Artists* (for IAD Press in Alice Springs) and *Early Papunya Boards*. Documentation is also underway on archival filming for the *Papunya Tula* exhibition and catalogue for the National Museum of Australia along with investigations into *The Clifford Possum Project* on Indigenous art fraud.

Dr Kirsten Wehner is a senior curator at the National Museum of Australia. She is currently directing three major Museum programs—the refurbishment of the Circa theatre and the development of the new *Australian Journeys* and *Creating a Country* galleries. Kirsten is a cultural anthropologist by training and has worked on a wide range of public history projects, including museum exhibitions, historical documentary and written texts.

Alan Maskell is a Senior Education Officer at the National Museum of Australia. His current projects include coordinating the digitisation of Museum resources for The Learning Federation (TLF), running a pilot study using PDAs in education programs and redeveloping a remote community primary school website *Snapshots*. Alan has an extensive background in print and website publishing. Previously he worked on the development of the Museum’s website, produced publications and websites for IDP Education Pty Ltd, a global company offering student recruiting and testing services, and worked in commercial publishing and advertising agencies.
SETTING THE SCENE: INTRODUCTION TO THE NATIONAL MUSEUM OF AUSTRALIA

Introduction to the National Museum of Australia
The National Museum of Australia opened at the current Acton site on the shores of Lake Burley Griffin in March 2001 as part of the centenary of Federation celebrations. What is the NMA and what can it offer teachers of Australian history?

HANDS-ON HISTORY

How objects can enrich a study of Indigenous histories and cultures and possible applications for your classroom?
Trish Albert, the Museum’s Senior Indigenous Education Officer, will demonstrate in a hands-on session how Indigenous objects can become powerful learning tools for teaching about issues and events in Indigenous history, including both pre-contact and post-contact time periods.

Trish will also lead a discussion on how teachers can use object interrogation as a starting point for teaching about Indigenous events and issues in their classrooms.

THE POWER OF THE INDIGENOUS VOICE

What happened at Coniston? Teresa Ross tells her family’s story
Teaching about Indigenous and non-Indigenous contact history, including conflict on the frontier, presents a particular challenge for teachers. It also presents a challenge to museums such as the NMA which has been criticised by some in the past for the way it has used Indigenous oral evidence in telling some of these stories. The Museum is currently redeveloping its ‘frontier conflict’ module in the Gallery of First Australians (to be renamed ‘Responses to Occupation’) and once again will use Indigenous oral evidence as part of its suite of interpretive material, along with material culture of various kinds.

One of the new ‘stories’ or events to be included in the revamped module is what is now referred to as the Coniston Massacre of 1928. In the first part of this session, participants will have the unique opportunity of listening directly to Teresa Ross, an Aboriginal elder from the Coniston area, whose family was engulfed in the massacre events. Teachers will also have the opportunity to ask questions at the end of the session.

AN EXHIBITION MODULE IN THE MAKING

How Teresa’s story will be integrated into the Coniston exhibition module at the NMA and possible applications for your classroom
In part 2 of this session, NMA curator Peter Thorley will explain how the Coniston module, which will open at the Museum in April 2008, incorporates Teresa’s account of the events surrounding the massacre and give additional context to this important event.
A TRAVELLING EXHIBITION IN THE MAKING

In 2007 the NMA, in association with Monash University, launched the first part of a comprehensive website on Indigenous rights entitled, **Collaborating for Indigenous Rights** (www.nma.gov.au/indigenousrights). The second and third parts will be released in 2008 and 2009 respectively. At the same time, a travelling exhibition is being created which will highlight some of the main themes covered by the website.

In the first part of this session, participants will be asked to interrogate some of the key objects that will appear in the exhibition and try to work out what they tell us about some of the major Indigenous rights events and issues that arose between 1937 and 1967.

Curators Jay Arthur and Kipley Nink will then reveal the full identity of each object and explain how they will be used in the proposed exhibition.

Finally, participants will consider how the evolution of Indigenous rights can be taught effectively in the classroom, giving particular consideration to the proposed travelling exhibition, the use of material culture and curriculum resources already produced by the NMA on this topic.

TEACHING RESOURCES AND INDIGENOUS EVENTS AND ISSUES

What is available for your classroom right now from the NMA and other cultural institutions and what will be available in the near future? The NMA and other cultural institutions have already produced, or are currently producing, several primary and secondary curriculum resources which explore contact history, the development of Indigenous rights and other issues and events related to Aboriginal and Torres Strait Islander histories and cultures.

In this session the NMA and other cultural institutions will briefly introduce their resources to the participants (including those that are still ‘under construction’) and canvass ideas from the audience for possible future classroom materials. Some NMA resources will also be made available to teachers at the end of the session.

| Group 1 & Group 2 at NMA | 5.00 – 9.30 |

TOUR OF THE NMA’S PERMANENT GALLERIES

This tour is especially for those participants who haven’t been to the Museum before (or who haven’t been for a while). It will ‘show and tell’ some of the museum’s exhibition highlights.

DRINKS & VIEW EXHIBITION: **PAPUNYA PAINTING: OUT OF THE DESERT**

Participants are invited to a special viewing of the latest National Museum of Australia temporary exhibition offering with the head of the Aboriginal and Torres Strait Islander
Program, senior curator Mike Pickering. This exhibition features the NMA’s historic collection of Papunya Tula canvases—the largest of its kind in the world, which has not been seen by the public for three decades.

**DINNER & TALK**

In 2009 the NMA will open its major new Australian history gallery, *Creating a Country*, which will replace the current permanent exhibition entitled *Nation*. It is arguably the most important development in the Museum’s permanent exhibition program since the new building opened in March 2001.

Senior curator Kirsten Wehner will discuss the process by which the new gallery is being developed and in particular the foundational principles and criteria upon which it will be based. The process of producing a gallery of Australian history presents enormous challenges. In discussing these challenges, Kirsten will explore how some of the approaches being undertaken may suggest some effective teaching strategies that participants can employ in their history classrooms.
Military conflict has played a central role in public memory in Australia since the Gallipoli landing in 1915. This session will explore a number of critical questions including: What is the role of ‘official’ military history? Is our national history distorted by funding of military history? How do we write the history of Australian Peacekeeping? How might we treat the ANZAC legend in the classroom?

THE MILITARISATION OF AUSTRALIAN HISTORY

MARILYN LAKE  Latrobe University

Over the years, Australian history, as it has been written and taught has been characterised by several key themes, including imperial exploration, nation-building, social experimentation, radical nationalism, radical critiques, feminist deconstruction and postcolonial accounts of Indigenous dispossession and displacement.

Since late in the last century we have witnessed the insistent militarisation of Australian history, fuelled by the investment of institutions such as the Australian War Memorial, federal government departments such as the Department of Veterans’ Affairs and championed by powerful political leaders, including former Prime Minister John Howard. When I first wrote about this trend two years ago in the Melbourne Age, I noted that it was if, defeated in the frontier battles of the history wars, he had chosen to return to the old fronts at Gallipoli, the Somme, Kokoda, El Alamein …

This new wave of military history, unlike older versions, that emphasised the ‘Costs of War’ was determinedly nationalist, celebratory, nostalgic and paradoxically unhistorical in that it eschewed historical specificity, critical independence and an investigation of difference in favour of a seamless tale of national values.

Professor Marilyn Lake currently holds a five year Australian Professorial Fellowship based at La Trobe University, where she was awarded a personal chair in 1994. She has published widely in the field of Australian history, on citizenship and nationhood, gender and race, sexuality, war and soldier settlement. Her most recent books are FAITH: Faith Bandler Gentle Activist (2002) and, with Ann Curthoys, Connected Worlds: History in Transnational Perspective (2006). Her next book, Drawing the Global Colour Line: White Men’s Countries and the International Campaign for Racial Equality, co-authored with Henry Reynolds, will be published jointly by Cambridge University Press and Melbourne University Press in 2008.

OFFICIAL HISTORY IN CONFLICT: WRITING THE SOLDIERS' WAR

ASHLEY EKINS  AWM

For almost ninety years, the Australian War Memorial has sponsored Australia's official war histories. Charles Bean’s magisterial First World War series of twelve volumes with their familiar covers, ‘the colour of dried blood’ in the words of one reviewer, established the tradition and set the benchmark for all subsequent Australian official war histories.
Three further series followed, one for each of the major conflicts in which Australia has been involved, the Second World War, Korea and Vietnam. The last was undoubtedly the most controversial.

The Vietnam War was Australia’s longest and most divisive conflict. Impassioned debate often clouded rational discussion at the time. Forty years on, some aspects of the war can be viewed more clearly, although many myths and misconceptions still resist analysis.

Like the Vietnam War itself, from its inception the official history of the war was surrounded by controversy and division. As author of the volumes dealing with the Australian Army’s involvement in the war, Ashley Ekins will explore many of the issues surrounding both the history and the war. Questions to be considered include:

What is the role of an official war history and to what degree is it ‘official’? What constraints might impose limitations on official historians, particularly in dealing with controversial and sensitive issues? What are the problems of dealing with unrestricted access to official and security-classified records? How accurate and reliable are the sources and records? What are the demands of reconstructing the records of combat operations and how accurate can accounts of battle engagements be? Can an official history deal frankly with failures and shortcomings as well as successes and triumphs?

An official war history must meet these and other challenges, as well as the expectations of a diverse constituency and readership, while aiming to create an enduring national record which provides a frank, balanced and authoritative account of the Australian experience of war.

**Suggested Reading on Australia and the Vietnam War**

The following volumes of the *The Official History of Australia’s Involvement in Southeast Asian Conflicts 1948–1975* are particularly relevant to this discussion. All are published by Allen & Unwin in association with the Australian War Memorial.

Peter Edwards, *A Nation at War: Australian Politics, Society and Diplomacy during the Vietnam War 1965–1975* (published 1997) This volume covers the controversial ‘home front’ issues of the anti-war and anti-conscription movements, the political and diplomatic rationale for the escalation of Australia’s military commitment and the eventual withdrawal of Australian forces from Vietnam.


**The following works may also be useful for teachers and students**

based on the experiences of participants, from soldiers to protesters, using an extensive oral history archive created by the author. Impressionistic, but readable and generally sound.


Ashley Ekins is Head of the Military History Section at the Australian War Memorial. A graduate of the University of Adelaide, he has worked as a military historian with the Memorial since 1989, specialising in the history of two major conflicts, the First World War and the Vietnam War. He is co-author of two volumes of the official history of the Vietnam War, dealing with Australian Army ground operations in Vietnam: On the Offensive (2003) and Fighting to the Finish (anticipated late 2008).

OFFICIAL AND UNOFFICIAL HISTORIES OF PEACEKEEPING

PETER LONDEY  ANU

Since the Second World War, peacekeeping has been one of the chief ways in which Australia has used its military forces to engage with the world. Peacekeeping developed in largely ad hoc ways to fill the gaps left by the United Nations Charter, as member states sought ways to cooperate in alleviating conflict without resorting to war. In the last sixty years, Australians have participated in over fifty peacekeeping missions.

In my paper I will describe the work of the Official History of Australian Peacekeeping, Humanitarian, and post-Cold War Operations, a joint AWM-ANU project which is writing a five-volume history of Australian peacekeeping and related operations. Partly this will be a nuts and bolts description of the work of the five historians, three research assistants, administrative officer and volunteers who make up the project. But I will also discuss the particular difficulties and challenges which the project faces, and the ways in which the history of peacekeeping must differ from traditional military history. While the Official History is an important and worthwhile undertaking, ‘unofficial’ histories—with an emphasis on personal experience and anecdote—may often have something equally important to say about the subject.

Finally I hope to suggest ways in which teachers might find peacekeeping a useful way to draw their students towards greater engagement with cultures and conflicts outside Australia.

Dr Peter Londey holds degrees in ancient history from the University of New England and Monash University. His PhD was on international politics at Delphi in the fourth century BC. After holding positions in Classics at the University of Queensland and The Australian National University, he joined the Australian War Memorial in 1991. Among many other activities, he has become the Memorial's foremost authority on peacekeeping. In 2004 he published Other people’s wars: a history of Australian peacekeeping (Allen & Unwin), which remains the only full-length narrative history of the subject. He is now writing one of the volumes of the forthcoming Official History of Australian Peacekeeping, Humanitarian, and post-Cold War Operations.

THE ANZAC LEGEND: FACT AND FICTION, MYTHOLOGY AND HISTORY

MARTIN CROTTY  University of Queensland

This presentation will provide, in the first instance, an analysis of the ANZAC legend, including why it became so powerful in Australia following World War I, some of its historical distortions, and some of the alleged dangers and possibilities of the legend. It
will consider some of the racial and national anxieties and hopes that were common in Australia in the years leading up to World War I, and will argue that ANZAC was seized upon by Australians partly because the martial courage and achievements of Australian troops appeared to justify Australian hopes and ease Australian fears about racial anxiety, the convict ‘stain’ and so on. The legend emerged from a combination of factors, including the desire to memorialise the deeds of the dead, the political interests of veterans and conservative governments, and the grief of the bereaved.

The legend has, however, distorted the history of ANZAC while preserving it. It overplays egalitarianism and mateship, and the fighting deeds of Australian troops, underplays the horror they experienced, and largely ignores the bitter divisions caused in Australian society by the war. This makes it problematic, because it is easy to draw lessons and inferences from the distorted mythology as opposed to the realities of Australian war history.

Nonetheless, there are a lot of positive aspects to the ANZAC legend, and it has proven capable of modernisation and adjustment to accord with the changing times. Any balanced assessment of the legend needs to consider the positive functions it has performed for the bereaved, the returned soldiers and Australian society generally.

This presentation will suggest some teaching strategies that can be of use in understanding the ANZAC legend and developing a balanced understanding of Australians and Australian society at war. These involve looking at different and sometimes competing understandings of the ANZAC experience and how some stories have come to dominate over others. They also involve accepting elements of the mythology rather than concentrating simply on debunking it. Historians and teachers, it will be suggested, need to tell a diversity of stories, some of which conform to conventional ANZAC legend mythologies, while others question it.

It will also be suggested that the ANZAC legend puts too much emphasis on the men at the fighting fronts, and the more attention could be paid to the Australian homefront. The age of mass citizen armies is over and the vast preponderance of our students are not going to encounter war as direct participants. They do, however, need to be educated about matters such as ethnic conflict, propaganda, the dangers of the loss of civil liberties and other social and cultural issues that inevitably arise in wartime.

Suggested Reading


Tuesday 22 January


Alistair Thompson, ANZAC Memories: Living with the Legend, Melbourne, 1994.

Dr Martin Crotty teaches history at the University of Queensland, where he offers courses in general Australian history, Australians at war, and the Making of Modern Australia. He is widely published in both book and article form. He is currently working on a history of the RSL from its inception in 1916 through until 1946.

Lunch & transfer Mon 21 & Tues 22 Jan split into 2 groups 12.30 – 1.30
Group 1 to NMA [program at p.55]: Group 2 to AWM [program at p.66]

AUSTRALIAN WAR MEMORIAL 1.30 – 5.00

HISTORICAL INQUIRY: THE PROCESS AND THE SOURCES
SHARRON PARMETER  AWM

The Australian War Memorial is a national monument which commemorates the sacrifice and achievement of more than 102,000 Australian men and women who died serving their country. It is also a museum and an archive, housing vast national collections of relics, personal and public records, art and media to relate the story of the nation's experience in world wars, regional conflicts and international peacekeeping. It is the most important resource for historical inquiry into Australia’s experience of war. The Memorial’s website makes many of those collections accessible online.

Charles Bean, official war correspondent and later official war historian, first began thinking about commemorating the sacrifice of Australians in war in 1915, on Gallipoli. His idea was to set aside a place in Australia where families and friends could grieve for those buried in places far away and difficult to visit—a place that would also contribute to the understanding of war itself. John Treloar was appointed in 1917 to head the newly created Australian War Records Section in London, responsible for collecting records and relics for the future museum and to help the official historian in his work.

This collection now includes over 15,000 boxes of records from official sources; it also contains the nation’s largest archive of the writings of ordinary Australians on their experience of war. Over 60,000 books on aspects of Australia’s military history, in addition to journals, maps and charts, sheet music, and ephemera such as postcards, are also held in the collection. The sound collection consists of period music, radio interviews and programs which are in any way concerned with Australia’s involvement in war and armed conflict, as well as oral history recordings. During the First World War, Australian troops were officially encouraged to collect relics of the battles in which
they had fought. In this way 25,000 relics, many of which can be seen today in the Memorial’s First World War galleries, were gathered together. That tradition of acquisition and preservation continues today.

Bean and Treloar also arranged for the appointment of official artists and photographers, a tradition which continues today. Bean was insistent that art and photography should show the war as it was, not an idealised version. The Memorial’s collection contains more than 30,000 works of art: paintings, watercolours, drawings, prints, cartoons, posters and sculpture. Almost one million images associated with armed conflict are held in the collection. Over 6,000 items are held in the film collection, covering all aspects of Australian involvement in war and armed conflict.

This collection is an invaluable resource for teachers and students in developing the essential skills of historical literacy. The purpose of the workshop sessions at the Memorial is to allow teachers to engage with the sources or evidence that professional historians use to construct their view of events from the past. Some of the issues raised will be the absence of evidence and changing interpretations of the evidence. In writing history or re-creating historical events, what is included or left out? How much is fact, and how much interpretation? Do historical documents and artefacts constitute the facts or the truth about the past? Or are they only fragments or snapshots reflecting the particular values, beliefs and attitudes of the maker, at that time and place? What are the processes of historical inquiry and interpretation used by the historian or the developer of a museum exhibition? These questions should form the basis of any historical inquiry taking place in the classroom, and will be fundamental to our workshop sessions.

Sharron Parmeter has worked in an educational role at the Australian War Memorial since 2000 and currently is Acting Education Manager. She has extensive experience in the development of education programs and resources at the Memorial, including the interactive website KidsHQ, the Memorial Box Our war in the Pacific, 1942, the new Discovery Zone and new museum theatre pieces for performance in the Memorial’s galleries and Discovery Zone. She is currently working with The Learning Federation on the selection of digitised assets from the Memorial’s Collection to be made available to Australian and New Zealand schools for use in teaching and learning. She has been closely involved with professional development programs for pre- and in-service teachers in collaboration with other national and cultural institutions in the ACT. She has also taught History and English in New South Wales and ACT secondary schools and colleges.

HANDS-ON WORKSHOP

FACILITATED BY AWM RESEARCH CENTRE STAFF

A hands-on workshop in the Research Centre, using a range of official and private records and the printed and special collections to explore the role of collections in historical inquiry and interpretation. This will include a particular focus on collection items related to the First World War and on the ongoing process of re-evaluating historical sources. This workshop will also consider the way in which digitisation of the collection is making it more accessible to researchers.
INTERPRETING HISTORY: DIORAMAS AND MUSEUM EXHIBITS
ANNE-MARIE CONDE  AWM

An exploration of the way in which dioramas and museum exhibits interpret history, and the processes involved in the recreation of a moment in history.

ART AS A SOURCE FOR HISTORICAL INQUIRY
JANDA GOODING  AWM & PETER LONDEY  ANU

Art as a source for historical inquiry: selected art works from the Memorial's diverse collection will be discussed, exploring the way in which artists have recorded their observations and emotional responses to the Australian experience of war and peacekeeping.

Group 1 & Group 2 at AWM  5.00 – 9.00

5.00 – 5.45: Free time—take a break, wander in the Sculpture Garden, explore the galleries, or do a curator-led tour of our special exhibition, Lawrence of Arabia and the Light Horse.

CLOSING CEREMONY

Assemble in the Commemorative Courtyard for the Closing Ceremony.

RECEPTION AND LIGHT MEAL IN ANZAC HALL

During the evening there will be a viewing of Striking by night, a sound and light show, which re-creates an historical event on the night of 16 December 1943, and a performance of Last Letters, a museum theatre piece based on the experiences of nurses in the First World War.
From Summer School to Your School
The Summer School in Australian History is a professional learning experience. The program aims, most obviously, to enhance the knowledge of participants in current developments in the field of Australian History and in the area of History Education. More generally the program aims to support the participants in taking the knowledge and experience gained back to their classrooms, schools and communities. The two workshops of this day are designed to support this aim of the Summer School. Each workshop, to be conducted by experts in educational change and leadership, draws on a range of adult learning methodologies to provide practical strategies to ensure that the program has a life beyond the school.

The first session focuses on developing strategies to support participants in incorporating the experience of the program into their classroom practice. Dagmar Turnidge will lead and facilitate this workshop. The second, ‘Taking it back to your school’, extends the focus beyond the classroom to support participants in the role of leading change in at school level and in the broader learning community.

The day closes with a roundtable discussion which explores the lessons and experiences of the school. This discussion will incorporate participants, academics and program partners.

TRANSFORMING YOUR PRACTICE
DAGMAR TURNIDGE  University of Melbourne

Teachers who wish to assist others grow need to know how to help them to ask questions about their teaching, and collaboratively find new directions in classroom practice. We can learn much from the Chinese philosopher Lao Tzu:

A leader is best when people barely know he exists, when his work is done, his aim fulfilled, they will say: we did it ourselves.

Supporting the learning of colleagues involves, modelling good strategies, generating questions which explore classroom practice and providing support for professional growth.

Drawing on theoretical underpinnings, but suggesting practical ways to achieve transformation of classroom practice, this session will seek answers to two key questions:

• What does successful professional learning look like?
• What are the practical strategies and tools that work in assisting others to change?

Participants will explore four key ways in which they can assist others to take on the challenges of change.
Suggested Reading

Dagmar Turnidge has a particular interest in pre-service education, professional learning, change, team learning, and leadership in schools. In addition she has focused on the way in which students think and learn, and curriculum development models that best cater to student focused learning. Dagmar has been a teacher in both secondary (History) and tertiary settings and has taught in NSW, and Victoria. She has held positions such as: Head of History, Dean of Humanities, Dean of Future Planning and Technology and Assistant Principal, Policy and Planning. Since 2001 Dagmar has worked as an education consultant presenting numerous workshops for schools and other education providers in all sectors. She has also designed and supported a number of long-term school improvement projects working with teachers, leadership teams and school executives. In addition to her private consultancy, Dagmar was Senior Consultant, Professional Learning, at the Centre for Strategic Education (IARTV), until 2007. Dagmar is currently a Lecturer and Humanities Learning Area Coordinator in the Faculty of Education at The University of Melbourne.

**TAKING IT BACK TO YOUR SCHOOL: LEADERSHIP AND CHANGE**

Iain Belôt *Education Consultant*

Organisational Change is partly about ideas, concepts and new approaches. This presentation is a practical orientation to preparing for taking a new message or revelation to your school community.

It uses the ride of Paul Revere as a metaphor for announcing and galvanising change. Two riders set out from Boston with a message for the local communities. Paul Revere’s ride produced an army, a battle and a nation. The other rider made no impact at all and his name is not remembered, except by a few. What were the conditions that made Revere’s ride contagious and effective. This example is a clear way to highlight that the message is not only, or even the essential, element in building change.

We will use Professor Bill Mulford’s LOLSO model of school change to make some sense of the vast array of elements that are relevant to change. This will allow us to see our role in engaging organisational and teacher specific issues. In addition, we will consider a problem-solving approach that highlights the cause-effect relationship in issues. Too often schools commit resources that address symptoms not causes. By examining a model that allows us to distinguish the elements into Executinal, Conceptual and Relational we can make sure that we approach.

There will be opportunities to develop very practical thinking about your school, Domain or department, and community.

Iain Belôt has been an educator for 25 years. As a consultant Iain has worked in Australia, New Zealand and the United States. He has successfully managed major change projects such as developing the Educational Plan and Philosophy for Maryborough Education Centre to provide unity during the merger of four schools (two primary, one secondary, and one special school). Most recently, he has worked with Berwick Secondary College to
develop a change management framework and coach in relational Learning with George Otero. In addition he has consulted widely in curriculum, welfare and leadership. Prior to consulting Iain had an extensive teaching career in government and private schools. He has taught in a wide range of schools from Special Schools to the academically excellent where 80% of the students were in the top 20% of the state. While teaching in these schools Iain was responsible for the introducing major innovations in curriculum, leadership and student welfare. Iain understands excellence, high performance and the power of teams. He has represented Australia at the Commonwealth Games and two World Championships. Iain has worked extensively in the area of conflict resolution, in schools, business and families. He is an innovative thinker and has spoken regularly to educators in Australia and internationally.

**ROUNDTABLE: WHAT HAVE WE LEARNED?**

All participants.

**SUMMER SCHOOL DINNER AT REGATTA POINT**

Enjoy a delicious meal at the ‘The Deck’ at picturesque Regatta Point. The evening will include the closing formalities of the Summer School.
Accreditation / Credit: Pathways to the future

Participation in the Australian Government Summer School for Teachers in Australian History is recognised as a Professional development activity in every State and Territory.

Participants in the Australian Government Summer School for Teachers in Australian History are also eligible to apply for credit towards ANU courses:

- Graduate Diploma in Arts and the Master of Arts specialising in History (Faculty of Arts).
- Graduate Diploma in Arts and the Master of Arts specialising in Museums and Collections (Research School of Humanities).
- Master of Visual Culture Research (Research School of Humanities).

Participants will be given credit at ANU subject to the following conditions:

- Applicants for the Graduate Diploma should have obtained a Bachelor degree from an approved tertiary education institution in a relevant discipline with at least six Credit level grades (60% or better) in courses other than first year courses.
- Applicants will enrol in a relevant ANU Course and pay tuition fees.
- Applicants will submit an appropriate piece of assessable work (6000 words in length) based on their Summer School research project for which they will be given 6 units credit towards the Diploma.

Transfer to the Masters stream (where it exists) will be subject to the normal conditions (an average grade of Distinction or higher—minimum 70%—in the Graduate Diploma).

We will also work with you to explore ways of doing a higher degree (MPhil or PhD) by research at ANU as part-time students.