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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2014 History

2.00 pm Monday 10 November 2014
Time allowed: Three hours
Total marks: 40

RESOURCE BOOKLET

Refer to this booklet to answer your chosen question for Scholarship History.

Check that this booklet has pages 2–18 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

CONTEXT: WAR AS A FORCE FOR CHANGE

INSTRUCTIONS

Choose ONE of the following questions to respond to in ONE written article, using at least SIX of the sources provided and your own knowledge of ONE or MORE topics that you have studied.

***EITHER:* QUESTION ONE**

The artist Paul Nash titled his 1918 painting *We are Making a New World*, suggesting that war transforms society.

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reproduced here. See below]

Your task is to prepare an article for a history journal arising from the study of the following sources and your own knowledge, in which you **analyse and evaluate the extent to which you think the suggestion that war transforms society applies to one or more topics you have studied.**

***OR:* QUESTION TWO**

The Russian revolutionary Leon Trotsky described war as “a locomotive of history”, implying that history is moulded and changed by war.

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Your task is to prepare an article for a history journal arising from the study of the following sources and your own knowledge, in which you **analyse and evaluate the extent to which you think the suggestion that history is moulded and changed by war applies to one or more topics you have studied.**

The questions are repeated in the Question and Answer Booklet. Write your answer in that booklet.

Sources:

Q1: <http://www.haverford.edu/engl/english354/GreatWar/Deathnature/Nash1.jpg>

Q2: http://fr.academic.ru/pictures/frwiki/68/Diego_rivera_Commies.jpg

SOURCES

SOURCE A

War and the Twentieth Century

“The lamps are going out all over Europe,” said Edward Grey, Foreign Secretary of Great Britain, as he watched the lights of Whitehall on the night when Britain and Germany went to war in 1914. “We shall not see them lit again in our lifetime.” ...

And yet, like the two World Wars, the two sorts of post-war revolution can be seen in the historians’ perspective as a single process.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Eric Hobsbawm, *The Age of Extremes 1914–1991* (London: Abacus, 2003 (first published 1994)), pp 22, 52–53.

SOURCE B

Personal Oral Stories from World War I

Harvey Johns

To all soldiers, Anzac Day is considered a very special day. We treat Anzac Day more or less as a religious day on account of those who have gone west. We may joke a bit, but that’s just definitely what it is, because we’re doing honour to the lives of those that have gone west.

...

There’s the other side of the picture – the atmosphere that’s generated with huge groups of men together. You form comradeships and friendships that you would have no opportunity of forming under any other circumstances. That stays with you too.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Jane Tolerton (ed.), *An Awfully Big Adventure: New Zealand World War One veterans tell their stories* (Auckland: Penguin Books, 2013), pp 284–286.

SOURCE C**MCMXIV***

Those long uneven lines
 Standing as patiently
 As if they were stretched outside
 The Oval or Villa Park,
 The crowns of hats, the sun
 On moustached archaic faces
 Grinning as if it were all
 An August Bank Holiday lark;
 ...
 Never such innocence,
 Never before or since,
 As changed itself to past
 Without a word – the men
 Leaving the gardens tidy,
 The thousands of marriages
 Lasting a little while longer:
 Never such innocence again.

* MCMXIV is 1914 in Roman numerals.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Philip Larkin, "MCMXIV" from *The Whitsun Weddings* 1964, accessed on 25 February 2014 from http://www.poetryconnection.net/poets/Philip_Larkin/4789

SOURCE D**Peacemaking**

Four years of war shook forever the supreme self-confidence that had carried Europe to world dominance. After the western front Europeans could no longer talk of a civilizing mission to the world. ...

When war came in 1939, it was a result of twenty years of decisions taken or not taken, not of arrangements made in 1919.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Margaret MacMillan, *Peacemakers: Six Months that Changed the World* (London: John Murray, 2001), pp 2, 499–500.

SOURCE E**War comes to an end****E1: Strategic Bombing**

There is this fraught moment in the aftermath of the Battle of The Bulge when everyone is thinking ... we'd better get this thing over with or we'll be fighting into the summer of 1945, into the Fall ... maybe into 1946 if we don't find some way to end this thing. ... And I think at some level, we're trying to walk into a world where we almost don't even have a language to convey how horrific it was.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Professor Tami Biddle, "Dresden as a target". Accessed on 10 April 2014 from http://ww2history.com/experts/Tami_Biddle/Dresden_as_a_target

SOURCE E (continued)**E2: The Nuremberg Trials**

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In this painting, the British artist Laura Knight, who attended the Nuremberg Trials in 1946 and accurately sketched the courtroom scene in charcoal studies, shows her interpretation of the impact of the Second World War.

Source: 'The Nuremberg Trial 1946', by Dame Laura Knight. http://www.independent.co.uk/migration_catalog/article5292842.ece/alternates/w620/5157210.jpeg

E3: A New Era

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reproduced here. See below]

The caption reads:
"It's a new kind
of bomb, darling,
for the benefit of
mankind."

Source: "It's a new kind of bomb, darling, for the benefit of mankind." *Punch Magazine*, 29 August 1945 cited in <http://punch.photoshelter.com/image/I0000xcbYwIXRnJk>.

SOURCE F**War and Identity****F1: One Historian's View**

"The Nationhood of New Zealand", the *Truth* told readers during the first weeks of war, "in all human probability, is about to be welded on the anvil of fear and adversity."

... National identity whether weak or blossom, was a bitterly thick growth to pluck from the blood and bone of battlefields. Nationalism ... can easily become a nasty belief that the citizens of one particular state owe loyalty to that state above all other loyalties, let alone loyalty to the whole of humanity or the world.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Stevan Eldred-Grigg, *The Great Wrong War: New Zealand Society in WWI* (Auckland: Random House, 2010), pp 462–463, 466.

F2: Another view

The role of the Boer War, the 1905–1906 rugby tour, being given dominion status in 1907, and New Zealand's role in the Gallipoli landings – all affirmed rather than established New Zealand's national identity. ...

Those landmark events commonly credited with forging a national identity were significant in the young country and their role should not be downplayed, but in terms of the making of New Zealanders, they simply thrust New Zealand in front of the eyes of a wider world and showed it to be both different and distinctive. New Zealanders already knew.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Ron Palenski, *The Making of New Zealanders* (Auckland: Auckland University Press, 2012), p 312.

F3: Keith Sinclair's view

Like the South African war, but more so, the First World War was a powerful stimulus to national feeling. It encouraged nationalism in many ways, especially among the men in the army. ...

The replies ... produced repetitive assertions of the New Zealanders' patriotism and superiority [to British soldiers].

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Keith Sinclair, *A Destiny Apart: New Zealand's Search for National Identity* (Wellington: Allen and Unwin, 1986), pp 170–173.

SOURCE F (continued)**F4: Homecoming**

[For copyright reasons,
this resource cannot be
reproduced here. See below]

The painter Walter Bowring captured the disembarkment from *SS Willochra* when it arrived in Wellington on 15 July 1915 with New Zealand wounded soldiers from Gallipoli.

Source: Walter Armiger Bowring, 'The Homecoming from Gallipoli', 1916.

SOURCE G**The Holocaust****G1: Did the War lead to the Holocaust?**

Laurence Rees: And to what extent could the Holocaust, as we know it, not have occurred as it did, if it hadn't been for the decision to prosecute this war against the Soviet Union in this way?

Sir Ian Kershaw: Well, the aim of destroying the power of the Jews ... was there right from the very beginning. ... But genocide was there absolutely as a central point of this war in the East and therefore you could say that genocide was a central component of the Second World War itself.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Lawrence Rees in conversation with Sir Ian Kershaw. Accessed on 25 February 2014 from http://ww2history.com/experts/Sir_Ian_Kershaw/Hitler_and_the_Holocaust

G2: When does the Holocaust end?

The summer of 1945 was a period of incredible numbers of refugee flows moving east, moving west, and moving south. Many of them, perhaps 10 million people, were trying to flee central Germany where they'd been kept captive in labour camps of one kind or another. ... There are always continuities that carry over across these artificial divides that we want to impose on them. And the Holocaust is a good example.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: William Hitchcock, "The Liberation of the Concentration Camps". Accessed on 25 February 2014 from http://ww2history.com/experts/William_Hitchcock/Liberation_of_Concentration_Camps

SOURCE G (continued)**G3: Geo-political change**

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In July 1947, an underground Jewish military organisation known as Hagana arranged to dock the "Exodus 1947" in Europe in order to transport 4 500 Jewish men, women, and children, all survivors of the Holocaust who sought to immigrate into Palestine. ... The ensuing public embarrassment for Britain played a significant role in the diplomatic swing of sympathy toward the Jews and the eventual recognition of a Jewish state in 1948.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Sources:

(image) http://www.yadvashem.org/yv/en/exhibitions/rosh_hashana/images/postcards/after/5413_14.jpg

(text) <http://thelede.blogs.nytimes.com/2010/05/31/echoes-of-raid-on-exodus-ship-in-1947/>

SOURCE H**Women and the English Civil War****H1: One historian's view**

During the Civil War, ... women were beginning to discuss such topics as their lack of education, divorce, and polygamy with an unwanted openness.

... for the first time in English history they were publicly and in numbers claiming the rights of political petition and debate ...

In this sense, the thousands of women marching to Westminster during the Civil War, with white and seagreen ribbons pinned to their breasts, were worthy precursors of the later Suffragettes.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: David Weigall, "Women Militants in the English Civil War", *History Today*, vol 22, issue 6, 1972.

H2: In response

Printed petitions offer historians glimpses of women, from both sides of the political divide and from all ranks. Lamponed as 'oyster wenches' and 'fishwives', they thronged Palace Yard bearing complaints about the decay of trade, debt laws and the state of 'this wretched kingdom'. ... Scholars now look beyond printed petitions to find politically engaged women in other places: in their poetry, letters, and private lives. Weigall's article reminds us just how recent a historical move this is.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Alice Hunt, "Civil War Women: Not Behaving as they Should", *History Today*, vol 64, issue 3, 2014.

SOURCE I**World War I – a turning point for women?****I1: Susan Pyecroft's view**

Many in World War I-era Britain believed the war would be a turning point for women. The war created a new image of the woman worker, who left oven and cribside to go to work for the first time, who was rewarded by a grateful nation with the right to vote, and whose society recognized both "hidden strengths" and the active role she would continue to play in the workplace. ... Above all, postwar Britain, far from showing working women gratitude, ignored their efforts and focused instead on women as mothers and nurturers.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Susan Pyecroft, 'British working women and the First World War', *The Historian*, 56.4, 1994, p 699. Accessed on 27 March 2014 from "World History in Context".

I2: David Lloyd George speech

In replying to a vote of thanks, Mr Lloyd George paid a well-deserved tribute to the chairman, Mrs Fawcett.

The Premier began by stating that nothing had given him greater satisfaction than to assist women being granted the vote. Women, by their deeds, had confuted the old argument of anti-feminists, that a woman was all right in times of peace, but would have to be ruled out in the days of war. ... The big gathering was obviously one of voters. It was an over-30 crowd, and for the most part so well-dressed and matronly as to have either a husband or a property qualification.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: From a speech given by David Lloyd George to a meeting of women, quoted in the *Daily Sketch*, 10 December 1918, reprinted in *Votes for Women 1860–1928* (London: Hodder Education, 2007), p 155.

SOURCE J**The impact of World War II on New Zealand Women****J1: Historian's view on the influence of war work**

The war opened up new spheres of employment to a limited number of women and generally tested women's capabilities as paid workers, but it did little to challenge a gender order that insisted a woman's most important sphere of activity was her home. ... For most women, marriage, homemaking and child-rearing were a career, not an alternative to a career. The war did not change this.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Deborah Montgomerie, *The Women's War: New Zealand Women 1939-45* (Auckland: Auckland University Press, 2001) pp 171, 173.

J2: Women's role after the War

[For copyright reasons,
this resource cannot be
reproduced here. See below]

Source: Alexander Turnbull Library, National Library of New Zealand, Te Puna Mātauranga o Aotearoa, Reference number Eph-B-HOUSEHOLD-1955-01, 1954-1959. Accessed on 20 March 2014 from <http://natlib.govt.nz/photos?utf8=%E2%9C%93&text=Eph-A-HOUSEHOLD-1955-01>

SOURCE K**The impact of World War II on Māori****K1: The Māori Battalion**

My father lost his leg. Two of his cousins, Rangi and Henderson, were killed. His sister's husband, Percy Hunt, was killed. ... He attributed the main responsibility for this to the English, often stating that they had used the New Zealand forces and the Maori Battalion, in particular, as cannon fodder. It was his contention that the New Zealanders were sent into the most hopeless situations, with the Maori Battalion being sent into the worst of those.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Sid Jackson, 'A son thinks back' in *The Battalion Remembers II*, April 1986. Cited in <http://www.28maoribattalion.org.nz/memory/a-son-thinks-back>

K2: Māori urbanisation 1926–1986

[For copyright reasons,
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reproduced here. See below]

Source: Ian Pool, *Te iwi Māori: A New Zealand Population, Past, Present and Projected* (Auckland: Auckland University Press, 1991), pp 123, 154, 182, 197.

SOURCE L**The New Zealand Wars****L1: The significance of the Wars**

The Maoris lost in the end, and this had grave consequences for them, of which casualties, economic damage, and some demoralization were only the most obvious. Defeat reduced the political cohesion of some tribes, as it did the power and influence of the main supra-tribal organisation: the King Movement. ... Maori autonomy persisted long after the wars, and perhaps the reason for this was less Pakeha benevolence than latent Maori military power, and the after-effects of formidable resistance.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: James Belich, *The New Zealand Wars and the Victorian Interpretation of Racial Conflict* (Auckland: Penguin Books, 1986), pp 78, 305–306.

L2: Ahipara Native Land Court hearing, 1904

[For copyright reasons,
this resource cannot be
reproduced here. See below]

Source: Auckland City Libraries – Tāmaki Pātaka Kōrero, Sir George Grey Special Collections.
Reference: AWNS-19041027-11-1.

SOURCE M**Post-war Emancipation**

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In 1865, caricaturist and editorial cartoonist Thomas Nast envisioned the future of free African-Americans upon the conclusion of the Civil War in the United States.

The central scene shows the interior of a freedman's home with the family gathered around a "Union" wood stove. The father bounces his small child on his knee while his wife and others look on. On the wall near the mantel hang a banjo and a picture of Abraham Lincoln. Below this scene is an oval portrait of Lincoln and above it, a statue of "Freedom".

To the left of the central picture are scenes showing black life in the South under the Confederacy. At top left, fugitive slaves are hunted down in a coastal swamp. Below, a slave is sold, separately from his wife and children, on a public auction block. At bottom, a slave is flogged and a male slave branded.

In contrast, on the right of the central picture, a woman with an olive branch and scales of justice stands triumphant. Here, a freedman's cottage can be seen in a peaceful landscape. Below, a freed slave sends her children off to "Public School". At bottom, a freed slave receives his pay from a cashier. Two smaller scenes flank Lincoln's portrait. On the left, a mounted overseer flogs a black field slave; in on the right, a foreman politely greets Negro cotton-field workers.

Two hags, one holding the three-headed hellhound Cerberus, preside over these scenes, and flee from the gleaming apparition of Freedom.

Source: Thomas Nast, "Emancipation", 1865, Library of Congress. Accessed on 14 March 2014 from <http://www.loc.gov/pictures/item/2004665360/>

SOURCE N**The Cold War****N1: Protest song**

I Feel Like I'm Fixin' To Die Rag

Come on all of you big strong men, Uncle Sam needs your help again;
He's got himself in a terrible jam, way down yonder in Viet Nam,
So put down your books and pick up a gun, we're gonna have a whole lotta fun!

Well come on mothers throughout the land, pack your boys off to Viet Nam.
Come on fathers, don't hesitate, send your sons off before it's too late.
You can be the first one on your block, to have your boy come home in a box.

(CHORUS)

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: Country Joe & The Fish, "I-Feel-Like-I'm-Fixin'-To-Die-Rag", words and music by Joe McDonald (c) 1967.
Accessed on 27 March 2014 from <http://www.learner.org/>

SOURCE N (continued)**N2: Winston Churchill peeps under the Iron Curtain**

Signpost reads
"To Russia"



[For copyright reasons,
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reproduced here. See below]

Source: 'No admittance', Leslie Gilbert Illingworth, *Daily Mail*, 6 March 1946
<http://delwedd.llgc.org.uk/delweddau/ilw/ilw01059.gif>

N3: The Domino Theory

... First of all, you have the specific value of a locality in its production of materials that the world needs. Then, you have the possibility that many human beings pass under a dictatorship that is inimical to the free world. Finally, you have the broader considerations that might follow what you would call the 'falling domino' principle. ... So the possible consequences of the loss are just incalculable to the free world.

[For copyright reasons, this resource cannot be reproduced here. See below.]

Source: President Eisenhower speaking at a press conference in the spring of 1954, cited in Allan M. Winkler, *The Cold War: a History in Documents* (Oxford: Oxford University Press, 2003), pp 76–77.