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THE PERSONAL SIDE OF A COUNTRY AT WAR

Social Studies & English Language Arts

Lesson Plans

for use with

THE CANADIAN LETTERS & IMAGES PROJECT

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This resource has been made possible through the generosity of The History Education Network. THEN/HiER is the first pan-Canadian organization devoted to promoting—and improving—history teaching and learning by bringing together the multiple and varied constituencies involved in history education: academic historians; public historians in museums, archives and historic sites; practicing teachers; researchers based in faculties of education; and curriculum policy makers. Our goal is to create more research-informed practice (from kindergarten to graduate school) and more practice-informed research through dialogue among these various communities.

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The goal of this resource is to provide ready-to-use lessons to secondary English and Social Studies teachers. It is hoped that through the use of these lessons, teachers will become familiar with the Canadian Letters and Images Project as a means of increasing student knowledge and understanding of Canadian history. As well, students will come to understand the role the English Language Arts play in preserving that knowledge and in expressing the human emotions which play a critical role in that history.

LEARNING OUTCOMES

In designing the lessons, the authors have called upon pedagogical organizers which accommodate learning outcomes found in curricula throughout Canada.

<p style="text-align: center;">Social Studies The Historical Thinking Project: Historical Thinking Concepts http://historicalthinking.ca/</p>	<p style="text-align: center;">English Language Arts The Western and Northern Canadian Protocol English Language Arts Common Curriculum Framework</p>
<p>To think historically, students need to be able to:</p> <ul style="list-style-type: none"> • establish historical significance. • use primary source evidence. • identify continuity and change. • analyze cause and consequence. • take historical perspectives. • understand the ethical dimension of historical interpretations. 	<p>Use the English language arts (listening, speaking, reading, writing, viewing and representing) to:</p> <ul style="list-style-type: none"> • explore thoughts, ideas, feelings and experiences. • comprehend and respond personally and critically to oral, print and other media texts. • manage ideas and information. • enhance the clarity and artistry of communication. • celebrate and build community.

The Historical Thinking Project combines the research of historians and educators with the experience and skills of classroom teachers to create practical ways of encouraging, promoting and assessing students' historical thinking in classroom settings.

The project defines historical thinking by identifying its key components. It provides teaching tasks which promote historical thinking through the development of those concepts, and publishes tools to assess students' ability to demonstrate historical thinking.

In so doing, The Historical Thinking Project also aims to provide social studies departments, local boards, provincial ministries of education, publishers and public history agencies with models of more meaningful history assessment teaching and learning for their students and audiences.

The Western and Northern Canadian Protocol: In December 1993, the ministers responsible for education in Manitoba, Saskatchewan, Alberta, British Columbia, Yukon Territory and Northwest Territories signed the Western Canadian Protocol for Collaboration in Basic Education (WCP), Kindergarten to Grade 12. In February 2000, Nunavut also joined WCP. Several cooperative projects are underway, including the development of common curriculum frameworks with learning outcomes in mathematics, language arts and international languages. The first common framework in mathematics, Kindergarten to Grade 9, was released in English and French in June 1995. The first common framework in English Language Arts was released in 1996.

LESSON FRAMEWORK

Overview:

- a short statement that describes the lesson in general terms

Preparation Tasks:

- a handy summary of the tasks necessary to prepare for the lesson

Objectives:

- specific learning outcomes that students should be able to achieve by the end of the lesson

Background:

- information to help the teacher speak more knowledgeably to the students about the subject of the lesson

Instructions for Teacher:

- step-by-step procedures for presenting the information to the students using both guided and independent practice to enhance student learning

Assessment:

- suggestions for summative and/or formative assessment of student learning

Extension Activities:

- extra opportunities for promoting deeper inquiry and understanding

Student Handouts:

- relevant support materials which may be reproduced and/or modified to suit individual teaching styles

ABOUT THE CANADIAN LETTERS & IMAGES PROJECT

The Canadian Letters and Images Project is an online archive of the Canadian war experience, from any war, as told through the letters and images of Canadians themselves. It began in August 2000, located in the Department of History at Vancouver Island University.

Editorial Policy

The Project has retained as closely as possible the original spelling, punctuation, and paragraph structure in the transcribed versions. We have not noted irregularities in spelling by the use of [sic] in order to remain as unobtrusive as possible in the transcribed versions. Words or portions of words which are missing or illegible are noted by the use of [?]. Overall the policy is to provide minimal explanatory notes unless absolutely essential to the understanding of the material, and instead to permit the material to tell its own story in its own words in the original form.

We believe that every item that comes to us in the collections has merit and so all collections will appear in their entirety. The Project does not edit or censor any materials in its collections.

Objectives

The objective of the Canadian Letters and Images Project is to let Canadians tell their own story in their own words and images by creating a permanent online archive which preserves Canada's wartime correspondence, photographs, and other personal materials, from the battlefield and from the home front. Too often the story told of Canada at war has been one of great battles and great individuals, an approach that unfortunately misses the 'ordinary' Canadian and the richness of their wartime experience.

It is our hope is that Canadians can share with one another the more personal side of a country at war. Such a collection allows us to better appreciate the struggles, anguish and joy, of Canada during wartime. It will also stand as a tribute to all Canadians, past and present, who have in any manner contributed to Canada's wartime efforts. We believe it is important to collect and recreate the personal side of the wartime experience as soon as possible, before such materials are forever lost or destroyed. Each and every piece of correspondence, every photograph, or any other item connected to Canadians during wartime, is a valuable artefact linking us to our past. While one letter or photograph may by itself seem insignificant, in combination with the multitude of other materials found in the Project those single items can help to tell a remarkable story of the unyielding spirit of a country at war.

Online Resource

The Canadian Letters and Images Project is an online educational resource of the Canadian war experience freely available to students, scholars, and the general public. We do not edit correspondence or select portions of collections, but include, if at all possible, all materials submitted to us. Our place is not to judge the historic merit of one person's experiences over those of another; we instead let those words and images from the past tell their own story.

Archives

In order to make these types of materials accessible to all, The Canadian Letters and Images Project works closely with individuals across the country and elsewhere. Most of the materials found in this Project come from private families who have generously shared those materials with us. As an electronic archive we do not keep any of the materials, but borrow them for copying and archival scanning before returning them to the lending family. All incoming materials as of July 1, 2003 are scanned not only as jpegs for the web site but also scanned as high resolution tiffs for future preservation.

The project is ongoing, and is continually seeking and adding new material.

Source: <http://www.canadianletters.ca/aboutus.php>

LESSON SS1: THE SOLDIER'S EXPERIENCE OF WAR

Time Required: 2 Classes

Overview:

- Students will read selected letters from Canadian Soldiers on the Western Front in World War I and the European Theatre in World War II, identifying what the letters reveal about the soldiers' experience of war. They will then analyse the soldiers' letters in the collection in order to identify areas of continuity and areas of change in how soldiers experienced the two wars. Teachers may opt to focus only on one conflict, and use the letters to illustrate aspects of the nature of that particular type of warfare.

Preparation Tasks:

- One copy per student: Handouts SS1-1, SS1-2, SS1-3
- From CLIP World War I: Images of Gladys Hope Sewell Ross, James Wells Ross, & From World War II: Colin Sewell Ross.
- From CLIP: Access to electronic or printed versions of some or all of:

	Collection	Bio summary	Dates	Notes for teacher preparation
World War I: The Western Front	New Liskeard Speaker	Town newspaper. These letters from Pte. Herbert Durand, serving in France.	<u>May 30/15</u> <u>June 20/15</u>	<ul style="list-style-type: none"> Describes dangers of trench warfare. "This life is sure hell."
	Duff, Cecil and Louis	Cecil (a Company Sergeant Major) and his brother Louis (a Captain)	<u>Oct 11/15</u> <u>Nov 19/15</u>	<ul style="list-style-type: none"> Interesting descriptions of dangers of artillery shells, early mention of "air machines". Food and living conditions reflect higher ranks.
	Cunliffe, Herbert and William	Herbert - Killed in the Battle of the Somme, leaving behind a young family. Brother William served in the same regiment.	<u>July 11/16</u> <u>July 15/16</u> <u>Oct 13/16</u> <u>Oct 19/16</u> <u>Oct 23/16</u>	<ul style="list-style-type: none"> After being rejected for active service for eyesight, Herb tries again and is approved by doctor. Sweet letters home to wife and children. Letter from brother William after Herb is killed is full of anguish.
	Cox, Bertram	Originally from the Barbados. Enlisted in Winnipeg.	<u>Nov 14/17</u> <u>Nov 24/17</u>	<ul style="list-style-type: none"> Describes sanitation and cleanliness, disposing of human remains. Conveys attitude toward the enemy.
	Armstrong, Roy Clarence	Enlisted in Winnipeg at age 18. Killed at Passchendaele at age 19.	<u>May 13/17</u> <u>Sep 11/17</u> <u>July 18/17</u> <u>Oct 24/17</u> <u>Oct 26/17</u>	<ul style="list-style-type: none"> Continuously asks Mom to send food as he doesn't get enough. Wet and sloppy conditions at Passchendaele described. Concern over prospect of brother conscripted.
	Decoteau, Alexander	Born on Cree Red Pheasant Reserve, Sask. Olympic runner and police officer.	<u>Sep 10/17</u>	<ul style="list-style-type: none"> Thoughtful description of fatalism, shell shock, trench sickness, gas, importance of letters from family.
World War II: The European Theatre (England, France, Italy)	Burnard, Harvey	Lieutenant, killed in France July 1944	<u>June 5/44</u> <u>July 3/44</u> <u>July 9/44</u> <u>July 20/44</u> <u>July 21/44</u>	<ul style="list-style-type: none"> Interesting contrast in Harvey's life prior to D-Day (comfort in England, girls) and after arrival in France.
	Jackson / Clark family	Harry stationed in England, and then in France after D-Day.	<u>Oct 3/43</u> <u>July 23/44</u> <u>July 31/44</u>	<ul style="list-style-type: none"> Food, girls and buzz bombs.
	Neufeld, Leslie	Paratrooper killed on D-Day.	<u>June 4/44</u>	<ul style="list-style-type: none"> Last letter home, anticipating danger of the invasion.
	Rimer, Val	Invasion of Italy	<u>Dec 15/43</u>	<ul style="list-style-type: none"> Urges parents to celebrate anniversary, value all they have.
	Temple, Montague	Soldier from Victoria B.C., serving in Belgium	<u>Dec 30/44</u>	<ul style="list-style-type: none"> Impressions of wounded German soldiers, Belgians, slit trenches.
	Turpin, Geoffrey	Montreal armoured soldier stationed in England, France, Belgium	<u>April 17/44</u> <u>Jun 2/44</u> <u>July 25/44</u> <u>Sep 13/44</u> <u>Oct 1/44</u>	<ul style="list-style-type: none"> Engaged to English woman. Deployed to France in July, 1944. Describes fox holes, food, Belgians, impressions of Germans.

Objectives:

- From The Historical Thinking Project: Concepts
- Students need to be able to use primary source evidence.
 - Students need to be able to identify continuity and change.
- From the Western & Northern Canadian Protocol:
- Students use English Language Arts to explore thoughts, ideas, feelings and experiences.
 - Students use English Language Arts to manage ideas and information.
 - Students use English Language Arts to enhance the clarity and artistry of communication.

Background:

Students sometimes misunderstand history as a list of events. Once they start to understand history as a complex mix of continuity and change, they reach a fundamentally different sense of the past.

Instructions for Teachers:**Anticipatory Set:**

- Ask students to think about conversations they have had with their parents about what life was like when their parents were young. What has remained the same? What has changed?
- Show the students images of husband and wife James Wells Ross and Gladys Hope Sewell Ross who both served in World War I, and of their son, Colin Sewell who served in World War II.
- Introduce the concepts of continuity and change in history and ask them to imagine the sort of experiences that might have been the same for both generations, and what might have changed.

Statement of Objective:

- To what extent did the nature of the soldier's experience of war change from World War I to World War II? You will develop answers to this question through analysis of letters written by participants in these wars.

Guided Practice:

1. Have students read the recommended collection of World War I letters and complete Handout SS1-1.
2. Discuss findings as a class, highlighting both trends in and possible limitations of the documents. For example:
 - a. The Duff brothers speak favourably of the quality of food in their letters. Does that seem to be in line with the other accounts? Why might they have access to better food?
 - b. Some letters describe in brutal detail the realities of trench warfare. Others do not. Why might this be the case?
 - c. Can a collection this size adequately provide evidence of the nature of warfare for soldiers?
3. Have students read the collection of World War II letters and complete Handout SS1-2 in the same manner as they did with the World War I letters.
4. Have students use two different colours of highlighter pens on their handouts. Using one colour, they should identify examples of continuity. Using the second colour, they should identify examples where there seems to be a change from one war to the next.

5. Class discussion.

- a. Students compare notes on where they determined there to be continuity. They should attempt to explain the reasons for this continuity. (These explanations will become the annotations in the Independent Practice.)
- b. Students compare notes on where they perceived there to be change. They should attempt to explain the reasons for the change. (These explanations will become the annotations in the Independent Practice.)
- c. Students will identify the ways our ability to compare and contrast the wars might be limited by factors such as:
 - i. censorship and self-censorship in the letters
 - ii. the particularities of which collections are available in the archive and which may not be.

Independent Practice:

Students use their colour-coded handouts to create an annotated Venn diagrams on Handout SS1-3.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • Some similarities and differences are included. • Explanations may be missing, irrelevant or illogical. 	<ul style="list-style-type: none"> • Many similarities and differences are included. • Explanations are reasonable. 	<ul style="list-style-type: none"> • Lists of similarities and differences are comprehensive. • Explanations are reasonable and insightful.

Extension Activities:

- Imagine the experience of serving as a Canadian soldier in a 21st century conflict. Where might you imagine there would be continuity with the experiences of soldiers in the World Wars? What changes would you have expected?
- Short essay: To what extent did the nature of the soldiers' experience of war change from World War I to World War II?

Handout SS1-1: The Soldier's Experience Of War

Name: _____

World War I: The Western Front

Name of soldier or collection:	Bravery, Fear, Danger & Death	Ties To Home	Living Conditions And Social Lives	Attitudes Toward The Enemy And The War
New Liskeard Speaker <ul style="list-style-type: none"> • May 30/15 • Jun 20/15(Durand) 				
Duff, Cecil & Louis <ul style="list-style-type: none"> • Oct 11/15 • Nov 9/15 				
Cunliffe, Herbert & William <ul style="list-style-type: none"> • July 11/16 • July 15/16 • Oct 13/16 • Oct 19/16 • Oct 23/16 				
Armstrong, Roy <ul style="list-style-type: none"> • May 13/17 • July 14/17 • July 27/17 • Sep 11/17 • Oct 24/17 • Oct 26/17 				
Decoteau, Alexander <ul style="list-style-type: none"> • Sep 10/17 				

Handout SS1-2: The Soldier's Experience Of War

Name: _____

World War II: The European Theatre (England, France, Italy)

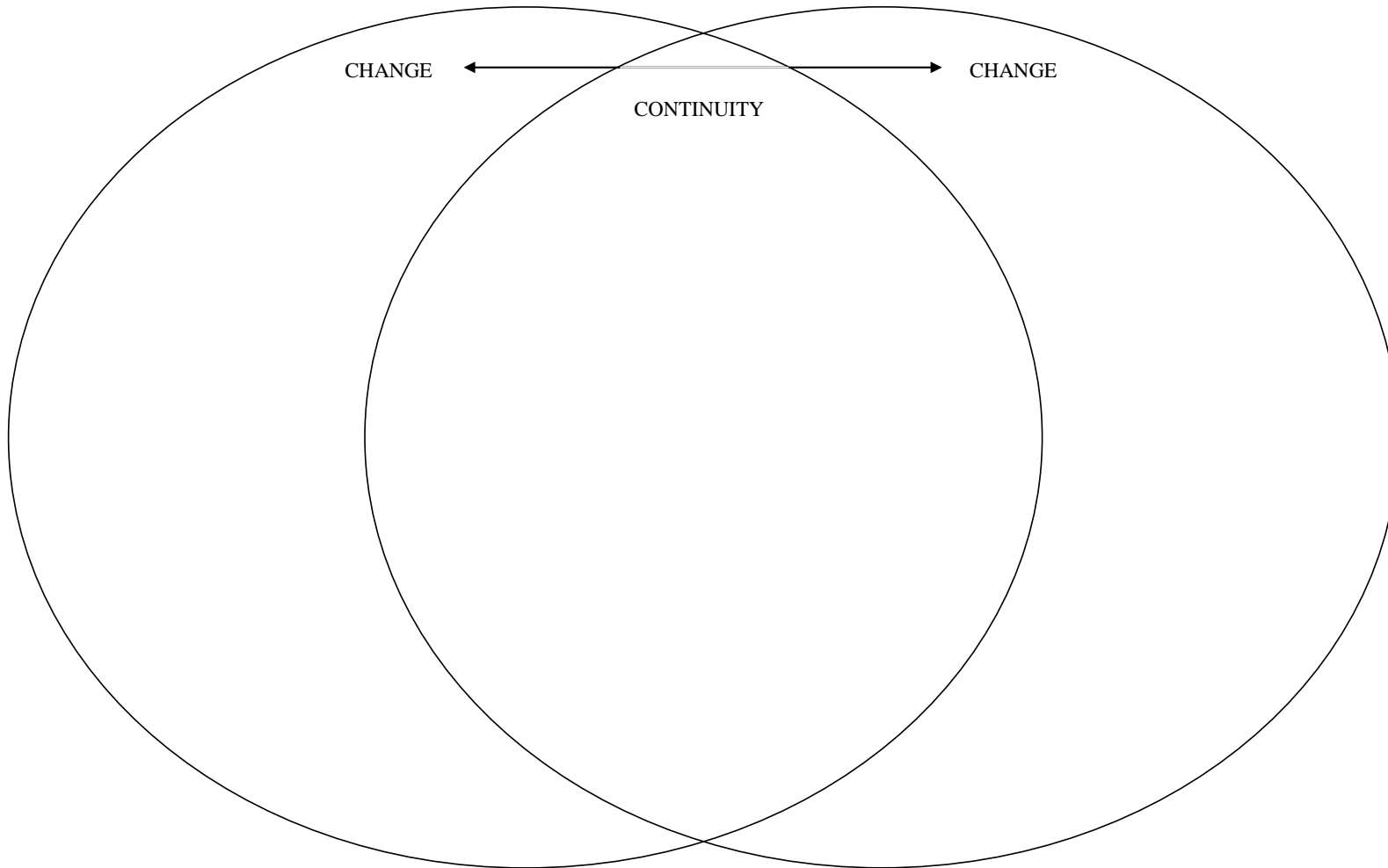
Name of soldier or collection:	Bravery, Fear, Danger & Death	Ties To Home	Living Conditions And Social Lives	Attitudes Toward The Enemy And The War
Burnard, Harvey <ul style="list-style-type: none"> • June 5/44 • July 3/44 • July 9/44 • July 20/44 • July 21/44 				
Jackson / Clark family <ul style="list-style-type: none"> • Oct 3/43 • July 23/44 • July 31/44 				
Neufeld, Leslie <ul style="list-style-type: none"> • 04 June/44 				
Rimer, Val <ul style="list-style-type: none"> • Dec 15/43 				
Temple, Montague <ul style="list-style-type: none"> • Dec 30/44 				
Turpin, Geoffrey <ul style="list-style-type: none"> • April 17/44 • Jun 2/44 • July 25/44 • Sep 13/44 • Oct 1/44 				

Handout SS1-3: The Soldier's Experience Of War

Name: _____

Experiences during World War I

Experiences during World War II



LESSON SS2: WOMEN AND WAR

Time Required: 1 Class

Overview:

Students will examine a collection of primary sources related to women and war. There are two separate collections, one for each of the world wars. The World War I collection is currently more extensive, and could be used on its own, or in combination with the World War II collection. After examining the materials, students will determine a “big question” and select sources that they would use to answer the question. The materials can be used to support a “big question” related to role of women in the war, the impact of the war on women, or other issues.

Preparation Tasks:

- Handout SS2-1: Projected copy, overhead transparency or one copy per student.
- Handout SS2-2: One copy per student
- From CLIP: Access to electronic or printed versions of some or all of:
(Assemble the documents in packages allowing one complete package of documents for every 3 or 4 students.)

	Collection	Letters:	Other documents:	Notes to teacher:
World War I Documents	Beaton Institute	<u>April 2, 1917</u>		Mother writing to son. Fear. News from home.
	Broome, George	<u>November 9, 1917</u> (Pages 2 & 3)		Letter from George’s nurse to his mother upon his death. (Use scans of handwritten letter.)
	Cunliffe, Herbert.	<u>October 29, 1916</u>	Family photographs	Letter describing reaction of wife receiving telegram about her husband’s death
	Duff, Cecil & Louis	<u>January 9, 1915</u> <u>October 24, 1915</u>		Some letters in collection are between women in the family. Attitude toward Germans in Canada. TCTU. Fear. Knitting socks etc.
	Leighton, Arthur and Alice	<u>May 29, 1916</u> <u>September 24, 1916</u> <u>April 16, 1917</u>	Sugar ration card. Nurse uniform receipt, Women’s Service Corps documents	Married couple from Nanaimo. She followed him to war enlisting as a nurse.
	Mayse, Amos	<u>July 13, 1917</u>		Letter from his wife to Amos after he was wounded.
	Morton, Laura.	<u>No letters.</u>	Photo album.	Nurse.
	Stony Plains Women’s Institute	<u>Any</u>	Receipts from Red Cross for donations and supplies.	Thank you letters from soldiers for gifts.
	Toronto Women’s Alliance	<u>Any</u>		Thank you letters.
World War II Documents	Charman, Frances	<u>June 23, 1944</u> <u>July 19, 1944</u> <u>May 7, 1945</u>	Photo in uniform. Newspaper article about her work as a nurse.	Frances “frank” Charman was born and raised in Nova Scotia and served as a nurse in the US military. She served in Northern Africa and in the Italian campaign.
	Dutton Advance	<u>October 12, 1944</u> <u>July 27, 1944</u>		Local newspaper publishing letters sent home from overseas. October 12, 1944 is a thank you to local women’s organization for care package. July 27, 1944 is a letter from a nurse describing conditions.
	Hay, William and Hilda Cook	<u>November 17, 1943</u> <u>December 27, 1943</u> <u>January 6, 1944</u> <u>February 22, 1944</u>		A couple writing back and forth. She is involved in some war work in Canada.
	Lee, Robina	<u>October 29 1947</u>		War bride travelling across Canada to her new home in Vancouver, BC
	Quinlan, Dennis John	<u>July 26, 1942</u> <u>September 22, 1942</u>		Loving letter from mother to son. Letter of condolence to mother.

Objectives:

From The Historical Thinking Project: Concepts

- *Students need to be able to use primary source evidence.*
- *Students need to be able to take historical perspectives.*

From the Western and Northern Canadian Protocol:

- *Students explore thoughts, ideas, feelings and experiences.*
- *Students comprehend and respond personally and critically to oral, print and other media texts.*
- *Students manage ideas and information.*

Background:

The ways that Canadian women experienced war are as diverse as the women themselves. Many women had their lives intimately and profoundly altered through the loss of sons, husbands, brothers, daughters, sisters and other loved ones. Even when their loved ones returned home to them, many had endured years of fear, separation, and upheaval. Many women also participated actively in the war effort – some in uniform overseas – others working in the factories in cities at home, or for local organizations dedicated to supporting the war effort. Other women spent the war years busy with their families and regular jobs, and were both less involved in the war effort and less personally impacted.

The letters and documents available to students in CLIP provide some useful evidence to support essays related to the role of women in the wars or the impact of the wars on women. There are topics left untouched, however. For example, at the time of writing this lesson, there were no letters from women working in munitions factories. The aspects of this assignment which consider the limitations of the sources are perhaps just as important in promoting historical thinking.

Instructions for Teachers:**Anticipatory Set**

- Review with students the nature and types of primary source evidence, and the things one should consider when examining a document. (Teachers may wish to use Tom Morton's tips on working with individual primary sources, <http://historicalthinking.ca/concept/primary-source-evidence>)

Statement of Objective

- "Your task this class is to examine a collection of primary source documents and generate a "big question" to pose about the information you find in these documents.

Guided Practice:

- Without revealing the gender of the writer, have students read a copy of the February 4, 1943 letter written by Frances "Frank" Charman, a Canadian woman who served as a nurse in the United States Nursing Corps, and was stationed in North Africa and Italy.
- Model document analysis by briefly discussing the following questions:
 - What is this document?
 - What can you infer about the writer?
 - What does this document tell you?
 - What can you infer from the document?
 - Why might this document be interesting for a historian?
 - What are the limitations of this document as a source?
 - What can we not know from it?
- What "Big Questions" might we research about this person? Maybe there is something big we should be asking about bravery? About their ties to home? About their living conditions? About their social lives? About their attitude towards the enemy? About their attitude toward the war? (*Help the students develop some potential "big questions".*)
- Only after the discussion, show a picture of Frank and reveal her full name and a bit about her biography. Discuss any changes there may be to their perceptions of the source.

Independent Practice:

- Distribute Handout SS2-2 to each student.
- Hand out the packages of documents allowing one package for every 3 or 4 students.
- Have students exchange and individually examine each document carefully, recording notes on the document analysis sheet.
- Challenge each group to find a "Big Question" to pose about women and the war – a question which can be supported by a selection of documents in the package.
- As a group, have them complete Handout SS2-1, explaining their document selections.
- Students should select 4 to 5 documents that they would use to support the answer to their big question.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> Students retell facts from documents but make few inferences. "Big Question" may be unanswered by source documents. 	<ul style="list-style-type: none"> Inferences are justified in source documents. "Big Question" is answered in several of the source documents. 	<ul style="list-style-type: none"> Inferences are insightful and supported in source documents. "Big Question" demonstrates maturity of thought and is answered in multiple documents.

Extension Activities:

- Students read a textbook or secondary source description of the role of Canadian women in war. Students should make judgments about whether or not this new information informs their "Big Question".
- Help students transform their "Big Question" into a thesis statement. Use their findings from the source documents to compose body paragraphs in a traditional 5 paragraph essay

Handout SS2-1: Frank Charman, February 4, 1943

FEBRUARY 4, 1943

Dear Bernice:

As usual, just time for a line or two. I wrote you last week that we had moved to another camp. The address is still Blanding. We are still at this camp. We are certainly roughing it here. Do our own scrubbing of barracks, washing, etc. – have different duties assigned each day. Tomorrow I have the latrine. Drat the word. I hate it! Am sleeping on a bare mattress with rough scratchy woollen blankets, and you know how I like those next to me. Have snow here, and are we enjoying it – but although it is cold outside, at times inside we die with the heat and can't turn the radiators off. Then other times the heat goes off, and we about freeze. Have been wearing the flannelette pyjamas Gladys gave me at Xmas. They protect me somewhat from the blankets.

Am weary this evening. Have had a busy day at odds and ends. Had letters from Win and Helen with snaps of them in uniform. They look grand. Winnie has been dating a colonel, I hear, but he up and left her for 'furin' parts.

I am sending these snaps for you to see and keep for me. Took them in the orange grove we visited. Will write on the backs of them. Sent my camera home to Mildred, so won't be taking any more if I could.

Just filled out my income tax return and sent it on to Mildred to pay – paying ninety-three dollars. No word from Aunt Clara, so don't know how Uncle John is. Have to write Gladys now.

Went to the show last night, Shadow of a Doubt. The show was a grand spectacular performance.

My back is broken sitting on the edge of this bed. My hand aches from writing. Like the gingerbread boy, 'I'm all gone. My leg hurts, does yours?'

So, so long. Love to all, and don't worry, we only go this way but once.

Love as always, Frank

PS: Ought to say we are full ranking 2nd lieutenants now, as of December 22nd – 'by Act of Congress.' So we have the corresponding pay too. Got the raise this month. Pretty swell. However we could have managed on the ninety per, and spent the rest on tanks, etc. Have to buy everything ourselves now, too. Our arms are worn out from saluting, and we have to salute our superiors also.

Handout SS2-1: Women and War

Names: _____

The "Big Question": _____

Collection name, date:	What is this source?	What can you infer from this document?	How would you use this source to support an answer to your question? Why did you find this evidence convincing?	What are the limitations of this source?

Handout SS2-1: Women and War (PAGE 2)

Collection name, date:	What is this source?	What can you infer from this document?	How would you use this source to support an answer to your question? Why did you find this evidence convincing?	What are the limitations of this source?

LESSON SS3 – BIOGRAPHY OF A SOLDIER*Time Required: Independent Project***Overview:**

This unit assignment has the student write a biography of one individual, based on the sources available in this archive, as well as materials available through Library and Archives Canada, the Commonwealth War Graves Commission, and other sources.

Preparation Tasks:

- Class set of handouts SS3-1 and SS3-2
- Online access to the archive

Objectives:

From The Historical Thinking Project: Concepts

- *Students need to be able to use primary source evidence.*
- *Students need to be able to take historical perspectives.*

From the Northern and Western Canadian Protocol

- *Students use the English language arts to explore thoughts, ideas, feelings and experiences*
- *Students use the English language arts to enhance the clarity and artistry of communication.*

Instructions for Teachers:**Anticipatory Set**

- Project a photo of a soldier from the archive and have students study it for a few moments.
 - What would they want to know about the person pictured?
 - What could the letters a person writes to their family reveal about them?
 - What might not be so easily revealed through the letters?
- Suggested photos:
 - From the World War I collection:
 - **Roy Armstrong and friend**
<http://www.canadianletters.ca/template.php?collectionid=433&warid=3&mediaid=12699>
 - **Herbert Cunliffe**
<http://www.canadianletters.ca/template.php?collectionid=188&warid=3&mediaid=6994>
 - **John Robert Connors**
<http://www.canadianletters.ca/template.php?collectionid=183&warid=3&mediaid=1970>
 - From the World War II collection:
 - **Donald McPherson Fraser**
<http://www.canadianletters.ca/template.php?collectionid=442&warid=4&mediaid=13574>
 - **Colin Sewell Ross**
<http://www.canadianletters.ca/template.php?collectionid=300&warid=4&mediaid=11480>
 - **Edward Gordon Coke Richards**
<http://www.canadianletters.ca/template.php?collectionid=259&warid=4&mediaid=6537>

Guided Practice:

1. Distribute Handouts SS3-1 and SS3-2
2. Review the instructions in Handout SS3-1 and clarify any questions the students have.
3. Review the Marking Criteria with the students

Independent Practice:

- Students complete the assignment.

Assessment:

- Assessment as per the rubric in Handout SS3-2

Extension Activities:

- Students write a reply to a selected letter taking on the persona of the person to whom the original letter was addressed.
- Share biographies with the broader community: Library, local paper etc. as an active citizenship project.

Field Code Changed

Field Code Changed

Field Code Changed

Field Code Changed

Field Code Changed

Field Code Changed

Statement of Objective

- Your task is to carefully analyse source documents to create a comprehensive and accurate biography of one of the Canadian participants in warfare.

Handout SS3-1: War Biography Assignment

Much of what we know about the everyday experiences of Canadian service men and women is from the letters they sent home to family and friends. The largest online archive of these letters and other materials is the *Canadian Letters and Images Project*, housed at Vancouver Island University in British Columbia. www.canadianletters.ca

In this assignment, you will create a biographical sketch of one of the men or women whose letters form part of this archive.

1. Choose one person whose letters you plan to read. Ensure that the collection has a minimum of 8 letters or diary entries. Some collections also have additional materials that would prove useful, such as photographs, newspaper articles, or other documents. There are also links in many cases to the attestation papers filed during enlistment.
2. Write a biography of the person based on information you were able to glean from his or her letters, and inferences you have made about his or her personality, character and views. The biography should include:
 - a. basic background information (age, family, home, previous work etc.)
 - b. his or her role in the war (rank, type of unit, places stationed, battles)
 - c. interesting and important experiences during the war.
 - d. a discussion of what you infer about the person on topics such as:
 - i. relationship with family
 - ii. attitudes and beliefs
 - iii. development or change in outlook or views over the course of the war
 - e. his or her fate
3. Write a detailed long paragraph discussing the experience of writing this biography. How confident are you in the accuracy of the personal sketch you have created? In what aspects of the biography do you have the most confidence? In what areas do you have concerns about your information or inferences? You might consider factors such as:
 - a. missing or incomplete information
 - b. censorship or self-censorship of information (see backgrounder on censorship)
 - c. challenges in understanding the perspective of a person in the past
 - d. limitations in your understanding of aspects of the war
 - e. inconsistencies of information within the collection or when compared to other sources.
 - f. explanations of reasons for leaving information out of the biography.

Suggested word length: 600 – 800 words.

Handout SS3-2: War Biography Assignment – Assessment Criteria

Name: _____

	Not Yet Meeting Expectations	Meeting Expectations (Minimally)	Meeting Expectations (Fully)	Exceeding Expectations
Purpose & Thinking	<ul style="list-style-type: none"> • Little or no outside understanding demonstrated. • heavy reliance on only one letter • Aspects of the assignment were missed or completed incorrectly: <ul style="list-style-type: none"> ○ ○ ○ 	<ul style="list-style-type: none"> • a soldier with a collection of at least 4 documents • Biography may focus on whole experience at a somewhat surface level or more heavily on only 1 or 2 letters. • Understanding is confined mainly to the letters with only satisfactory outside understanding demonstrated. • Some analysis of the soldier is attempted but with varying degrees of success or completeness. 	<ul style="list-style-type: none"> • Biography covers the full span of at least 8 letters or diary entries. • Effective inferences about the person made and conveyed. • Description of participation in the war demonstrates a good outside knowledge of the conflict. • proficient analysis of soldier's experience 	<ul style="list-style-type: none"> • a person with a relatively extensive collection of documents • The biography spans the person's entire war experience. • Description of the person's participation in the war demonstrates strong outside knowledge of the nature of the war or particular battles. • superior analysis of soldier's experience
Strategies & Features	<ul style="list-style-type: none"> • insufficient word length and/or analysis • vocabulary and syntax inadequate for purpose • Presentation quality is unacceptable due to: <ul style="list-style-type: none"> ○ ○ ○ 	<ul style="list-style-type: none"> • vocabulary and syntax appropriate to the task • Presentation is satisfactory but may be somewhat limited in terms of: length, neatness, errors, organization, or visual interest. 	<ul style="list-style-type: none"> • vocabulary is specific and syntax is varied and interesting • effective presentation – well organized with few errors 	<ul style="list-style-type: none"> • vocabulary and syntax used effectively to create an engaging tone • excellent presentation – well organized, free of errors, and interesting for the reader
Self-Evaluation	<ul style="list-style-type: none"> • unsupported judgments about quality of work 	<ul style="list-style-type: none"> • brief or overly general comments on writing experience 	<ul style="list-style-type: none"> • appropriate analysis of the process of writing the biography 	<ul style="list-style-type: none"> • includes a well considered analysis of the process of writing the biography

LESSON SS4: BOMBER COMMAND IN WORLD WAR II – PART 1: REMEMBRANCE

Time: Part 1 – 1 class

Overview:

This lesson has two components – one which has the remembrance of the crews of bombers as the central focus – the other which steps back to examine how the role of bomber command has been handled in history. In the first part, selected letters from young men who died in active service are used to examine the nature of the experience of serving on a crew of a bomber. In the second part, students will step back from the letters to grapple with ethical dimensions in history.

Preparation tasks:

- Sufficient copies of handout SS4-1, SS4-2, and SS4-3
- Sufficient copies of media articles, if to be provided to students.
- Online or copied access to CLIP collections of World War II airmen:

Name	Letter Dates
Biollo, Peter <ul style="list-style-type: none"> • Edmonton, Alberta • Flying Officer (Air Bomber) RCAF • 576 (RAF) Squadron • Shot down over France and killed, 24 July, 1944 • Age 20 	<u>Jan 8/43</u> <u>Nov 21/43</u> <u>Jan 16/44</u> <u>Feb 20/44</u> <u>Apr 9/44</u> <u>Jun 18/44</u>
Fitzgerald, John Ernest <ul style="list-style-type: none"> • New Westminster, BC • Flight Sergeant RCAF • 166 (RAF) Squadron • Shot down over Denmark and killed, 27 August, 1944 Age 19 	<u>Aug 17/44 (last letter home)</u> <i>Most other letters in this collection are from family members. You may choose to include some if time permits.</i>
Gould, Albert <ul style="list-style-type: none"> • Toronto, Ontario • Pilot Officer RCAF • 101st (RAF) Squadron • Shot down over Germany and killed, November 4, 1944 • Age 21 	<u>July 7/44</u> <u>July 15/44</u> <u>July 16/44*</u> <u>Aug 30/44</u> <u>Sep 30/44</u> <u>Oct 9/44</u> <u>Oct 17/44</u>

Objectives:

From The Historical Thinking Project: Concepts

- Students will take historical perspectives
- Students will understand ethical dimensions of history.

From the Western and Northern Canadian Protocol

- Students use the English language arts to explore thoughts, ideas, feelings and experiences
- Students use the English Language arts to comprehend and respond personally and critically to oral, print and other media texts.

Background:

- Bomber Command was the largest RAF operational command. Into it were poured thousands of Canadian BCATP (British Commonwealth Air Training Program) graduates to take part in the massive area-bombing campaign. Canadians were involved from the start, but the first Canadian unit was 405 Squadron, which was operational in mid-1941 and was part of the elite Pathfinder group. In January 1943, 6 Group became operational.... Casualties were heavy; of the more than 17 000 fatalities suffered by the RCAF during WWII, nearly 10 000 were sustained in Bomber Command. (Canadian Encyclopaedia)

<http://thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0000307>

- How to represent the work of Bomber Command has been one of the most sensitive challenges for museum curators, writers of textbooks, film makers and historians. Should the focus be on the service men on the air crews who faced danger comparable to that of an infantry man in World War I? Was area-bombing effective in contributing to the defeat of Germany? Was it moral in the context of World War II? Is it disrespectful to the memory of those who served and died to ask these questions?
- Historical Thinking concept: Students will take historical perspective:
 - Understanding the foreignness of the past is a huge challenge for students. But rising to the challenge illuminates the range of human behaviour, belief and social organization. It offers surprising alternatives to the taken-for-granted, conventional wisdom, and opens a wider perspective from which to evaluate our present preoccupations.
 - Taking historical perspective means understanding the social, cultural, intellectual, and emotional settings that shaped people's lives and actions in the past. At any one point, different historical actors may have acted on the basis of conflicting beliefs and ideologies, so understanding diverse perspectives is also a key to historical perspective-taking. Though it is sometimes called "historical empathy," historical perspective is very different from the common-sense notion of identification with another person. Indeed, taking historical perspective demands comprehension of the vast differences between us in the present and those in the past.
- From The Historical Thinking Project: Concepts Students will understand the ethical dimensions of historical interpretations:
 - Are we obligated to remember the fallen soldiers of World War I? Do we owe reparations to the First Nations victims of aboriginal residential schools, or to the descendants of those who paid the Chinese Head Tax? In other words, what responsibilities do historical crimes and sacrifices impose upon us today?
 - These questions are one part of the ethical dimension of history. Another part has to do with the ethical judgments we make about historical actions. This creates a difficult paradox. Taking historical perspective demands that we understand the differences between our ethical universe and those of bygone societies. We do not want to impose our own anachronistic standards on the past. At the same time, meaningful history does not treat brutal slave-holders, enthusiastic Nazis, and marauding conquistadors in a "neutral" manner. Historians attempt to hold back on explicit ethical judgments about actors in the midst of their accounts, but, when all is said and done, if the story is meaningful, then there is an ethical judgment involved. We should expect to learn something from the past that helps us to face the ethical issues of today.

Instructions to teachers: (Part 1)

- Ask students if they have visited any war museums or memorials.
- What is the difference between a museum and a memorial?

Statement of the Objective:

Your task today is to try to understand the thoughts, beliefs and feelings of a particular group of servicemen during World War II.

Guided Practice:

- Explain to students that they will be reading a collection of letters from three young men who were killed in WWII while serving on a bomber crew.
- Provide students with a brief background on the role of bomber command and the dangers of the job.
- Ask:
 - What do you want to know about these three young men?
 - What do you imagine they will talk about in the letters?
- Have students generate three questions, and have them record them along the top of Handout SS4-1.

Independent Practice:

Students read the letters and complete rest of handout SS4-1.

Lead a class discussion on their reactions to the letters.

- Did they get answers to their questions?
- Were the answers the ones that they were expecting?
- Did reading the letters lead them to new questions?
- Did they feel they could identify with the perspective they were hearing?
- Were there opinions expressed that they could not easily identify with?
- Why might that be the case?
- What circumstances were these young men living in that is different from today?

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • Students retell facts from documents but make few inferences. • Self generated questions may be unanswered by source documents. • Little evidence of comprehension or application of concepts in readings. • Meta-cognitive reflection may lack insight. 	<ul style="list-style-type: none"> • Inferences are justified in source documents. • Responses to self generated questions reflect understanding of the letters • Evidence of application of ideas presented in letters. • Meta-cognitive reflection is thoughtful and offers new insight. 	<ul style="list-style-type: none"> • Inferences are insightful and supported in source documents. • Responses to self generated questions reflect deep understanding of the letters. • Evidence of synthesis and evaluation of ideas presented in the letters. • Meta-cognitive reflection is astute and makes a clear connection between the lives of the servicemen and the reader

Handout SS4-1: Letters From Bomber Command

In this activity you will read letters from airmen killed during World War II. Killed at ages, 19, 20, and 21, they are not much older than you are today. Before reading, think of three questions about these young men that you hope will be answered in their letters.

Name	My Question #1 :	My Question #2 :	My Question #3 :	Additional things I learned:	A new question I now have after reading these letters:
Peter Biollo Jan 28/43 Nov 21/43 Jan 16/44 Feb 20/44 Apr 8/44 Jun 18/44					
John Fitzgerald Aug 17/44					
Albert Gould July 7/44 July 15/44 July 16/44* Aug 30/44 Sep 30/44 Oct 9/44 Oct 17/44					

Handout 4-1: (Page 2)

Could you relate to these young men? Did their perspectives sound like those you would have? List the perspectives that you could easily identify with:

-
-
-

Were there opinions or perspectives that you had trouble identifying with? List them:

-
-
-

How can we account for those differences? How did the world these young men lived in differ from your life today?

-
-
-

LESSON SS4: BOMBER COMMAND IN WORLD WAR II – PART 2: HISTORY

Time: Part 1 – 1 or more classes

Anticipatory Set:

Have students examine the section of your course textbook for its treatment of the air war. Consider factors such as:

- Length and prominence of placement of this section
- Choice of wording, visuals, statistics, quotes
- Balanced, favourable or negative treatment
- Who made these choices? What would they have considered in making these choices?

Statement of Objective:

Your task today will be to make your own informed, reasoned, ethical judgments through understanding historical perspective.

Guided Practice:

1. Introduce students to historical thinking concept of understanding the ethical dimensions in historical interpretations.
2. Provide a background to the history of the recent controversy over the Canadian War Museum's exhibit about Bomber Command. The exhibit included one panel which drew criticism from legions and veteran associations, leading to a consultation with prominent Canadian historians, Senate committee hearings, and eventually a change in the wording of the panel. Information regarding this issue can be found in the articles attached, as well as numerous other sources.

<http://www.legionmagazine.com/en/index.php/2007/05/historians-review-the-bomber-command-display/>

<http://www.canada.com/ottawacitizen/news/opinion/story.html?id=d847e03a-5da4-4b1e-99c4-fc2fe6e60d00>

http://www.ctv.ca/CTVNews/CTVNewsAt11/20070828/war-museum_070828/

3. If time permits, have the students read the articles and determine the perspective of each.

Independent Practice:

1. Distribute Handout SS4-2. Have students read the wording of the old and new texts, highlighting key phrases.

2. Have the students analyse the meaning and potential visitor impact of these highlighted phrases.
3. Distribute Handout SS4-3. Using the texts as well as accompanying articles or optional outside research, students develop arguments for the class debate.
4. Organize the classroom for a class debate. Those students who feel strongly that the original wording was appropriate should sit on one side of the room. Those who feel strongly that it was appropriate to change the wording, should sit on the other. Those who are of mixed opinion should sit in between.
5. Conduct the debate, encouraging students whose minds are changed to physically move their position in the classroom.
6. After the debate, have students write a new position statement.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • may be unable to argue an effective viewpoint • ideas lack support or are inaccurate • may not explore others' ideas or actively listen • may be disruptive • makes little attempt to improve skills • may seem unwilling to use feedback. • viewpoint may be unaffected by the debate 	<ul style="list-style-type: none"> • able to argue a viewpoint using textual support • explores possibilities of some ideas of others • is usually attentive to others • offers some general ideas or questions for study • occasionally takes risks • attempts to build on strengths and improve skills • responds to feedback • evidence of comprehension of debate 	<ul style="list-style-type: none"> • accurate and insightful argument backed by text • actively listens and explores ideas of others • attentive and respectful to others • supportive and provides useful feedback • offers probing questions or speculations • shows leadership to improve quality of communication • actively self assesses and responds to feedback appropriately • draws insight from the debate

Handout SS4-2: The Canadian War Museum and Bomber Command

The Canadian War Museum And Bomber Command

Old Text:

Strategic Bombing: An Enduring Controversy

Mass bomber raids against Germany resulted in vast destruction and heavy loss of life.

The value and morality of the strategic bomber offensive against Germany remains bitterly contested. Bomber Command's aim was to crush civilian morale and force Germany to surrender by destroying its cities and industrial installations. Although Bomber Command and American attacks left 600,000 Germans dead, and more than five million homeless, the raids resulted in only small reductions in German war production until late in the war.

New Text:

The Bombing Campaign

The strategic bombing campaign against Germany, an important part of the Allied effort that achieved victory, remains a source of controversy today.

Strategic bombing enjoyed wide public and political support as a symbol of Allied resolve and a response to German aggression. In its first years, the air offensive achieved few of its objectives and suffered heavy losses. Advances in technology and tactics, combined with Allied successes on other fronts, led to improved results. By war's end, Allied bombers had razed portions of every major city in Germany and damaged many other targets, including oil facilities and transportation networks. The attacks blunted Germany's economic and military potential, and drew scarce resources into air defence, damage repair, and the protection of critical industries.

Allied aircrew conducted this gruelling offensive with great courage against heavy odds. It required vast material and industrial efforts and claimed over 80,000 Allied lives, including more than 10,000 Canadians. While the campaign contributed greatly to enemy war weariness, German society did not collapse despite 600,000 dead and more than 5 million left homeless. Industrial output fell substantially, but not until late in the war. The effectiveness and the morality of bombing heavily-populated areas in war continue to be debated.

Handout SS4-3: Be It Resolved**Class Debate:**

Be it resolved that it was appropriate for the Canadian War Museum to change the text on the panel about Strategic Bombing to the new wording adopted in 2007.

Arguments to keep the old text:	Evidence:	Arguments to adopt the new text:	Evidence:

Opening position:

Post debate opinion:

LESSON SS5: CENSORSHIP

Time Required: 1 class

Overview:

Students learn about the policy of military censorship of personal letters written during war. They demonstrate their understanding by completing the task of censoring a letter themselves.

Preparation Tasks:

One copy each:

- Handout SS5-1: Backgrounder on censorship
- Handout SS5-2: Original of censored letter
- Handout SS5-3: Censor practice
- Access to the following letters from the Canadian Letters and Images Project to support independent practice:

Soldier's Letter	Link	Teacher Notes
Ellis, John Walter Feb 11/17	http://www.canadianletters.ca/letters.php?letterid=1118&warid=3&docid=1&collectionid=118	Sends a code to his wife so he can send her messages to get around the censor.
Nelson, Alfred Fern ND - WWII	http://www.canadianletters.ca/letters.php?letterid=8104&warid=4&docid=1&collectionid=324	Not writing much because doesn't like censor "butting in" to personal affairs.
Sudbury, John July 3/16	http://www.canadianletters.ca/letters.php?letterid=2366&warid=3&docid=1&collectionid=160	Says some fellows will not write much because of censor, but will advise friend to write more.
Lowry, William Oct 4/17	http://www.canadianletters.ca/letters.php?letterid=3707&warid=3&docid=1&collectionid=179	Letters opened by censor even at hospital in Qualicum. Lowry thinks this is necessary for security.
Lakefield College Jan 1 / 15	http://www.canadianletters.ca/letters.php?letterid=13152&warid=3&docid=1&collectionid=466	Comments on censorship in media about sinking of a ship. Thinks "they take things too far"
Jennings, William Feb 22/15	http://www.canadianletters.ca/letters.php?letterid=2770&warid=3&docid=1&collectionid=197	Graphic description of battle. Warns mother not to tell people what he wrote or he would get in trouble.

Objectives

From The Historical Thinking Project: Concepts

- *Students need to be able to use primary source evidence*
- *Students need to be able to use historical perspective....*

From the Western & Northern Canadian Protocol:

- *Students use the English language arts (listening, speaking, reading, writing, viewing and representing) to manage ideas and information.*

Instructions for the Teacher:**Anticipatory Set:**

1. Begin by having students read the June 04, 1944 letter by a Canadian paratrooper named Leslie Neufeld. (Handout SS5-1)

<http://www.canadianletters.ca/letters.php?letterid=10988&warid=4&docid=1&collectionid=427>
2. Explain that it was Leslie's last letter home, and that it was written two days before the Normandy invasion in World War II.
3. Ask for student reactions and questions generated by the letter. They may wonder:
 - a. What was his fate? (He was killed on D-Day, June 06th)
 - b. Why would Leslie send the letter?
 - c. How would his family react when they received the letter?
 - d. Hopefully some students will also wonder if he was allowed to send this letter two days before a highly secret invasion.
4. Discuss what sensitive information Leslie included. Should he have been allowed to send this?
5. Optional: Show students Geoffrey Turpin's letter from June 2, 1944.
<http://www.canadianletters.ca/letters.php?letterid=4830&warid=4&docid=1&collectionid=267>
6. Turpin does not disclose any sensitive information, but seems to have the upcoming invasion in mind.

Statement of Objective:

In this lesson you will learn how the military censored mail in World War I and World War II and will evaluate the appropriateness of this practice.

Guided Practice:

1. Have students read the backgrounder on censorship: Handout SS5-2
2. Examine an original of a censored letter: Handout SS5-3
 - What information appears to have been censored in this letter?
 - Why might the censor have selected that information?
3. Have students step into the shoes of the censor, by censoring a letter and map that were delivered uncensored and contained sensitive information. (Handout SS5-4)
4. After the activity, discuss:
 - What information did they censor?
 - Did John know he could get in trouble?
 - Why then would he do this?
 - What do you think of his decision to send this information?

Independent Practice:

1. Have students read letters from soldiers:
2. Sort letters into order from most compliant to most rebellious.
 - a. Which letter reflects the position you would imagine yourself taking under these circumstances?
 - b. Do you feel you are in a position to appropriately judge these reactions as someone living in peace-time decades after the wars?
3. Students will write a paragraph on the question:
 - a. "Evaluate the appropriateness of the military's policy of mail censorship in World War I and World War II."

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • describes censorship without a clear position on the question • demonstrates limited understanding demonstrated of censorship • supports argument with little evidence from supporting documents 	<ul style="list-style-type: none"> • establishes a clear position on the appropriateness of censorship • demonstrates proficient analysis of different aspects of censorship • supports argument with a selection of examples from supporting documents 	<ul style="list-style-type: none"> • establishes criteria for the basis of the evaluation with a precise topic sentence • demonstrates a superior analysis of the nuances of censorship • supports argument with a thorough and effective selection of evidence from supporting documents

Extension Activities:

- Research assignment:
 - Does the Canadian military impose any sort of censorship today on the sort of information that service personnel can communicate to their families or the outside world in general?
 - How does technology that soldiers use today to keep in touch with family and friends impact the ability of the government to contain and control information?

Handout SS5-1: Leslie Neufeld Letter

June 4, 1944

Dear parents, brothers and sisters,

My time for writing is very limited. However, I must write a few words just to let you know how things are going.

First of all, thanks a million for the cigs and parcels and letters. Received your letter, Dad, just a day ago. By mistake I received Len's cigs too.

Sorry Mum that I don't have time to answer all your questions now.

Dad, the time has come for that long awaited day, the invasion of France. Yes I am in it. I'll be in the first one hundred Canadians to land by parachute. We know our job well. We have been trained for all conditions and circumstances. We have a fair chance.

I am not certain but I expect Len will be coming in a few days later.

To go in as a paratrooper was entirely my choice. I am in no way connected to any medical work. This job is dangerous, very dangerous. If anything should happen to me, do not feel sad or burdened by it, but take the attitude of "He served his country to his utmost."

With that spirit I am going into battle.

And let it be known that the Town of Nipawin did its share to win the war.

I have full expectations of returning and with God's strength and guidance I'm sure He will see me thro' all peril. My trust is in God.

Your loving son,
Leslie

Handout SS5 - 2: Censorship

CENSORSHIP IS PROTECTION AGAINST SECRETS BETRAYAL

Government of Dominion
Takes All Precaution
For Protection

DIFFICULT PROBLEM

Ottawa, Dec. 20.—(CP)—War-time censorship rests lightly on Canadians, but, backed by the force of law, it stands ready to protect the national interest against those who unconsciously or deliberately might betray vital secrets to the enemy or undermine the country's war effort from within.

Take Rapid Measures

Generally the purpose of censorship is to prevent information which might be of value from reaching the enemy and to prevent the dissemination of information in Canada which may adversely affect the nation's war effort.

With these ends in view the government moved quickly to provide a censorship at the outbreak of war. General principles regarding the type of information which might be prohibited and the measures to be taken were laid down in the Defence of Canada Regulations.

With a view to providing a speedy means of enforcing the regulations and also of interpreting them the censorship co-ordination committee, consisting of government officials representing different departments, was established.

Each of the different agencies for transmitting information, the press, the radio, the mails, the movies, cable, telegraph and wireless, presents its own problem to censorship authorities. Each is attended to by officials representing different departments of government who meet on the co-ordination committee for exchange of information and settlement of questions of policy.

Kill All Information

First chairman of the committee was Walter S. Thompson, director of publicity for the Canadian National railways, who has now become director of public information. The present chairman is Lieut.-Col. Maurice Pope, who has represented the department of national defence on the committee since its inception.

Cable censorship, as distinguished from other forms, involves the reading of practically all messages leaving Canada. For example, a person sailing on a ship might cable a friend in England that he was arriving at a certain port on a certain date, unwittingly giving the enemy information which would enable him to torpedo the ship.

In press censorship, on the other hand, there is no prior reading of news dispatches or editorial matter. Publishers, editors and writers have been advised of the regulations and are presumed to know what material is forbidden.

Experienced Men

They are expected to and do cooperate with authorities by acting as their own censors. When they are in doubt as to whether a given item contravenes the regulations they may consult the chief press censors for Canada at Ottawa, or local press censors at Toronto, Montreal and Halifax.

Practically all the people having to do with press censorship are experienced newspapermen. The chief press censors, L. Claire Moyer and Claude Melancon, as well as the local censors, know the newspaper business from the inside.

In radio censorship again the operating principle is co-operation. Knowing the regulations, the people in charge of broadcasting are relied upon to govern themselves accordingly and, when in doubt, consult Lieut.-Col. R. P. Landry, the radio censor on the censorship co-ordination committee.

Overlook No Angles

Whatever censorship of mails is required is attended to by post office department officials. John A. Sullivan, deputy postmaster-general, represents the department on the committee.

Wireless communication generally falls under the jurisdiction of the transport department and Commander C. P. Edwards, chief of air services and former chief of the radio branch, represents that department on the committee.

Practically all Canadian provinces maintain machinery for censorship of moving pictures and these authorities are relied upon to see that no undesirable matter reaches the public on the screen.



Letters received by family members at home showed clear signs of having been read by censors.

FIELD SERVICE
POST CARD.

NOTHING is to be written on this side except the date and signature of the sender. Sentences not required may be erased. If anything else is added the post card will be destroyed.

(Postage must be prepaid on all letters or post card addressed to the reader of this card.)

I am quite well
I have been admitted into hospital
and am going on well.
wounded, and hope to be discharged soon.

I am being sent down to the base
since dated
I have received your telegram
partly

Letter follows at first opportunity
I have received no letter from you
for a long time.

Signature
only

Date

In an effort to ease the job of censors during the First World War, ready-made postcards were developed for quick use. These were called "whiz-bangs", named after artillery shells that arrived without warning. Soldiers merely checked boxes from a list of pre-selected answers before mailing the postcard.

Image Source: http://www.civilization.ca/cwm/games/overopCWM_Over_the_top_Propaganda_and_Censorship.pdf

Handout SS5-4: Censor Practice

Letter by Lance Corporal John Oxborough, June 20, 1916

Instructions: Examine this letter and map through the perspective of a censor. Cross out information that you think would have been censored. Write a note in the margin in each case where you cross out something.

2nd Southern General Hospital,
Bristol Royal Infirmary,
Bristol
June 20th 1916

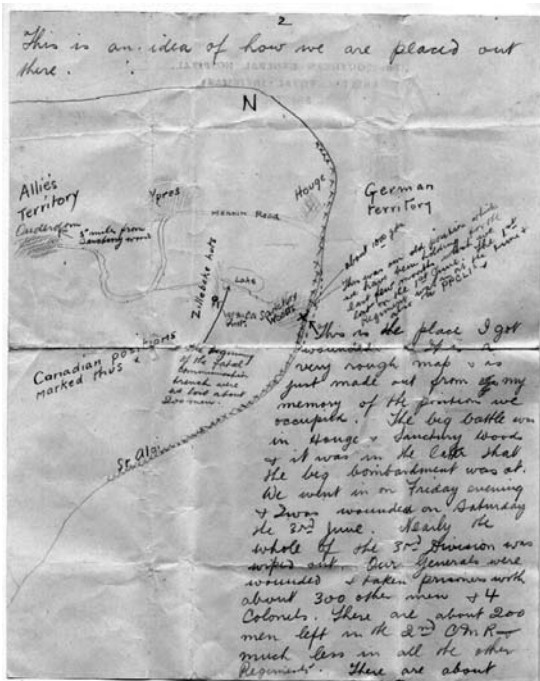
Dear Joy,

Thanks very much for your nice letter, which was very welcome. I got one from Mary at the same time.

So you have the German measles when you last received my letter. Well what do you know about that. You are not very patriotic why didn't you get Canadian measles? They are much nicer.

You say John has not written since the end of May. Well I think he is all right although I wrote to him on the 8th June, but have not heard from him yet. When I left him at Belgian he was working in the YMCA for a while, so I think he is safe.

You ask me to tell you about things out at the front. Well get a map of Belgian and see if you can follow what I am going to explain. This letter will not be censored so there is no harm in my putting anything in it.



This is an idea of how we are placed out there

This was an old position which we have been holding for the last few months which we lost on the 1st June. The 1st Regiment was in at the time and also the PPCLIs

This is the place I got wounded. It is a very rough map and is just made out from my memory of the position reoccupied. The big battle was in Houge and Sanctuary Woods and it was in the latter that the big bombardment was at. We went in on Friday evening and I was wounded on Saturday the 3rd June. Nearly the whole of the third division was wiped out. Our generals were wounded and taken prisoners with about 300 other men and 4 Colonels. There are about 200 men left in the 2nd CMR & much less in all the other regiments.

There are about 16,000 men in a division & about 1000 or 2000 are left. When the 2nd CMRs were going to the front line on Friday we lost about 200 men in the communication trenches on our way in by

Handout SS5-3: Page 2

big shells. We were in a place called Onderdon in Belgium at rest, when we got word to rush to the front line at Sanctuary Woods. We started at 2 pm and got to Yillibike huts about dusk. I went to see my brother at Yillibike YMCA when we got Yillibike & said goodbye to him and then we all started up the communication trench for the front line & oh my didn't we have a hot time of it. But I will tell you about it better when I see you which I will do before long.

When I am well, which will be about 3 weeks I think, they will send me to the convalescent home at Wolverham and after staying there a week or two, I will get 10 days leave. I might be able to see you while I am convalescent

Now Joy mind you don't forget to tear this letter up when you have finished reading it, as if the Military Authorities saw it they would get me into trouble and have me up for Court Martial as a suspected spy.

Well hows everything. I am sorry the weather is so bad in London. It is A1 here. My best Beloved is, as you say, very glad to hear that I am in England & is very excited about it & I am also tickled to death to go and see the sweet little girl and give her a hug. I'm sure you would like her if you saw her. Sure I will go to Canada after the war and will take the wife with me. I don't think the war will last for more than this summer, but I can't say for sure. It might last for another year, but I don't know. I hope not!!

Well Joy I will have to close now, and I will let you know immediately I here from Chauncey.

Hoping you are well,

I am

Your affectionate boy

Rash

LESSON SS6: CITIZENSHIP PROJECT

Time Required: 1 Class + Project Time

Overview:

- Students will consider the possible historical significance of collections of letters written home and diaries of soldiers.
- Students will then plan and carry out an active citizenship project to:
 - publicize the existence of the Canadian Letters and Images Project within their own community.
 - seek out materials in the community that can be contributed to the archive.

Preparation Tasks:

- Online access or printed copies of the following:
 - Hart Leech's last letter home, September, 1916 : (Handout EN1-1)
<http://www.canadianletters.ca/letters.php?letterid=225&warid=3&docid=1&collectionid=90>
 - Newspaper article about the discovery of Hart Leech's letter
<http://www.canadianletters.ca/letters.php?letterid=1547&warid=3&docid=1&collectionid=90>
 - Instructions regarding the transcription of letters
<http://www.canadianletters.ca/trans.php>
 - Instructions regarding the submission of materials to the archive.
<http://www.canadianletters.ca/contribution.php>
- Handouts SS6-1 and SS6-2 (one each per student)

Objectives:

- From the Historical Thinking Project
 - *Students need to be able to establish historical significance.*
- From the Western and Northern Canada Protocol
 - *Students use the English Language Arts to celebrate and build community.*

Background:

The objective of the Canadian Letters and Images Project is to let Canadians tell their own story in their own words and images by creating a permanent online archive which preserves Canada's wartime correspondence, photographs, and other personal materials from the battlefield and from the home front. Too often the story told of Canada at war has been one of great battles and great individuals; an approach that unfortunately misses the 'ordinary' Canadian and the richness of their wartime experience.

It is our hope is that Canadians can share with one another the more personal side of a country at war. It will also stand as a tribute to all Canadians, past and present, who have in any manner contributed to Canada's wartime efforts. We believe it is important to collect and recreate the personal side of the wartime experience as soon as possible before such materials are forever lost or destroyed. Each and every piece of correspondence, every photograph, or any other item connected to Canadians during wartime is a valuable artefact linking us to our past. While a single letter or photograph may by itself seem insignificant, in combination with the multitude of other materials found in the project those single items can help to tell a remarkable story.

Instructions for Teachers:**Anticipatory Set**

1. Have students read Hart Leech's letter and discuss their reactions.
 - a. Why is this letter interesting?
 - b. What do they imagine was Hart's fate?
 - c. Do they think he sent the letter to his mother?
 - d. What could we learn from reading this letter?
 - e. What interest would a historian studying the war have in this letter?
2. Might Hart Leech's words in this letter be historically significant?
3. Does his letter meet any of the following criteria? ([*See explanation for criteria for historical significance and a suggested template on The Historical Thinking Project website.*](#))
 - a. Resulting in Change – how many people were affected, how, and how lasting were the changes?
 - b. Revealing – Does this letter help us to understand the past?
 - c. Resonant or Relevant – Does this letter shed light on issues or problems that concern us?
4. Distribute and have students read newspaper article about the misplacing and finding of the letter. Discuss reactions to the possibility that the letter would have remained lost.
 - b. How are soldiers in more recent wars communicating with family?
 - c. What might that mean for future historians studying more recent wars?
 - d. What would be the value in finding more sources to populate the archive?
 - e. Who in the community might have letters or images that can be accessed?
 - f. What can we do to help?

Independent Practice:

1. Have students meet in small groups to brainstorm strategies for a class project to find sources for the archive.
2. Meet as a class to discuss ideas and to make an action plan for one or more projects.
3. After completion of the project, share it with the community.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • contributes some ideas to the action plan • participates in the project but may do so in a very passive way 	<ul style="list-style-type: none"> • offers ideas and helps develop the action plan through discussion • actively helps find contributions to the archive 	<ul style="list-style-type: none"> • takes a leadership role in developing a practical action plan • successfully finds contributions to the archive and takes a leadership role in encouraging others to do so as well

Statement of Objective

- Your task today is to examine letters in the Canadian Letters and Images Project to:
 - o determine what historical significance can be found in the letters in this archive and,
 - o decide how you can help populate the archive with more letters that otherwise might never be seen outside of a soldier's family.

Guided Practice:

1. Examine the archive together. Discuss:
 - a. Which wars have the most extensive collections? The least? Why are there so many more letters from the World Wars and so little from more recent conflicts?

Extension Activities:

1. Examine the guidelines for submission and transcription instructions for the archive. Why is it particularly important that someone transcribing a letter follow the guidelines exactly?
2. Once students have located a collection to submit to the Canadian Letters and Images project, have them read and assess the documents for their possible contributions to our understanding of the history of the related experience. Consider what the documents may contribute and how they might be corroborated by other sources, but also in what ways their contribution might be limited or may contrast with other sources.

Handout SS6-1: Active Citizen Project – Discovery of Hart Leech Letter

NOTE WRITTEN ON BATTLE EVE REACHES WINNIPEG HOME 12 YEARS AFTER GALLANT DEATH

Twelve years after the death of a Winnipeg lad in action in France there has come into the hands of his father a letter written to the young soldier's mother a day or two before - perhaps the night before - the First Canadian Mounted Rifles went over the top at Mouquet Farm, in the battle of Courcellette, in which the Canadians suffered heavy casualties. Lieut. Hart Leech, eldest son of J. Hillyard Leech, K.C. of Winnipeg had just finished his law course at the University of Manitoba and was about to go into practice with his father when he enlisted for overseas service.

Knowing that they were going into action on the Somme within a few hours, many members of Lieut. Leech's company wrote notes to parents or friends in mid-September, 1916. Lieut. Leech wrote to his mother - a brief, cheery note, in which he made light of what might be ahead of them, although one reads between the lines that there were no illusions as to what awaited them. The letter was never mailed. It may have been that the young soldier, on second thought, came to the conclusion that the matter was too sentimental, and that there would be "joshing" about the letters if the writers came safely through the battle. The note to Mrs. Leech was folded and placed in the soldier's small notebook. After Lieut. Leech's death in action the book was picked up and placed in the kit of an English officer, who was later wounded and given a new kit on returning to France. The result was that it was only a few weeks ago that the English officer, Edgar King, late captain in the Dorsetshire regiment, discovered that it was in his possession. Capt. King returned it, without delay, to Capt. Leech's father at Winnipeg.

In the battle in which Lieut. Leech fell there were nearly 500 casualties affecting Winnipeg families. Among others to fall was Lieut. Leech's chum, "Bobby" Rice, grandson of Rev. S.D. Rice, one of the pioneer pastors of Grace church.

The two letters are appended, the first being that of Capt. King to Mr. Leech, of Winnipeg, and the second that of Lieut. Hart Leech, written on the eve of battle in September, 1916, and hidden away in an English cupboard until a few weeks ago:

Handout SS6-2: Active Citizenship Project - Populating the Archive

1. Who in this community – individuals, groups, or institutions – might have letters or other materials that would be useful for the archive?
2. How can we find those people and communicate with them?
3. What information would they need to know about the Canadian Letters and Images project to help them decide whether or not to share their letters and documents?
4. What role can we take in advertising the archive, finding new contributions, and assisting people in making submissions?

LESSON EN1: FOUND POEM – HART LEECH

Time Required: 1 Class

Overview

- Students create a poem using quotations from two or three primary source documents relating to the same historical event.

Preparation Tasks

- One copy per student:
 - Letter: Leech, Heart. September 16, 1916.
 - Newspaper Article: Leech, Hart
- One overhead transparency of either of the above.
- From CLIP - one teacher copy of each of:
 - Letter: Leech, Heart. October 16, 1928.
 - Letter (news article): Leech, Heart. November 23, 1928.

Objectives

From The Historical Thinking Project: Concepts

- *Students need to be able to use primary source evidence.*

- *Students need to be able to take historical perspectives.*

From the Western & Northern Canadian Protocol:

- *Students use English Language Arts to explore thoughts, ideas, feelings and experiences.*

- *Students use English Language Arts manage ideas and information.*

- *Students use English Language Arts enhance the clarity and artistry of communication.*

Background

- Hart Leech wrote his letter to his mother before going into battle. For whatever reason, he did not send it to her. It was sent to his parents twelve years later by his Captain on the line.
- Found poems are an excellent way for even the most reluctant creative writer to compose a piece of poetry that is thoughtful and often profound.

The poems are created through the careful selection and organization of words and phrases from existing text.

Writing found poems provides a structured way for students to review material and synthesize their learning.

Because they are given this formulaic structure in which to express their ideas, students are less anxious about the idea of creating something that sounds like poetry.

In this lesson, the goal is to have students understand that our perspective is influenced by the ways we perceive or experience historical events. After analysing primary source documents written from different points of view – the objective point of view in the case of the newspaper, and the first person point of view in the letter – students create poems which describe historical fact in two distinct voices. Students come to understand that this casualty of one of the largest battles of World War I was an ambitious young man who cared for his family.

Instructions for the Teacher

Anticipatory Set:

1. Describe a time in your life when something you experienced was retold by someone else and the retelling described the event in a completely different way. (*e.g. perhaps the press reported an incident in your school and blew the facts way out of proportion.*)
2. Have the students turn to someone else and describe a similar personal experience. (*e.g. The time their sibling tattled on them and it wasn't really quite how things went.*)

Statement of Objective:

“Today your task is to demonstrate your understanding of the idea that a single event in history may be perceived differently and sound different in its retelling.”

Guided Practice:

1. Have students take out a sheet of lined paper and write the numbers 1-24 down the left column. (*You can any number of lines from 24-36*)
2. Randomly add asterisks beside about half the numbers so that there are groups of 2 or 3 starred and unstarred lines. (*e.g. 3&4; 9,10, &11; 15&16 etc. are starred*)
3. Have students set that piece of paper aside.
4. Distribute the two handouts and instruct the students to put an asterisk at the top of one of them.
5. As students read through each passage, they underline the key phrases in each that express the most important ideas. (*Demonstrate the task for the students by doing this as a “think aloud”.* Use the teacher's transparency copy to go through the first ¼ of the passage underlining what you consider to be key phrases.)

Independent Practice:

1. Students continue on their own, underlining key phrases from each of the source documents.
2. When finished, the students copy these underlined phrases onto their lined and labelled paper. Key phrases from the document marked with the asterisk are written on the starred lines, the others on the unstarred lines. As they do so, students should arrange the lines thoughtfully to communicate both information and emotion.

3. When finished, demonstrate to the students that these compositions are very much “poetry” by reading one or two samples of their work in a poetic fashion. (*Try to use tone of voice to distinguish between the objectivity of the news article and the personal reflection of the first person account.*)
4. Have students practice reading their own poems out loud to a classmate.
5. When some poems have been read, ask students to make some judgments about how history should be recorded. Should it all be factual like the newspaper report? Should it all be first person accounts from participants? How can we establish accuracy about history?
6. Students do a 5 minute free-write reflecting on how history is, and should be, recorded.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • completes task but selected ideas may miss the important ideas. • order of lines appears to be through random selection • free write shows little understanding 	<ul style="list-style-type: none"> • includes most important ideas • order of quotations is thoughtful and effective • free write draws logical inferences 	<ul style="list-style-type: none"> • selected ideas express depth of thought which may seem sympathetic or ironic • juxtaposition of quotations is thoughtful and effective • free write is insightful

Extension Activities:

- View moving picture images of battle and have students create lists of descriptive imagery using literary devices such as metaphor, simile, onomatopoeia etc. Add these to the poem.
- Have students write the quotations on individual slips of paper so that they can be manipulated on their tables before transcribing them to paper.

Handout EN1-1: Hart Leech Letter

Sept. 13/16

Dear Mother

Just a wee note. I am "going over the parapet", and the chances of a "sub" getting back alive are about nix. If I do get back, why you can give me the horse laugh. If not this'll let you know that I kicked out with my boots on.



So, cheer up, old dear, and don't let the newspapers use you as material for a Saturday magazine feature. You know the kind: where the "sweet-faced, grey-haired, little mother, clutching the last letter from her boy to her breast, sobbed, "e was sich a fine lad,' as she furtively brushed the glistening tears from her eyes with a dish rag, etc. etc."

I'm going to tell you this in case my company commander forgets. Your son is a soldier, and a dog-gone good one, too, if he does say it himself as shouldn't. And if he gets pipped it'll be doing his blooming job.

In a way it's darned funny. All the gang are writing post mortem letters and kind of half ashamed of themselves for doing it. As one of our officers said: "If I mail it and come through the show, I'll be a joke. If I tear it up and get killed I'll be sorry I didn't send it." S'there y'are...

Handout EN1-2: Hart Leech Newspaper Article

LIEUT. HART LEECH KILLED IN ACTION

Made Perilous Canoe Journey to Enlist Was Well-known Vocalist

Lieut. Hart Leech, whose name on Wednesday was in the casualty list as wounded, was reported dead yesterday. The news arrived in an official telegram from Ottawa to J. Hillyard Leech, K.C., father of the young officer. Lieut. Leech was apparently killed instantly on the field, the announcement that he had been wounded having apparently been an error. The dead officer was probably as well known in Winnipeg as any young man of his years. He had grown up here and received his education in this city. When war broke out he was at Grand Rapids, and did not hear of the event for several weeks. When the news reached him he set out for Winnipeg in a canoe, and after a perilous journey arrived in town, and at once enlisted for active service in the 90th. He entered as a private, but later took various courses of instruction to fit himself for any duties to which he might be called. He studied musketry, engineering and bombing, and took

the field officers' course, which prepared him for any position. Joined 61st Battalion He finally entered the 61st as lieutenant and became musketry instructor, lecturing on this subject. He refused offers of advancement on condition of transfer to other organizations, and preceded the 61st to Montreal, rejoining the regiment there. He entered the school of instruction at Shornecliffe and graduated with the highest honours, heading the school. He was then sent to the front and was engaged almost incessantly in fighting until he was killed. Lieut. Leech was recognized in the city as one of its most promising young men. As a boy he was known as a pianist, and later he became a baritone soloist, and was widely known in musical circles. He had almost completed his course in law and would have this year entered the firm of which J. Hillyard Leech is the head had not the war intervened.

LESSON EN2: THE GRAPHIC NOVEL FORMAT

Time Required: 1 Class

Overview:

- Students use the graphic novel or comic book genre to recreate the experiences of Reverend William Beattie as recounted in his letter of March 19, 1915.

Preparation Tasks:

- Electronic access or printed versions of Reverend William Beattie's letter dated March 19, 1915
- Handout EN2-1: Sufficient copies to use as reference materials for the class.
- Handout EN2-2 : one copy per student.

Objectives:

From The Historical Thinking Project: Concepts

- *Students need to be able to use primary source evidence.*

From the Western and Northern Canadian Protocol:

- *Students use the English language arts to explore thoughts, ideas, feelings and experiences.*

- *Students use the English language arts to enhance the clarity and artistry of communication.*

Background:

- Reverend William Beattie was born in Fergus, Ontario in April, 1873. After his graduation from college in 1900 he moved to Cobourg, Ontario where he was the minister in the Presbyterian Church. Beattie enlisted in September, 1914 and sailed with the first contingent to France as the Chaplain to the First Canadian Brigade, and then later served as the Senior Chaplain of the Second Division. Beattie was created a Commander of St. Michael and St. George in recognition of "...his most conspicuous gallantry and distinguished conduct at the gas attack at St. Julien and through all the subsequent severe fighting of the period." Working unremittingly, with complete disregard to danger, he assisted in collecting wounded on many fields of action. He later returned to Ottawa in 1918 to organize the Chaplain Service of Canada and was at that time promoted to the rank of Colonel. The collection currently consists of seventeen letters and two photographs. There are however other Beattie letters in the Cobourg World collection in the Special Items section, as he also sent letters back to the local newspaper for publication.
Source: <http://www.canadianletters.ca/collections.php?warid=3>
- Comic books and graphic novels are becoming two of the most pervasive and influential media forms of popular culture. Placed within the context of changing society, comic books and graphic novels entertain and educate, but they have also been instrumental in documenting and interpreting social, historical, and current events.

Scholarship and research surrounding comic books and graphic novels are growing. Many in the fields of history, sociology, and arts and literature realize the unique and valuable insight inherent in studying comic books and graphic novels. Thus, new collections and resources are being created and developed to meet the needs of fans, collectors, scholars, and researchers alike.

Source: http://wikis.ala.org/acrl/index.php/Comic_Books_and_Graphic_Novels

Instructions for Teachers:**Anticipatory Set**

1. Ask students to create a T chart on a piece of paper. Label the left column: Graphic Novel Titles. Label the right column: Features of Graphic Novels.
2. Students should create a list of at least 5 titles of graphic novels they have read or know of.
3. Students should create a list of at least 10 features shared by all graphic novels or comic books.

Statement of Objective

- Students will learn the skills requisite to creating professional looking graphic stories and apply them as they retell the story of one night spent in the trenches in World War I.

Guided Practice:

1. Distribute copies of Handout EN2-1 and discuss some examples of the types of things you'll be looking for in the students' work. For example:
 - a. Thought bubbles
 - b. Sound effects
 - c. Wavy bubbles
2. Distribute copies of Reverend William Beattie's letter and provide some background to the students. Ask the students to skim through the letter to find some instances when it might be important to use specific techniques explained in the comic style sheet.

Independent Practice:

1. Distribute Handout EN2-2 and have the students complete the assignment. It is likely that students will use only paragraph 1 of the letter.
2. Reassure students that they are not going to be assessed on their drawing ability or artistic talent; however, they will be assessed on the care and attention with which they complete the assignment.
3. Students should attach a list of the style sheet elements used in their graphic story.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • some events recounted from the letter • little sense that the student is able to place himself in the role of Rev. Beattie • few elements from the style sheet are employed • finished work shows little attention to craft or detail 	<ul style="list-style-type: none"> • most events from the letter are recounted in the graphic story • characters' emotional reactions to event are communicated in the graphic story • many elements from the style sheet are evident • finished work demonstrates care and attention in its execution 	<ul style="list-style-type: none"> • retelling of events is detailed and done with creativity • human emotions are communicated effectively and supported by the images • many elements from the style sheet are used effectively and with purpose • finished work demonstrates originality, attention to detail and desire for excellence

Extension Activities:

- Many software programs such as PhotoShop include features that allow the user to create comic book effects from photographs. It may be appropriate for students to complete this assignment using archival photos available online or by taking original photos as they act out the events.

Handout EN2-1: Comic Book Grammar & Tradition

COMIC BOOK GRAMMAR & TRADITION

by Nate Piekos

Special thanks to Todd Klein, Clem Robins, Scott Allie and Jason Arthur for their time and contributions.

Comic book lettering has some grammatical and aesthetic traditions that are unique. What follows is a list that every letterer eventually commits to his/her own mental reference file. The majority of these points are established tradition, sprinkled with modern trends and a bit of my own opinion having lettered professionally for a few years now. The majority of these ideas have been established by Marvel and DC, but opinions vary from editor to editor, even within the same company. I'm often asked to bend or break these rules based on what "feels" best, or more likely, the space constraints within a panel.

As a letterer you're eventually going to see scripts from writers who don't know these standards, aren't interested in them, or just have poor grammar all around. (Although I find the best writers ARE well versed in these points.) It'll be up to you to spot and fix these in the event that the editor misses them.

Note: Underlined terms reference another entry in the article.

u>

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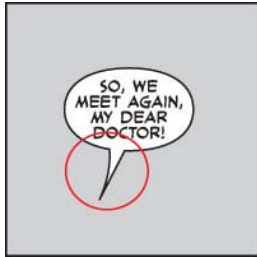
ASTERISK

An asterisk appearing in dialogue references a narrative caption somewhere else in the panel or on the page. This is typically a note from the writer or editor telling the reader that more information can be found in a separate issue or comic book.



BREAKING BORDERS

Similar to butting borders, this stylistic choice consists of the white interior of a balloon breaking into the white of the panel gutters. This is determined completely by preference but seems to be more prevalent in hand lettering. I suspect this is because doing it digitally generally adds an extra few steps that can take time to do properly and cleanly.



BALLOON TAILS

If at all possible, a balloon tail should point to a character's mouth as if an invisible line continued on past the end of the tail to their face. Pointing it in the general area of the character, (their hand, leg, etc..) is never appropriate. A tail should terminate at roughly 50-60% of the distance between the balloon and the character's head.



BREATH MARKS

Also called "cat's whiskers", "fireflies" or "crow's feet", breath marks are usually three little dashes stacked vertically that come before and after some sort of cough or sputter. The word with the breath marks around it may be italicized, lowercase or bold. There seems to be no hard and fast rule for these. I generally italicize and use lowercase and if the coughing gets really bad, I use bold.



BOLD

There's almost no plain bold in comics dialogue. Typically, bold/italic is used when emphasis is placed on a word. Occasionally you may use a non-traditional dialogue font that will actually work better with plain bold. I've found this most often comes up with indie/underground books with their own very specific look and feel.



BURST BALLOONS

Burst Balloons are used when someone is screaming their dialogue. They tend to be more irregular and chaotic than the radio balloon, perhaps with a heavier stroke. Burst balloons typically aren't italicized, but are often bold with certain words enlarged or underlined for even more emphasis. A less punchy variation on the burst balloon is a regular balloon with a small burst where the tail meets the balloon.



BUTTING BORDERS

This is also called "Anchoring". "Top-lining" or "Side-lining". This is the best weapon in your arsenal to combat space restraints. Essentially, some part of a balloon is cropped flat and placed against the border. Useful when a writer has given you the Gettysburg Address and the artist has given you a thimble to fit it in. Left aligning, centering or right aligning the text against a border is a great visual change of pace in any book.



CAPTIONS

There are four types of captions in comics: Location & Time, Internal Monologue, Spoken, and Narrative. Location & Time captions were formerly the same font as your dialogue only inside a caption box and italicized. The mainstream companies have begun using various blocky, sans-serif fonts to indicate locations and time stamps. In most cases these are italicized and can be lowercase as well as having drop caps or outlines. Internal Monologue captions, largely replacing thought balloons, are the inner voice of a character. These are typically italicized. Spoken Captions are the vocalized speech of a character that is off camera. These are not italicized but make special use of quotation marks. Finally, Narrative captions feature the voice of the writer or editor and are also italicized.



CROSSBAR I

This is probably the biggest mistake seen amongst amateur letterers. An "I" with the crossbar on top and bottom is virtually only used for the personal pronoun, "I." The only other allowable use of the "crossbar I" is in abbreviations. Any other instance of the letter should just be the vertical stroke version. Although I would debate it, you occasionally see the "crossbar I" used in the first letter of the first word of a sentence, or the first letter of someone's name.



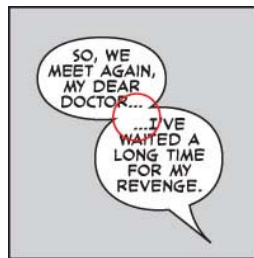
DOUBLE DASH

There is no Em or En dash in comics. It's always a double dash and it's only used when a character's speech is interrupted. The double dash and the ellipsis are often mistakenly thought to be interchangeable. That's not the case in comics, even though it's rife in comic scripts. For the record, there are only TWO dashes in a double dash. It sounds like common sense, but you'd be surprised.



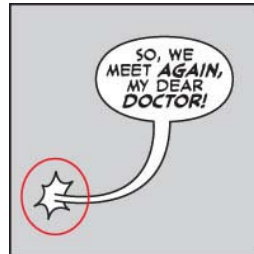
DOUBLE OUTLINE BALLOONS

Double outline balloons serve the same purpose as a burst balloon - to add emphasis to dialogue. The tail of a double outline balloon can connect to either the inner or outer balloon and the background balloon usually sports a color fill or a heavier stroke. Variations are numerous and up to the letterer.



ELLIPSES

The ellipsis is used when a character's speech trails off. If a character is speaking, trails off, and then resumes in another balloon, you should always end the first dialogue with an ellipsis and then begin the second dialogue with an ellipsis. Another allowable use is when a character's speech is stilted or they pause due to physical distress. Injured characters or those soon-to-be unconscious often make good use of this in wavy balloons. There are only THREE periods in an ellipsis. Again, you'd be surprised how often I've seen four or more.



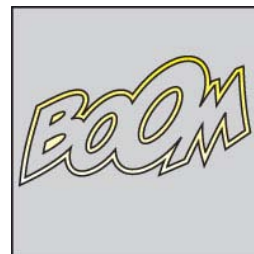
EMANATING DIALOGUE

When a character is speaking off-camera, from behind a door or from inside a building, for instance, the tail of their balloon terminates at the point of origin and has a small, multi-pointed burst at the end of it. Letterers often take creative license with the burst, sometimes giving it curves, making an irregular star shape, or even using something that resembles a pair of breath marks.



FOREIGN LANGUAGES

When a character speaks in a foreign language, each block of dialogue is begun with a "less than" symbol and ended with a "greater than" symbol. Often, the first appearance of the language will also end with an asterisk to denote a Narrative Caption that explains what language this is being translated from.



HOLLOW SOUND EFFECTS

A relatively recent trend in sound effects - hollow sound effects have an outline but the center is see-through so that focal art can still be seen. This should be reserved for instances when space constraints or need for impact demand it.



HYPHENATING

There's no set rule on hyphenating a long word to make it fit a balloon, but I try to avoid it if at all possible, and even then, only if it's a compound word that breaks well.



ITALICS

The use of italics is quite varied: Italic dialogue is used for internal monologues, traditional-style locator & time captions, narrative captions, in thought balloons or for any instance where a voice is being transmitted through a TV, radio, communicator, as in a radio balloon. Rarely, you'll see italics used for non-verbal words like "Uh," or "Huh", or in conjunction with someone who is whispering. Italics are also used for non-English words and the titles of movies, books, etc.



JOINING BALLOON TO BALLOON

Balloons directly joined together are generally of the same thought process. Two or more expressions that are of the same topic should be executed this way. This rule is most often broken when space constraints don't permit it and you have to use a connector.



JOINING BALLOONS W/ CONNECTORS

There are two instances where this is used. The first is when a character says two separate ideas expressed one after the other. The second instance is when two characters are speaking in a panel and the conversation goes back and forth between them. Their balloons will be staggered and joined with connectors. This rule is most often broken when space constraints don't permit it and you have to join the balloons directly.



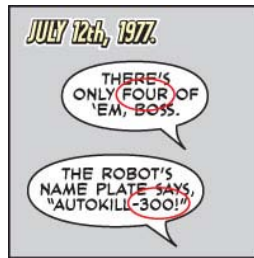
LOWERCASE

Barring the recent trend in Marvel comics to use sentence-case fonts on some books, lowercase is reserved for non-verbal vocalizations like "Uh", "Heh", "Umm", etc. The rule of thumb is that any vocalization that isn't a real word, and is actually more like a noise, should be lowercase. Italicizing in this instance is optional but unnecessary. Occasionally you may see lowercase used as an effective visual cue indicating someone is whispering.



MUSIC NOTES

A lone music note generally denotes whistling. You often see one or two music notes in a dialogue balloon, which indicates singing. Sung dialogue is often italic and follows a wavy baseline.



NUMBERS

Numbers in dialogue should be spelled out unless they're a date, designation, part of a name or a large number. A good rule of thumb is that any number over twenty can be numeric.



OFF-PANEL DIALOGUE

When a character speaks from "off-camera", the tail of the balloon generally butts against the panel border. Some editors prefer to simply have a tailless balloon.



OVERLAPPING BORDERS

I generally disapprove of placing a balloon over a border unless absolutely necessary due to space constraints. If at all possible, you're better off butting balloons to a border. If you really have to overlap a border, continue to do it throughout the book as a stylistic choice or it'll really stand out.



QUESTION MARK/EXCLAMATION POINT COMBO

This should only be used for a shouted question. It's a loose rule that the question mark should come first. Marvel insists on it, and I agree, since the text is probably already bold or enlarged (indicating shouting) so the only visual clue a reader has that it's also a question, is the question mark -- giving it priority.



QUOTATION MARKS

Quotation marks are used for spoken captions when a character is speaking off-camera. In the event that there is more than one caption in the series, you should begin each caption with an open quote, but ONLY use the end quote on the final caption in the series. If two or more characters have spoken captions, end quotes should appear as each speaker finishes/before the next one begins. Punctuation on the last line of a quote should always appear before the closing quotation mark. Some editors ask that an end quote be used at the end of a page even if the captions resume on the following page.



RADIO BALLOONS

These are also called, "electric balloons". Whenever speech is transmitted through a radio, TV, telephone, or any type of speaker, it should be italicized and you should use a radio balloon. Originally there was one type of radio balloon: a uniformly spiky balloon with a lightning bolt tail to the source. In the last decade or so, other types of balloons have started to become commonplace (see examples) - probably to differentiate between a radio balloon and a burst balloon.



SMALL DIALOGUE/BIG BALLOON

A reduced font size is used when a character mutters something, says something to him/herself, or speaks sheepishly. Often you'll see a lot of space left in the balloon.

PUNCTUATION



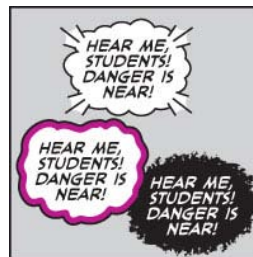
SOUND EFFECTS

Sound effects lack punctuation with the one exception of when you intend to seem cartoony. A noise is not a word, and the emphasis and design aesthetic you impart when designing your sound effects should be enough to give it "punch". SFX punctuation may seem trite these days because designers in mainstream media often try to invoke a "comic book feel" with graphics campaigns using affected sound effects. The best example I can think of is recently Gap Kids created a campaign of in-store banners that featured comic book sound effects reminiscent of the 60's Batman TV show - these types of uses are designed to instantly read "comic book" to consumers who really have no idea how actual comic lettering looks.



SPACES

You no longer need two spaces after the end punctuation of a sentence. One space is sufficient. There should also be no space before or after an ellipsis or double dash.



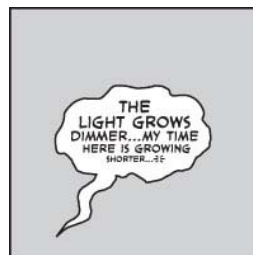
TELEPATHIC BALLOONS

When a character is speaking telepathically the dialogue is italicized. Old-school telepathy balloons look like a thought balloon except they have breath marks on opposing corners. These days, many letterers opt to abandon the traditional style and get creative with these.



THOUGHT BALLOONS

Thought balloons have fallen out of fashion in recent years in preference for narrative captions. Text in a thought balloon can be italicized. The tail on a thought balloon is made up of smaller bubbles and should point towards a character's head (not mouth, as in a standard balloon tail). Generally you should have at least three little bubbles of decreasing size that reach toward the character. Two seems insufficient and more than four or five seems excessive.



WAVY BALLOONS

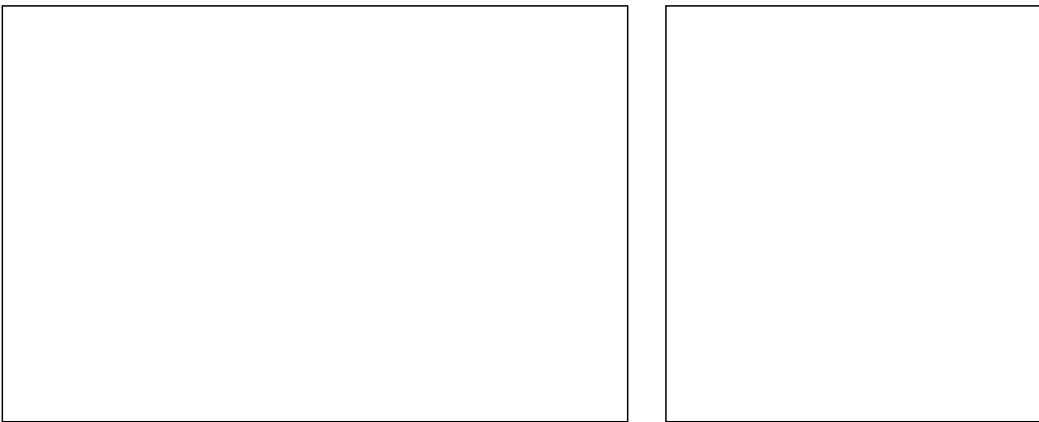
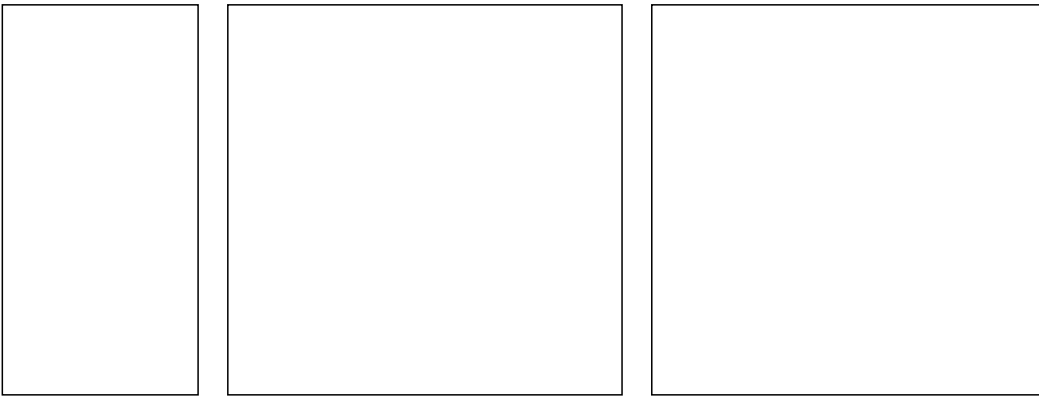
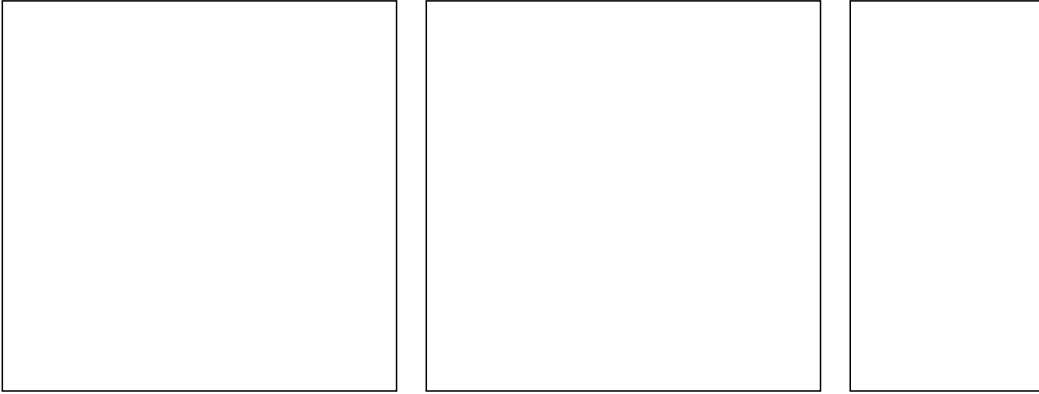
Also called "weak balloons", this is used when a character is in physical distress. Dialogue is usually stilted and broken by ellipses and the balloon and tail are shaky. As a character descends into death or unconsciousness, their dialogue may get smaller and smaller and end with a double set of breath marks.

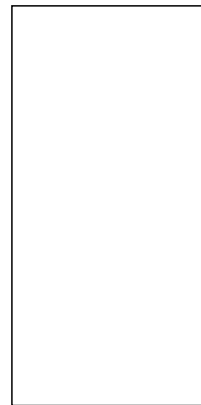
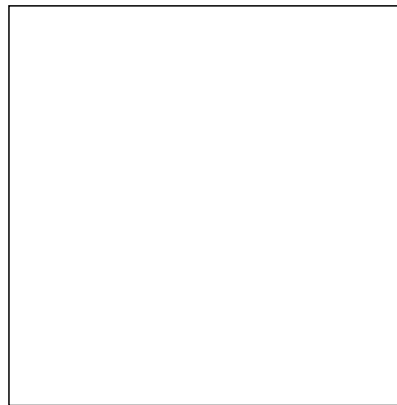
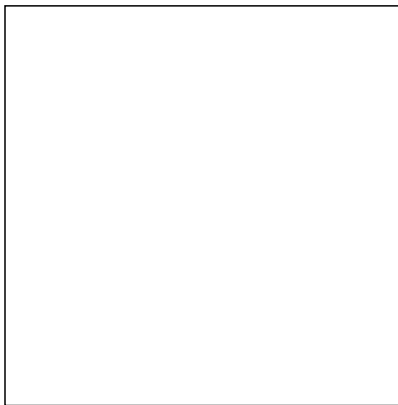
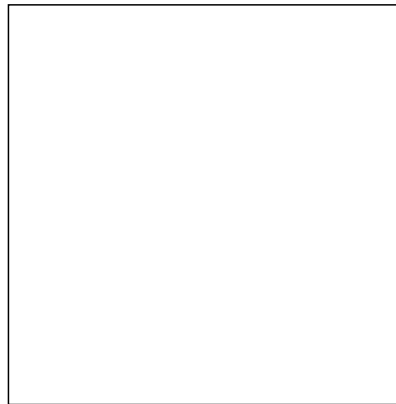
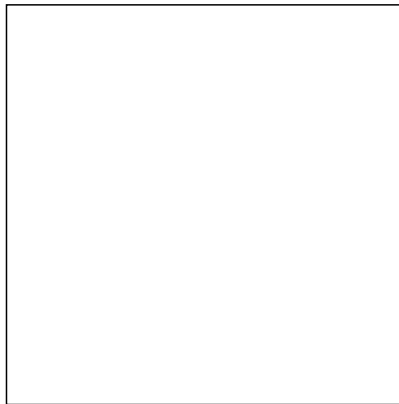
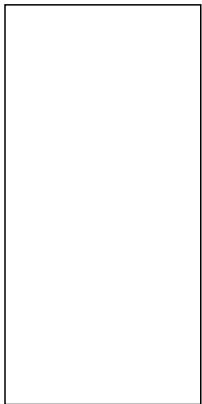
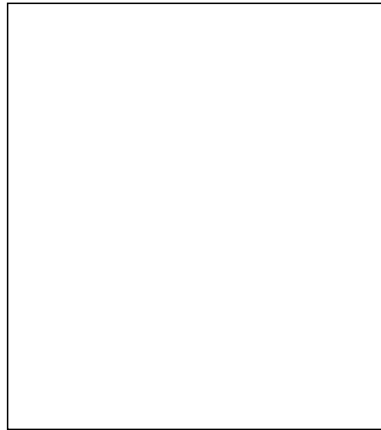
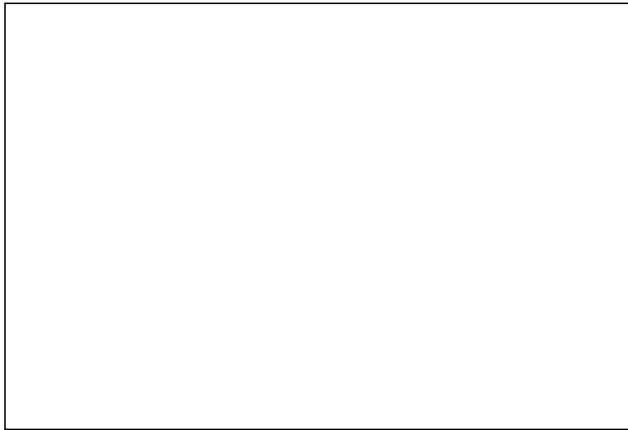


WHISPERING

Traditionally, whispered dialogue is indicated by a balloon with a dashed stroke. More recently accepted options are a balloon and dialogue in a muted tone (grayed-out), or with a lowercase font in conjunction with small dialogue/big balloon. Italics are a possibility as well.

Handout EN2-2: Graphic Novel Frames





LESSON EN3: A SOLDIER'S MONOLOGUE

Time Required: 2-4 Classes

Overview:

- Students select a collection of letters from World War II and use events from a soldier's life to create a dramatic monologue.

Preparation Tasks:

- Handout EN3-1 One copy per student.
- Electronic access to these CLIP collections from World War II:
 - [Bright, Richard Aubrey](#)
 - [Fitzgerald, John Ernest](#)
 - [Gould, Albert Norman](#)
 - [Hay, William and Hilda](#)
 - [Jackson / Clark Family](#)
 - [Moore, Joseph Lorne](#)
 - [Quinlan, Dennis John](#)
 - [Taylor, John McGuire](#)
 - [Turpin, Geoffrey William Francis](#)
 - [Underwood, Ernest Albert](#)
 - [Wilson, Thomas Orval](#)
- Handouts EN3-2 and EN3-3: One copy of each per student
- Video clip of a monologue.

Objectives:

From The Historical Thinking Project: Concepts

- *Students need to be able to use primary source evidence.*
- *Students need to be able to take historical perspectives.*

From the Western and Northern Canadian Protocol:

- *Students use the English language arts to explore thoughts, ideas, feelings and experiences.*
- *Students use the English language arts to comprehend and respond personally and critically to oral, print and other media texts.*
- *Students use the English language arts to enhance the clarity and artistry of communication.*

Background:

- The collections recommended as source documents contain several letters or entries in memoirs. They sometimes focus on significant military events in the soldier's lives, but more importantly perhaps, they express the emotions, conflicts and desires experienced by the men and women in the soldiers' families.
- In their first scanning of the collections, students should skim through letters from the beginning, middle and end of the soldier's experience. In this way the students should be able to find a personality with whom they feel a connection.
- Since students may be unfamiliar with the characteristics of dramatic monologues, the lesson is highly structured.

Instructions for Teachers:**Anticipatory Set**

- Ask students if they have ever watched *Saturday Night Live*. What is the first thing the guest host does on the show? Have you ever seen any other shows where one person stands speaks to the audience about their own experiences? These are called monologues. What are these monologues usually like? Do they always have to be funny?
- If possible, show the students a video clip of a monologue – these are often available through YouTube or other video sharing sites.

Statement of Objective

- Your task today is to begin a project in which you will read the letters or memoirs of Canadian soldiers during World War II. From these primary source documents you will select events or experiences of a soldier and weave them into a monologue.

Guided Practice:

1. Distribute copies of the Handouts EN3-2 and EN3-3 and read through them with the students. Explain to the students the “beat” in the second monologue (a pause).
2. When done, ask students what information is revealed about the speakers in each.
3. Distribute Handout EN3-1
 - a. Explain the organization of the handout.
 - b. Explain that when they first scan the collections they should read documents from early in the collection, the middle of the collection and towards the end of the collection.
 - c. They will then choose the collection that has a personality they connect to.
 - d. As they read the documents in depth they should write answers to the questions listed in step 3 of the instructions.

Independent Practice:

1. Allow students to research, plan and draft their monologues.
2. As students enter the drafting stage, review the monologue “tips” found in the right hand column of the handout.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • monologue relates facts from soldier’s experience but with little sense of purpose • tone is somewhat didactic and may not engage the audience • little evidence of editing or rewriting 	<ul style="list-style-type: none"> • facts from the soldier’s experiences are woven into a story that has a beginning, middle and end • monologue seems to have a message or purpose • attempts to engage the audience • evidence of use of guidelines in the handout 	<ul style="list-style-type: none"> • facts from the soldier’s experiences are woven in to a meaningful and purposeful monologue. • monologue is creative and entertaining • the audience is fully engaged in the monologue • clear evidence of thoughtful editing and rewriting

Extension Activities:

- Students rehearse and perform monologues for video recording.

Handout EN3-1: How to Write a Monologue

1. Choose a collection of letters which appeal to you.
2. Read the letters and make a list of all the people who are involved.
3. Choose the character that you are most interested in. What do you know about:
 - their ethnicity?
 - their name?
 - three physical characteristics (appearance, mannerism, tone of voice etc.) ?
 - where their money comes from?
 - where they live?
 - something they lack in life?
 - something they need right now?
 - a secret they have?
 - something they believe?
 - something they wish for?
 - where they are at this moment? (you could choose any time from the beginning, middle or end of the story)
 - what they are doing at this moment?
 - what they are thinking or saying at this moment?
4. Make a list of words or phrases that your character uses regularly.
5. Draft the monologue

Start Late - "The Hook"

Grab people's attention. Don't start at the beginning of the story the character wants to tell but towards the end of it, enticing the audience to find out what happens next, as well as wondering what led to this.

Start Fast - "The Grab"

Keep it simple. Keep it quick. Your opening words are crucial for the tone of your piece. Don't ramble on and on - get right into the heart of your story.

Tell a Story - "The Heart"

Why is this character talking to us? Why now? The best monologues, once they've hooked and grabbed us, tell a story we've never heard before - one with a beginning, middle, and end.

Build a Character - "The Soul"

Who is this person? Where are they from? What are their hopes, dreams, and disappointments? If you can answer all these questions, your character will start coming to life.

Build your World - "The Colour"

This is more than location - it's the way your character sees the world around them.

Read it Aloud - "The Sound"

Reading aloud is an essential part of the writing process. Does the dialogue sound natural? Does it flow? Can you identify musical stops and starts, changes of rhythm and pace? All of this becomes much clearer when hearing your words spoken out loud.

Rewrite. Then rewrite again. - "The Fury"

Writing is rewriting. This is the really difficult part of the process - once you've got your first draft bashed out, you should put it to one side, make a cup of tea, then come back to it. Try reading it out loud and see what can be improved. Then do this again. And again. And again!

Make Every Word Count - "The Edit"

You've only got 1,000 words, so make them count. Remember, it's possible to convey a lot of emotion with very few words - and silence is very powerful. We're not looking for flashy dialogue or clever one-liners - it's how the monologue works as a whole that counts.

Bring it Home - "The End"

Remember where your monologue started from? Well, after your monologue has whisked us away on a voyage full of heart, soul, colour and music, that's roughly where we should end up - right back at the beginning.

Handout EN3-2: Monologue of a War Veteran's Life

I'll miss you ol' Blue. I'll still remember that day you saved me life, yanked me by the scruff of me neck you did. Yelled at me in front of all the other men for my stupidity too. That I nearly lost a leg steppin' where I was gonna step. I tell ya what mate, I owe you me life. I guess that I'm the only one left from our platoon now. With Johnny boy leavin' us a year and some before, and now you. Don't worry mate, I'll wear me pin nice and proud for ya. Ya would have loved ya service mate. Your missus, poor thing, you left her in a right lot of tears ya dirty bugger. Did me best to cheer her up I did. Ah well, can't do much bout that now can we. I'll be seein' ya soon mate. Keep a place for me up there, and keep that mob in order.

What's with this? A bus can't even be on time these days. It's disgraceful. Treatin' a man of my age like this. Shockin'. The government don't even care for us lot no more. Making me stand here in the cold like this, after all I've gone through for the dirty rats. At my age. Disgraceful. Finally, took ya bloody time. The way the kids of today act. Feet up on the seats, that noise blasting in their ears for all to hear. They're what's wrong with the world today. They lack that motivation that strive and drive that us fellas had already in our blood. Back then we had to get out there and make something of our lives. No choice bout it. We had no one to whine to bout this and that. We knew the true meaning of hard work and money. They just gotta stand in a line and get money handed to em on a silver platter. I worked bloody hard all me life, these kids of today, no respect for anyone but themselves. Wouldn't know hard times if it bit 'em on their backside.

Those damn kids again, kickin' in me fence. I'll catch em one day, then they'll know what's hit em. Blasted keys, got too many, don't even know what that one's for anymore. Hey girl, miss me? Want somethin' to eat? Hang on I'll find ya bowl. You're a good girl. What am I gonna have me tea, there's tuna, bread or a ready-meal. This'll do I guess, even if it tastes like cardboard. How do I work the bloody microwave? Flamin' new jangled machine. Why won't the lights go on? Must be the wiring. They don't make anythin' like they used to. Never lasts longer than a week. Terrible. Heating is out to. Bloody Nora! Where's me jumper gone? Here girl, come sit on me lap, we'll watch some telly. Blasted things out too. We'll just listen to the radio, girl. Easy does it, you're getting' old girl. Ah you like when I scratch your ear eh? There ya go. Good girl. Thing's will pick up soon girl. You'll see. Just gotta get back on me feet eh girl? She'll be right...

Source: <http://socyberty.com/military/monologue-of-a-war-veteran>

Handout EN3-3: The Boat Sinks

The Boat Sinks
by Arthur Jolly

Mr. Niebold, an elderly man in a hospice ward for the terminally ill, tells his young nurse why he won't take his meds.

NIEBOLD

We backed off, as I said, and this feller stood up in his little rowboat, and he wrapped that chain around his leg, and his body, even put a loop over his shoulders. He din't want to ever get washed up, you understand, which happens. Then he saluted. Jimmy the cook - he was a vet, and he shot one right back like they was on parade. Then the guy sits down, takes out that gun, and puts a neat shot right through the transom. I didn't want to look at the next bit, but somehow... I think, that is, we all felt like we owed it to him. Mebbe the Cap'n backed us off a little more so we would't have to see too much... I think that over, sometimes. Anyways, he put the gun up inside his mouth, and pulls the trigger.

(beat)

Didn't go off. He tried again. Mebbe the gun jammed, or his powder got wet. Sometimes, I wonder if mebbe he only had one bullet. His boat was already down at one end, and he started backin' up, to stay out of that icy water. Then he looks at us, and he starts bailin'. Bailin' with both hands, trying to scoop that water outta there faster than it was comin' in. 'Bout as much use as a clown with one of them confetti buckets - cause... 'cause it was kind of funny, in a way. I mean, we weren't none of us laughin, we was trying to get her turned around and over to him in time, but there weren't no chance a' that. We wasn't but halfway when his boat went under, and he was gone like a rock.

(beat)

I don't mean funny, cause it was a man's death, and it weren't funny at all. But every now and then, I look back, and think about all his plannin', and him there, the middle of the goshdarn ocean, with his nekkidness just hangin' out in the breeze, ownin' nothin', owin' nothin', just him and the sea and the world, and a boat with a hole in it that he'd put there his-self, and... that's what happened.

(beat)

You gotta keep bailin'. Tied to cement, your hands numb from ice water, and ready to put a bullet in your head from the cancer pain, it don't matter. When the boat goes down, you bail it out. (he hands her the pills) I ain't gonna take my meds no more, Nurse Lauder. I don't wanna sleep. Don't wanna feel nothing - I'll take the pain.

END OF MONOLOGUE.

Source: http://www.arthurjolly.com/pdf_files/bailingoutmon.pdf
Reprinted by permission of the author.

LESSON EN4: CHILDREN AND WAR

Time Required: 1 Class

Overview:

Students review primary and secondary source materials to develop understanding about how historical events affect moral and ethical decisions made by society.

Preparation tasks:

- Printed copies of two or more of the following letters from the CLIP World War II collection: (stapled in packages, one package per group) Label them Handout EN4-1.
 - Van Allen, Austin Newton
 - October 14, 1940
 - December 6, 1940
 - February 5, 1941
 - February 9, 1941
 - May 19, 1941
 - August 17, 1941
- Printed copies of the following handouts: (one copy of each one per group)
 - Handout EN4-2 *One Child's Experience*
 - Handout EN4-3 *Children at a Time of War*
 - Handout EN4-4 *Are War Toys So Bad?*
 - Handout EN4-5 *Civilians Did Their Part*
 - Handout EN4-6 *Toying With War*
- Chart paper and felts

Objectives:

From The Historical Thinking Project: Concepts

- *Students need to be able to establish historical significance.*
- *Students need to be able to identify continuity and change.*

From the Western and Northern Canadian Protocol – English Language Arts

- *Students use the English Language Arts to explore thoughts, ideas, feelings and experiences.*
- *Students use the English Language Arts to comprehend and respond personally and critically to oral, print and other media texts.*

Background:

All aspects of domestic life in Canada, including the leisure pursuits of children, were affected by our country's participation in World War 2. Children were encouraged to participate in home front activities which supported the war effort. These included collecting reusable materials and helping grow vegetables at home. The toys they played with and the recreational literature they enjoyed reinforced the idea that all citizens were united in their efforts to defeat the enemy.

As the post-war decades progress, attitudes about what constitutes healthy childhood recreation change.

Instructions for Teachers:**Anticipatory Set:**

Ask students:

- Are you allowed to bring a toy gun to school? Why not?
- Do you think small children should be allowed to play “war” in elementary school? Why or why not?
- Do you, or do you know someone who does disapprove of video games in which players use weapons to kill each other? Why do they disapprove?
- Do you think toy machine guns are an appropriate present to give someone under age 8? Why or why not?

Statement of the Objective:

Your group has two tasks to accomplish today.

1. Explain how our attitudes towards acceptable childhood recreation have changed over time.
2. Predict whether or not it will ever be considered acceptable for children to engage in “war play” in the future.

Guided Practice:

The Final Word:

1. Divide the class into groups of 4-6 students and distribute handouts. Each group should have a package containing one copy of each handout.
2. In the groups, distribute the handouts from the package.
3. Students read their handout silently to themselves. As they read, they write down the most important thought that emerges from their reading.
4. Once everyone is done, the person with Handout #1 (the letters from Austin Newton Van Allen) begins by telling the other members of the group his/her important thought. Each member of the group, in turn, responds to that thought.
5. As the discussion comes back to the first speaker, the first speaker has “the final word.”
6. The reader of the second handout now expresses their most important thought and the process

continues. Each speaker has a chance to have “the final word”.

7. Note: both the amount and difficulty of reading varies among the handouts. For groups of less than 6 students, have some students read and respond to more than one passage.

Independent Practice:

1. Group members record their observations on the chart paper under two headings:
 - How attitudes about children and “war play” have changed over time.
 - Conditions which might make it possible for “war play” to be considered acceptable in the future.
2. A spokesperson for the group presents the findings to the rest of the class.
3. Finally, students write a paragraph in which they answer the question: “Is ‘war play’ acceptable?”

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • may be unable to recognize opposing points of view • opinion is unsupported by fact • argument lacks organization – may have the appearance of a “rant” • little evidence of editing or rewriting 	<ul style="list-style-type: none"> • recognizes opposing points of view and considers them in argument • opinions are supported by fact • argument is logically presented • evidence of editing 	<ul style="list-style-type: none"> • synthesizes the differing viewpoints presented • argument is insightful and/or original • tone is engaging • writing is sophisticated in both composition and mechanics

Extension Activities:

- formal debate
- mock hearing of a student being brought before a discipline committee for possession of war toys at school

Handout EN4-2: One Child's Experience

THE BIOGRAPHER DEBORAH GORHAM DESCRIBES HER EXPERIENCES AS A CHILD DURING WORLD WAR II, AFTER HER FATHER, AN AMERICAN PILOT, ENLISTED IN THE CANADIAN AIR FORCE.

My father's departure in January 1942 has always seemed in my memory to mark a major divide in my childhood. Before he went away, I can easily recall happy, if fleeting, memories. After he went away, I can retrieve happy memories only if I make an effort to do so.... In the summer of 1943, when I was just 6, my mother decided to send me to a summer camp in the Berkshires. I remember hating this camp: for much of the time, I recall being lonely, frightened and homesick, and relating my misery to the sadness of the war.... In remembering, I have at times had a sense that I actually told my mother, when she came on Visiting Day, that I was terribly unhappy and that she must take me home. I know that I wanted to tell her this, and I have been angry at her in retrospect because she did not realise how abandoned I felt. However, it is clear from the many letters she wrote to my father about my camp experience, that while she did send me to camp partly because she was busy working...and partly because she did not have satisfactory household help, she picked the camp with care, and sent me there mainly because she thought I needed a break from the heat of a New York summer. She missed me very much herself, and it is clear that I gave her no indication of my unhappiness. In early August, she wrote my father: "I got a long letter from Debby today ...She is having a wonderful time, can now float on her tummy and back, and takes long hikes. I think that in spite of my loneliness, camp has turned out to be an excellent affair and I am very glad I did it"....

The incident that stands out most clearly in my memory is the fear induced in me by a harmless movie called *The Canterville Ghost*, which involves a comic ghost who walks through walls. This comedy was for me transformed into horror: when our apartment was remodelled in 1944, and one wall was bricked up, every night for months I lay in bed, terrified that the horrible *Canterville Ghost* was about to slip through the bricked-up wall and attack

me. But while I remember this fear quite vividly, I did not recall, until I read the correspondence, the fears that seem to have been most directly related to the war, to my love of my father and to my worries about his safety. For example, in 1942 I could not sleep at night: "Debbie was so enchanted with your letter this morning ... That child loves you almost too much for her own good (so does her mummy). As a matter of fact her concern for you has caused me to speak to Dr Bader about it. He has ordered a prescription of luminol to be given her every night to calm her down. She gets up at two and three in the morning and comes in fully awake to ask how you are, when you are coming home, are you in danger. Not only does it awaken me and disturb me, it means she isn't getting a full night's sleep herself. Dr Bader talked with her and decided on the rather drastic step of the luminol. God isn't this a world! When five year olds have to have sedatives!" My most unhappy memories concern my father's return, in December 1944. I remember the acute anticipation and joy I felt, and then the let-down, when he was abrupt and unfriendly to me, and appeared far more interested in my year-old sister, whom he had never seen before.

During the war itself, I had idealised him. My mother's letters to him and his to her about me, and even the letters I sent to him myself and those he sent to me, indicate that although I was only 4½ when he left, I loved him deeply, missed him, and worried about his safety. But I remembered a flawless pre-war Dad, who would take me...on jaunts to the zoo in [New York's] Central Park and on to the Oak Room at the Plaza Hotel. He returned as a deeply troubled, angry man. And he remembered an exuberant 5 year-old, not a shy, gangly 7 year-old.

Gorham, D. (1997). "They use real bullets": an American family's experience of the Second World War. a fragment of memoir. Women's History Review, 6(1), 5-28. doi:10.1080/09612029700200135



Handout EN4-3: Children at a Time of War

The affects of war on children are often overlooked. The lives of most Alberta children were significantly altered and transformed by the events of the Second World War. The departure and death of loved ones, the disappearance of familiar goods and services and the implementation of new rules and regulations impacted Alberta's youth to greater or lesser degrees. Life in Alberta was challenging as resources were directed to war production limiting the availability of many home comforts. The cultural products of the time that were created for children were one way of limiting the negative effects of war. Cadet training, war-related games and comic books highlighting the bravery of Canadian and allied soldiers and the nobility of sacrifice were part of the process of easing Canada's youth into the business of warfare. Participation in activities such as salvage drives and war savings stamp collection helped instil a sense of patriotic duty. These activities helped children understand differing aspects of the war effort and made the long days of conflict to follow more bearable.



Air Command - The Thrilling Sunny Boy Cereal Radio Game



At Ease Services game set



Canada AT War Jigsaw Puzzle (Canadian Highlanders Escape France)



Cardboard Half Track



CBC Radio Canada Game Carrying The Tools to Britain



Cardboard Model Planes



Enemy Occupied Board Game

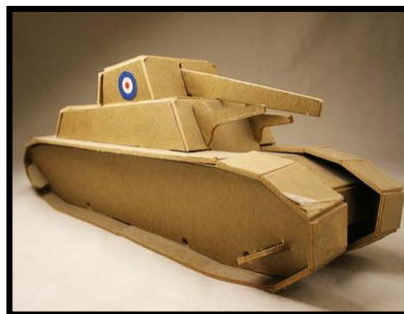


Buy His Outfit War Savings Stamp Poster

The *Homefront in Alberta* Website uses words, photographs, video, and audio to tell this compelling story as it took place in communities across the province of Alberta. It is a testament to the lives of those left behind to cope, struggle, triumph, and grieve as the events of a tortured world forever changed the reality of home life and community.

- Discover Albertans going to war as the military mobilizes and the civilian population responds to the challenges of keeping the home fires burning.
- Experience the changing role of women, the hectic social life, and the culture around camp and factory in Alberta communities.
- See the euphoria of victory evaporate and the coping strategies required to build a new Alberta and new Canada.
- Artefacts from this pivotal period in Alberta's history have been preserved in a remarkable collection created by Allan and Sharon Kerr. Highlights from this collection are available in five interactive photo galleries on this website including Alberta At War, Propaganda, The Women's War, Children at the Time of War and The Homefront.

<http://www.albertasource.ca/homefront/index.html>



Cardboard Tank



True Comics

Handout EN4-4: Are War Toys So Bad?

Are War Toys So Bad?

By David Eddie

It was actually my wife, Pam, who bought the little green men and brought them home.

She'd been out shoe-shopping with our three boys: Nick, 11, J.J., 9, and Adam, 6, and bought the boys each a bag as a reward for being good. The boys were excited when they got home. "Look, Dad! Army men!" "Oh, uh...cool," I said. Really thinking: is it? Is this good parenting? Warily I glanced over at my beloved spouse. She knew exactly what was on my mind. After 16 years together, we can communicate telepathically, and have even been known to have fights over a thought (even though the thought was never spoken aloud). And the harried, harassed, hassled glance she shot me now said: don't even think of thinking the thought you're thinking.

And it's true: getting the kids in and out of the mall is like a military operation in and of itself. It would be bad form, and could be construed as an act of aggression, for me to criticize any parenting decision Pam made "in the field," so to speak, under fire, in the "hot zone," the DMZ, of the mall. So rather than find myself in some nasty hand-to-hand combat with Pam, I kept my thoughts in their holster.

"Adam spotted them, Dad," J.J. said. Then, matter-of-factly: "He likes war."

"Really? Since when?"

J.J. shrugged. "I don't know. He always liked war."

News to me. I examined the little green men. I was amazed to discover they had changed not a whit since I was a kid. There was the guy with the bazooka. There was the guy standing up with a machine gun. There was the guy lying down with a machine gun. There was the guy with a rifle. There was the guy perpetually captured in plastic in the moment of being about to heave a hand grenade at the enemy. And there was the guy we always felt sorry for as kids: the guy who had somehow wound up on the field of battle armed with nothing more than a pistol.

The boys started playing with their toy soldiers, arranging them around the family room in various poses, just as my cousin Phil and I had as kids. They established beach-heads, devised strategies, created hierarchies. For the next two and a half hours, my boys, who normally scrap and squabble like there's no tomorrow, played with amazing co-operativeness, in utter peace and harmony. Ironically, thanks to these little warlike, weapon-brandishing plastic men, peace had broken out in our household. And a subversive, heretical thought began to formulate itself in my cranium. Could it be playing with war toys and toy guns (oh, yeah, I forgot to mention, they also have toy guns, thanks to their dad, who's an extremely soft touch "in the field") isn't so bad after all?

At least they weren't staring slack-jawed and pinwheel-eyed at their computer screens or Game Boys or

the TV. At least they were using their imaginations. Maybe playing with toy soldiers was actually ...good for the little buggers?

A heretical thought indeed, in the times in which we live. These days, throw a stick in a Canadian city or town and you'll hit three lululemon/Mountain Equipment Co-op-wearing, yoga-practicing, baby-backpack-sporting parents who will tell you (just before climbing into their Volvo, chosen because it was rated "safest" car in its class) they abhor violence and would never dream of letting little Caitlin or Callum play with war toys.

Society in general is in the midst of a paradigm shift towards making our children pacifists and shielding them from danger, risk, violence and rumours of war. They go on field trips to promote peace—like a group of New York preschoolers who went en masse to sing "It's a Small World" around a 12-foot Tree of Peace. "I think it's appropriate for three-year-olds to know the world needs to be a peaceful place for everybody and a safe place for everyone to live in," their teacher said.

Many schools and municipalities have enacted legislation banning toy guns. Some parents—like an Ottawa-area mother named Amanda Sousa who was reportedly upset to discover the word gun on her daughter's spelling test—don't even want their children to spell the word gun. "The word gun is synonymous with death," she wrote to her daughter's teacher.

"I'm racking my brain to think why a seven-year-old would need to learn this word... It's an issue of protecting your child from violence. Guns are violent. End of story." The school board agreed with Ms. Sousa and banned the word from spelling lists. Meanwhile, playgrounds are torn down and revamped so they're virtually risk-free. Many schools have rules against rough play and chasing games like tag and also leave-the-snow-on-the-ground rules, because if children pick up the snow they might make snowballs, and someone might get hurt.

But are we in fact creating more peaceful children by shielding them from violence and risk, and keeping them away from toy guns and soldiers and even the word gun? Dr. Jordan Peterson, a clinical psychologist and professor of psychology at the University of Toronto, doesn't think so. If anything, he says, it works the other way around. "Play is how children think," he says. It's also a "mastery behaviour," and when children play, they enter a "zone of proximal development," which means they use their fears and desires to improve themselves and to become stronger. There needs to be some risk and danger involved so they can learn to assess risk and danger—or else they will lack the tools to do so when they grow up.

It's also very important, he says, for children (especially boys, he says, who are "naturally" more aggressive) to engage in "rough-and-tumble" play. In fact, it makes them gentler people in the long run. "The way children learn to limit their aggression is by play-fighting," he says. And it's not just humans. It's the same with primates, dogs (anyone who has had a dog has noticed how it

"schools" puppies to know their place)—and rats. Clinical studies have shown that rats who were allowed to play-fight with their fellow rats when they were young had more developed pre-frontal cortexes—and were therefore better able to control their aggressive impulses. Those who didn't—well, they don't fare so well as adults. "A surefire way to make a rat psychotically aggressive is by not allowing it to play-fight and wrestle with other rats," Dr. Peterson says.

And war play, like team sports, he says, is a form of ritualized, organized "rough and tumble" play. "What we call 'competitive sports' are more about co-operation than competition," he says. "Look at a hockey game. Everyone has to agree on the rules, on certain codes of conduct, on penalties for those who don't abide by the rules. From a psychological point of view, there's much more co-operation than competition going on in a hockey game." In fact, he says, children don't begin to socialize meaningfully with one another until they learn to co-operate and control their outbursts via team sports.

It's the same with war games. "There's never been any evidence to suggest kids who play with war toys are more likely to be warlike when they grow up," he says. And in fact, by learning to co-operate and abide by rules, they probably become better able to function in society, just as they do in organized sports. War games bear only the most tangential, symbolic relationship to actual war, he says—kind of like chess. And are we going to stop people from playing chess?

Anyway, it's bred in the bone, Dr. Peterson says. We may be Homo

sapiens now, but we are descended from Homo habilis, "the tool maker." And we see everything around us as a potential tool, weapon or projectile. (Think of Tom Hanks in *Castaway*, who used netting from a dress to make a fish net, and videotape to lash together the boards of his raft.) Our language is saturated with "projectile terms," he points out: we like to "throw" a party, "launch" a new product line, "hit" our financial targets, sometimes we "miss" deadlines, and so on. The root of the word "sin" means "to miss the target." "We see gravel on the ground and see it as something we could throw," he says. "It's innate." Which is why, he says, from the point of view of modern psychology, if you take away your kid's gun he'll just pick up a stick in the backyard and start going "Blam! Blam!"

That definitely accords with my own observation of my boys. My mother says, "Boys are born with motors inside them," because of how early they start going "vrrm, vrrm"—often before they talk. Certain things just seem innate in boys. I was a stay-at-home dad to my three boys, and the way we had to stop at every construction site, the way their ears perked up and eyes lit up every time they heard a siren or someone fired up a Harley—it's something I don't think parents of girls could understand.

Maybe playing with these figurines is just as innate? "Oh, definitely," Patricia Hogan, a curator at the Strong National Museum of Play in Rochester, New York, laughs. "Boys have always been interested in playing with toy soldiers." Four thousand years ago, the Egyptian prince Emsah was buried with his toy soldiers. The French king Louis XIII had three hundred

silver soldiers. Louis XIV had a similar collection, but had to melt them down during an economic crisis. Czar Peter III, husband of Catherine the Great, had hundreds of toy soldiers. Winston Churchill was an avid collector—he had about 1,500 toy soldiers and used them to re-enact battles.

Playing with toy soldiers was mostly an aristocratic pastime before they started being mass-produced around the middle of the 20th century, says Hogan. After that, toy soldiers were common in North America, just as “it was a rite of passage to get a Daisy Air Rifle.” (Though I think this was more an American than a Canadian thing: I grew up in America and had one: it looked remarkably similar to a real rifle, you cocked it like a real rifle, and it had a cork attached to a string that popped out when you fired.) Many kids used them to re-enact actual battles and she feels that may have helped them deal with the fact they might be soldiers themselves some day. “Play prepares children for adult life,” she says. “And these were one of the tools with which they learned battle strategies.”

But these days, parents are more cautious about aggressiveness in their children, she says; and at the same time, because of improved manufacturing techniques, toy weapons look more realistic, and therefore more threatening to us as adults. Hogan’s colleague, Scott Eberle, who is (and I love this job title) vice-president of interpretation at the Museum, agrees that banning kids from playing war games is more about how we as adults view the world and our role in it, than about parenting.

Our perception of war has changed. When we were kids,

Canada and America had recently engaged in relatively morally unambiguous wars and could be proud of our roles in them. Ask any child or adult why we were in World War II and they’d look at you with a puzzled frown that you should even ask. “Why, defeating Hitler and the scourge of Nazism, of course.” But now...? Quick, without thinking about it too much: what are we doing in Afghanistan, again? Exactly, Eberle says.

“You can hardly blame us for being conflicted about our countries’ role in war these days,” he says. But when it comes to preventing our children from playing with war toys, “The thinking isn’t very clear.” He agrees with Dr. Peterson that war games are “ritualized rough-and-tumble play” and bear only a remote relationship to the real thing. “In war you’re out in the desert or the jungle with a heavy backpack; a soldier is confused, frightened, sleepless, dirty, lonely and besieged. The reality of being a soldier bears absolutely no resemblance to playing with toy soldiers in your living room or backyard. When you are at play, even when you are playing at ‘war,’ you are in control, happy, exhilarated and companionable. Playing at war just isn’t war.”

Playing with soldiers and guns is about imagination, about play. Anyway, it’s innate. “Look, boys will always think ray guns, rockets, and fighter jets are the coolest things in the world,” he says. “There’s nothing anyone can do about that.”

Of course, not everyone agrees with this point of view. Dr. Carl Corter, a professor of human development at the University of Toronto, agrees that while war

games and war play probably bear only a tangential relationship to actual war, it doesn’t mean children should be encouraged to do these things. And just because your kid will pick up a stick and pretend it’s a gun if you don’t give him a gun, it doesn’t mean you should give him a gun. “You’re saying to the kid you think violence is fun, is a neat way of spending time,” he says. “To me that is bringing kids into a world I don’t want to live in.”

If he or either of the other boys (whether they “like war” or not) wants to become a soldier, the first person they’re going to have to shoot is me. Which is why I am happy to report that as of the time of writing, the little green men are all gathering dust in some remote corner of the toy room of my house.

Maybe the whole thing will become moot. The kids got bored with them. Kids get bored, they go through phases, and move on, thank God. Thus do the sands of time cover over many of our parenting decisions, which may or may not be mistakes. Likewise it is my prayer that we as parents be forgiven for those occasions when we were aiming to do the right thing, but maybe missed the mark—for our sins, in other words.

David Eddie is the author of Housebroken: Confessions of a Stay-at-Home Dad. He lives in Toronto with his wife and three kids, has a column in The Globe and Mail and a blog called “Mack Daddy.”

<http://www.canadianfamily.ca/articles/article/war-peace/2/>

Handout EN4-5: Civilians Did Their Part

CIVILIANS DID THEIR PART TO AID WAR EFFORT

By Kate Woodburn, Dispatch/Argus Staff writer

The men and women on the World War II battlefields won the war, but might not have without the support of Americans at home.

Nearly everyone who was able to help did in some way. People grew their own food, saved materials the government needed, and found jobs that would help the war.

Mary Scholfield of Rock Island not only raised four children during the war, she grew a victory garden of potatoes, tomatoes and other vegetables. "You raised all that you could because food was very scarce," she said.

"We all had big victory gardens," Mrs. Scholfield said. "Even people without much extra room in their yard had some form of victory garden. Between lilacs, people would put in a row of green beans...You just grew anything you could."

Her garden supplied her family with a lot of food during the war. Mrs. Scholfield said she canned at least 100 quarts of tomato juice" one year.

Richard Schwener of Davenport, who was 8 when the war broke out, also grew a victory garden. Petersen-Harned Von Maur had a contest, and any kids who had victory gardens got a \$25 war bond. My brother and I both had victory gardens, so we both got \$25 war bonds, which of course were worth \$18.75. That was a lot of money back in the '40s," he said.

Growing food was not the only way families could help out during the war. There also were scrap drives to collect a variety of every day household items.

"I remember we saved newspapers, we saved all the tin cans that we got, and tin foil, even

the tiniest pieces," Mrs. Scholfield said.

Mr. Schwener said many children saved tin cans, but maybe not just for the war effort.

Every Saturday there was a cartoon carnival at the Orpheum. They showed about 10 cartoons. Admission was 10 flattened tin cans. The kids just put their cans outside. There was a mountain of tin cans on 3rd Street."

He was involved in Boy Scouts at the time and remembers collecting everything from newspapers to milkweed pods. Mr. Schwener said he was assigned to a truck and collected things one Saturday a month. "My brother and I used to pick up newspapers, next month we'd pick up flattened tin cans."

"The women would save the drippings from cooking in a tin can and one month we'd have a waste dripping drive. That was used to make soap," Mr. Schwener said. The Scouts also had book and magazine drives to stock the various veterans' hospitals that were popping up all across the country."

"The Scouts also collected old hot water bottles, tires, garden hoses, and anything else made of rubber," he said. Rubber was one of the hardest things to come by during the war.

He said the milkweed pods contained a substance used in life preservers and as insulation in sleeping bags. "Silver was used from old X-rays, which they also collected," Mr. Schwener said.

Mrs. Scholfield said people didn't mind growing their own food, saving things they would otherwise throw away and avoiding rationed items. "The country was much different then. It was a time

when everyone was united. You just did it, you helped your neighbors out."

"The attitude was fine. I don't remember any griping. I remember getting very tired of canning, and I couldn't look at another tomato," she said. She remembers the day her husband brought home a bushel of tomatoes and she told him if he wanted them canned he would have to do it. He did, she said.

"World War II was a time that everyone wanted to belong, you wanted to do your part with the war effort," Mr. Schwener said.

It was a patriotic time, said Mary E. Mehuys of Rock Island. "I worked at the Arsenal, quit my civilian job to be patriotic." She worked at the Arsenal two years, while Italian prisoners of war were there.

Besides the Scouts, other children helped out during the war, many through their schools. Mr. Schwener said that sometimes, because of "a shortage of farm help, there were times that we would go help pick crops because the crops had been planted and the farm help had gone to war."

The Scouts also had "to learn to write messages blindfolded, " in case they ever had to write in the dark because of bombings, " he said.

They also helped hang posters with slogans like, "loose lips sink ships," in store windows. "We were basically kids of the depression, then we got into the war and we were kids of World War II."

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Handout EN4-6: Toying With War

TOYING WITH WAR

By Craig Simpson

Many young children in day-care centers around the country are regularly acting out fantasies from today's most popular cartoons and television dramas. It is not an uncommon experience to suddenly hear a young four-year-old from the opposite end of the playground yell, "I'm going to get you, sucker," run full speed across the yard, leap onto an unsuspecting child, grab him or her by the neck and throw the child to the ground. When questioned about such aggressive behavior, the offender looks up with that all-too-familiar innocent face and says, "But teacher, I'm Mr. T," or "I'm He-Man, Master of the Universe."

Aggressive Behavior

Aggressive and violent behavior in children is common, accepted and even encouraged by many parents and care-givers. But society in general always seems shocked by the results of youth crime and alienation. There are many and varied sources of this behavior, but one common thread is that such behavior is acceptable to much of American society. Violent behavior is not only tolerated but actively encouraged.

I see this behavior regularly in the work I do as a preschool teacher of children between three and six. I am convinced that the encouragement of aggressive and violent behavior in children will have lasting effects on our society. What these children observe, model themselves after and act out in play has a major effect on their later lives as adults and on what they will conceive of as reality.

Many children spend their unstructured time playing fantasy games from many of the TV and cartoon shows they watch at home. He-Man Masters of the Universe, Transformers, Voltron, Gobots, Superheroes, Care Bears, Rainbow Bright and are the most popular these days. The A-Team, Knight Rider, and Dukes of Hazzard are the favorite TV dramas.

These programs create a whole network of commercialized products that spin off each adventure. There are T-shirts, underwear, belts, coloring books and dolls. Even national fast-food chains like Pizza Hut and Burger King include character illustrations on the children's take-home meals. Children, if you haven't noticed, are Big Business!

Militarizing Toys

While it is difficult to get a good analytical history of the militarization of children's toys, it probably has been a constant feature of American society since independence from Great Britain. With the advent of television, however, the toy industry has become increasingly popular and influential.

The popularity of war toys comes and goes. During the Vietnam War, they almost went out of existence. G.I. Joe dolls virtually disappeared from the market. But now G.I. Joe is not only back but better-equipped for the '80s and '90s. He comes with tank, attack vehicle, artillery laser, missile system and cannon. In fact, G.I. Joe is a wimp compared to his

competition these days. The children at my center know him but they prefer HeMan, Transformers or the Gobots.

Transformers are a group of robot warriors that follow a television cartoon series of the same name. According to the National Coalition on Television Violence (NCTV), Transformer is currently the most violent cartoon on television, with an average of 83 acts of violence per hour. One character is the evil Megatron, whose package cover reads: "Peace through tyranny... combines brute strength, military cunning, ruthlessness and terror... out to destroy the earth..." Megatron comes as a revolver and transforms into an evil robot.

He-Man has been the most popular toy and cartoon show among the children I have worked with during the last several months. The children want to get picked up early by their parents so they can watch it on television during the late-afternoon showing of the program. The toy company, Mattel, designed the cartoon after its latest line of "action toys." It hired a Stanford psychologist to add pro-social elements and character to their extremely violent story line. He-Man, a tall, muscular, blond and handsome hero, comes on near the program's end to lecture the children on various social issues like pollution and the environment. He-Man's latest companion is She-Ra. The He-Man and She-Ra movie contained 59 acts of violence per hour with 33 attempted murders.

Startling Figures

The NCTV states that sales of war toys have increased 350 percent in the past two years (early 1985 statistics), with sales of \$842 million. In 1984 alone, 214 million "action toys" were purchased. Of the top six toys sold in the United States, five are considered war toys. According to one toy-chain buyer, "This is definitely a case of the manufacturers going out and creating the market. The key to the category's success is the huge promotional support it is receiving, including the cartoon series and the TV specials, as well as tons of advertising."

My school has an active policy of no weapons or weapons play. We work hard at promoting a war- and violence-free zone. But it is very difficult. The clothes children wear, the food they eat and the games they play seem to go back to what they watch on television before and after school. Children are always bringing the pocket-sized Transformers in their coats and playing with them under the slide or in some quiet corner where they can't be seen. Even creative and constructive toys like Lego building blocks become guns, lasers and transformers.

Effects Studied

The effects of war toys on children seem obvious to anyone who spends time with them. The classroom or playground becomes a fantasy war zone. Dr. Thomas Radecki, M.D., and chairman of NCTV says, "The cartoon and violent toy studies show that these materials cause children to hit, kick, choke, push and hold down other children. They have found increases in selfishness, anxiety and the hurting of animals. Sharing and school performance have been

found to decrease." I spend much of my day separating children in fights begun over fantasy play games that escalate into children getting hurt.

The average four-to-eight-year-old will see 250 war cartoons and 1,000 advertisements for war toys this year, the equivalent of 22 days of classroom instruction. War cartoons are now broadcast nationally 43 hours per week, up from only one and one-half in 1982. War toy sales have increased 70 percent in the same period. - National Coalition on Television Violence

Other studies have produced similar results. Dr. Arnold Goldstein of the University of Syracuse states that "... playing with war toys legitimizes and makes violent behavior acceptable. It desensitizes children to the dangers and harm of violent behavior. Probably only a small number of children will commit heavy-duty violence, but a large number get desensitized and will pick up harmful behavior."

This fear is already being played out with the daily horror stories of increasing adolescent crime and violence. The fantasy role-playing games like Dungeons and Dragons, for example, has been linked to 45 murders and suicides. In one case early this year, two teen-age boys were arrested for making poisons and bombs and threatening to murder a fellow student Dungeons and Dragons-style during a lunch period.

Video Violence

These incidents are increasing among teenagers. The violent cartoons and toys they played with as younger children are supplemented with video games. Although there are many creative and interesting software games available, nuclear and conventional war themes remain popular and

controversial. Atari, one of the largest manufacturers of video games, was asked by the Army to adapt its Battlezone game to train gunners for M-2 tanks. Of another computer game entitled "Theater Europe," Sanity, a magazine published in Great Britain, notes, "According to the procedure for 'going nuclear,' the player dials a number for the right code, and a recording of John Lennon's "Give Peace a Chance" is played. Having given "Peace" thirty seconds or so, the player then goes on to obliterate most of Central Europe."

The situation surrounding war toys, violent cartoons and video games is worsening, particularly in the United States. Great Britain and the Soviet Union have a similar national obsession. Other countries like West Germany and some Scandinavian nations, because of their memories and experiences in World War II, have actually banned the sale of war toys.

We may not be able to follow their example. But, working together, parents, teachers and schools can help young children learn alternative forms of behavior and prevent war games and the attitudes they inculcate from becoming the center of children's existence. Our society's children spend a great deal of time with negative models. We can't start too early to counteract their effects and provide them with some positive models as well.

Author:

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<http://www.medialit.org/reading-room/toying-war>

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LESSON EN5: ANOTHER POINT OF VIEW*Time Required: 2 Classes***Overview:**

- Students examine the poetry of one World War 1 soldier and analyse whether his view of the conflict was similar to or different from the views expressed by other servicemen.

Preparation tasks:

- Handouts EN5-1, EN5-2, EN5-3: one copy per student
- Computer access to the Canadian Letters and Images Project – World War I collection
 - Suggested: The letters published in the *Cobourg World*

Objectives:

From The Historical Thinking Project: Concepts

- *Students will need to be able to use primary source evidence.*

- *Students will need to be able to take historical perspectives.*

From the Western and Northern Canadian Protocol:

- *Students will be able to use the English Language Arts to explore thoughts, ideas, feelings and experiences.*

- *Students will be able to use the English Language Arts to comprehend and respond personally and critically to oral, print and other media texts.*

Background:

- In the poem presented in this lesson, the author, Charles Hamilton Sorley, a soldier in World War 1 expresses the view that soldiers on both sides of the battle might be feeling the same emotions, the same doubts about their purpose, the same sense of being “gropers” who “stumble” and “do not understand.”

Instructions to Teachers

Anticipatory Set:

- Do you know anyone that you used to be enemies with and now you aren't?
- What countries do you know of that have been at war and now aren't?
- Are any of these former enemies allies now?
- How can that be? How can there be animosity or even hatred between people or groups of people and then they get along?
- Do you think that people in different countries have lots in common with each other?

Statement of Objective:

- Today you are going to look at one World War I soldier who, at the time he was fighting in the war, asked himself these very questions. Your task for the next two classes is to form an opinion about whether this soldier's point of view was commonly expressed in letters home from the front. You will work individually and then share your findings with your classmates.

Guided Practice.

- Distribute handouts EN5-1 and EN5-2.
- Read through the poem as a class and ask the students to complete the top box in the table. *(The statement will be simple: "A soldier talks about what it like to be in war." or "A soldier talks about what it will like when there is peace.)*
- Help the students work through finding and analysing the images in the poem. *(Line 1: "blind people". Makes you feel sorry for them. You want to help them.) (Line 1: " your hurt no man designed" – a wound or a feeling that came by accident. Makes you frustrated, ask "Why me?")*
- Help the students discover the shift. *(The second stanza. The speaker now talks of a time when the battle is over.)*
- Help the students find some literary devices or figures of speech. *(Repeated phrases or parallel structures seem to emphasize a slow passage of time.) (Use of point of view – the speaker is speaking to the enemy. The audience becomes the other point of view.)*
- As a whole class, discuss what the poem is really saying.

Independent Practice:

- Distribute Handout EN5-2 Students read the letters from at least 5 soldiers in the World War I collection looking for thoughts parallel to those of Charles Hamilton Sorley.
- Periodically ask students to share their findings.
- After completing their research, students write a short essay in which they attempt to justify either one of the theses:
 - Charles Hamilton Sorley was a soldier with a unique view of the war.
 - Charles Hamilton Sorley was like many other soldiers in World War I.
- Suggested outline:
 - Introduction and thesis.
 - Paragraph: Sorley's view of the war.
 - Paragraph(s): Other soldiers' views of the war.
 - Conclusion.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • little evidence of understanding of the poem • little elaboration in the essay • may have difficulty inferring the feelings of soldiers in the letters • simple vocabulary and sentences • errors in mechanics may be frequent and impede meaning 	<ul style="list-style-type: none"> • recognizes opposing points of view and makes inferences from the letters • argument is logically presented and transitions are clear • syntax and vocabulary are clear and specific to the topic • few mechanical errors 	<ul style="list-style-type: none"> • synthesizes the differing viewpoints presented • argument is insightful and/or original • tone is engaging • writing is sophisticated in both composition and mechanics

Extension Activities

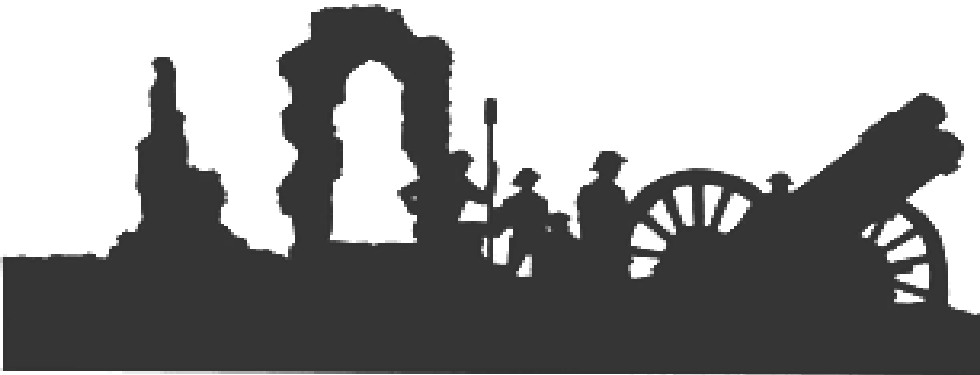
- Have students do online research into communications from soldiers currently fighting in armed conflict of some sort. Compare the sentiments expressed by these active soldiers with those of Charles Hamilton Sorley and the other soldiers of World War I.

Handout EN5-1: *To Germany*

To Germany
by Charles Hamilton Sorley

You are blind like us. Your hurt no man designed,
And no man claimed the conquest of your land.
But gropers both, through fields of thought confined,
We stumble and we do not understand.
You only saw your future bigly planned,
And we the tapering paths of our own mind,
And in each other's dearest ways we stand,
And hiss and hate. And the blind fight the blind.

When it is peace, then we may view again
With new-won eyes each other's truer form,
And wonder. Grown more loving-kind and warm
We'll grasp firm hands and laugh at the old pain,
When it is peace. But until peace, the storm,
The darkness and the thunder and the rain.



CHARLES HAMILTON SORLEY (1895-1915) was born in Aberdeen, the son of a university professor. He won a scholarship to University College, Oxford, but chose to defer entry to enlist in 1914. He was killed by a sniper at the battle of Loos.

Handout EN5-2: Poetry Analysis

Poetry Analysis

Title, author, and a short statement about what the poem seems to be about after the initial reading:	
Images in the poem:	Emotion the reader is supposed to feel about the images:
Describe "the shift" in the poem. How is the poem different after the shift?	
Literary devices and figurative language used in the poem:	How these affect the poem:
What the poem is really about:	

Handout EN5-3 To Germany Graphic Organizer

Name of soldier:	Beliefs about the war.	Explanation:
	like Sorley's different from Sorley's	
	like Sorley's different from Sorley's	
	like Sorley's different from Sorley's	
	like Sorley's different from Sorley	
	like Sorley's different from Sorley's	
	like Sorley's different from Sorley's	

LESSON EN6: HUMOUR AND REALITY

Time Required: 1 Class

Overview:

- Students examine an example of wartime humour written by a soldier and do research to ascertain how much the comic poem reflects the feelings expressed by World War II soldiers in their letters home.

Preparation Tasks:

- Handout EN6-1: The Gunner's Lament – one copy per student
- online access to the Canadian Letters and Images Project World War II collection:
 - the letters of Edward Loney
 - the letters of Vincent MacCausland
 - the letters of Lewis Billard
 - the letters of Gordon Dennison
- video clip of a political satire

Objectives:

From The Historical Thinking Project: Concepts

- *Students need to be able to use primary source evidence.*

From the Western and Northern Canadian Protocol:

- *Students use English Language arts to comprehend and respond personally and critically to oral, print and other media texts.*

Background:

- Students might be prone to believing that soldiers removed from battle for rest or convalescent periods would be grateful for an opportunity to be free of the horrors of warfare. However, the comic poem, *The Gunner's Lament* suggests that the opposite may be the case. This lesson has students draw their own conclusions as to the feelings underlying the author's flippant lyrics.

The Gunner's Lament

"They've taken me back," the gunner cries,
 "To a rest camp 'neath untroubled skies,
 Back to the regimental life
 Far from the battle's storm and strife."

"Oh, take me back to the line," he sighs,
 "Where the 'Minnies' moan their lullabies,
 Where the eight-eights and the spandaus play
 And the peace of the battle reigns all day."

"No more 'To action boys!' they say
 But 'Lace your boots in the proper way!
 No more the guns bark out their song,
 'It's 'See here gunner, your hair's too long!' "

"It's gunner this and gunner that,
 Seven days' pay for a rusty gat;
 Stand up when you speak to me;
 Wear your tunic, parade to tea!"

"Oh, take me back to the line," he sighs
 "Where the 'Minnies' moan their lullabies,
 "Where the eighty-eights and the spandaus play
 "And the peace of battle reigns all day."

Instructions for Teachers**Anticipatory Set:**

- Show students a short clip of a comedian making light of a serious matter. Political satire programs such as *The Rick Mercer Report* or *This Hour has 22 Minutes* might be good sources.
- Ask students to identify the serious issue being satirized in the clip.

Statement of the Objective:

- Your task today is to examine a piece of satirical poetry written during World War II and evaluate it in comparison with the words of soldiers written home during World War II.

Guided Practice:

- Read through *The Gunner's Lament* with the students to help them discover the meaning of the poem.

Independent Practice:

- Distribute Handout EN6-1
- Have students read the CLIP letters and compare the feelings expressed in the letters with those expressed in the poem.
- When finished their research students should write a well supported paragraph on the topic: The poem "The Gunner's Lament" uses satire to express the emotions felt by soldiers fighting in World War 2.

Assessment:

Approaching Expectations	Meeting Expectations	Exceeding Expectations
<ul style="list-style-type: none"> • little evidence of understanding of the poem or letters • little elaboration in the paragraph • may have difficulty inferring the feelings of soldiers in the letters • simple vocabulary and sentences • errors in mechanics may be frequent and impede meaning 	<ul style="list-style-type: none"> • recognizes similar points of view and makes supported inferences from the letters • argument is logically presented and transitions are clear • syntax and vocabulary are clear and specific to the topic • few mechanical errors 	<ul style="list-style-type: none"> • synthesizes the viewpoints presented • argument is insightful and/or original • tone is engaging • writing is sophisticated in both composition and mechanics

Extension:

- Students choose a CLIP letter which is particularly descriptive and use it as inspiration as they write their own satirical "lament".

Handout EN6-1: *The Gunner's Lament***THE GUNNER'S LAMENT.**

« They've taken me back, » the gunner cries,
 « To a rest camp 'neath untroubled skies,
 « Back to the regimental life
 « Far from the battle's storm and strife »
 « Oh, take me back to the line, » he sighs,
 « Where the 'Minnies' moan their lullabies,
 « Where the eighty-eights and the spandaus play
 « And the peace of battle reigns all day »
 « No more 'To action boys!' they say
 « But 'Lace your boots in the proper way!
 « No more the guns bark out their song,
 « It's 'See here gunner, your hair's too long! »
 « It's gunner this and gunner that,
 « Seven days pay for a rusty gat;
 « Stand up when you speak to me!
 « Wear your tank parade to tea! »
 « Oh, take me back to the line, » he sighs,
 « Where the 'Minnies' moan their lullabies,
 « Where the eighty-eights and the spandaus play
 « And the peace of battle reigns all day »

Gunner T. J. Damer.



Handout EN6-1 (page 2)

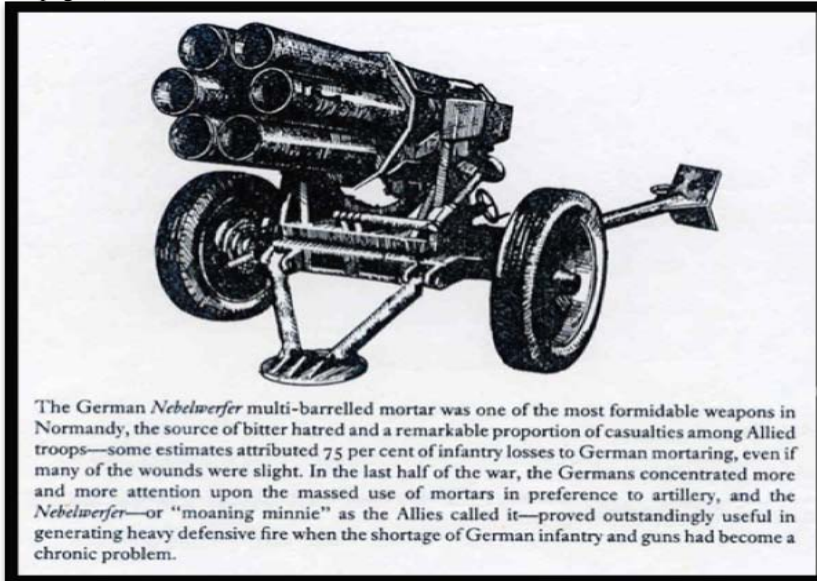


Image Source: <http://donchesnut.com/johnadamswii/images/moaningminnie.jpg>



The eighty-eight was used in two roles: as a mobile heavy anti-aircraft gun, and in a more static role for home defence. In this latter role the guns were arranged into batteries, groups of four directed by a single controller, and were moved only rarely. Targeting indicators were attached from the central controller to each Flak allowing for coordinated fire.

Image Source: <http://www.okmilmuseum.ca/images/Finestone%2088mm.jpg>



Spandau Machine Gun

Image source: http://farm5.static.flickr.com/4006/4424397894_4e2e7b82bb_z.jpg

Handout EN6-2: Graphic Organizer - *The Gunner's Lament*

Letter:	How it is like <i>The Gunner's Lament</i> :	How it is different: