SOME APPROACHES TO TEACHING AN AUSTRALIAN WAR POEM, JOHN MANIFOLD’S THE TOMB OF LIEUTENANT JOHN LEARMONTH AIF “a cairn of words over a silent man” Part 1

Garry Collins

This article is the first of three parts generated from a workshop presentation initially prepared for the AATE/ALEA joint national conference held in Perth in July 2018. The theme of the conference was “The Art of English: language, literature, literacy”. The abstract for the session is shown below.

Workshop session abstract

What do Geelong Grammar, Learmonth RAAF base, and the island of Crete have in common?

This session will outline some approaches to teaching the poem The Tomb of Lieutenant John Learmonth AIF. Appropriately for a national conference, the topic has connections with several states. The poet (John Manifold, 1915-1985) grew up in Victoria and spent the final years of his life in Queensland while the poem relates indirectly to an event that occurred in Western Australia.

A review originally published in The Canberra Times argued “John Learmonth’ is a wonderful poem which manages the difficult task of being patriotic without being chauvinistic, of praising courage in war without praising war.” In the opening stanza, the poet describes it as “a cairn of words over a silent man”.

John Learmonth was a school friend of the poet’s who died during World War 2 while serving in the Second AIF (Australian Imperial Force). He fought on Crete with an artillery unit during the unsuccessful defence against a German airborne invasion launched after the conquest of Greece. A possible reading of the poem suggests that he was killed on Crete but apparently he was captured and later committed suicide whilst a POW in Germany.

The poem

Below is the text of the poem. The stanzas are not normally numbered as they are here but this is done for ease of reference. The poem is reproduced by the kind permission of Miranda Manifold, the poet’s daughter and the current holder of the copyright.

The Tomb of Lieutenant John Learmonth AIF by John Manifold (1915–1985)

At the end on Crete he took to the hills, and said he’d fight it out with only a revolver. He was a great soldier . . .

One of his men in a letter

1. This is not sorrow, this is work: I build a cairn of words over a silent man, My friend John Learmonth whom the Germans killed.

2. There was no word of hero in his plan; Verse should have been his love and peace his trade, But history turned him to a partisan.

3. Far from the battle as his bones are laid Crete will remember him. Remember well, Mountains of Crete, the Second Field Brigade!

4. Say Crete, and there is little more to tell Of muddle tall as treachery, despair And black defeat resounding like a bell; But bring the magnifying focus near And in contempt of muddle and defeat The old heroic virtues still appear.
6. Australian blood where hot and icy meet  
   (James Hogg and Lermontov were of his kin)  
   Lie still and fertilise the fields of Crete.

7. Schoolboy, I watched his ballading begin:  
   Billy and bullocky and billabong,  
   Our properties of childhood, all were in.

8. I heard the air though not the undersong,  
   The fierceness and resolve; but all the same  
   They’re the tradition, and tradition’s strong.

9. Swagman and bushranger die hard, die game,  
   Die fighting, like that wild colonial boy –  
   Jack Dowling, says the ballad, was his name.

10. He also spun his pistol like a toy,  
    Turned to the hills like wolf or kangaroo,  
    And faced destruction with a bitter joy.

11. His freedom gave him nothing else to do  
    But set his back against his family tree  
    And fight the better for the fact he knew

12. He was as good as dead. Because the sea  
    Was closed and the air dark and the land lost,  
    ‘They’ll never capture me alive,’ said he.

13. That’s courage chemically pure, uncrossed  
    With sacrifice or duty or career,  
    Which counts and pays in ready coin the cost

14. Of holding course. Armies are not its sphere  
    Where all’s contrived to achieve its  
    counterpart;  
    It swears with discipline, it’s volunteer.

15. I could as hardly make a moral fit  
    Around it as around a lightning flash.  
    There is no moral, that’s the point of it,

16. No moral. But I’m glad of this panache  
    That sparkles, as from flint, from us and steel,  
    True to no crown nor presidential sash

17. Nor flag nor fame. Let others mourn and feel  
    He died for nothing: nothings have their place.  
    While thus the kind and civilised conceal

18. This spring of unsuspected inward grace  
    And look on death as equals, I am filled  
    With queer affection for the human race.

**Why this poem?**

The main reason that this poem was selected as the basis for a conference workshop session is that I like it. My preference would be to use it with Year 11 or 12 classes but I suggest that it could also be suitable for Year 10. In the context of the new senior assessment system in Queensland and associated syllabuses, it needs to be acknowledged that John Manifold does not rate a mention in the poetry sections of either of the prescribed text lists. However, Wilfred Owen is included in the English/EAL list and if a school chose to teach any of his poems, it could also be useful to teach Manifold’s poem being discussed here to provide exposure to an Australian poet’s voice on the topic of war. This could be by way of preparation in Year 11 or for comparison in Year 12 itself. The prescribed lists do not mandate that only poems by the listed authors can be used.

**The poem in print**

I first encountered this poem in an anthology that I used as a student at Kedron State High School in the early 1960s. Entitled *Off the Shelf*, it was published by Jacaranda Press in 1960 and edited by A.K. Thomson who was then a lecturer in the English Department at The University of Queensland. That edition is now long out-of-print and, interestingly, a google search for this title brings up an anthology subtitled “A Celebration of Bookshops in Verse”. It is edited by Carol Ann Duffy who is the current British Poet Laureate and one of the poets listed in the incoming QCAA prescribed text list for senior subjects English and EAL.

Some focus questions

The handout used during the workshop session invited participants to consider the following “big” questions. It is suggested that, by way of anticipatory set, it would be useful to have students consider these also before encountering the actual text.

1. What is courage? Are there different kinds?
2. What would it mean to die for nothing?
3. What sorts of things are worth dying for?
4. What are “heroic virtues” – the virtues of a hero?
5. What sorts of acts deserve to be called heroic?
6. What would it mean to look on death as an equal?
7. Is it meaningful to talk about national character? If so, what do you consider to be the features of Australian national character? What are Australians typically like? Do you think this has changed much over time, say since your grandparents’ or great grandparents’ generations?

Some preliminary vocabulary investigation

Workshop participants were asked to identify any words with which they considered students would probably require assistance and I suggest that it would be reasonable to anticipate unfamiliarity with the following:

- **cairn** Stanza 1
- **partisan** Stanza 2
- **panache** Stanza 16

These might be dealt with prior to having students read the poem or the teacher could be prepared for explanation once they are encountered in the text.

**Target word: cairn**

The PowerPoint slide show used during the workshop included the slide reproduced here on the left. The image could be initially presented without the caption and students asked to propose appropriate words for the collection of stones in the foreground. I would anticipate that words like pile, heap and mound would be likely to be suggested and satisfactory descriptions would need to include these in noun groups such as a pile of rocks or a heap of stones with a suitable prepositional phrase as Qualifier.

This brief teaching episode could also include reminding students about the distinction between literal and metaphorical meanings. In the second line of Stanza 1 Manifold describes his poem as “a cairn of words over a silent man”.

Once the meaning of the word had been explained, it could be useful to have students consider what sort of text it would be appropriate to describe as “a cairn of words”. Students could then be directed to focus on the prepositional phrase over a silent man and consider what further layer of meaning this adds. An obvious question here is: Why is the man silent?

**Target word: partisan**

Consideration of this vocabulary item would be a good opportunity to remind students that words can often have several quite different meanings. The online Macquarie Dictionary has two listings:

- **partisan** 1 (say ‘pahtuhzan) noun
  1. an adherent or supporter of a person, party, or cause.
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2. **Military** a member of a party of light or irregular troops, especially as forming the indigenous armed resistance to an invader or conqueror; a guerilla.

   - **adjective**
   3. relating to or carried on by military partisans.

4. excessively dedicated to a cause or party.

5. biased; prejudiced.

- **partisan** 2 (same pronunciation as above) **noun**
  a shafted weapon with broad blade and curved basal lobes, especially carried by bodyguards.

Slides were used with the two images shown together here.

The grim looking men in the image on the left illustrated the first listing, in particular meaning #2. The caption used with the photo was:

“Greek partisans who fought German invaders during the battle of Crete May 1941.”

In the right-hand image, the two fellows in the striped pantaloons and tunics are members of the Pontifical (Papal) Swiss Guard. They are both carrying medieval spear-like weapons which, if you look closely, are not identical. The soldier on the left is probably carrying a halberd while the one on the right is armed with a partisan, as described in the dictionary’s second listing.

In relation to the second listing, students’ attention could be drawn to the following extract from Act 1, Scene 1 of *Hamlet*:

**Horatio**: Re-enter Ghost

I’ll cross it, though it blast me. Stay, illusion!

If thou hast any sound, or use of voice,
Speak to me:
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me:

*Cock crows*

If thou art privy to thy country’s fate,
Which, happily, foreknowing may avoid,
O, speak!

Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,
Speak of it: stay, and speak! Stop it,
Marcellus.

**Marcellus**: Shall I strike at it with my partisan?

**Horatio**: Do, if it will not stand.

When, in due course, students come to consider the sentence that constitutes Stanza 2 they will be equipped to determine which of the two meanings applies.

- There was no word of hero in his plan; verse should have been his love and peace his trade, but history turned him to a partisan.

**Target word: panache**

This item also illustrates the issue of words often having multiple meanings. In this case, the online Macquarie Dictionary has a single entry but it cites two different meanings:

- **panache** (say puh’nash) **noun**
  1. a grand or flamboyant manner; swagger; verve.
  2. an ornamental plume or tuft of feathers, especially one worn on a helmet or on a cap.

An image like the one on the left (of the character Cyrano de Bergerac) could be used to suggest a connection between the two meanings. To wear
such a plume in one’s hat would be to dress in a flamboyant manner.

Again, armed with this vocabulary knowledge, students would be ready to apply an appropriate meaning when the word is encountered in the poem. Here Stanzas 15–18 are formatted as prose:

- I could as hardly make a moral fit around it as around a lightning flash. There is no moral, that’s the point of it, no moral. But I’m glad of this panache that sparkles, as from flint, from us and steel, true to no crown nor presidential sash nor flag nor fame. Let others mourn and feel he died for nothing: nothings have their place. While thus the kind and civilised conceal this spring of unsuspected inward grace and look on death as equals, I am filled with queer affection for the human race.

While the focus is on word meanings, it would be appropriate to briefly discuss the adjective queer in the final sentence quoted above. Along with the related word gay, this item provides a good example of how words can acquire new meanings which sometimes gain ascendancy and tend to swamp the originally existing semantic connections. I doubt that Manifold had anything about gender or sexuality in mind when he used the word queer in the final stanza of the poem but I suggest that it would be productive to have a properly informed discussion with students on this aspect of how languages change over time. If I were doing this I would probably cite, as another example, the opening stanzas from one of the humorous poems in Hilaire Belloc’s New Cautionary Tales (first published 1930) entitled “About John, who lost a fortune by throwing stones”.

These stanzas run thus:

John Vavassour de Quentin Jones
Was very fond of throwing stones,
At horses, people, passing trains
But specially at window panes.

Like many of the upper class
He liked the sound of broken glass
(A line I stole with subtle daring
From Wing Commander Maurice Baring.)

It bucked him up and made him gay:
It was his favourite form of play.
But the amusement cost him dear,
My children, as you now shall hear.

Also in passing, there is some interesting trivia here relating to Cyrano de Bergerac, that character with the prominent nose depicted in the image. I had been vaguely aware that this was the name of a character in a French play that has subsequently been made into a movie, perhaps several. According to Wikipedia, the play Cyrano de Bergerac was by French writer Edmond Rostand and was first produced in 1897. The same source also advises, however, that the play is a fictionalized account of the life of a real French author of that name who lived 1619–1655. No doubt some erudite readers of Words’Worth were already aware of that but I confess that I was not prior to preparing this article.

The pronunciation of panache is also interesting. One could perhaps be forgiven for assuming that it is composed of the two English words pan and ache which would suggest that it would be pronounced (pan’ake). This of course is not so. The correct pronunciation indicated in the dictionary entry above derives from the fact that the current English word is a borrowing from French. It is useful for students to appreciate that some words are pronounced and spelt as they are because of their origin in another language. The word rendezvous, another borrowing from French, would be a further illustrative example.

Some preliminary research

Stanza 6, here formatted as prose, mentions two historical figures: James Hogg (1770-1835) and Mikhail Lermontov (1814-1841).

- Australian blood where hot and icy meet (James Hogg and Lermontov were of his kin) lie still and fertilise the fields of Crete.

Some knowledge of these two people will be necessary for adequate meaning to be constructed with this part of the poem. In preparation, students could be tasked, either in class or for homework, to do an internet search...
and record a brief summary (say 5 dot points) of the main features of their lives. Some class time could then be devoted to a consideration of some key similarities and differences. A board summary like the following could be compiled:

**Similarities**
- Both writers
- Both alive in the 19th century

**Differences**
- Hogg a Scot; Lermontov a Russian
- Hogg lived to 65; Lermontov died young (and violently – in a duel)
- Hogg had a country background; Lermontov was a soldier

Thus prepared, students will later be in a position to consider why Manifold cites these two and suggests that, in relation to his friend John Learmonth, they “were of his kin”. Class discussion of this question would probably involve the following:
- All three share an interest in the writing of poetry.
- Hogg and Learmonth share a connection to country life.
- Both Lermontov and Learmonth were soldiers.
- Lermontov and Learmonth both died young, although in different circumstances.

**Considering the poem’s title**
I suggest that several short but useful language-focused teaching and learning activities can be generated from a consideration of the poem’s title: “The Tomb of Lieutenant John Learmonth AIF”.

Some initial questions that could be posed to students are:
- What grammatical structure is this?
- Is it a complete message?

Since there is no verb present, it does not express a complete message and could not function as a sentence. Like many titles of books, poems and films, it is just a **noun group** rather than a complete clause/sentence with its structure shown in the following table.

<table>
<thead>
<tr>
<th>Pointer</th>
<th>Counter</th>
<th>Descriptor</th>
<th>Classifier</th>
<th>Main Noun</th>
<th>Qualifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>The</td>
<td></td>
<td></td>
<td></td>
<td>Tomb</td>
<td>of Lieutenant John Learmonth AIF</td>
</tr>
</tbody>
</table>

A useful little exercise would be to have students expand it so that it becomes a clause/sentence. An example would be:
- The tour group visited the tomb of Lieutenant John Learmonth AIF.

Above I have written “clause/sentence” because the example is a simple sentence, one containing a single clause. The clause structure could be briefly noted.

<table>
<thead>
<tr>
<th>Wording</th>
<th>The tour group</th>
<th>visited</th>
<th>the tomb of Lieutenant John Learmonth AIF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Functional element</td>
<td>Participant</td>
<td>Process</td>
<td>Participant</td>
</tr>
<tr>
<td>Grammatical structure</td>
<td>noun group</td>
<td>verb group</td>
<td>noun group</td>
</tr>
</tbody>
</table>

This would constitute revisiting a Content Description (CD) from the Australian Curriculum: English (AC:E) that is detailed for Year 1. CD ACELA1451 in the “Expressing and developing ideas” sub strand of the Language strand specifies that students should be able to:
- Identify the parts of a simple sentence that represent what’s happening, who or what is involved, and the surrounding circumstances.

Appropriately for Year 1, the technical functional element labels derived from systemic functional linguistics (SFL) are not all used but are clearly intended:
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- What’s happening - i.e. the Process
- Who or what is involved – i.e. the Participant/s
- The surrounding circumstances – the Circumstances (here the actual term is used)

Both the noun group of the title and the sentence developed from it could be expanded to encompass more details. Keeping the original noun group unchanged, the sentence could be expanded to something like:

- The tour group reluctantly visited the tomb of Lieutenant John Learmonth AIF after lunch.

This is still a simple sentence comprising a single clause but two circumstance elements have been added.

<table>
<thead>
<tr>
<th>Participant</th>
<th>Circumstance</th>
<th>Process</th>
<th>Participant</th>
<th>Circumstance</th>
</tr>
</thead>
<tbody>
<tr>
<td>noun group</td>
<td>adverb group</td>
<td>verb group</td>
<td>noun group</td>
<td>prepositional phrase</td>
</tr>
</tbody>
</table>

In addition, the initially developed clause structure could be retained and further details added to the noun group of the title to produce something like:

- The tour group visited the overgrown, weather-beaten, stone tomb of Lieutenant John Learmonth AIF.

The elaborated structure of the noun group could be noted thus:

<table>
<thead>
<tr>
<th>Pointer</th>
<th>Counter</th>
<th>Descriptor</th>
<th>Classifier</th>
<th>Main Noun</th>
<th>Qualifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>the</td>
<td></td>
<td>overgrown, weather-beaten</td>
<td>stone</td>
<td>tomb</td>
<td>of Lieutenant John Learmonth AIF</td>
</tr>
</tbody>
</table>

Expanding sentences

A further stage would be to expand the initially devised simple sentence into some compound and complex ones. Some examples are shown in this table:

<table>
<thead>
<tr>
<th>Structure</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun group</td>
<td>the tomb of Lieutenant John Learmonth AIF</td>
</tr>
<tr>
<td>Simple sentence</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF</td>
</tr>
<tr>
<td>Compound sentence #1</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // and laid a wreath</td>
</tr>
<tr>
<td>Compound sentence #2</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // but most members were not really interested</td>
</tr>
<tr>
<td>Complex sentence #1</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // before the bus collected them</td>
</tr>
<tr>
<td>Complex sentence #2</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // because it was mentioned in the guide book</td>
</tr>
</tbody>
</table>
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In the table above the verb groups have been shown in bold and the double slash symbol // used to show the division between clauses in the compound and complex sentence examples. It will be noted that the clauses above are built around the verb groups: visited, laid, were not, collected, and was mentioned. Of these five, one includes the negative operator not and the final one has the auxiliary verb was. But the other three are single words. Some readers of this article, and probably quite a few students in classrooms would, no doubt, initially wish to object to the notion of a single word being termed “a group.” This, however, is the convention in functional grammar. A word group can consist of a single item, or several. There can be groups of one.

With each of the little structure expansion exercises above it is recommended that teacher explanation and modelling precede small group and individual student work.

Considering conjunction

The expanded sentences in the table above would also provide an opportunity to revisit the different ways that clauses can be linked. Quite a few years ago now I attended a very useful PD day run by Eric Frangenheim. The activity focused on what he called the BFG, Big Friendly Grammar. One little gem that I came away with was the mnemonic TACL for recalling some basic differences in the ways that clauses can be linked. Its application to the sentences already generated is shown in the table below. The grammatical system of conjunction can of course be described in more elaborate detail but this 4-letter mnemonic is an effectively simple way to have students engage with the idea.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Conjunction type</th>
<th>Example sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>Time</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // before the bus collected them</td>
</tr>
<tr>
<td>A</td>
<td>Addition</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // and laid a wreath</td>
</tr>
<tr>
<td>C</td>
<td>Contrast</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // but most members were not really interested</td>
</tr>
<tr>
<td>L</td>
<td>Logic</td>
<td>The tour group visited the tomb of Lieutenant John Learmonth AIF // because it was mentioned in the guide book</td>
</tr>
</tbody>
</table>

The abbreviation AIF

Before leaving consideration of the poem’s title, some brief attention could profitably be paid to the abbreviation AIF. Students could be tasked to discover the meaning by research, or the teacher could explain that this stands for the Australian Imperial Force. This was the name of the volunteer army that Australia raised for overseas service in World War 1 (the first AIF), and then again in World War 2 (the second AIF). Most students (and perhaps some teachers) would not appreciate that it was not until after the end of World War 2 that Australia had a regular (i.e. full-time) army large enough to be able to provide combat forces adequate for deployment on overseas operations in the way that we now take for granted. At the time of federation in 1901, the country’s army was largely a part-time militia force supported by relatively few full-time professionals.

In addition, one of the early acts passed by the new federal parliament was the Defence Act of 1902 which gave the government the power to conscript men into the army but only for the defence of Australia itself. When an expeditionary force was required in 1914 to assist Britain to prosecute the war elsewhere in the world, it had to be formed by voluntary enlistment. This is the background for the socially divisive referendums that were conducted in 1916 and 1917 which students may have encountered in history.

Again, student attention could be directed to which potential parts of the structure of the noun group that have been utilised.
The words *Australian* and *Imperial* are adjectives but in this noun group they function as Classifiers rather than as Describers. By contrast, in the noun group in which *Australian* is deployed in the (made up) sentence below, I suggest that it functions as a Describer. A test to distinguish between the two roles is that if the meaning of the word can be intensified by the addition of the adverb *very*, then it is a Describer rather than a Classifier.

- The numerous gum trees gave the landscape a **very** Australian appearance.

The noun group structure here is as follows:

<table>
<thead>
<tr>
<th>Pointer</th>
<th>Counter</th>
<th>Descriptor</th>
<th>Classifier</th>
<th>Main Noun</th>
<th>Qualifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>very</td>
<td>Australian</td>
<td>Imperial</td>
<td>Force</td>
<td></td>
</tr>
</tbody>
</table>

The focus could then shift to the notion of “open class word families” to remind students of the relationship between these adjectives and other word classes / parts of speech.

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Verbs</th>
<th>Adjectives</th>
<th>Adverbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia, Australian</td>
<td>Australianise (?)</td>
<td>Australian</td>
<td></td>
</tr>
<tr>
<td>empire, emperor, imperialism</td>
<td>imperial</td>
<td>imperially</td>
<td></td>
</tr>
<tr>
<td>force</td>
<td>force</td>
<td>forceful</td>
<td>forcefully</td>
</tr>
</tbody>
</table>

Some points that it would be beneficial for students to note from these three examples are:

- While it is often the case, there will not always be complete sets of four related open class words (noun, verb, adjective, adverb).
- Some words can function as different word classes (parts of speech). The examples here are that the word *Australian* can be both a noun and an adjective while *force* can be both a noun and a verb.
- The standard (but not universal) mechanism for forming adverbs in English is to add the suffix *-ly* to the related adjective. When, as is the case with *imperial* and *forceful* the adjective ends with the letter *l*, the spelling of the adverb will involve the letter sequence *-lly*.
- Some word class forms can be much less common than others. The spell checker in Word does not wish to acknowledge *Australianise* as a legitimate word/spelling but I can conceive of it being used in a sentence like: *In order to fit in, the immigrant boy made every effort to Australianise his accent.*

**Ideas from images**

The John Learmonth of the poem’s title was a real person rather than just a character created for the writer’s literary purposes. In the course of preparing the workshop the two images shown here were located. No information was unearthed about precisely when the photos were taken but I am pretty confident that the one on the left was taken first. What do you think?
value in displaying first the photo on the left and asking students to consider what information and impressions might be gleaned from just the image alone.

As a second stage, I think it would be useful to then present the two images side by side and have students consider similarities and differences. If significant differences are indeed discerned, what experiences might have led to them?

**Conclusion**

This much is probably sufficient for some preparatory pre-reading activities. With the blessing of the editor, Part 2 will present some further suggestions for teaching the poem.

On this occasion I am again happy to repeat my standard offer which is that if anyone thinks that the PowerPoint file used in the workshop and/or the Word file of this article might be of use to them, they could be obtained by emailing me at gazco48@bigpond.net.au.

**References**


**Author**

Garry Collins taught secondary English for 35 years, mainly at Gladstone and Ferny Grove State High Schools, but also on year-long exchanges in Oregon in the US and Ontario in Canada. President of ETAQ for 8 ½ years, he served a 2-year term as AATE President in 2014-15. After retiring from full-time teaching, he was a part-time teacher educator for 8 years, first at the Australian Catholic University and then at The University of Queensland. He is currently a gentleman of leisure but continues to serve on the ETAQ Management Committee.