

WHAT'S THIS RESOURCE?

This is a resource for teachers to use with student groups as you journey together to the Shrine of Remembrance.

The resource is a walking tour with four suggested stops along the way. It's a tool to add value to extra time in your schedule, over and above minimum travel time, between arriving by public transport from Anzac Station and your booked entry time at the Shrine.

The resource supports learning in the 7-10 History curriculum. It will also help you explicitly instruct students in decoding the 'hidden curriculum' of visiting a war memorial, where certain norms and protocols apply. Awareness of these protocols empowers student visitors to access and benefit from knowledge contained in the memorial. For instance, Shrine staff and volunteers are eager to welcome and engage with students who demonstrate appropriate behaviour.

You can use this resource in different ways:

- Use only Part 1 – this **teacher guide**. At each stop, the teacher tells students information and leads discussion as suggested in the guide. Students don't need any extra resources.
- Use the teacher's guide combined with Part 2 - the **student worksheet**. At each stop, the teacher provides information and leads discussion, and then students do the worksheet tasks. You'll need to duplicate copies of the worksheet pages in advance.

You can change any of these materials to suit your own purposes. For example, if you're putting together a 'city experience' student booklet, feel free to adapt and modify this to fit your needs.

HOW MUCH TIME TO ALLOW?

This is a teacher-led trail and timing is flexible. We recommend you decide which activities you want to do, then add up the time required.

Walking time only, without stopping, from Anzac Station to the Education Centre	10 minutes
Teacher-guided stop, no worksheets = 10 minutes per stop (4 altogether) or Teacher guide and worksheets = 15 minutes per stop	
Set aside time for a rest / snack / break before entry? (you can sit on the South or 'back' Shrine steps for this, the portico provides shelter)	
Arrive 10 minutes before your booked session for cloakings bags, toilets, welcome from staff etc.	10 minutes
TOTAL	

ROUTE: ANZAC TO SHRINE



2 Macpherson Robertson Fountain



3 Cobbers



4 Terrace Courtyard (enter courtyard or view from above)



5 Shrine of Remembrance butress sculpture 'Sacrifice'

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Start by viewing the commemorative features inside Anzac Station itself. There are bronze pigeons, which are a reference to messenger pigeons used in defence operations, and a plants of remembrance installation. All are designed by artist Fiona Hall. White poppies are an international symbol of remembrance for the casualties of war, and for peace.

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Enter the Shrine via the Education Centre

2 MACPHERSON ROBERTSON FOUNTAIN

Information to read out

The first stop on our walk is a significant monument but it's not a war memorial. Being here gives us a chance to think and talk about the importance of memorials in Australian society - separately from the remembrance of war.

We're in a park called the Domain. It stretches from this area right up to the Yarra. It's been open space reserved for government and public use since the 1840s. It's called the Domain because it's where the Colony of Victoria set up its headquarters. Today the Domain is mostly recreational parklands but it still has key features connected to today's government and community, such as Government House and the Shrine.

This monument is called the Macpherson Robertson Fountain and it was established in 1934, the same year that the Shrine was completed.

Macpherson Robertson (1859-1945) was a Melbourne celebrity sweets manufacturer who mixed his first batch of Robertson's chocolates in the bath at home. He enjoyed being famous and used his vast wealth to fund a global aeroplane race and to create MacRob High School among other things. In 1934, when Victoria celebrated the centenary of the first permanent European settlement in what eventually became the colony of Victoria, he gave a massive cash donation to the state to fund building projects including this fountain. It was designed by Philip Hudson, one of the architects who designed the Shrine.

Robertson wanted this gift to provide a place of restful beauty for Victorians to enjoy. It was important to him that the fountain would include drinking bowls for dogs.

The fountain was meant to remind visitors to appreciate the efforts and achievements of Victorians in the 100 years before 1934. This fountain hasn't had much attention in recent decades but with the opening of Anzac Station, many more people will pass it each day. What do you think it'll be like here in 2034?

Questions for discussion

(choose questions that suit your students)

Is this monument important? Why? What is it a monument 'about'? Do you have an emotional response, and if so would you like to share it? What do you think about how it looks? What do you think about the place we're in? How would you describe the environment? What do you think this monument might be used for today? Would there be ceremonies held here? Do you think this monument will still be here in 100 years? What will people in the future think about it?



If you're using the student worksheet, students should now do their task, which is a historical source analysis of a 1934 newspaper article reporting on the inception of this monument.

3 COBBERS

Information to read out

The Shrine is a memorial to all Victorians who've served in war and it doesn't have monuments to individual people on its grounds. There are statues of people on its grounds, but the idea is that we see them as representatives of many others who were similar.

This statue follows that protocol. The carrying man is modelled on a real soldier who took part in one of countless group efforts, after battles, to bring back wounded men lying in no-man's-land on the Western Front. This soldier wrote in his diary that as he carried an injured man, he heard someone else call out 'Don't forget me, Cobber!' The panel says the statue is 'in memory of those who fought and fell in the battle of Fromelles 19-20 July 1916.'

The artist who made this sculpture used the story and face of a real person and when the statue was unveiled he talked about how the statue focuses on the soldier's bravery, but he also hoped his work represented a wider spirit among the troops. By contrast, the information panel gives an account of the battle of Fromelles in detailed and technical language used by military historians.

As visitors, we're given two powerful sources of information, the statue and the panel. Even then, nothing tells us what we're expected to do when we're visiting here. Should we experience emotions, or should we gain knowledge?

War memorials in Australia are often like this. They don't explain how we should take part. This is because they were usually established within a few years of the events taking place. This memorial is recent but its name is a kind of code word referring to a previous Australia. 'Cobbers' means the same as 'mates', 'buddies' or 'pals', but it's an Australia-only slang word which died out at least fifty years ago.

When we go to a war memorial, the code of behaviour is to focus on engaging with what we see and hear. Listen and make eye contact when someone explains things to you. Ask for information. Participate in rituals and ceremonies. Move and speak calmly and quietly. These are ways we show respect and empathy for the impacts of wartime experiences on people.

Questions for discussion

How would you recommend a first-time visitor to Australia to behave inside a war memorial? Why?

How does it benefit us to know how to act when we go inside a war memorial?

Does outward respectful behaviour, such as listening, mean you can't also have your own thoughts about what's being said?



4 TERRACE COURTYARD

Information to read out

The Shrine's beautiful grounds are an important part of the memorial. Most of the large trees are unit memorials, and there are statues and enclosed gardens dotted around. Most of those features were added after the Shrine monument was built in the 1930s. So the Shrine has elements of continuity and also elements of change.

This area is called the Terrace Courtyard and it was added in 2014. The four courtyards on the Shrine's corners were built for stairs-free access into the memorial without changing the original monument. The garden here is meant to enhance the Shrine by making an atmosphere that links it to different eras in commemoration. The Shrine was originally a focus for mass community remembrance of the First World War. Since then, Australia was involved in many more wars and warlike operations, most with smaller numbers of Australians involved overall. So the nature of remembrance has changed as well. It still involves mass community ceremonies but it also involves informal small group or personal reflections.

The plants are in the style of tropical and jungle areas in Asia and the Pacific. They're meant to make this garden like a living memory of the places where Australians served in the Second World War, the Vietnam War and other conflicts in those parts of the world. The place names on the red wall are towns where Victorians enlisted to serve in the Second World War. So the garden holds the idea of home next to the idea of the distant places where Victorians experienced war.

The Shrine is seen by many as a sacred place (it says 'holy ground' on the building's wall), and sacred places are sometimes approached through a sacred garden. The Shrine is based on European architecture, but this courtyard refers to Asian temples. If you imagine those concrete shapes are an ancient sacred structure partly overgrown by creepers, and the roots of a giant fig tree so old that it's become part of the temple, you'll understand the intentions of this garden. This is a quiet, inviting, almost secret place which is full of remembrance.

Prompts for reflection

What do you think are advantages and disadvantages of this garden as a place for remembrance?

If you need further prompts:

- Gardens can't be permanent like the stone of the main memorial
- This space offers privacy and solitude
- Perhaps the symbolism of the garden elements needs to be explained before visitors can fully understand it?



If you're using the student worksheet, give the students a few minutes now to do their task which is about establishing a chronology of how this memorial evolved, and relating it to continuity and change in broader society.

5 SHRINE SCULPTURE 'SACRIFICE'

Information to share (lead a discussion)

Gather students around the sculpture at the south-east corner of the Shrine.
First ask a student to read out the main inscription on the wall between the two sculptures. Underline the point that the memorial is literally giving us, 'Ye that come after', instructions about what we owe to the generation of the First World War for their sacrifices.

The Shrine of Remembrance was built as a reminder of the seriousness of the commitment and price paid by Victorians in the First World War. Everything about the memorial's form shows how much the war generation wanted future people to remain aware of what had been endured and done - and how important those efforts had been. The four sculptural monuments on the corners of the Shrine each represent ideals which Australians might have held dearly at the end of the First World War. This monument depicts 'Sacrifice.' So we should think about what it might have meant to people in 1920 to link sacrifice with war.

Ask the students to look at the monument and name what they do and don't see: the label, the goddess-like woman, the lions (symbols of Imperial power), the child warrior (symbolic of postwar generations) and the wreath of thorns, which links honour and remembrance with pain.

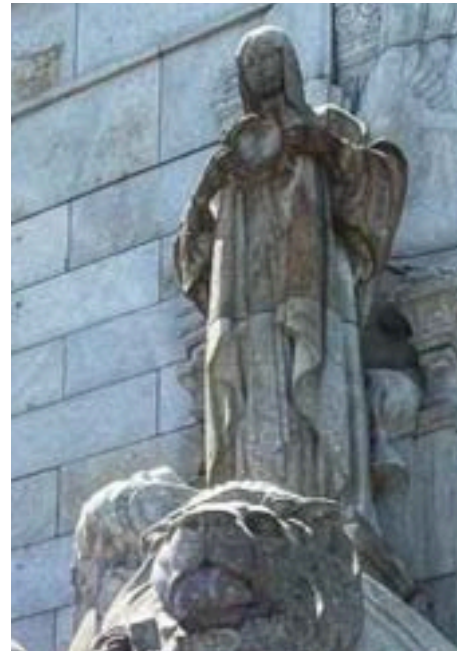
Use this discussion to encourage practising of historical empathy, which supports awareness of the differences between our own thinking and those of people in the past. When they identify a difference, encourage them to try to place past views in a broader context instead of immediately labeling past views as right or wrong.

Questions to discuss

What are the sacrifices made in war? Who makes them? Are they linked to the kinds of sacrifices which played a role in ancient religions?

What do you think Australians thought about sacrifice in 1920 (ie, after the war ended)? How would we find out? What was Australia like at that time? Might it have been a controversial idea then?

What might have led the Shrine designers to choose 'Sacrifice' as the theme of one of the four sculptures?



If using the worksheet, you could allow the students time to do their small task here, which is to sketch a part of the sculpture and write how it represents an idea held by people in the past.

This is the last stop of 'On the way to the Shrine'. Let us know if you have any feedback on this resource! Education@shrine.org.au

TASK: SOURCE ANALYSIS

Macpherson
Robertson
Fountain

This is part of an article commenting on the high-profile donation which established this fountain as a memorial of Victoria's Centenary.

It was published at the time the fountain was completed, so it's a primary source. But it needs to be evaluated. Historians evaluate sources to decide how to use them.

After you've read some of the article (no need to read the whole thing), circle words in this table which describe the article as a historical source, then choose four of your circled words to complete the sentences below.

vivid	opinionated	flawed
plausible	comical	balanced
credible	emotive	formal
unreliable	objective	vague
persuasive	dubious	neutral
biased	selective	detailed

This source is _____ and _____. An example of this is _____.

This source is _____ and _____. You could use it to argue that _____.

Example: 'This source is vivid and opinionated. You could use it to argue that giving this fountain to the community raised Macpherson Robertson's popularity with the general public.'



Sir Macpherson Robertson and the Air Race Gold Cup.
"MOST POPULAR MAN IN MELBOURNE."

Brian Penton writes in the Sydney "Telegraph":—

When Sir Macpherson Robertson, Sugar Daddy of the Air Race, walked out to the steps of Parliament House at the reception to the Prince last Thursday, the crowd cheered so loud and so long that a band, which had been tootling away the time till the Royal party should arrive, just had to leave off blowing for five minutes.

Sir Macpherson Robertson, sweet manufacturer, philanthropist, millionaire and handsome septuagenarian, is far and away the most popular man in Melbourne.

First, because his personality accretes romantic legend as an eclair accretes flies. Secondly, because his £100,000 worth of Centenary benefactions stands out as the one concrete thing in the wash of amorphous and largely self-laudatory flimflam.

* * *

While others were squabbling about who was to entertain the Prince, who was to be invited to the garden party, who was to pay for it all, and who was to get the most publicity, Sir Macpherson was spending £40,000 on a new girls' high school, £21,000 on a new bridge, £15,000 on something called a Temple of Youth, £8000 on a Centenary fountain, and £15,000 on the Air Race—the one event in all the celebrations which stirs the popular mind very profoundly.

But there is another point.

In a city where the top-hat still has an inward spiritual meaning, and the functions and ceremonies of gentility are taken as seriously as among the Upper Ten of Birmingham, Sir Macpherson, one of Melbourne's richest men, is embarrassingly, persistently frank about the days when he lived on oatmeal, with a boone bouche of meat once a week, and made his confectionery in the bathroom of his mother's house.

These humble anecdotes about "the boy with the nail-can" make him a little more accessible to the romantic imagination of the hoi polloi than are the snooty patricians in the nail-can hats.

* * *

Source: The Advocate (Burnie, Tasmania)
26 October 1934

TASK: HISTORICAL EVIDENCE

This memorial consists of the statue and the information panel, as well as the seats and plantings around them.

All parts of the memorial, including the statue, could be seen as historical evidence. But evidence of what?

Pick either the panel or the statue and look at it carefully. Analyse it as follows:

**Write down something which is implied or suggested by the statue or panel.
(for example: the size of the statue suggests that the action of men who helped others off the battlefield should be seen as 'larger than life'.)**

Cobbers

Write down some information the statue or plaque provides directly and explicitly.

Do you see anything problematic about the statue or panel? Are there questions we should ask about how accurate or representative it is, for instance? If so, you can write that down here. This is part of evaluating historical evidence, and it doesn't mean you aren't respectful.

TASK: CHRONOLOGY AND HISTORICAL CONTEXT

Terrace Courtyard

Make a timeline about the backstory of this courtyard. Include at least four different events in your timeline. Next to each event, write down something about its historical context.

Here's an example which you can re-use in your own timeline:

Event: A few years before 2014, the Shrine decided to build the courtyard entrances.

Context: Social attitudes to disability had changed since the Shrine was built, and stairs-only entrances were now seen to exclude many people from the memorial.



Chronology of the Terrace Courtyard	Broader context

TASK: HISTORICAL EMPATHY

Shrine sculpture 'Sacrifice'

Draw a detail of the sculpture: a face, a hand, an accessory – whatever you like.
The point of drawing it is so you'll really look at the detail. Try not to worry about proportions or style. Just look, and draw.



Photo: unidentified
Melbournians c. 1915.
AWM DA08596

Now that you've had a really good, hard stare at part of the statue, try to imagine seeing through the eyes of someone visiting the Shrine for the first time in 1934. Perhaps it's someone who vividly remembers the First World War. Perhaps the war touched their life deeply.

What do you think about the statue, seeing it through that person's eyes?