

# Facilitation Guide

## Poetry Perspectives

Google Slides - Slides #16-24



### Activity Summary:

Students will read/view various perspectives from poets, writers, and artists involved with World War I to think critically about the concepts of storytelling, who gets to tell these stories, and which story is more credible.

Engaging with first hand accounts allows for a juxtaposition with Gassed, while also illustrating a variety of attitudes towards the war. It provides more context for the actual content AND helps students build the real life skill of critical thinking. These perspectives aren't characters from a book like Paul, they are real people.

### Why the Arts:

By exposing the students to multiple pieces of art including poetry and visual art, students are able to develop a more holistic picture of the war, instead of the limited perspectives in the unit.

### Assessment:

**Formative:** Students should be able to find and evaluate textual evidence to support why young boys/men would want to go to war.

They should be able to demonstrate the shift in tone from Zweig to Sasson's poem and the use the psychological vocabulary (disillusionment).

Students should also be able to make connections from AQWF to the themes in the poems and readings (Suicide in the Trenches; Chapter 6.), (Base Details; Himmelstoss).

By this point, students will have also seen Gassed by Sargent. If given context and background on Sargent and the painting, students should begin to question the credibility of Sargent's work vs. Ernst and the writers. **Ask if they believe Gassed to be considered an accurate depiction of WWI.**

### Lesson Connections: Grade 8, Module 2

**Lesson 19** - It connects to the poetry lessons by adding to active recall post Gassed. Because the artist wasn't "there," is it evoking the same emotion as the other work?

### Connection to Module Goals/EOM Task:

The EOM task asks students to write about the psychological effects of war. By seeing varying perspectives from contemporary visual art and poetry from boots on the ground, they can discover differing perspectives on the war and its psychological effects.

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### Standards Alignment:

#### ELA:

**L.8.6** – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

**RL.8.10** – By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

**RL.8.4** – Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

#### Arts:

**VA:Re7.1.8a** – Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others

**VA:Re7.2.8a** – Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

### Wit & Wisdom Instructional Routines:

Stop and Jot

### Recommended Student Materials:

### Brain Targeted Teaching Considerations:

#### BT1 – Emotional Climate:

If any of your students have active duty family members, be mindful of responses in class discussions. Also, alert your school counselor or social worker a week ahead of time, as themes in AQWF can be triggering for students and they may need support.

#### BT2 – Physical Environment:

#### Other Considerations:

### Teacher Background:

Refer to **Module 1 Lesson 29 – 33** to recall information about collages for help explaining Max Ernst's *The Chinese Nightingale*.

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### Steps for Implementation:

#### 1. Introduction, Horace Iles – Slide #17

Begin the lesson by showing students the portrait of Horace Iles. There are guiding questions for the students to write a creative biography for him on the slide. They may use information they know from AQWF to do so – this is a great moment to check for reading and comprehension!

Have students share out in groups and pick their favorites to share with the class.

Once students have shared, have them read the real biography of Horace Iles (Slide #18). Listen for reactions and questions. Ask students how old they think he was when he joined the military (he was 14 and turned 15 after joining.)

Allow students to sit with that given that a lot of them are about to turn 14 or have friends/siblings who are the same age.

#### 2. Analysis, Stefan Zweig – Slide #19

Allow students to read the excerpt from Stefan Zweig's *World of Yesterday*. Ask students to provide textual evidence for why boys or Horace (emphasis on the fact that they are children) would want to go to war. Let students build on their own concepts of what war is without relying so heavily on the book just yet. The textual evidence is objective but their own opinions can be purely subjective.

Ask students to choose words the Zweig uses to describe what people thought war was in 1914. Have them come up to the board and circle the words. Do they think those are accurate words to describe what war is like? Their circles should match the ones on the next slide (Slide #20).

#### 3. Analysis, "Suicide in the Trenches" / "Base Details" – Slide # 21-22

As you transition to *Suicide in the Trenches*, once students have finished reading, ask them if the tone has shifted and if so, to what?

- What word can they use to describe that feeling (disillusionment)?
- What psychological effect is being described in the poem?
- Can students find textual evidence that supports various stanzas in the poem?

Ask students if they believe Sassoon is a more credible source than Sargent's *Gassed* given the history of both poet and artist. Is *Gassed* an accurate representation of WWI?

#### 4. OPTIONAL: Additional Analysis, "Disabled"

*Disabled* is pretty straightforward and students should be able to make a connection to *Himmelstoss* immediately; *Kemmerich* is a great connection as well! You can prompt students to think about the perspective of the soldier who is wounded since he is not the speaker of the poem.

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### Steps for Implementation:

#### 5. Opposing Perspectives – Slide #23–24

You'll end the lesson looking at Opposing Perspectives (Ernst vs. Sargent).

#### **What are you looking at? (whole piece) vs. What do you see? (what parts make up the whole?)**

Before you give any background about Ernst or the piece itself, let students jot down their thoughts.

#### *BACKGROUND:*

Max Ernst was a soldier during WWI as a field artilleryman. He himself was wounded during the war by the recoil of a gun. When Ernst was discharged after four years, he suffered from shell-shock. Ernst used art as a medium to express his experience and perspective on the war. The type of art Ernst made is considered Dadaist art. Dadaist art is a reflection of anti-war sentiments from citizens and soldiers across Europe and the United States. The art is characterized as chaotic and irrational, more often than not having much meaning at all – similarly to how some people felt during the war.

The Chinese Nightingale can be considered multimedia because it's a collage. Ernst used clippings from a military magazine for the body of the "bird" (it's an English war plane bomb). A woman's arms and a fan were also added to create the rest of the bird. Given the materials Ernst uses and what he creates, prompts a conversation about trauma, peace, and war.

1. Once you introduce Ernst and the information about the piece, let them think about opposing views in piece (masculine = war vs. feminine = woman's arms; war = bomb as main part of body vs. peace = bird being the whole body).
2. Now, juxtapose The Chinese Nightingale with Gassed. Ask students now that they have all of this information, how do they view the pieces side by side. Which is more accurate in its representation of what soldiers experienced in the trenches of WWI? Is it from the outside looking in, or from the inside projected to the outside?