



Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
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The First World War: How, When and Why?

Curriculum Unit 13.01.10

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Rationale and Demographics

My unit, "The Great War: How, When, and Why?" is being created for sophomore students at the James Hillhouse High School. Using demographics from my current classes, I am able to envision what the potential class for this unit would look like. There is roughly an even mix of male and female students who are predominantly Hispanic or black. By state standards, as well as district averages, the student body is traditionally low-achieving. Standardized test scores generally come in between the 30th and 40th percentile (depending on the test and subject). Hillhouse also has a fairly large proportion of ESL (English as a second language) and immigrant students. In order to successfully execute my unit, it is going to have to be thoroughly differentiated to take into account student strengths, weaknesses, backgrounds, interests and limitations.

When developing my unit, I looked first and foremost at the required curriculum for sophomore English language arts classes. The curriculum focuses predominantly on how teenagers make choices – preferably good choices. This is an easy starting point because it gives my unit a definitive focus, without narrowing the scope of potential learning by too much. From there, I looked at gaps in the curriculum. While the curriculum allows for plenty of quality literature throughout the year, little of it is complete; it focuses on excerpts as opposed to full texts. Given the issues my students have with sticking with a book, I felt this was a poor decision on the part of the curriculum designers and left the students at a disadvantage when it came to tenacity. Therefore, I knew I wanted a text of considerable length to be the focus of my unit. Finding a sizeable piece of literature that teaches students about making good decisions did not limit my field of search by very much.

The next thing I examined was what other deficits the curriculum created in the students education. Talking to my grade-level partners, I discovered that the Great War – World War One – is only briefly mentioned in world history courses as an introduction to World War Two. I decided then and there that I wanted the focus of my unit to be *All Quiet on the Western Front* and World War One. Both the text and the war give plenty of opportunities to study not only broad spectrums of world relations, but also small, inter- and intrapersonal relationships.

Given that English language arts is not simply English literature, I intend for my students to look at a variety of

communicative art forms, both written and otherwise. I want my students to be able to fully explore the art of language. As far as the written media are concerned, I would like to use poetry, speeches, diary excerpts, letters, and news reports to help complement and supplement my students knowledge and understanding of the role of the individual in the war; these media will allow students to explore the different methods of communicating written thought in various ways. I would also like my students to experience other popular media forms; political cartoons, bond and recruitment posters, and popular music I see as being essential to a grounded and well-rounded understanding of the role of the individual. It is imperative that students understand that communication is not simply *what* is said, but *how* it is said and using nonverbal and artistic forms of communication helps showcase a broad range of communicative styles. Other potential media include documentaries and movies. Using different media will also help many of my students who have grown weary of English courses that focus solely on books and articles.

Over the course of my first year teaching, I realized that this generation is (more or less) incapable of either sitting still or focusing on anything that does not command their individual interest and attention. Being an introvert, this has never been a problem for me and, as a teacher, I have difficulty moving past my own interests to cater to my students interests and needs. From this, I decided that to best reach each of my students, I would need to attempt to work each of Gardners multiple intelligences - logical-mathematical, spatial, linguistic, bodily-kinesthetic, musical, interpersonal, intrapersonal, naturalistic, and existential - into the unit. For many students, this will make literature more accessible to them given that they can relate it to their own preferences, interests, and specialties.

The essential question I intend to address throughout this unit is: "How and why do I learn to make good decisions - ones that positively affect myself and others?" As teenagers, many of my students are of the age that they are starting to realize that their choices, both large and small, have not only immediate, but lasting effects and ramifications. In the novel *All Quiet on the Western Front*, each of the characters have important choices and decisions that alter their lives momentarily and in the long-term. By exploring the choices the characters make within the book and in accompanying media, it is my hope that my students will learn to be more studious and conscientious regarding their own decisions in life.

As part of a long-term project during the unit, in order to "connect" my students to the war and to illustrate the importance of personal choice during the war, I will assign each of my students a different country to research that countrys role during the war. This offers a prime opportunity for differentiation; low-level students could be assigned the major countries (Great Britain, France, Germany, Austria-Hungary, Russia, United States, etc.) whereas high-level students could be assigned more low-profile, high-difficulty countries. In the process of this research, I would like for my students to examine the causes of the countrys involvement in the war, what their involvement was like, what their gains/losses were as a result of the war, and how the war affected the country long-term (did it lead to economic gains or turmoil, how did the political spectrum change in this country after the war, did any other wars occur in this country as a result of the outcomes of World War One). It is my hope that students can see how the individual choices and actions of people (soldiers, civilians, politicians, etc.) come together to form large effects for many people.

In connection with the research project, I would like the students to eventually "assume the role" of the country that they have researched. As a (partial) culmination of the unit, the students will participate in a mock-UN like conference where they can argue for their countrys wants, needs, and restitutions as a result of their participation in the war. As part of this research project, students will need to conduct research not only on their countrys role in the war, but also the depth of their role (how deserving they are of their different demands - or undeserving as the case may be), their potential contributions to the global economy after the

war (what do they offer the world by way of work force, goods, innovation, etc), what they need in order to repair their economy, who their greatest antagonists were during the war (who should be rebuilding their economy or whose economy should they be rebuilding), etc.

Smaller lessons I will conduct throughout the unit include an in-depth study into motivation. In order to facilitate this lesson, we will look at wartime propaganda, speeches, newscasts, and recruitment and bond posters. This will provide an excellent opportunity for students to learn and experience logos, pathos and ethos. As proof of "mastery," at the end of this lesson, students can demonstrate their understanding of the different motivational appeals by creating their own works (art, poetry, music, etc) that appeal to one of the rhetorics. As a potential differentiation for this unit, I can stretch my higher-level students by introducing the rhetorics of kairos (time and place) and telos (purpose). This lesson will assist students in the persuasive writing aspect of the required curriculum.

Other lessons will address and reinforce other skills necessary for high school students: research and citation skills; evaluation of perspectives and authorities; developing written ideas; analysis of characters, events, and points of view; analysis of various accounts of a subject told in different media; synthesis of old and new skills; delineation and evaluation of the arguments and specific claims in a text; integration of multiple sources of information presented in diverse media or formats; and other skills required at both the state and federal level.

Content Objectives

Students will be able to identify the various rhetorical appeals.

Students will be able to use the various rhetoric appeals orally, in writing, and visually.

Students will be able to compare how and contrast how different actions lead to different outcomes.

Students will be able to judge and critique the benefits and drawbacks of different actions and decisions.

Students will be able to identify how various actions led to events and reactions.

Students will be able to think more conscientiously about their own actions and choices.

Students will be able to apply their understanding of individual choices and outcomes to those on a cultural and national level.

Teaching Strategies

Teacher-led strategies

Direct instruction is one of the most basic of teaching strategies. Direct instruction is the explicit teaching of

both new and review concepts to students. The term direct instruction is often erroneously interchanged with the term "lecture." Direct instruction helps eliminate assumptions teachers make about what their students have for prior knowledge; by assuming my students only know what has been taught in direct instruction, I can more properly predict and prepare for any questions or confusion students might have.

Think-alouds can be seen as a type of exploratory direct instruction. A teacher models different questions and comments about a work or concept as they come into their minds in order to show students how to think critically about a topic and to prompt further discussion and reflection.

Gradual release (also known as model-lead-test strategy instruction) begins with the direct instruction of a topic or idea. Once the entire class has been given explicit instructions, students are given the opportunity to practice the new skill with teacher supervision. Once the students have mastered the skill on their own, they are "released" to practice the skill independently without direct teacher supervision. This strategy can be further differentiated by the addition of several more step-downs in instruction; students move from being given direct instruction to receiving whole class modeling, then to group practice, after that independent practice under teacher supervision and finally independent practice.

Peer assistance strategies

During turn and talk, students simply turn to someone closest to them and discuss whatever concept or idea was brought up as the subject of the turn and talk. This gives every student an opportunity to share ideas, validate their own opinions, and explore other students opinions and views, without monopolizing large amounts of class time.

Pair and share is similar in nature to turn and talk, however pair and share allows students to pick their own partners by preference, rather than proximity. There are obvious drawbacks to this over turn and talk: it takes more time for students to form their pairs, it often becomes a popularity contest where one or two students might feel left out, and it prevents students from expanding their social horizons by allowing them to pair off with their friends. Most of these problems can be eliminated by turning the pair and share into a dance card pair and share. Like the dance cards ladies used to use during formal balls, a lineup of partners can be created ahead of time, by the teacher. Each time the class has a pair and share, they can progress to the next dance partner on their card. Of course, this can be time consuming for the teacher, but it allows for potential differentiation (either homogenous or "high-low"). Both turn and talk and pair and share lend themselves best to when I want my students to briefly discuss an open-ended concept.

Philosophical chairs is a whole class exercise that allows for formal debate amongst the entire class. Chairs are placed in a squared-horseshoe pattern. An assertion is posited by the teacher (or potentially a student volunteer) and students seat themselves by their view of the assertion. Those who agree with the statement sit on the left rung of the horseshoe; those who disagree seat themselves on the right rung; those who are undecided seat themselves along the back of the horseshoe. One student opens by explaining why they disagree/agree with the statement. From there, the sides go back and forth, debating their views. As students change their view, they are free to get up and move to the appropriate section. This is a phenomenal strategy I intend to use when students are considering ethical dilemmas from the texts. For example, a philosophical chair assertion could be "You must always be loyal to your home country." Such an assertion should prompt students to debate the importance of loyalty to self, versus loyalty to others, the meaning of the word loyalty, and the importance of the wording of the assertion (for instance, the use of the word "always").

In small group guided discussion, students break off into groups of three to five to discuss a topic of interest,

an idea put forth by a teacher or classmate, the process by which something is best accomplished – virtually anything the teacher can imagine. Different roles can be assigned during small group guided discussion to take advantage of students' strengths and weaknesses. For example, an extrovert might be in charge of keeping the discussion on task while an introvert could be placed in charge of taking notes; on the other hand, these roles can be reversed if a teacher is trying to bolster areas of weakness for the students. Small groups are, like pair and share, a perfect time to differentiate for students. Homogeneous groups can prevent one person from feeling left out because they do not understand as much or because they understand in ways their group doesn't. On the other hand, heterogeneous grouping can offer opportunities for student-led teaching; most people learn best from peers, not from authority.

Cooperative learning is similar to small groups guided discussion and pair and share in that the grouping can be similar and the expected outcome is student-led exploration of ideas. Cooperative learning differs from these two strategies in that there is generally an expected outcome beyond merely discussion. Two or more students might work together to solve a problem, conduct research, or team teaching. Cooperative learning helps alleviate much of the stress of competition frequently felt in the classroom atmosphere. Rather than fight each other for the best grade or best answer, students learn to work together and to utilize each other's expertise to better themselves – even if they are not aware that is what they are doing.

Independent study strategies

Graphic organizers are a form of note taking for those that learn best visually. Graphic organizers allow students to identify and organize information in numerous different ways to help students sort their own thoughts depending on the needs of the specific topic of study. Flow charts and timelines can help a student make sense of cause and effect or historical events; venn diagrams can help students compare and contrast individuals, events or any other comparable topics; concept maps can help identify how the parts make up the whole (or vice versa). There are countless types of graphic organizers to help students learn virtually any topic in a way that best suits their own visual learning style. I intend to use graphic organizers predominantly for keeping track of characters and events; the main text, *All Quiet on the Western Front*, is not told in a strictly linear manner and introduces many characters.

Various pre-reading techniques are used in order to help students start thinking about what they will be reading before they have actively begun to read. Vocabulary allows students a better understanding of what they will read and offers ample opportunity for students to hypothesize the topic of what they will be reading. Sharing ideas about titles, chapter titles, pictures and quotes also help students predict what they will be reading. Brainstorming responses to different questions (see quick-write journals) forces students to examine their own preconceptions and potentially change them once the reading has commenced.

Quick-Write Journal can be used before, during, or after reading a selection. The purpose of quick-write journals is to teach students not to simply be passive readers, but to interact with their reading. How would they react in certain situations? What do they feel about such and such a topic or idea? Perhaps even more importantly, it teaches students that their opinion and view is valid, especially if journals are openly discussed in the classroom, or silently – in writing – between the student and teacher.

Multi-modal strategies

For visual learners, language arts can be a painfully excruciating exercise in futility. It need not be, however. As stated in the rationale, language arts is about the art of language: not just reading, writing, and speaking, but all methods of communication. Posters, political cartoons, and photographs can help a visual learner

connect to a piece of literature and minimize some of the agony of reading.

For students who need a grounded, "real-world" connection to literature in order to fully appreciate it, historical articles are a fantastic way to show students how the topic at hand relates to issues they may very well face someday. Articles can help emphasize the fact that stories are not merely "fiction" – fake – but that they illustrate very real ideas and difficulties students may someday face first-hand.

Radio broadcasts and music are excellent ways to capture the attention of aural learners. Having the students *create* their own music or radio broadcasts can create a lasting educational impression on these types of learners.

Movies and video clips, when done right, are one of the best ways to capture the imaginations (and attention) of all students, irrespective of their learning style. Movies and video clips are truly multi-modal and generally attract and engage all but the staunchest of bodily-kinesthetic learners.

Sample lessons

Lesson 1

Start the lesson with a quick-write to introduce the overall essential question. The quick-write will be "If I could go back and change one event, what would it be?" Leave it ambiguous as to whether the question is referring to events in the students' lives or historical events; this will give the teacher an idea as to whether the student is focused on bettering themselves or the world – a useful litmus test to help guide future conversations and try to tie in bettering themselves with bettering the world (the two cannot be mutually exclusive).

Once the class has shared a few examples, continue on to the assessment of prior knowledge (attachment #1). The teacher may have found opportunities to informally assess background knowledge of World War One or the unit novel (*All Quiet on the Western Front*) before now in casual classroom discussion. However, a formal assessment of background knowledge will give the teacher concrete evidence of the students' knowledge and understanding, as well as written evidence to look back on at later dates. Remind students that assessments are not graded based on correctness, but rather participation.

Once the students have completed their assessments, inform the students that all of the questions on their assessments should be answered by the time the unit is completed or they will have gathered enough knowledge and understanding to formulate their own answer.

At this point, give the students copies of the news article from the day of Archduke Franz Ferdinand's assassination (attachment #2). Have students read aloud the article, going over difficult/antiquated vocabulary. Using a world map (one appropriate to the era, if possible), have a student-volunteer identify Austro-Hungary on the map. After identifying Austro-Hungary, see if the students can identify any of Austro-Hungary's neighbors. Ask questions to see if any of the students know any background regarding these nations (Russia was a tsarist monarchy with internal conflict, Germany was a new nation, Italy had only just been unified in the past century, Switzerland was/is neutral, etc.).

Once that has been completed, introduce the "major players." Present the terms "Allies" and "Central Powers." Have the students look at the term "Central Powers" to form a theory as to who would comprise the "Central Powers." The Central Powers were centrally located in Europe: Austria-Hungary, Germany, Italy. See if anyone can identify the Allies – the nations that fought the central powers. If any students have World War Two background understanding, inform them that the major Allied powers remained largely the same (British Empire, Russia, France, United States).

Tell the students that eventually they are going to have to independently research a single country involved in the war, so they should start paying attention to each countrys involvement right now.

Homework: The assassination of Archduke Franz Ferdinand precipitated the First World War. What conflicts are going on in the world right now that could possibly precipitate a third world war? (responses to terrorism, the global financial crisis, North Koreas armament, human rights/civil rights issues, etc.)

Lesson 2

Place the daily quick-write on the board: "If the United States announced war today and dropped the enlistment age to sixteen (or the youngest age of students in the class), would you enlist? Why or why not?" Once again, leave the quick-write ambiguous as to who the United States is fighting, what the cause of the war is, etc.

Once the students have completed their quick-write, go over student responses. Use the responses to why or why not as a bridge into why people choose to/not to get involved in war. Generate a list of reasons with the class as to why people choose to go to war and a list of reasons people choose not to go to war. If any student says an immeasurable word such as honor, freedom, pride, etc. underline this/these word(s).

Pick one of the underlined terms and create a philosophical chair debate regarding this word (hand out attachment #3 to remind students of the rules for philosophical chair). The first philosophical chair question the students must debate is: What is [underlined word]? Once debate has finished arguing the meaning of the word (no one is contributing any longer, a definition has been agreed upon, things get out of hand, etc.), put the next question on the board: Is [underlined word] worth dying or killing for? Once this debate has ended, send students back to their seats.

Instruct the students that when people go to war, they have to constantly ask themselves these same questions about [each of the underlined words]. Hand out excerpt from *Johnny Got his Gun* (pgs 110-119 ["Somebody said lets go fight for liberty and so they went...Youre dead mister. Dead"]). Have student volunteers read it aloud to the class. In a turn and talk, ask the students whether or not that they agree with the author that nothing is worth dying for and discuss why. Ask a few student-volunteers to share their reactions/responses.

Pass out copies of *All Quiet on the Western Front* and inform the students that the main character must ask himself these same questions as he finds himself in a war the likes of which the world had never seen before.

Homework: Students should read chapter one, paying careful attention to characters and, more specifically, their actions.

Lesson 3

Place the daily quick-write on the board: "Is Kantorek responsible for the boys involvement in the war?" as a

secondary follow-up to the first question, write "Are the boys right for being angry with Kantorek?"

Once the class has responded to the quick-write, both written and orally, begin going over the main characters with the students. Use attachments #4 and #5 to remind students how to begin character analysis. Copies of the attachments can be distributed to the students to assist them in starting their analysis. Depending on their learning style, some students may be more comfortable with the graphic organizer, others may be more comfortable with the notes organizer, still others may be more comfortable free writing in a journal/notebook. Leave it up to the individual student to choose their own method of keeping track of the characters – but remind the students that they will be responsible for the information. Model analyzing characters with Paul then give the students some in-class time to start taking down notes on other characters. Allow students to talk amongst each other and go back to their books to make sure they have the correct details.

As a class, discuss Joseph Behm. Joseph Behm did not want to go to war and was pressured into going by his teacher. Whose fault is it that Joseph is dead? Allow the class to pair and share their opinions, giving them a few minutes to look at different perspectives. As a whole class, discuss some different responses. If conversation lulls, prompt further discussion by posing questions that may not have been addressed:

- Who is responsible for Behm's choices in life?
- Would he still have gone to war if it had not been for Kantorek?
- (If students blame the teacher) Germany later instituted a draft; had Behm refused to go to war at 19, wouldn't that just delay the inevitable?

As an exit slip, have the students respond to the following questions:

How responsible is an individual for their actions when their government sends them to war? Should the individual be held responsible for the deaths of soldiers, should the government be held responsible, or is it the dead soldiers' fault for choosing to go to war?

Homework: Have the students find a relative/neighbor that has been to war or served in the military during war or consciously made the decision not to go to war (if they don't have a relative or neighbor, tell them to find an anecdote online that answers the following questions). Ask them how they felt about the war. Did they support it at the start of the war? Did their opinion change by the end? What affected their feelings about the war before, during and after the war?

Standards

CCSS.ELA-Literacy.RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCSS.ELA-Literacy.RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic media, including what is emphasized or absent in each treatment.

CCSS.ELA-Literacy.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text

says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.9-10.7 Analyze various accounts of a subject told in different media (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

These first four standards will be addressed by analyzing the First World War through the points of view of different combatants and noncombatants from multiple countries and sides during the war. One of the key events I would like my students to analyze is the cause of the war; different countries viewed this event differently. By looking at news articles, political cartoons, and speeches from different countries regarding the assassination of Archduke Franz Ferdinand, students can gain a better perspective of why some countries went straight to war while others chose to delay their entrance into the war.

CCSS.ELA-Literacy.RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

As part of the overarching theme of the unit, how and why people make the choices that they do, it is imperative that students be able to identify the author's point of view on a topic in order to accurately identify what it is they are trying to tell you about the topic. Political speeches, such as those by the "Four Minute Men," give students ample opportunity to analyze the author's perspective as well as the types of rhetoric they use to get their point across.

CCSS.ELA-Literacy.RI.9-10.9 Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.

Comparing and contrasting posters (the US and UK's variations of the "I want you" recruitment poster, for instance) as well as speeches (Wilson's "Fourteen Points", Lenin's "Decree on Peace," etc) allow students to identify how historical documents help shape the world around them and continue to influence future generations.

CCSS.ELA-Literacy.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

In order to be effective members of society, people need to work together, whether or not they get along, believe the same things, or have similar backgrounds. Daily opportunities for students to discuss ideas and work together will gradually get students acclimated to working in unexpected partnerships and groups. Collaborative discussions will be an integral part of most lessons, whether they be brief (pair and share) or substantial (philosophical chairs).

CCSS.ELA-Literacy.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.SL.9-10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

These final three standards will be addressed mostly through the final project for the unit where students will have to research a country's involvement in the war and then speak on behalf of that country as advocates for reparations. They will have to thoroughly understand their country's role before, during, and after the war, its potential contributions to society following the war, and use rhetorical arguments to try and help their country following the war. They will also need to evaluate other students' arguments on behalf of their own country in order to dispute concessions, form alliances, and barter for a fair outcome of the "Paris Peace Conference."

Resources

Student reading list

Avalon Project - President Woodrow Wilson's Fourteen Points. (n.d.). *Avalon Project - Documents in Law, History and Diplomacy* . Retrieved April 3, 2013, from http://avalon.law.yale.edu/20th_century/wilson14.asp

Provided without commentary, this document is the Fourteen Points President Woodrow Wilson presented justifying the First World War and establishing guidelines for post-war peace.

Bruce, A. P. (1989). *An illustrated companion to the First World War* . London: M. Joseph.

This book is a visual guide to the First World War. Compiled by historians from ten different countries, each chapter provides a detailed look at events leading up to, during and following the war.

Dupuy, T. N., & Hammerman, G. M. (1967). *Stalemate in the trenches: November, 1914-March, 1918* . New York: F. Watts.

Volume 3 of a twelve volume set provides an overview of life in the trenches of WWI, what led to the stalemates, and how the stalemates were ultimately overcome.

First World War.com - Primary Documents - German Chancellor's Speech to the Reichstag, 1914. (n.d.). *First World War.com - A Multimedia History of World War One* . Retrieved April 2, 2013, from <http://www.firstworldwar.com/source/bethmannspeech1914.htm>

In this speech, a unique view of the war is provided by German Chancellor Theobald von Bethmann-Hollweg. The Chancellor outlines the reasons that the United Kingdom and *not* Germany was responsible for the war.

First World War.com - Primary Documents - Lenin's Decree on Peace, 26 October 1917. (n.d.). *First World War.com - A Multimedia History of World War One* . Retrieved April 2, 2013, from <http://www.firstworldwar.com/source/decreeonpeace.htm>

Immediately following the fall of Tsarist Russia and the rise of Lennins USSR, this speech by Lenin outlines the needs for seeking peace through diplomatic routes instead of via war.

First World War.com - Primary Documents - U.S. Declaration of War with Germany, 2 April 1917. (n.d.). *First World War.com - A Multimedia History of World War One* . Retrieved April 2, 2013, from <http://www.firstworldwar.com/source/usawardeclaration.htm>

The United States was slow in entering the First World War, taking three years. This speech of Woodrow Wilson is an elaborate rationalization of the need for the country to enter into the conflict.

Four Minute Men: Volunteer Speeches During World War I. (n.d.). *History Matters: The U.S. Survey Course on the Web* . Retrieved

April 2, 2013, from <http://historymatters.gmu.edu/d/4970/>

A collection of short speeches, this website provides a variety of different views on the war.

Higonnet, M. R. (1999). *Lines of fire: women writers of World War I*. New York, N.Y.: Plume.

Oft overlooked, women played a significant role in the Great War, both at home and on the front. This anthology collects the stories of women who were directly involved in the war.

Lost Poets of the Great War. (n.d.). *Department of English | Emory University*. Retrieved April 2, 2013, from <http://www.english.emory.edu/LostPoets/index.html>

A collection of poetry from six WWI poets, this websites also provides a chronology as well as details on the casualties for the dominant powers during the war.

Marshall, S. L., & Josephy, A. M. (1982). *The American heritage history of World War I*. New York: American Heritage Pub. Co..

A detailed look at all things World War One, this books eschews blaming anyone for the atrocities of the war, provides a balanced outlook of all sides, and offers a plethora of pictures and illustrations to accompany the text.

Remarque, E. M., & Wheen, A. W. (1929). *All quiet on the western front;*. Boston: Little, Brown, and Co..

This seminal classic of Erich Maria Remarque follows a student as he is pressured into joining the German war effort and eventually becomes disillusioned with the war and humanity in general.

Sassoon, S. (2009). *War poems of Siegfried Sassoon*. Champaign, IL: Book Jungle.

One of the most famous poets of WWI, Sassoon provided a gritty, first-person perspective on his own involvement in the war.

Sir Edward Grey's Speech Before Parliament - World War I Document Archive. (n.d.). *World War I Document Archive*. Retrieved April 2, 2013, from http://www.lib.byu.edu/index.php/Sir_Edward_Grey%27s_Speech_Before_Parliament

This excerpt of Sir Edward Greys speech provides a rational for England to rethink the reasons for their involvement in the war. The site also provides link to the entire speech, as well as rebuttals and replies.

Treloar, J. L. (1993). *An Anzac diary*. Armidale, NSW: J.L. Treloar.

Frequently forgotten, the ANZACs fought on the Middle Eastern front, opposing the Ottoman Empire and bolstering the Arab tribes. This diary is the memoirs of a New Zealand ANZAC as he copes with overwhelming racism to work cooperatively with the Arab and Indian forces.

WW1 Poems. (n.d.). *A guide to the WW1 battlefields and home to the Poppy Umbrella*. Retrieved April 2, 2013, from <http://www.greatwar.co.uk/poems/>

This site provides a collection of poetry from the war, most notably the poem *In Flanders Field*, from which we get the symbol of the war and WWI veterans - the poppy.

Willmott, H. P. (2006). *World War I* (3rd American ed.). New York: DK Pub..

This DK book provides a beautifully illustrated and pictorial view of the war in a simple, condensed manner most suitable for lower

readers.

Bibliography for Teachers

Adams, S. (2004). *World War I* . New York: DK Pub..

Another DK book. Like the first, this one provides a broad, shallow overview of the war in a simple, succinct manner appropriate to lower readers.

Connolly, S. (2003). *World War I* . Chicago, Ill.: Heinemann Library.

This childrens book answers common questions about World War One: *who was involved? What started the war? What was it like to be in the war ?* Many of the questions are answered in overly broad ways, but should help students get a solid understanding of the basics.

Fussell, Paul. *The Great War and modern memory* . New York: Oxford University Press, 1975. Print.

This literary criticism looks at the writings to come out of the First World War with a critical eye and a deep focus on how the writings shared an underlying shift in aesthetics.

Keegan, J. (1999). *The First World War* . New York: A. Knopf.

This work focuses on the causes of the war and how different countries and individuals helped to shape the events preceding and during the war.

Wren, J. (1971). *The great battles of World War I* . New York: Grosset & Dunlap.

This older work provides commentary on each of the major battles of the war including the Somme, Dieppe, Ypres, and others.

Resources for Teachers

All Quiet On The Western Front | Free Lesson Plans | Teachers | Digital textbooks and standards-aligned educational resources . (n.d.). *Welcome to Discovery Education | Digital textbooks and standards-aligned educational resources* . Retrieved April 2, 2013, from <http://www.discoveryeducation.com/teachers/free-lesson-plans/all-quiet-on-the-western-front.cfm>

Sponsored by Discovery Education, this website provides free "filler" lesson plans for *All Quiet on the Western Front* .

BBC - Schools Online World War One - Teachers Pages - Introductory Notes. (n.d.). *BBC - Homepage* . Retrieved April 2, 2013, from <http://www.bbc.co.uk/schools/worldwarone/teacher/>

This BBC website provides teachers with enquiry lessons on WWI that help guide students towards their own discoveries.

Erich Maria Remarque Web English Teacher. (n.d.). *Web English Teacher* . Retrieved April 2, 2013, from <http://www.webenglishteacher.com/remarque.html>

Another pre-made lesson plan website, this site offers images, vocabulary, and small exercises, relieving teachers of some of the burden of searching for appropriate resources.

Gilbert, M. (1994). *Atlas of World War I* . New York: Oxford University Press.

This Atlas is a collection of all the maps a teacher could possibly need for teaching WWI. It includes country atlases (reflecting the shifts in borders as the war progressed), battle atlases, and global atlases.

Posters of World Wars I & II . (2006). Mineola, N.Y.: Dover

Complete with CD, this book provides an illustrated guide to the most popular and common posters of WWI and WWII.

Purdue OWL: The Rhetorical Situation . (n.d.). *Welcome to the Purdue University Online Writing Lab (OWL)* . Retrieved April 2, 2013, from <http://owl.english.purdue.edu/owl/resource/625/03/>

This overview by Purdue Owl gives teachers and students a explanation of the five modes of rhetorical speech.

Random House for High School Teachers | Catalog | All Quiet on the Western Front by Erich Maria Remarque. (n.d.). *Random House - Bringing you the best in fiction, nonfiction, and children's books.* . Retrieved April 2, 2013, from <http://www.randomhouse.com/highschool/catalog/display.pperl?isbn=9780449213940&view=tg>

This teachers guide has lower-order thinking skill tests and vocabulary lists.

Teaching All Quiet on the Western Front. (n.d.). *Shmoop: Homework Help, Teacher Resources, Test Prep* . Retrieved April 2, 2013, from <http://www.shmoop.com/all-quiet-on-western-front/teaching.html>

This lesson plan site has activities, tests, essay questions, and assignments all aligned to Common Core State Standards.

The Great War . Educational Resources . Lesson Plans | PBS. (n.d.). *PBS: Public Broadcasting Service* . Retrieved April 2, 2013, from <http://www.pbs.org/greatwar/resources/lesson.html>

This site provided by PBS has a chronological listing of teaching resources and exams.

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