How do we remember war?

Supporting Questions

1. How do we remember the people of World War I?
2. How do we remember the events of World War I?
3. How do we remember the places of World War I?
4. How do Georgians remember World War I?
## World War I

### How do we remember war? WWI as a Case Study

<table>
<thead>
<tr>
<th>Connection to Connecting Theme/Enduring Understandings</th>
<th>We remember the people, places, and events of war in complex ways that involve the connecting themes of <strong>beliefs and ideals</strong>, <strong>conflict and change</strong>, <strong>culture</strong>, and <strong>location</strong>. Using World War I as a case study, we can examine how these themes intertwine and evoke lasting memories. This lab permits us to go deeply beyond the standard to bring WWI to life and make it relevant to fifth graders.</th>
</tr>
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</table>
| GSE for Social Studies                                  | **SSSH2 Describe U.S. involvement in World War I and post-World War I America.**  
  a. Explain how German attacks on U.S. shipping during the war in Europe (1914-1917) ultimately led the U.S. to join the fight against Germany; include the sinking of the Lusitania and concerns over safety of U.S. ships, U.S. contributions to the war, and the impact of the Treaty of Versailles in 1919. |
| GSE for ELA, Science, or Math (K-5)                    | **ELAGSE5RI1**: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.  
**ELAGSE5RI2**: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.  
**ELAGSE5RI3**: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.  
**ELAGSERI6**: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.  
**ELAGSE5RI7**: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.  
**ELAGSE5RI8**: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence supports which point(s).  
**ELAGSE5RI9**: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.  
**ELAGSE5W7**: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.  
**ELAGSE5W8**: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.  
**ELAGSE5W9**: Draw evidence from literary or informational texts to support analysis, reflection, and research.  
**ELAGSE5SL1**: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.  
  a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.  
  b. Follow agreed-upon rules for discussions and carry out assigned roles.  
  c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.  
  d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions. |
<table>
<thead>
<tr>
<th>Supporting Question 1</th>
<th>Supporting Question 2</th>
<th>Supporting Question 3</th>
<th>Supporting Question 4</th>
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**Sample Instructional Activity**

A Chorus of Voices: doughboys, Stubby, Moina Michael, women workers, and knitting clubs

**Featured Sources**

- **Document 1**: Article excerpt on “doughboys”
- **Document 2**: Photographs of Stubby
- **Document 3**: The Poppy Lady – two youtube videos, photos
- **Document 4**: Women Workers in WWI
- **Document 5**: Knitting Clubs
- **Document 6**: The Christmas Truce – soldier letters
- **Document 7**: Trench Warfare photographs
- **Document 8**: Song – “Over There”
- **Document 9**: “In Flanders Field” - poem
- **Document 10**: Battlefield photographs
- **Document 11**: Georgia’s WWI memorials

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**Summative Performance Task**

**PRODUCT PRESENTATION** - Students will work individually or in small groups to research, plan and design a WWI memorial, monument, or historic site that is appropriate for the WWI centennial.

**EXTENSION** – Prepare a prototype of the memorial, monument, or historic site to convince others to select it.

**Taking Informed Action**

Find out what your community, town, or county is doing to remember WWI. Write a letter to the local newspaper editor or design a PSA to encourage appropriate recognition of the World War I centennial.
The Context

In our single fifth grade history standard devoted to World War I, we cover very general information such as the sinking of the Lusitania, the entry of the United States into the war against Germany, general American contributions to the war, and the impact of the Treaty of Versailles. The standard helps to provide an outline of the basics of this war. This lab, by contrast, gives us the opportunity to zoom in closely on specifics so that we can bring World War I to life. Here we can see specific people (and animals), places, events, and memorials from this war and use them to make sense of the general conflict.

For context, see a very detailed interactive timeline of this war at: https://www.theworldwar.org/explore/interactive-wwi-timeline

In the people (and animals) of World War I activity we highlight a range of figures and colorful stories from this war. We will explore the origin and meaning of the term doughboys, used to describe the soldiers of this war and others. We will find out about the role that a dog, Stubby, played in the war and consider how other animals were involved. On the homefront, we will consider how one Georgia woman chose to recognize the sacrifice of those on the battlefront. We will focus on the variety of ways that women served on both home and battle fronts during this war. Another homefront effort was the development of knitting clubs to help support the troops.

The events we look at in this lab include a legend that may be based on fact...or is it? Some primary source letters from soldiers may help us with our historical detective work. We also examine more closely the strategy of trench warfare and consider whether or not it was an effective tactic. We will look at a song written to support the war effort and discuss how different people might have viewed the lyrics. These three events are representative of a much larger array of legends, strategies, and songs from this war, and may spark your interest in further research.

Not only do we look at some of the people and events of World War I, but we also talk about Flanders Field and the battle that took place there, along with other battlefields and how they looked during the war and now. What kinds of stories do battlefields tell? Why do people still visit battlefields from wars throughout history? We analyze a poem based on a battlefield as well as photographs of significant battle sites, searching for answers to these questions.

Last, we think about our essential question for this lab: How do we remember war? Georgia has many World War I memorials, monuments, and historic sites. We will survey who and what these memorials commemorate and where they are located and think about whose story is still left untold or unremembered.

We conclude our lab by designing our own memorial, monument, or historic site to convey a perspective or honor an individual person, place, or event that has been neglected, or to update an existing monument design to reflect our 21st century perspective. We are one hundred years out from this war: what wisdom and creativity can we bring to remembering it? We move from reviewing how World War I has been remembered to how it should be remembered.

Note for teachers: This lab assembles a highly idiosyncratic collection of people, places, events, and memorials. Teachers may wish to substitute other topics in the place of one or more of the ones included here. A wealth of resources may be found at: https://www.theworldwar.org Especially helpful for teachers are the Online Exhibitions and items under the Learn tab – educator/students at this site. Select resources carefully to insure that they are age/grade appropriate.
<table>
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<td>Library of Congress prints &amp; photographs division YWCA posters - <a href="https://www.loc.gov/item/93510431">https://www.loc.gov/item/93510431</a> <a href="https://www.loc.gov/item/2002722567/">https://www.loc.gov/item/2002722567/</a> <a href="https://www.loc.gov/item/98507935/">https://www.loc.gov/item/98507935/</a></td>
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<tr>
<td>Document 5</td>
<td>Smithsonian Museum of American History: knitting clubs - <a href="http://americanhistory.si.edu/blog/showing-support-great-war-knitting-needles">http://americanhistory.si.edu/blog/showing-support-great-war-knitting-needles</a></td>
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<tr>
<td>Document 8</td>
<td>“Over There” by George M. Cohan, sheet music, cover art, and lyrics <a href="https://www.loc.gov/item/ihas.100010517/">https://www.loc.gov/item/ihas.100010517/</a> Youtube video of Cohan singing his own song is found at: <a href="https://www.youtube.com/watch?v=yGsVguiM5ao">https://www.youtube.com/watch?v=yGsVguiM5ao</a></td>
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<tr>
<td>Document 9</td>
<td>Photo of “In Flanders Field” poem sculpture by lab author</td>
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Document 1: Doughboys

Doughboy Center - http://www.worldwar1.com/dbc/origindb.htm

This lengthy article by Michael E. Hanlon attempts to trace the origin of the term “doughboy” to describe American infantrymen. Students who wish to investigate further will discover that the term was in use prior to WWI but the term has generally been linked with the first world war since then. Here are excerpts of four theories explaining how the term evolved:

The Baked Goods Theory: One suggestion is that doughboys were named such because of their method of cooking their rations. Meals were often doughy flour and rice concoctions either baked in the ashes of a camp fire or shaped around a bayonet and cooked over the flames. This interpretation also suggests the baker's helper tradition of doughboy. Samuel Chamberlain [quoted above] adhered to this theory in his memoir My Confessions. This has to be taken with some reservations, however. His memoir was written after the war in the 1850s and reworked by later editors.

The Button Theory: At this writing, it has been impossible to confirm one assertion of one branch of doughboy theorists and it is the proposition on which their entire case sits. It is that U.S. infantrymen wore coats with unique, globular brass buttons. In one variation of this theory the buttons are said to reminiscent of the doughboy dumplings eaten by the soldiers and sailors of earlier days and which possibly had become part of American cuisine. In another variation, drawing additionally on the Baked Goods Theory, it is said that the product of the infantrymen's cooking efforts came to resemble the buttons on their uniforms.

The Pipe Clay Theory: During the 19th Century American enlisted men used a fine whitish clay called pipe clay to give "polish" to their uniforms and belts. It was a less than perfect appearance enhancer, however; in rainy weather the saturated clay came to look "doughie". Infantrymen would be more vulnerable to this effect as their comrades kicked up mud and dirty water from the many puddles they would march through. One reader has offered a variation on this from the memoirs of General Bliss. The General writes that flour [dough?] was used for this whitening function by the infantrymen along the Texas border from where the invasion of Mexico was launched.

The Adobe Theory: In a nutshell - in marching over the parched terrain of the deserts of Northern Mexico the infantry stirred up so much dust that they took on the look of the adobe buildings of the region -- hence, [after a few phonetic adjustments] doughboys. The cavalrymen who rode horses, the artillerists who rode caissons and the quartermasters who rode wagons were all mounted above the worst of the dust cloud. It is also easy to visualize them collectively indulging in a little disparagement at the expense of their suffering colleagues.
Document 2: Stubby

http://americanhistory.si.edu/blog/2011/05/stubby-dog-hoya-mascot-and-war-hero.html and
http://amhistory.si.edu/militaryhistory/collection/object.asp?ID=15&ImageID=614&printable=0&back=0

Stubby with his coat and collar, at the Smithsonian’s National Museum of American History

Stubby being decorated by General John J. Pershing

Stubby leads a parade of the American Legion
Document 3 – The Poppy Lady

Moina Michael stamp, 1948 – Georgiainfo
http://georgiainfo.galileo.usg.edu/stamps/

Photo of sculpture of Moina Michael by lab author, 2018

Georgia State Capitol, 3rd floor – the plaque reads:

*Poppy Lady* - Moina Bell Michael - (b) August 15, 1869, Originator of the Flandersfield Memorial Poppy

1937

https://youtu.be/5fFEPfKUrU

https://youtu.be/CPCZUGbCAM
Document 4: Women Workers in WWI

Library of Congress, Prints & Photographs Division, WWI Posters, [reproduction number, e.g., [LC-USZC2-1234]

Y.W.C.A. poster for the United War Work Campaign

Charles F. Underwood, 1918

https://www.loc.gov/item/93510431/

Public domain
Y.W.C.A. poster for the United War Work Campaign

Roy Hull Still, ca 1918

https://www.loc.gov/item/2002722567/

Public domain
Y.W.C.A. poster for the United War Work Campaign

Ernest Hamlin Baker, 1918

https://www.loc.gov/item/98507935/

Public domain
Document 5: Knitting Clubs

http://americanhistory.si.edu/blog/showing-support-great-war-knitting-needles
Document 6: The Christmas Truce

http://exhibitions.theworldwar.org/christmas-truce/incidents/33/i-am-sure-you-are-anxious-to-know-how-we-spent-christmas

Lance Corporal R S Coulson - London Rifle Brigade

Published January 16, 1915 in Hertfordshire Mercury

"I am sure you are anxious to know how we spent Christmas and I will tell you in detail, but first of all I must describe in detail what will, I believe, live in history as one of the most remarkable incidents of the war. On Christmas Eve at about 4 p.m. we were in a line of advance trenches waiting to be relieved, directly it was dark, when we heard singing and shouting coming from the other trenches at right angles to us which line a hedge of the same field. Then the news filtered down. German and English officers had exchanged compliments and agreed on a truce and then started giving one another a concert. We all sang every song we could think of, a bonfire was lit and everyone walked about as though it were a picnic. After we were relieved and got back to the breastworks (about 200yds?) behind the firing-lines we could hear the German band playing "Old Folks at Home," "God Save the King" and "Onward, Christian Soldiers."

On Christmas Day men and officers went in between, and even entered each other’s trenches and exchanged smokes and souvenirs. I am sorry we were relieved; it must have been a marvellous sight. All I could manage was a German cigarette given me by one of our platoon who accompanied our platoon officers to the line. One regiment, I hear, tried to arrange a football match for this afternoon, but I don’t think that came off. We are opposed to Saxon regiments and the whole affair is most striking, when you consider that a week ago today there were some hundreds of casualties through the attack and the dead still lie between the trenches. By this truce we were able to get the bodies and the Germans were good enough to bring our dead out of some ruined houses by their trenches so that we could give them burial here. I personally, shall be very pleased, when we go up tomorrow night not to have that sight before us again.

Now for my Christmas. On the evening of 23rd we got orders for advance trenches. By not taking a footpath we had about a mile of mud every step, up to the knees. In some places we were in water so that you did not lift your feet out but waded. The dug-outs were in a rotten state, wet inside, surrounded by water, and not high enough to sit up in. Even whilst I was on guard, one hour on, two off, it rained of course and then tried to freeze. In the morning biscuits and sardines for breakfast were washed down by water, as there was no room or material to get a fire going. Christmas Eve, was a beautiful day, cold of course but no rain and our spirits improved. Then the incidents happened that I have already described, and I was positively happy. We were relieved by my old friends in No. 6 platoon but when we got to the breastworks they wanted two volunteers to go with two stretcher bearers to bring in a poor chap of No. 7 platoon who was sniped at about 2.30, just an hour or so before the truce. I am not vengeful but I was jolly glad to hear that a Somerset chap waited for the sniper and got him. Instead of crossing round by the hedge we were able to carry him straight across the field. We had to go all through the mud up to headquarters, and when I got back to the breastworks again about 12 the singing coming from the lines sounded fine. Contrary to regulations, because of the truce and the fact that I had got wet through carrying Bessingham (?) I took my boots and puttees off before cuddling in.
In the morning boots, socks and puttees were all like boards and I was sorry I ever took them off, especially as we had to "stand to" at 6 a.m. At about 7 a.m. I wandered down two breastworks to some Regulars to borrow a bill-hook. It was immediately "D--- the bill-hook; sit down and have a bit of breakfast with us, corporal". I did, and by gum they know how to cook. I was chatting to them till nearly 9 and you cannot imagine what ripping chaps they are. The nearest I can say is that they are one of the most famous county regiments, came out 1200 strong and have about 130 of their original number left. Just think of it!

At 9.30 they asked for volunteers to dig poor Bessingham’s(?) grave, and as I had carried him down on Christmas Eve, I thought I might as well do my best for him on Christmas Day. Four decent chaps came along with me, and it took us the morning making a nice clearing, and, with the welcome aid of a regular we made a very decent grave. The doctor read the service at about 3.15 and at that moment I think I was more upset than I have ever been before out here. I could imagine all you at home sitting upstairs round the drawing room fire wondering what I was doing, and then I thought of his people wondering about their boy and here we were just about to cover him up. One of the regulars took the ? with ? to lower him in, and after all they have been through the reverence they show is wonderful. I cannot express my admiration for them. They will do anything for us and we do all we possibly can for them. When we got back we had an impromptu sing-song and then came back to billet a big drafty barn where I am at present. Today we have been on usual fatigue but as things are dry we did not get muddy so have found time for the usual things nowadays we are too busy cleaning puttees, boots etc. to write you a good long letter."

http://exhibitions.theworldwar.org/christmas-truce/incidents/32/i-had-the-pleasure-of-being-in-the-trenches-on-christmas-day

Private Fred George - 1st Hertfordshire Regiment

Published January 9, 1915 in Hertfordshire Mercury

"I had the pleasure of being in the trenches on Christmas Day but was relieved at night. When in the trenches we could hear the Germans singing, their trenches being only a distance of about 200 yards away. At the narrow part where only about 20 yards divided the trenches two of our chaps got killed on Christmas Day... Taking things on the whole it wasn’t so bad. We had a charcoal fire and we got good food, including plum pudding, so it seemed a bit like Christmas after all. I am sending you my Christmas card which I have received from the King and I want you to keep it for me until I come home, which I hope to have the luck to do."


Lance Corporal J. S. Calder - 5th (City of London) Battalion Rifle Brigade

Published January 15, 1915 in Essex County Chronicle Lance Corpl. J. S. Calder, 5th City of London Rifle Brigade, Writes to relatives at Wanstead:

"What a strange Christmas Eve it was! Soldiers from both sides singing to each other, songs, hymns, and carols, and walking around bonfires. We came out of the trenches later on in the evening, and went into supports. And for once, we were sorry to leave the trenches for we felt ‘Christmas day’ in the trenches was going to be a remarkable day, Even on Christmas Eve the firing ceased by common consent. At about two o’clock on Christmas morning a German band came out of the trenches and played carols, ‘Home Sweet Home,’ ‘Christmas, awake,’ etc. It was wonderful to hear. Some of our men who wear in the trenches on Christmas Day told us the Germans were a fine set of fellows, and many could talk good English."
Document 7: Trench Warfare

“Going over the top” in a training exercise near the Battle of the Somme in 1916; in public domain from UK/Canada. https://commons.wikimedia.org/wiki/File:Going_over_the_top_01.jpg
Document 8: Songs of War


Cover of the sheet music for George M Cohan’s Over There, illustration by Norman Rockwell. Youtube video of George M. Cohan performing his song, “Over There,” which he wrote in 1917. https://www.youtube.com/watch?v=yGsVguiM5ao
Over There

Johnnie, get your gun
Get your gun, get your gun
Take it on the run
On the run, on the run
Hear them calling, you and me
Every son of liberty
Hurry right away
No delay, go today
Make your daddy glad
To have had such a lad
Tell your sweetheart not to pine
To be proud her boy's in line

Over there, over there
Send the word, send the word over there
That the Yanks are coming
The Yanks are coming
The drums rum-tumming
Everywhere
So prepare, say a prayer
Send the word, send the word to beware
We'll be over, we're coming over
And we won't come back till it's over
Over there

Yankee Doodle do or die
Pack your little kit
Show your grit, do your bit
Yankee to the ranks
From the towns and the tanks
Make your mother proud of you
And the old Red, White and Blue

Over there, over there
Send the word, send the word over there
That the Yanks are coming
The Yanks are coming
The drums rum-tumming
Everywhere
So prepare, say a prayer
Send the word, send the word to beware
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And we won't come back till it's over
Over there
Document 9: Poem

“In Flanders Field”

Photo taken by JoAnn Wood at the World War I memorial, James H. “Sloppy” Floyd Building Plaza, Atlanta, GA, 2018

In Flanders Fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead—Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from fallen hands we throw
THE TORCH! Be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Colonel John McCrae
Document 10: Battlefields

Verdun battlefield in 2005

By Oeuvre personnelle - Photographie personnelle prise près de l'ossuaire de Douaumont, Public Domain,

https://commons.wikimedia.org/w/index.php?curid=2218997

Creative Commons Attribution-Share Alike 3.0


Verdun communication trench, 2009
Aerial view of Somme Battlefield, July 1916 -
https://commons.wikimedia.org/wiki/File:Somme_battlefield_aerial_view_July_1916.jpg public domain

Somme, France 2017 – Serre Road Cemetery No. 2 by Gary Dee
https://commons.wikimedia.org/wiki/File:Serre_Road_Cemetery_No._2_-_Somme,_France_-_2117-1.jpg
Creative Commons Attribution Share-Alike 4.0 International
Document 11:
Georgia’s WWI Memorials

At this website locate Georgians buried in American cemeteries in Europe. Also search the database of memorials located throughout Georgia.

Georgia World War I Centennial Commission -
https://www.worldwar1centennial.org/index.php/monuments-memorials-historic-sites.html
Sample Instructional Activities/Assessments

A Chorus of Voices

How do we remember the people of World War I?
This is the first lab activity and focuses on people, both individuals and groups, and their role in the war. Note that in our consideration of people, we are including a particular dog, who had a great impact on some individuals in the war. This activity may be done by exploring each source as a whole group activity, or by dividing the group into five sub-groups, and having each one explore a source/topic and report back on it to the entire group.

Document 1 – Doughboys: this article excerpt explores the term doughboys and how it came to describe WWI soldiers. There are a number of theories on what this name signifies. Students read the various explanations and discuss which theory they think most likely. They may wish to research further in other books and websites about the use of the term. What does this source add to our understanding of WWI?

Document 2 – Stubby: Start by having the class or group examine each of the photos of Stubby found in document 2. Discuss what you can tell from the photos and captions. Are you surprised by anything you see/read? What questions do you have about Stubby? If possible, read the children’s book, Stubby, the Dog Soldier World War I Hero by Blake Hoena, which will provide more detail. The Smithsonian links on the Document page also contain more context. An extension idea is to explore WWI sources to see if other animals have played a role in that war. One such source is Darling: Mercy Dog of World War I by Alison Hart. Another source is The Language of Doves by Rosemary Wells, a story about a girl whose grandfather helped the allies in WWI and the role that doves played in the war.

Document 3 – The Poppy Lady, Moina Michael: This Georgia woman wanted to think of a way to show support and remembrance of WWI soldiers and came up with a plan that we still use today. The class or group should view and discuss both youtube videos – one the trailer for a children’s book about Moina Michael, and one a video explaining Michael’s choice as a Georgia Woman of Achievement. The second video contains a treasure trove of primary source images of Michael. Students should research to find out how an individual can affect history and how veterans are remembered. Barbara Elizabeth Walsh’s children’s book, The Poppy Lady: Moina Belle Michael and Her Tribute to Veterans will provide the chance for a deeper examination of this fascinating woman’s work. The back matter of the book will add more background for students, including a poignant personal reason why Walsh chose to write this book.

Document 4 – Women in World War I: Women served in a number of different jobs during this war, including roles such as nurses, doctors, ambulance drivers, office workers, telephone operators, factory workers, etc. Learn more about what women did in this war at https://www.theworldwar.org/learn/women

Analyze these YWCA posters using the Library of Congress image analysis sheet, found at: http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photographs_and_Prints.pdf  What types of workers are depicted here? Choose a job not pictured and create a poster that would help to recruit women to that job.

Document 5 – Knitting Clubs: Examine the posters and knitting instructions and, if possible, the rest of the website from which they are taken. Be able to explain to the rest of the class, or to other fifth grade classrooms, how knitting was a way to support the soldiers. Knit Your Bit: A World War I Story by Deborah Hopkinson is a charming historical fiction picture book that imaginatively explores the knitting club and how gender roles might change in wartime. Extension idea: invite a knitter into the class to show the class how to knit a few basic stitches. Research to find out how knitters may support soldiers today.

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Sample Instructional Activities/Assessments

WWI Events

How do we remember the events of World War I?
In this activity we will delve into a legendary event of this war – the Christmas truce, to see what kind of basis it has in fact. We will also “read” closely several photographs depicting trench warfare and discuss this tactic further. We will end the activity on a musical note using the song “Over There.”

Document 6: The Christmas Truce – Some consider the Christmas Truce a legend and state that there is little historical evidence to support that it ever occurred. Tell students they are going to do some primary source analysis to see what they think. There are three excerpts from soldiers’ letters home to explore. Group students and have them work together to explore all three letters. They should record in their interactive notebooks:
Who wrote the letter?
When was it written?
How credible is the letter writer’s account?
In what way does the letter support or challenge the legend of the truce?
Why might it be hard to find an official record of the Christmas truce from WWI?
After the small groups have discussed thoroughly, record for the class answers to the questions above. As a class, determine whether they believe the truce was a legend, an evidence based claim, or some combination of the two. Discuss how they might explore further. There are many additional accounts related to the truce, but use caution, since some letters found online have mature language and content.
Extend this discussion using one or more of the following picture books that address this truce:
Shooting at the Stars: The Christmas Truce of 1914 by John Hendrix
Christmas in the Trenches by John McCutcheon, illustrated by Henri Sorensen
Truce by Jim Murphy (packed with primary sources and very text heavy, this book can provide powerful excerpts)
War Game: The Legendary Story of the First World War Football Match by Michael Foreman (another text heavy but powerful book about this truce)
The Letter Home by Timothy Decker – a different take on letters home and unrelated to the Christmas truce/legend is this heart gripping story of a young WWI medic’s letter home to his son.

Document 7: Trench Warfare – Ask the class what a trench is. Discuss why the military might use trench warfare as a strategy. Discuss the advantages and disadvantages of this type of warfare. Print out copies of the trench warfare photographs provided in this lab and select one or more visual analysis strategies such as those below to analyze each:
Segmenting the image – laminate the image, cut into fourths, and look at ¼ of the image at a time and jot or note everything you see as you look at each ¼ by itself. Then reassemble the full image and tell what else you notice. You can do this physically with a laminated copy of the image, or digitally by masking all but ¼ of the image at a time.
Annotate the image with sticky notes –
  • What do you see?
  • What thoughts come to your mind?
  • What questions do you have?
Narrative - Examine the image. Either individually or as a group write a quick story from the point of view of one of the people in the image.

Summarize by discussing what can be observed and inferred from each image of trench warfare.

Document 8: WWI song, “Over There” – Start by examining the cover art for the song, “Over There.” Copy or project the lyrics and discuss their meaning. You might assign each group a verse to discuss and then have them share with the whole group or just work through them together as a whole class. Ask some of the following questions:

- Why do you think George M. Cohan wrote this song?
- What is the mood of this song?
- If you were a WWI soldier, how might you view this song? How might you feel if you were a soldier’s Mom or sweetheart or relative?
- What is the main message of this song?

After thorough discussion play a version of this song being sung, including one by George M. Cohan himself. The class might enjoy singing the song together. Consider working with the music teacher at your school to share other WWI era songs with the class during music class.

SSSH2 Describe U.S. involvement in World War I and post-World War I America.

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Sample Instructional Activities/Assessments

War War I Places

How do we remember the places of World War I?
Our third activity discusses places of war and how they evoke emotions and memories. We will explore a famous poem of WWI along with photographs of battlefields from past and present.

Document 9: Poem – “In Flanders Field” Read and discuss the poem as a whole group, using either the photograph of the poem's lyrics or one of the following picture books:

_In Flanders Field: The Story of the Poem_ by John McCrae by Linda Granfield – an excellent picture book version of the poem, with beautiful artwork and a great deal of background material about McCrae and the war in general.)

_When Poppies Grow: A World War I Companion_ by Linda Granfield (helpful background information and primary source material on many aspects of WWI)

Have students listen as you read the McCrae poem aloud, picturing the scenes that the poet describes. Have them sketch in their interactive notebooks or visual journals what they “see” in their minds eye as they hear this poem.

Document 10: Battlefield Photos – Use the Library of Congress photo analysis sheet found at [http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photographs_and_Prints.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photographs_and_Prints.pdf) to analyze the images of WWI battlefields: past and present. Discuss what we can learn by seeing a battlefield. Why do people travel many miles to see where our soldiers and supporters have fought and died?

Students may wish to extend this activity by writing their own poem inspired by these battlefield photos.

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How do Georgian’s remember World War I?
Each of our previous activities spotlighted specific individuals, events, and places of the war. This activity moves us more explicitly into how the war has been remembered in Georgia.

Document 11: Georgia’s WWI Memorials database at the World War I Centennial Commission website – review the main page of this website with students and then ask students to examine what types of memorials, monuments, and historic sites have been established in Georgia.

Step 1: Divide the class into 6 groups and assign each group a set of city or county names to research. Have groups collect the information they find on the attached organizer. Research will include sketching or describing their findings.

Step 2: Share group findings. As a class, sort the types of monuments, memorials, and sites by which people/events/places are being recognized and by the design of the memorial. Discuss questions like:

- What or who is often recognized in these memorials?
- What form do the memorials take?
- Which memorial most “grabbed” you? Why?
- Are there any memorials that you have seen in person? Describe it for the class.

This discussion will be essential background for the culminating task of this lab.

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## Culminating Task: My World War I Memorial Design

Review all of the activities of this unit and the variety of people (and animals), places, and events from WWI and how they have been memorialized in Georgia. For this culminating performance task, students may work individually or in groups. Their task is to select WWI people, places, or events that have not been memorialized before and create a design that will pay tribute to that overlooked aspect. An alternative might be a fresh plan to recognize someone or something that has been remembered before but for which the group wishes to provide a new perspective.

Step 1: Use the findings from the previous activity to generate a list of topics that have been overlooked or for which the group wishes to create a new type of memorial.

Step 2: Research to find out more about the object of your group’s tribute.

Step 3: Sketch or create a prototype for your memorial design.

Step 4: Plan where your design would be installed and create a speech, powerpoint, or essay providing evidence for why this memorial is needed, where it should be placed, and what contribution it makes.

If you would like to take this task further, you might select a team of judges and have them listen to the groups present their design proposal and select one that they feel is most needed. Share your ideas with the Georgia World War I Centennial Commission.

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### Taking Informed Action

#### A Remembrance of War

Find out what your community, town, or county is doing to remember WWI. Write a letter to the local newspaper editor or design a PSA to encourage appropriate recognition of the World War I centennial.