

Title: "Living Through a World War"
Subject/Course: Social Studies/ELA/Visual & Media Arts
Topic: U.S. & World History (World War I)
Grade 11-12
Designer(s): Keith Eaton and Charlie Johnson

Accessibility Considerations: *This is a College Prep U.S. History class. Students are preparing to work with and interpret a wide variety of texts in the research process. Once the historical timeline has been established, students can branch out to explore a variety of disciplines, provided they connect to the historicity of their chosen medium. Knowledge of the era's change over time can be expressed through a variety of disciplines and media.*

Stage 1 - Desired Results

Established Goals:

Learners will develop and recognize empathetic connections to the cultures and political environments of the U.S., its enemies and allies, and the human conditions and reactions to WWI by a variety of social strata and occupational groups, such as white and blue collar workforces, the role of women, political representatives, literary and visual artists.

Students will be able to recognize the ways in which the prevailing culture of Western Civilization shifted, considerably, as a result of World War I. This shift can be identified through expressions of literature and art, bolstered by a foundation of the era's history.

Understandings:

Essential Questions:

Social Studies:

History 11-12 A. Apply an understanding of the forces of continuity and change to analyze the evolution of historical eras, the persistence of enduring themes, and the significance of turning points and current issues.

B. Gather, synthesize and evaluate information from multiple sources representing a wide range of views; make judgments about conflicting findings from different sources, incorporating those from sources that are valid and refuting others. [RH.11-12.1-3, RH.11-12.6-9]

WHST.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Social Studies:

What were some of the biggest changes, developments and turning points in the arts to come before and after World War I?

(Question?) How can your portion of WWI history be interpreted in a variety of ways? What are some of the different ways your events have been interpreted, and where do you stand on the subject?

(Question?) How can you make the best possible website material that is both informative, in an historical and literary sense, as well as being aesthetically pleasing?

ELA:

ELA:

<p>Reading Literature CCSS.ELA-LITERACY.RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>Writing CCSS.ELA-LITERACY.W.11-12.2.F Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-LITERACY.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	<p>Can you find instances where Ernest Hemingway is engaging in what he identified as “The Iceberg Theory” or the Iceberg Principle? Can you demonstrate a deeper layer of interpretation in your selected passages or short story?</p> <p>Did your literary biography draw conclusions about the influence of World War I on the author’s life?</p> <p>Have you revised your work to meet the expectations of publication and the polish required of “public” work? Have you integrated suggested feedback into your revisions? Have you considered how your piece fits into the whole website?</p>
<p>Visual Arts: (#2) People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p>(#8) People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p>(#11) People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>Visual Arts: (#2) How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate? <i>propaganda?</i></p> <p>(#8) What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?</p> <p>(#11) How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</p>
<p>For the specific Social Studies and ELA unit and lesson plans, follow these links: Hemingway and the Lost Generation (a more fully realized, individual, ELA lesson plan follows below and can be accessed through this link).</p>	<p>Students will be able to do...</p> <p><i>... write narratives using dialog, setting, plot and other story elements to convey an overarching theme or mood.</i></p> <p><i>... write in the style of a specific author.</i></p> <p><i>... analyze fiction and poetry to determine point of view and thematic elements not directly stated in the text.</i></p>

<p>Shifting into Modernism (a more fully realized, individual, Social Studies lesson plan follows below and can be accessed through this link).</p>	<p><i>... find connections between literary and art movements.</i></p> <p><i>... evaluate an era and the cultural and artistic highlights of that era, drawing connections between historical events and the related cultural expressions of or in response to them.</i></p> <p><i>... gather, synthesize and evaluate information from a wide variety of resources.</i></p> <p><i>... publish research findings on a common website shared with the corresponding English Language and Visual Arts classes.</i></p>
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Stage 2 - Assessment Evidence

<p>Formative Assessment:</p> <p>VPA</p> <ul style="list-style-type: none"> ● ...continual feedback loop toward establishing and meeting goals and criteria for finished pieces. ● development of student checklists to self-monitor progress toward short-term formative goals ● creating and updating a blog (web) site as a container for progressive evidence of learning and for refined/critiqued pieces... ongoing formative evidence of learning/understanding ● emulating works (styles) of early 20th century artists/designers to create works with traditional media from one of the following (painting/screenprint/drawing/photography) exposing purpose/persuasion of propaganda posters <p>ELA</p> <ul style="list-style-type: none"> ● Short Google Classroom responses/discussions about Hemingway’s stories. ● Response essay comparing and contrasting the events of the “interchapters” and Nick’s solitary behavior in “Big Two-Hearted River: Parts I & II” ● Short story, poetry, including prose poetry and freewriting related to the experience of coming home after war (response to “Soldier’s Home”) <p>SS</p>	<p>Summative Assessment:</p> <ul style="list-style-type: none"> ● a formal (individual - categorizing evidence into...) group “showing” (may add PResenting standard) either of actual work or gathering of work into virtual web “Production (Media Arts) or Presentation”. ● Web presentation/production (should students choose film/photo/VA media) will include a written and connected narrative within the context of the visuals developed. This may take the form of critical analysis or persuasive (propaganda) narrative. ● reflective use of imagery to create a “graphic novel” single page (5/6 panels?) describing specific social/historical context (technique can be taught with blended instruction towards use of available technologies) checklist ● Option of producing a biography of a WWI-era poet/writer (connected to the change of the era, thematically) OR writing in the “style of” a poet/writer of the era with “artist’s statement” explaining the significance of style. ● Final product will be augmented with visual material and be published on school Google Site. ● “Blurb”: Students will develop a publication-ready analysis of historical event related to World War I or its aftermath. As this is an integrated curriculum, students can produce songs, videos, paintings,
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- Timeline of events regarding artistic movement (of choice) before, during and after the war. (Drawings can be augmented with “found” imagery)
- Slideshow developed from the timeline.
- Character study of several people involved in the artistic/cultural movement of interest

dioramas, filmed tableaux (yes, that’s plural), posters, etc., which demonstrate a significant shift in thinking toward a modern era. Digitized versions of this work will appear on group website.

Stage 3 - Learning Plan

Where to start? Materials and resources? Structures (instructional sequence, student search & research, concept development and analysis, etc.)? Timeline (for teaching/learning)?

We are looking at this being a “unit” of study which will carry on over 6-9 weeks, and have begun to decipher logistics as to class structure, asynchronicity, and assessment rubrics...

We know what happened WWI, are there any key points in which understandings might be deepened by “what if”?

(See: ELA Section Specified on page 6, below)

(See: World War I Change: Planning Template on page 9, below)

LINKS? (See Reference at end of document)

a great series from PBS on American Photography (3 - 1 hour shows)

<https://www.youtube.com/watch?v=mNhGyKu8Ks8> 1

<https://www.youtube.com/watch?v=OG50wcae9XY> 2

<https://www.youtube.com/watch?v=FIhPc4EemJA> 3

[Andy Bloxham](#) Is a teaching artist at [Maine Media School](#) in Rockport and offers a great example of photographic “montage” in his work.

http://www.arthistoryarchive.com/arthistory/dada/arthistory_dada.html

<http://www.britannica.com/list/10-modernist-art-movements>

<http://articles.latimes.com/2012/jul/21/entertainment/la-et-cm-world-war-art-20120722>

and this PPT (keynote) about the dada movement into surrealism...

<https://drive.google.com/open?id=0B2MMArfE161Lbnp0RWF3WkhiY3c>

The Tate Gallery’s [War Artists Exhibition](#), BBC Collection: [How Does Art Help Us Remember WWI?](#), [New Objectivity Exhibit](#) at LACMA, MOMA’s [Timeline of Expressionism](#), [My “Rough” Hemingway Slideshow](#),

ELA Section Specified

Title: Hemingway and the Lost Generation Subject/Course: American Literature

Topic: Impact of WWI on the sensibilities of American “Lost Generation” writers. Grade: 11 Designer(s): Keith Eaton

Accessibility Considerations: *This is a “college prep” or “honors class.” Generally, students “qualify” for these sections based on their standards records. However, this is adaptable to any level, really, especially considering that the texts have an accessible lexile level and the tasks are also flexible.*

Part/Stage 1- Desired Results

Established Goals/Standards: Content

Reading Literature

[CCSS.ELA-LITERACY.RL.11-12.6](#)

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Writing

[CCSS.ELA-LITERACY.W.11-12.3 \(A-E\)](#)

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences..

[CCSS.ELA-LITERACY.W.11-12.6](#)

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

[NCAS:](#) (#11) People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Understandings:

Students will understand the shifts in both content and style Hemingway represents for the Lost Generation of writers.

Students will understand how stylistic and language choices affect readers’ reactions and the shape an author’s emphasis of experience.

Essential Questions:

How does literature represent culturally held beliefs?

How does a writer evoke or suggest emotions from the audience?

How do writers capture or represent changes in cultural history?

How do interactions with art inform literary style?

<p><i>Students will understand how visual and performing artists make stylistic choices in order to control or shape audiences experience.</i></p>	
<p>Students will know... (knowledge)</p> <p><i>Students will know that changes in style are a reflection of the cultural shifts occurring around the writers and artists of a given epoch.</i></p> <p><i>Students will know that literature is a reflection of culture and self.</i></p> <p><i>Students will know that, like the iceberg theory, most writers are consciously adapting and/or developing a style that readers can identify and other writers can imitate.</i></p>	<p>Students will be able to ... (action)</p> <p><i>... write narratives using dialog, setting, plot and other story elements to convey an overarching theme or mood.</i></p> <p><i>... write in the style of a specific author.</i></p> <p><i>... analyze fiction and poetry to determine point of view and thematic elements not directly stated in the text.</i></p> <p><i>... find connections between literary and art movements.</i></p>
<p>Part/Stage 2- Assessment Evidence – This is the proof of what they know and have learned</p>	
<p><i>Formative Assessment:</i></p> <ul style="list-style-type: none"> • Students write responses on Google Classroom to specific prompts about stories. • Students practice descriptive writing in response to visual and tactile prompts (slides, paper bag objects, landscape). • Students post responses to specific questions regarding the reading in Google Classroom and respond to each other's posts within that domain. • Students practice writing a short story in the "style of" Ernest Hemingway during class period. • Students develop research notes the life of an author who interests them via online databases such as the Gale Artemis: Literary Sources, Dictionary of Literary Biography, Literature Resource Center, Scribner Writer Series and Twayne's Authors Series. • Students create an electronic collage/slide show of their author connecting them to historic and cultural events, art and/or music movements, literary movements of the time. 	<p><i>Summative Assessment:</i></p> <p><i>Whatever happens here is the "proof" that they learned the objectives you set forth. Include arts based assessments and consider various learning styles. Include the criteria that will be used in the assessment to determine the level of success.</i></p> <ul style="list-style-type: none"> • <i>Annotated bibliography of resources for biography (MLA format)</i> <p><i>Unit Capstone:</i></p> <ul style="list-style-type: none"> • <i>Visual and Performing Arts interpretation/adaptation of literary work (poem, short story, novel).</i> <p><i>OR</i></p> <ul style="list-style-type: none"> • <i>Newspaper "bio" of period author, with mock interview, mock newspaper layout, again, in period style with adjoining headlines.</i>

Stage 3 - Learning Plan

1. Begin by reading Hemingway's collection *In Our Time*.
2. After teacher models chapter presentations, students complete chapter presentations (either individually or collaboratively, depending on class size).
3. Screen excerpts of film [Ernest Hemingway: Wrestling with Life](#), especially those related to WWI and the writing process.
4. Read excerpts of *A Moveable Feast*, especially those where Hemingway claims to have learned how to write from viewing Cezanne.
5. Slides of paintings, transitioning from more Classical to Impressionist to Modernist modes.
6. Drawing connections between minimalist styles of Modernism in writing and VPA.
7. Students practice descriptive writing in response to visual and tactile prompts (slides, paper bag objects, landscape).
8. Various written short responses regarding Hemingway and visual art of the era.
9. Students then begin research on an author of the era, connecting them to the changes of WWI, using databases available through our library.
10. Students create an electronic collage/slide show of their author connecting them to historic and cultural events, art and/or music movements, literary movements of the time.
11. Final assessment: students develop a piece of work through the Visual and Performing Arts medium of their choosing as a way to express their interpretation of a literary work by the author they have researched. All projects are accompanied by an artist statement.
12. The final project will be documented, digitally, so as to be included in the class's website collection of related digital works.

Sample student work: film of interpretation of [Siegfried Sassoon poem "Haunted."](#)

World War I Change: Planning Template

Title: Shifting into Modernism	Subject/Course: U.S. History	
Topic: World War I	Grade: 11	Designer(s): Keith Eaton / Charlie Johnson

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Part/Stage 1- Desired Results

Established Goals/Standards: Content

History 11-12 A. Apply an understanding of the forces of continuity and change to analyze the evolution of historical eras, the persistence of enduring themes, and the significance of turning points and current issues.

B. Gather, synthesize and evaluate information from multiple sources representing a wide range of views; make judgments about conflicting findings from different sources, incorporating those from sources that are valid and refuting others. [RH.11-12.1-3, RH.11-12.6-9]

WHST.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

ARTS????

Understandings:

Students will understand the forces which brought change and evolution to the cultural value systems of Europe and the United States through the WWI era.

Students will understand that the cultural changes surfaced in and impacted a wide variety of arts and cultural expressions through the WWI era.

Students will understand that they can publish and revise their research findings through a wide variety of media, ultimately housing them all together on a website.

Essential Questions:

What were some of the biggest changes, developments and turning points in the arts to come before and after World War I?

How can your portion of WWI history be interpreted in a variety of ways? What are some of the different ways your events have been interpreted, and where do you stand on the subject?

How can you make the best possible website material that is both informative, in an historical and literary sense, as well as being aesthetically pleasing?

Students will know... (knowledge)

... about the changes in thought and attitude in Western culture from the beginning of World War I into the subsequent decade.

Students will be able to ... (action)

... evaluate an era and the cultural and artistic highlights of that era, drawing connections between historical events and the related cultural expressions of or in response to them.

<p>... details about their individual research projects and how they connect to the larger cultural trends of the time.</p> <p>... that art and cultural movements are often directly related to the historical timeline of events from an era.</p>	<p>... gather, synthesize and evaluate information from a wide variety of resources.</p> <p>... publish research findings on a common website shared with the corresponding English Language and Visual Arts classes.</p>
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Part/Stage 2- Assessment Evidence – This is the proof of what they know and have learned

<p><i>Formative Assessments:</i></p> <ul style="list-style-type: none"> • <i>Creating a timeline via medium of choice (text-based, movie, paint, etc.).</i> • <i>Short quizzes on historical timeline and important developments in time.</i> • <i>Short response writings in Google Classroom.</i> • <i>Research notes via ImagineEasyScholar.</i> • <i>Annotated bibliography of research sources.</i> 	<p><i>Summative Assessment:</i></p> <p><i>The culminating, summative assessment for the World War I unit is a “blurb.” That is a fun way of evoking individual topics of interest (visual & performing arts, history, philosophy, women’s studies, music, etc.) will culminate in a project which demonstrates their knowledge of the forces which brought change and evolution to the cultural value systems of Europe and the United States through the WWI era. Students can, however, demonstrate this knowledge through a medium of their choosing.</i></p> <p><i>Possible mediums include, but are not limited to, the following:</i></p> <ul style="list-style-type: none"> • <i>documentary films</i> • <i>non-fiction writing</i> • <i>painting / sculpting / photography</i> • <i>musical performance</i> • <i>tableaux documented photographically</i> • <i>dance</i> <p><i>All will be digitally documented, accompanied by an artist’s statement and posted on the collected WWI timeline website.</i></p>
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Stage 3 - Learning Plan

1. Chapter coverage of the time period before, during and after WWI in Boorstin. Reading is reinforced with a variety of approaches including lecture with heavy visual assistance, jigsaw presentations, discussion and shared timeline construction on the white board.
2. Provide students quiz and check-in written responses on the timeline of history for the period.
3. Screen supplemental films (on the lookout for more, such as the [British Library's collection](#)) highlighting the [significant cultural changes](#) experienced from before to after the war.
4. Share [slide shows](#) of the visual arts immediately preceding and [following the war](#), emphasizing the developments of [Dada](#), [Expressionism](#) and [Bauhaus](#).
5. Share music and dance from the period immediately following the war.
6. Present slide show and overview of [World War I poetry](#) and the Lost Generation.
7. Throughout these presentations, provide student prompts in Google Classroom asking them to make connections between genres, art forms and thinking, noting the changes from the late-Victorian and Edwardian mindsets into the Lost Generation and [Modernism](#).
8. Work with librarian to present the research process and the documentation tools available through the school's library website, introduce ImagineEasyScholar (Google "add on" app).
9. Provide workshop time for students to begin research in school provided databases (MARVEL!, Gale US History, Gale World History, various online museum and other resources, etc.).
10. Students generate MLA formatted [annotated bibliography](#) of resources.
11. Students develop and create a final product related to an historical area of interest from the time period. The final product needs to be able to be digitized. That is, if a student chooses to do a dance piece or tableaux, digital photography and an artist statement is required. That way, the information can be uploaded onto our class timeline website.

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