

An Interrogation of Sources

# Source Guide

**TOP SECRET**



# Censored Book/'Diary'

## 'An illustrated diary of Australian internment camps' by an Officer of the Guard

- Format: Book

- Published: Tyrrell's Ltd, Sydney

- Date: 1919

- Produced by: Written by Lt Edmond Samuels, Officer of the Guard.  
Permission by the Department of Defence

- Notes:

Written after the end of the war, this is a published account by an Officer of the Guard about the Holsworthy Camp. This is an example of a source that portrays itself as trustworthy and accurate, but was passed through censorship before being published.

The letter of permission from the Department of Defence is printed on the first page of the book and includes the following text:

*"Referring to your letter of 22<sup>nd</sup> ult., I have to inform you that publication of the book referred to therein is now permitted.*

- *Geo. G. McColl, Colonel, Deputy Chief Censor"*

The "diary" is written in first person and begins with a description of the duties of a Field Officer and Regimental Officer in the Holsworthy Camp. Samuels explains, "My object in explaining these duties is to show the consideration and care required to be looked to by our authorities in the interests of the internees. He goes on to describe the camp and treatment of internees in a positive light, outlining the efficient postal service, sanitary conditions, barracks, food arrangements, and the habits and interests of the internees.

At the end of the book, Samuels further explains the motivation for his published diary:

*"I think my outline of the general principles governing the treatment and conditions prevailing amongst internees in Australia will be of historical interest to all people.*

*More especially it is intended that a comparison will be made, after the successful close of this terrible tragedy, between these conditions and those our Allies had to suffer when similarly placed in enemy concentration camps.*

*I am not in a position to make a comparison myself, but of this I feel confident that it is an memorable credit to our race to know we are so instilled with human feelings and kindness not to pursue the brutal example shown by our enemies."<sup>1</sup>*

- Questions to guide learning:

What was the author's purpose in writing this work?

It claims to be a "diary" but is it?

Why was it published?

Is the author biased? Even if he wasn't, would he have been allowed to submit an unfavourable and critical report of the Holsworthy Camp and treatment of internees?

Did the author write this "diary" with the intention of it being published and read by the public? If so, how would this have affected the content?

What channels was this work required to pass through?

What is the role of a Censor and why was it necessary?



<sup>1</sup> Samuels, Lt. Edmond 1919, p. 48

# Official Alien Registration Form

## 'Ah See' Application for Registration form

- Format: Paper file and document

- Date: Date of application: November 1916 (Accumulation dates from 1 Jan 1916 to 31 Dec 1922)

- Citation: A396, SEE A 1842 Barcode: 7840915

- Produced by: Filed under 'Alien Registration Papers - Chinese, Tasmania';  
Agency recording: Special Intelligence Bureau.  
Agency controlling: Australian Security Intelligence Organization, Central Office  
- Location: National Archives of Australia

- Notes:

An official example of what 'Aliens' were defined as and subjected to. The person on this form is Chinese man named Ah See who was born in Canton and migrated to Australia at the age of 16. Although he lived in Australia for 42 years and "speaks English well", Ah See was still considered an 'alien' and required to sign this 'Alien Registration' form at the age of 58.

Students might also be interested in looking at the Notice of Change of Abode forms also available on the NAA website.

- Questions to guide learning:

Although the signee on this form is Chinese, what – if at all - does this tell us about the treatment of migrants in general?

Research the *War Precautions Act 1914* and what it entailed.

Who was defined as an 'alien'?

Does this form give any clue as to how migrants were treated?

What was the purpose of the Aliens Registration form?

What was the purpose of the Notice of Change of Abode form?

What information was required and why?

FORM A  
THE WAR PRECAUTIONS (ALIENS REGISTRATION) REGULATIONS 1914

Form of Application for Registration.

The signee is to fill up this document and the other to be filled in copies, with the assistance of some other person or of the Officer in charge of the Registration Bureau in the local place of abode.

Name in full: Ah See  
Nationality: Chinese Sex: Male  
Place of birth: Canton Date of birth: 11th July 1858  
Place of abode: Sydney  
Time of arrival in Australia: 1874  
Date of entry in the country: 1874  
78 (Number of other persons from the same place of birth who have been registered and given this form)

Personal Description.

Height: 5 ft 3 inches Color of hair: Black  
Color of the eyes: Black Build: Slender  
Speech: Speaks English well

Date of application: 6-8-16  
Signature of the signee: Ah See  
OTHER SPACE FOR NOTES & REMARKS  
RECEIVED BY: X.X.X.X Date: 6-8-16  
Signature of the Officer in Charge: [Signature]  
Name: [Name]



# Personal Poetry

## 'Camp Verses'

- Format: Paper

- Date: Circa 1916

- Produced by: A camp internee at Holsworthy

- Location: Property of Liverpool Regional Museum

- Notes:

20 pages of often sarcastic handwritten verses by a camp internee. Chosen verses are: 'Liverpoolodie', 'Old Harry', 'Joy', 'Dimensions' and 'W.M.H.'.

The poet introduces his collection of verses with the following lines:

*"By one who's never learned the reason why he's been interned yet who can consider the thing that be with a fair amount of philosophy."*

Students can find and read the rest of 'Camp verses' in the Liverpool Heritage Library's *Holsworthy German Internment Camp Collection* online catalogue: <http://mylibrary.liverpool.nsw.gov.au/heritage.php>

- Questions to guide learning:

What do the poems communicate about the internee and his experience in Holsworthy?

How reliable is this collection of poetry in its portrayal of the camp experience?

What are the main themes?

What is the overall tone of the poet?

Who would have heard or read these poems within the camp?

What would have been their reaction?

### I. 'Liverpoolodie'

*Oh, rising plain of Liverpool  
Oh paradise on earth  
Where sitting on my rough made stool  
I try to sing your worth*

*Oh dust swept Eden bright and gay  
Where flies and bugs abound  
And where I dwelled right many day  
With barb'd wire all around*

*Oh universe's grandest place  
Oh wonderland of dreams  
Oh spot of beauty and of grace  
Of light and all that gleams*

*To you I soon must bid farewell  
With sorrow and with pain  
And hope that you will go to h...  
And never come back again*

This is a sarcastically affectionate ode to the Liverpool concentration camp.



## VI. 'Old Harry'

He used to sit on the step of his mess  
All day and throughout the night  
His eyes were sunken, his face was pale  
And his beard and hair snow-white

His knotty fingers, his gnarled hands  
Spoke of toil, both heavy and strong  
In fact, about Sydney's Wharfs and Quays  
He had laboured a lifetime long

And then came the war and the world went mad  
A superior sort of fool  
Decreed that the peaceful old working man  
Be interned in Liverpool  
They send to the place where he daily toiled  
Of fully armed soldiers three to arrest him.  
Australia once more had gained  
A magnificent victory

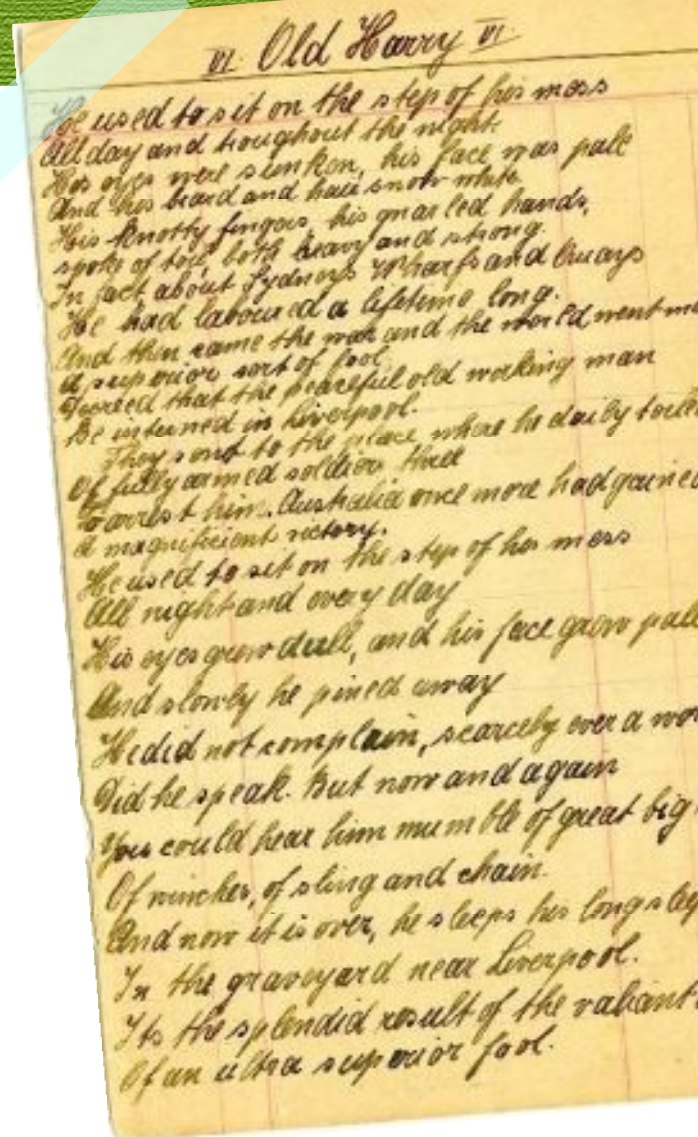
He used to sit on the step of his mess  
All night and every day  
His eyes grow dull, and his face grow pale  
And slowly he pined away  
He did not complain, scarcely ever a word  
Did he speak. But now and again  
You could hear him mumble of great big ships  
Of winches, of sling and chain  
And now it is over, he sleeps his long sleep  
In the graveyard near Liverpool  
It's the splendid result of the valiant act  
Of an ultra superior fool

This poem points out the injustice of the situation – that innocent and hardworking men were arrested and interned. Sarcastically, the poet applauds a “superior fool” - most likely referring to Prime Minister William Morris Hughes – for assuring Australia’s welfare with such a “valiant” act. ‘Old Harry’, (whether an actual internee at Liverpool or not) represents the many victims who suffered life in the concentration camps for no good reason.

## XI. 'Joy'

Ring out, ye joy bells, festive trumpets sound!  
Make a glad noise with cymbal, harp and fife!  
Let mighty peals swell through the compound!  
Give yourself up to the mad joys of life!  
With boughs of green make gay your barrack blocks  
With coloured ribbons twine a rainbow make  
Wind roses and carnation in your locks  
To fitly celebrate this day of days  
“It is then our release?” “Are we then free?”  
“May we go home?”  
A joyful voice says: “Dam your freedom! Colonel Holman, by degree,  
Grants every man a little slap of jam!”

This poem describes the internees’ excitement for the day of their freedom. Their hope and optimism is knocked down by a mocking “Colonel Holman” who presents the men with other ‘good news’.





XV. 'Dimensions'

Six feet deep, and six feet by two  
Is the dead man's narrow bed  
But I have not even that space where to sleep  
And I am still far from dead

The dead man shares with the gnawing worm  
The couch where he lies at rest  
But I sleep with hundreds of fleas and bugs  
And with every other pest

The barracks space where I live by day  
Is barely five feet square  
And there I work and eat and drink  
And at intervals I swear

But beyond the forbidding barbwire fence  
Are the spaces open and free  
When will the day of a happy release?  
And of freedom dawn for me?

The poet describes the insufficient living conditions within the camp – that in comparison, even a dead man has a more spacious and pest-free place of rest.

XX. 'W.M.Hs.'

My name is William Morris Hughes  
As umbrella mender I would be of use - But I won't  
My wisdom is great and my voice is law  
I could smite the enemy with my jaw - But I don't

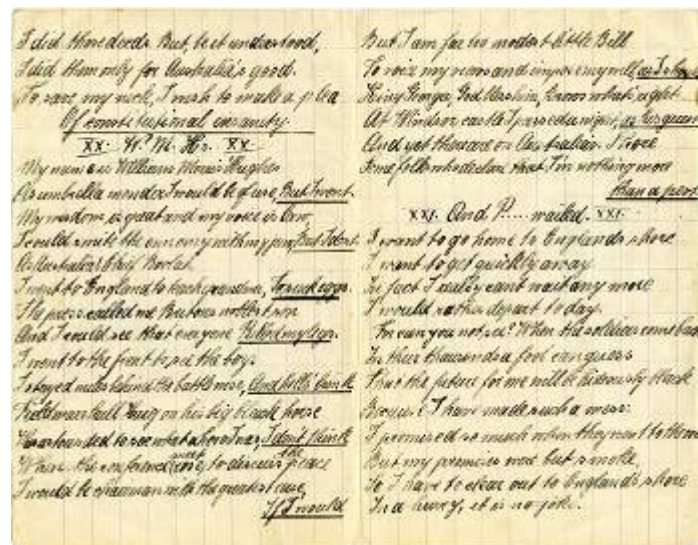
As Australia's Chief Boolah  
I went to England to teach grandma – To suck eggs  
The press called me Briton's noblest son  
And I could see that everyone – Pulled my legs

I went to the front to see the boys  
I stayed miles behind the battlewise – And hell's brink  
Field Marshall Haig on his big black horse  
Was astounded to see what ahead was – I don't think

When the conference meet to discuss the peace  
I would be chairman with the greatest ease – If I would  
But I am far too modest little Bill  
To voice my views and impose my will – As I should

King George, God bless him, knows what's right  
At Windsor castle I passed a night – As his guest  
And yet there are on Australian Shore  
Some folks who declare that I'm nothing more – than a pest

William Morris Hughes (known affectionately as 'Billy') was the 7<sup>th</sup> Prime Minister of Australia (1915 to 1923) and a strong supporter of conscription and Australia's participation in the War. Written in first-person as Hughes, the poem is a sarcastic portrait of the Prime Minister. The conference referred to in the poem took place in June 1916 (in Paris) and focused on post-war economic policies towards Germany. This was Australia's first participation at an international conference.



# POW letters

## Letters by internee (includes envelopes)

- Format: Paper
- Date: 20<sup>th</sup> March 1918
- Produced by: A German internee at Holsworthy
- Location: Property of Liverpool Regional Museum
- Notes:

This Prisoner of War letter is addressed to a Dorothy in South Australia, by an internee named Fritz. Note that the envelope is stamped "Passed by Censor" by Lieut. Col.

Text in personal letter:

6th March  
Dear Dorothy,

Your 2 welcome letters arrived as usual & we were indeed sorry to hear that Mrs Keaneally had passed away; but it is undoubtedly a relief that the poor soul's sufferings are at an end.

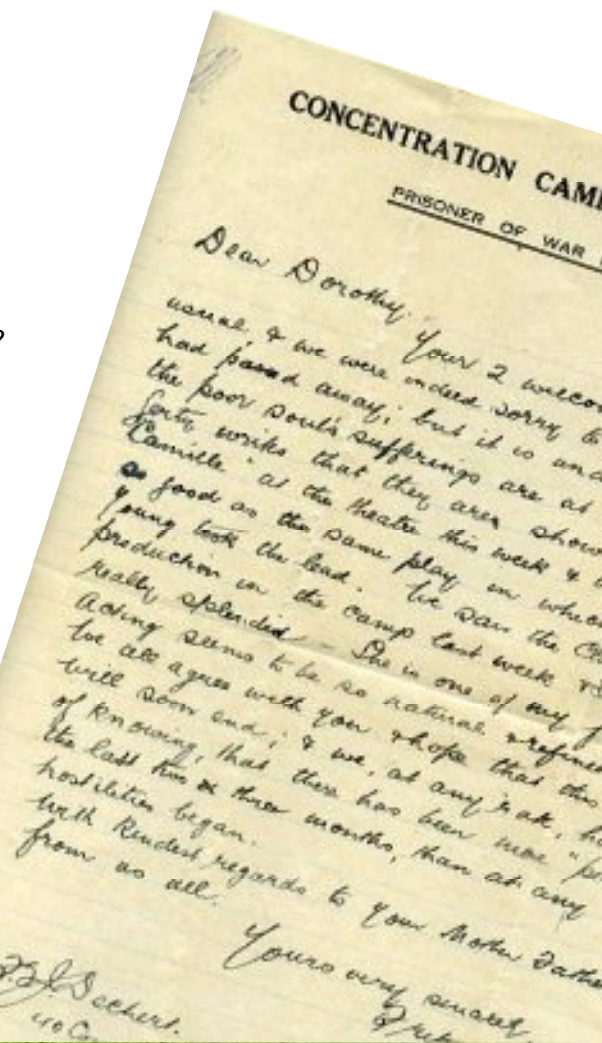
Gerty writes that they are showing "Theda Bara in Camille" at the theatre this week & that it was not nearly as good as the same play in which Clara Kimball Young took the lead. We saw Clara Kimball Young production in the camp last week & I thought it was really splendid – she is one of my favourites – her acting seems to be so natural & refined.

We all agree with you & hope that this terrible conflict will soon end; & we, at any rate, have the satisfaction of knowing that there has been more "peace talk" during the last two or three months than at any time since hostilities began.

With kindest regards to your Mother, Father & self from us all.  
Yours very sincerely,  
Fritz

- Questions to guide learning:

Ask students to place themselves in the internee's position. .  
What is the content about and what is the writer's tone?  
What channels were Prisoner of War letters required to go through?  
Why was it deemed necessary for a censor to check them?  
Was there anything internees shouldn't or couldn't say in letters? Why?

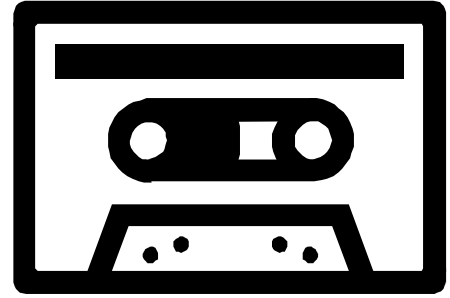




# Oral History

## 'Looking Back at Liverpool' Oral History

- Format: Audio recording/Transcript
- Date: The oral program ran from July 1985 to March 1986.
- Produced by: Liverpool City Council
- Citation: 'Looking Back at Liverpool – An Oral History', pp.13-14
- Language: English



### - Notes:

This source presents an account of the pressure that 'alien enemies' (and migrants in general) faced. In this short piece of oral history, a woman tells of her experience as a young girl of German origin in Australia during WWI. She talks about anti-German sentiment, her father's naturalisation, and how he did not allow her to speak German as a child.

The Liverpool Oral History Project was a Community Employment Program which focused on interviewing elderly residents of the Liverpool area.

*"Ideally oral history should be used in conjunction with written documents to produce a picture of the past. Oral and written sources need to be critically analysed, but they should also be seen as complementary."*<sup>2</sup>

### - Questions to guide learning:

What is the value of oral history?

Is this considered a primary or secondary source?

Are oral history accounts always reliable or accurate? Why and why not?

What are the advantages and disadvantages of this type of source?

What does this source tell us of the German-Australia migrant experience?

Why was the girl forbidden by her father to speak German?

What does it mean to be naturalised?

What are the ways a migrant would naturalise?

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<sup>2</sup> Catherine Johnson, Project Co-ordinator of 'Looking Back at Liverpool'



# Camp Newsletter

## 'Kampspiegel Monatshefte' / Camp Mirror Monthly

- Format: Newsletter/Journal
- Published: At Holdsworth, NSW: by Ludwig Schroeder
- Date: September, 1918
- Produced by: Camp internees
- Location: Property of Liverpool Regional Museum
- Language: German and English

### - Notes:

This is an example of multicultural media produced by and for the community. Camp newsletters and journals featured updates about war, internees' diary entries, as well as articles on cultural, political and scientific topics. Camp news was a regular feature as were reviews of musical, theatrical and other cultural events in the camp. (Helmi, N. & Fischer, G., *Enemy at Home*, p. 144)

*Kamp Spiegel* was published from 1916 to 1917. Ludwig Schroder published the weekly newspaper *Kampspiegel Wochenschrift* (Literal translation: "Camp Mirror Weekly") which ran from April 1917. In April 1918 it was renamed *Kampspiegel Monatshefte* and ran monthly until late 1918. All three newspapers were financed by subscriptions and advertisements for businesses in the camp.

A translation of the first paragraph of the selected *Kampspiegel-Monatshefte* page/article:

### "Camp-Mirror Monthly Magazine 1918

*Cheers over the barbed wire  
A letter from the eastern warehouse*

*How is it going for us and what drives us, you want to know? We are working. We create feverishly in the expansion of our "finished" camp in order to adapt it only somewhat to general living conditions of civilized people.*

*Before loud saws, hammering and similar noises, one hardly understands his own word during the day. And yet, all this noise is music to our ears because it is only the song of work which can scare away the demons of the war prisoner."*

### - Questions to guide learning:

What was the value of these camp newsletters/journals?

Some articles were written and published in German. Why?

The top of the page is printed 'Passed by Censor'. What does this tell us about this source?

*"In 1917, interned journalist Ludwig Schroder devoted an entire article in the Holdsworth camp weekly *Kampspiegel Wochenschrift* to the need for mental and physical activity as the only way to stay sane. The article was headed 'Rast' ich – so rost' ich' ('If I rest, I rust'). In all three camps, this popular German saying became the motto of survival for the interned men."<sup>3</sup>*

How did internees view and approach work?



<sup>3</sup> Nadine Helmi & Gerhard Fischer, *The Enemy at Home*, p. 117-118

## Propaganda Poster

### 'Australians Arise!: Save her from this shame'

- Format: Recruitment poster

- Date: circa 1915

- Artist: B.E. Pike

- Publisher: V.A.P Service

- Notes:

From a collection of WW1 posters by various Australian artists. This is a recruitment poster designed to incite fear, focusing on the threat of a 'New Germany' and a 'Germanisation' of Australia.

*"Possession of Australia was what the war was all about, or so the Commonwealth Government, along with many Australians of all ranks, firmly believed. Australia was the prize target, 'specially coveted by Germany', as the Melbourne Argues put it, echoing statements by the Prime Minister. The freedom of Australia, according to William Morris Hughes, was being defended in the trenches of France, and if the Allies were to be defeated, Australia was doomed to be claimed by the enemy. Germany, he instead, 'had long coveted this grand and rich continent'. Australian historian Michael McKernan has provided a psycho-political, or psycho-geographical, explanation of why Australians 'embrace' the war with such enthusiasm. He rejects the claim, first made by the Hughes government and subsequently taken up by such historians as Ernest Scott, that the country's public safety was at risk. McKernan found 'no evidence of any real German interest in undermining Australian society or penetrating her defence secrets' and 'no evidence of German disloyalty or treachery'. However, he emphasised the need felt by many Australians 'to create a war situation, fraught with danger and uncertainty' rather than just reading about battles fought halfway around the world: Australians 'needed to manufacture a war close at hand' in which 'the German-Australians became the scapegoats'".<sup>4</sup>*

- Questions to guide learning:

Describe the political context of this recruitment poster.

What was the purpose of propaganda?

What tactics were most commonly used?

Who was this poster aimed at?

"Australians, arise!" What did this poster hope to achieve?

What type of language is used? Is the poster trying to appeal to the emotions?

Describe the illustration.

What is the "shame" that is being referred to?



<sup>4</sup> Helmi, N. & Fischer, G., *The Enemy at Home*, pp. 19-20



# Photographs

## Photographs from Dubotzki Gallery

- Format: Photographs

- Date: From 1914

- Photographer: Paul Dubotzki

- Notes:

These photos show internee activities within the camps.

Selected photographs:

- Internee actors 2 Trial Bay:

- Internee printing press Trial Bay

- Internee boxing match Holsworthy - to show group activity

- Internee small goods kitchen

Theatre:

*"In mid-1915, profits from the camp canteen were allocated to the construction of a substantial purpose-built theatre, the German Theatre Liverpool. Eventually, Holsworthy boasted two theatres: the Deutsches Theatre for German internees, and a separate theatre for those of Austrian background.*

*Likewise, in Trial Bay and Berrima the theatres were the first communal buildings, and the performances they hosted provided more than just relief from boredom. They were vital for the spiritual and emotional well-being of the camp population. Theatre was a fundamental part of German culture, and the German plays and cabarets gave a sense of identity and cultural belonging to the interned men."*<sup>5</sup>

Printing press:

*"With a small group of fellow theatre lovers, Ludwig Schroder – a German journalist sent to Holsworthy – overcame many obstacles to establish their theatre company and bring it up to almost professional standard, their first show was an overwhelming success. The audience was moved to tears when familiar German waltzes 'jubilated into the dark Australian night'."*<sup>6</sup>

The Dubotzki gallery shows how the camp internees kept themselves busy, healthy and occupied. Other cultural activities included athletic competitions, performances and art workshops. Many businesses were opened within the camp, ranging from small goods to a camp barber.

The full collection of photos can be found in the Dubotzki gallery in the Migration Heritage Centre's *Enemy at Home* online exhibition.

- Questions to guide learning:

What is the value of photographs?

How reliable and trustworthy are photos as historical sources?

Discuss the phrase: 'A picture tells a thousand words'

What is Paul Dubotzki's background?

Is there a theme in his photo gallery?

What do you think was his motivation when he took these photos?



<sup>5</sup> Helmi, N. & Fischer, G., *The Enemy at Home*, p. 150

<sup>6</sup> Helmi, N. & Fischer, G., *The Enemy at Home*, p. 149

# Newspaper Article

## "Interned Enemy Subject - Their Treatment in Australia"

- Format: Newspaper article

- Paper: *The Mercury*, Hobart, Tasmania (Page 5 of 12)

- Date: 25<sup>th</sup> June, 1919

- Link: <http://nla.gov.au/nla.news-article12394553>

- Citation: 1919 'INTERNED ENEMY SUBJECTS.', *The Mercury* (Hobart, Tas. : 1860 - 1954), 25 June, p. 5, viewed 17 October, 2011, <http://nla.gov.au/nla.news-article12394553>

- Notes:

This article is concerned with the treatment of 'Interned Enemy Subjects' at the Liverpool Camp. It states figures provided by the Defence Department to justify the claim that internees "suffered no great hardship".

Text in the article as follows:

*"In anticipation of possible complaints of starvation or ill-treatment by former German internees at Liverpool Camp, New South Wales, a statement has been prepared by the Defence Department showing the death-rate per thousand at the concentration camp, as compared with that amongst the civilian population of New South Wales. The highest death-rate at Liverpool in any year was 4.74 per 1,000. That was in 1918, when 26 deaths occurred amongst 5,485 internees. As the death-rate per 1,000 of males ages 20 years and over in New South Wales was 13.29 in 1913 and 14.23 in 1917 it is clear that enemy subjects who were interned in Australia during the war suffered no great hardship."*

- Questions to guide learning:

Discuss the power of statistics.

What does the period/date of the article tell us? What happened around this time?

Why did the Defence Department release their statement?

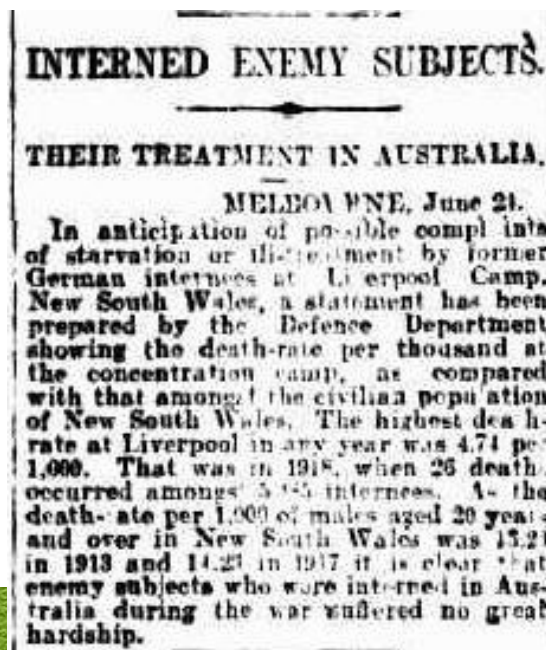
Is the article free from bias?

How does the article justify its claim?

Assuming the statistics are correct, is there anything questionable about them?

What don't the statistics tell us?

Is a death count a justifiable way to measure starvation and ill-treatment?





# Case of the [Enemy Aliens]

An Interrogation of Sources

## Appendix



## PowerPoint Information for Teachers

### Slide 1

Welcome to the investigation. You will all be undertaking a detective case based on looking at different types of sources.

This is not a normal assignment where you are required to write an essay.

The aim of this activity is for you to practice questioning everything about a source. The focus is on the experiences of German-Australian “enemy aliens” during World War I and we will be paying particular attention on the German Concentration Camp in Holsworthy – the largest camp in NSW. Especially with access to so much information in the 21<sup>st</sup> Century, it is important to be sceptical as much of it is unreliable, biased and inaccurate. It is important to interrogate a piece of information like an investigator would interrogate a criminal suspect in order to get to the truth.

But before we give further details on your task, let’s give you an introduction on the exhibition this is all based on.

### Slide 2

*The Enemy At Home* was an exhibition that recently took place at the Museum of Sydney. Even though it has closed, the exhibition is kept alive by the Migration Heritage Centre’s online *Enemy at Home* website, which you will all explore later.

We hear a lot about Germans and Germany throughout history, but unfortunately, not about the German-Australian community and their experience as migrants.

From as early as the 1850s German settlers began arriving in the Australian colonies, working hard to start a new life.

The German Australians formed close communities and maintained a strong bond with their German culture and heritage. By 1914, over 100,000 Germans had made Australia home, and were also well-liked by the community. Of course, this changed when World War I broke out.

### Slide 3

The Australian nation was excited to participate and support Britain in this war. Of course, due to the tension between the British and German Empires, anyone of German background was suddenly treated with suspicion. And naturally, many Germans would downplay and try to hide their ‘Germanness’.

“In 1915, Germans and Austrians who were old enough to join the army were put into German Concentration Camps across the continent. Others were carefully watched by the police and neighbours. Germans lost their jobs or had their business destroyed. Some voluntarily went into camps so their wives and children could survive on a government allowance.

In other changes that affected Germans living in Australia their:

- schools and churches were closed
  - music was banned
  - food was renamed
  - place names were changed to British ones, e.g. Blumberg became Birdwood & German Creek became Empire Bay
- (Stephen Thompson, <http://www.migrationheritage.nsw.gov.au/exhibition/enemyathome/german-australian-community/>)



## Side 4

'Enemy aliens' *noun*

- All German subjects in Australia, including naturalised migrants and Australian-born persons with German/Austrian backgrounds

Here, you see a Registration of Aliens poster informing that anyone who is not a British subject is required to fill in an Application for Registration form. You will be able to see a copy of this form later on.

On the right is a German man named Edmund Resch. He immigrated to Australia at the age of 16 and was 71 when he was arrested. The point is that even though he lived in Australia for 55 years and was a successful businessman (as the founder of Sydney brewery *Resch's*) Resch was still considered an "alien".

It's also important to note that:

"Australians of all levels in society found reason to believe that the economic welfare of Australia would be improved if their German competitors could be removed." (Gerhard Fischer in 'The Enemy at Home', p.23)

## Slide 5

'intern' *verb*

- to confine or hold as prisoners of war, combat troops, enemy aliens

During World War One nearly 7000 so-called 'enemy aliens' were interned in camps in New South Wales.

Holsworthy, near Liverpool, was the main internment camp in NSW

Between 5000 and 6000 men were detained in Holsworthy.

In 1915, Commonwealth Government centralised internment camps in NSW and internees from other States transferred to Holsworthy Camp.

## Slide 6

The Internee experience

'Barbed wire disease': overcrowding (too many people, too little space), heat, cold, dust, pests (the barracks internees lived in only had 3 solid walls to protect them), treatment by guards, stress about families, and *especially boredom*.

"If I rest, I rust" became a popular motto of survival.

To alleviate boredom (which is often described as a form of torture), the internees often arranged and took part in boxing matches, theatre productions, art workshops and athletic competitions. They kept themselves busy, healthy and active. Many of the interns were very well-educated, talented and skilful men. The photo on the right shows internees preparing for a theatrical performance (where, of course, female roles had to be played by men). Theatres and musical performances were an important part of German culture. Aside from providing much needed escapism, such forms of entertainment helped internees strengthen their sense of identity and allowed them to embrace their own familiar culture.

Many internees also started small businesses, advertising their goods and services in camp newsletters and newspapers also started by interns in camp 'publishing houses'.

## Slide 7

There are many issues concerning the topic of history. Is there just one true version? Who has power to write history? Whose version of events was/is given more attention, and whose was/is ignored?

- Quick examples of ways sources/evidence/information/history have been distorted.
  - photo manipulation (you may choose an example from the provided link to the Museum of Hoaxes website)
  - misquoting
  - censorship,
  - propaganda, which includes scare tactics and exaggerations
  - emotional manipulation also included stirring up anger, fear (as mentioned), as well as feelings of patriotism and pride.
  - indirect innuendo,

- the power of numbers and statistics, and how easily they can be twisted
- Downright denial, whitewashing, etc.

When viewing sources in this investigation, be aware of context, tone, circumstances surrounding the production of the source, purpose (e.g. to persuade or defend), ulterior motives, bias/objectivity, inaccurate information, emotional manipulation, stereotypes, the trustworthiness of 'official' sources, what the parties involved gain, their intentions, any gaps in the information, what it *doesn't* tell us, trustworthiness, etc. Remember, even biased sources can be helpful.

## Slide 8

Socratic Questioning is named after the Greek philosopher, Socrates.

Basic questions about an event or source may be:

Who did it? What happened? When? Where? Why? How?

Socratic Questions, on the other hand, focus more on judging something rather than just finding the facts.

Clarify your thinking – Make sure you understand the issue or question before continuing.

e.g. *"What is the main issue here?"*, *"Could you give me an example?"*

Challenge assumptions – It can be dangerous and unhelpful to assume things. It's important to be aware of assumptions because they can taint and influence the understanding of something. e.g. *"Are you assuming?"*, *"Is this always the case?"*

Challenge reasons and evidence – Not all sources are reliable or trustworthy, as we have learned. e.g. *"Is there reason to doubt that evidence?"*

Be aware of alternative views & perspectives – Like a good detective, it is important to be able to step in someone else's shoes. e.g. *"How would other groups respond? Why?"*

Implications & consequences – Try to read between the lines and think about causes and results. This requires some critical thinking and imagination.

e.g. *"What does this mean?"*, *"What effect would that have?"*

Question the question – This involves second-guessing and some back-tracking.

e.g. *"Why is this question important?"*, *"To answer this question, what other questions should we answer first?"*

As you may gather, these are useful questions for everyday life anyway.

*(This would be a suitable time for class to participate in the Socratic Warm-up activity)*

## Slide 9

Now, we will get into the details of your task.

In groups, you will receive detective folders with a case brief inside, a guide to asking Socratic questions, and about 10 sources of different formats that you will analyse.

The sources include a censored diary by a camp guard, a propaganda poster, and poetry by a German internee. There will be different degrees of reliability and bias that you can investigate into.

You should:

- *Question* what the average person would just accept as fact / take for granted.
- *Analyse* to what extent the sources are reliable.
- *Evaluate* all your evidence and *'Close the case'* by explaining the experiences of the German-Australian community, using the sources to justify your conclusion.

## Slide 10

The historian as detective. *"The ability to ask the right question is more than half the battle of finding the answer"* Would anyone like to interpret/explain this quote?

Analysing and Comparing evidence. Try not to take anything at face value.



# Socratic Questions

## 1. QUESTIONS OF CLARIFICATION

What is your main point?  
What do you mean by \_\_\_\_\_?  
How does \_\_\_\_\_ relate to \_\_\_\_\_?  
Could you put that another way?  
What do you think is the main issue here?  
Is your basic point \_\_\_\_\_ or \_\_\_\_\_?  
Let me see if I understand you: do you mean \_\_\_\_\_ or \_\_\_\_\_?  
Could you give me an example?  
How does this relate to our discussion/problem/issue?  
What do you think \_\_\_\_\_ mean by his remark? What did you take it to mean?  
Could you give me an example?  
Would this be an example: \_\_\_\_\_?  
Could you explain that further?  
Why do you say that?  
Let me see if I understand you; do you mean \_\_\_\_\_ or \_\_\_\_\_?

## 2. CHALLENGING ASSUMPTIONS

What are you assuming?  
What is \_\_\_\_\_ assuming?  
What could we assume instead?  
You seem to be assuming. Do I understand you correctly?  
All of your reasoning is dependent on the idea that \_\_\_\_\_.  
Why have you based your reasoning on \_\_\_\_\_ rather than \_\_\_\_\_?  
How can you verify/justify or disapprove that assumption?  
Is it always the case? Why do you think the assumption holds here?

## 3. PROBE REASONS & EVIDENCE AS BASIS FOR ARGUMENT

What would be an example?  
What are your reasons for saying that? Why did you say that?  
What other information do we need to know?  
Could you explain your reasons to us?  
Are those reasons adequate?  
Is there reason to doubt that evidence?  
Who is in a position to know if that is the case?  
What would you say to someone who said \_\_\_\_\_?  
By what reasoning did you come to that conclusion?  
How could we go about finding out whether that is true?  
How do you know?  
Why do you think that is true?  
What led you to that belief?  
Do you have any evidence for that?  
How does that apply to this case?  
What difference does that make?  
What would convince you otherwise?  
What was your purpose when you said \_\_\_\_\_?  
How do the purposes of these two people vary? How do the purposes of these two groups vary?  
What is the purpose of the main character in this story?  
How did the purpose of this character change during the story?  
Was this purpose justifiable?  
What is the purpose of addressing this question at this time?

#### 4. ALTERNATIVE VIEWPOINTS OR PERSPECTIVES

You seem to be approaching this issue from perspective. Why have you chosen this rather than that perspective?

How would other groups/types of people respond? Why? What would influence them?

How could you answer the objection that would make?

Can/did anyone see this another way?

What would someone who disagrees say?

What is an alternative?

How are \_\_\_\_\_'s and \_\_\_\_\_'s idea alike? How are they different?

#### 5. IMPLICATIONS AND CONSEQUENCES

What are you implying by that?

When you say \_\_\_\_\_, are you implying \_\_\_\_\_?

But that happened, what else would also happen as a result? Why?

What effect would that have?

Would that necessarily happen or only probably happen?

What is an alternative?

If this and this are the case, then what else must also be true?

#### 6. QUESTIONS ABOUT THE QUESTION

Is the question clear? Do we understand it?

Is this the same issue as \_\_\_\_\_?

Can we break this question down at all?

How would put the issue?

What does this question assume?

Why is this question important?

How can we find out?

Is this the same issue as \_\_\_\_\_?

How could someone settle this question?

Can we break this question down at all?

Is the question clear? Do we understand it?

How would \_\_\_\_\_ put the issue?

Is this question easy or difficult to answer? Why?

What does this question assume?

Would \_\_\_\_\_ put the question differently?

Why is this question important?

Does this question ask us to evaluate something?

Do we need facts to answer this?

Do we all agree that this is the question?

To answer this question, what other questions would we have to answer first?

I'm not sure I understand how you are interpreting the main question at issue.



## Useful Texts and Links

Helmi, N. & Fischer, G., 2011, *The Enemy at Home: German Intermees in World War I Australia*, UNSW Press, Sydney.

Hodges, S. 2006, *Hands-on History*. Sue Hodges Productions, South Melbourne.

Hudson, M. & Stanier, J. 1997, *War and the Media*, Sutton Publishing, Phoenix Mill.

Johnson, C. (ed) 1986, *Looking Back at Liverpool – An Oral History*, Liverpool City Council, Sydney.

Keating, C. 1996, *On the Frontier – A Social History of Liverpool*, Hale & Iremonger, Sydney.

McCallum, Anne. 2010, *Evidence of War – Studying the First World War through Sources*, Pearson, Port Melbourne.

Richards, E. 2008, *Destination Australia*, UNSW Press, Sydney.

Samuels, Lt. E. *An illustrated diary of Australian internment camps*.

Taylor, T. 2008, *Denial: History Betrayed*. Melbourne University Press, Carlton.

Walsh, K. 2001, *The Changing Face of Australia: A century of immigration 1901-2000*, Allen & Unwin, Crows Nest.

*Immigration Museum* - <http://museumvictoria.com.au/immigrationmuseum/>

*Making multicultural Australia* - <http://www.multiculturalaustralia.edu.au/>

*Museum of Hoaxes* - <http://www.museumofhoaxes.com/>

*PBS History Detectives* - <http://www.pbs.org/opb/historydetectives/>

*Principles of Socratic Questioning* -

[http://www.cccu.org/professional\\_development/resource\\_library/2004/principles\\_of\\_socratic\\_questioning](http://www.cccu.org/professional_development/resource_library/2004/principles_of_socratic_questioning)

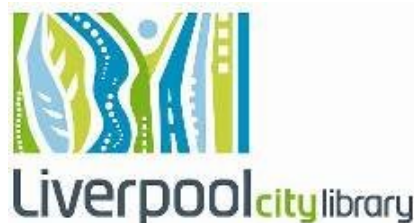
*The Socratic Method: Teaching by Asking Instead of by Telling* - [http://www.garlikov.com/Soc\\_Meth.html](http://www.garlikov.com/Soc_Meth.html)

*Case of the Enemy Aliens: An Interrogation of Sources* was created by Carina Tang  
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Case of the  
Enemy Aliens]

**CASE CLOSED**