
LANGUAGE & LITERACY, HISTORY, CITIZENSHIP RESOURCES 11-15 YEARS OLD

Key Stage 3 resources for
cross-curricular student
engagement with graphic novels
& comics relating to WWI

Inspired by the graphic narrative
anthology *Traces of the Great War*

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14-18-NOW

WW1 CENTENARY ART COMMISSIONS

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14 — 18
Mission 18
CENTENAIRE

Traces of the Great War is an international anthology of 18 short stories by leading comic creators and writers. It was commissioned by 14-18 NOW, the UK's arts programme for the First World War centenary, La Mission du centenaire de la Première Guerre mondiale, On a Marché Sur Le Bulle and Lakes International Comic Art Festival. It is supported by the National Lottery through Arts Council England, the Heritage Lottery Fund and by the Department for Digital, Culture, Media and Sport and by South Lakes District Council.

Copies of Traces of the Great War are available from Page 45 www.page45.com

Cover image: Dave McKean - Traces of the Great War ©2018 On a Marché sur la Bulle. All rights reserved.

ABOUT THIS TOOLKIT

“Traces of the Great War” is a remarkable collection of thought provoking graphic narratives, by internationally acclaimed comic book artists, graphic novelists and writers, which explores the continued relevance and resonance of the First World War and its aftermath in our lives today.

This toolkit includes ready-made lesson plans, resource links and activities to encourage your students to talk and think creatively and critically about themes associated with the First World War, using the medium of graphic novels, and the “Traces of the Great War” anthology in particular. It supports learning engagement by students aged 11-15, and is designed for Key Stage 3 teachers of English Language and Literacy primarily, incorporating History and Citizenship. The activities are cross-curricular, adaptable by individual subject teachers or for cross-curricular team work.

The resources are informed by the successful pilot project undertaken at the Queen Elizabeth School (QES) in Kirkby Lonsdale, Cumbria. We are grateful to QES and to the teachers from Dallam School Milnthorpe, Kirkbie Kendal School Kendal, Lakes School Windermere, Queen Katherine School Kendal and IES Breckland School Suffolk who evaluated this resource pack for KS3.

The “Inquiry Graphics” method is a key teaching method in the toolkit, which introduces a visual media literacy and pedagogy method, to help you guide your students to inquire and think about images critically and deeply. This method can be incorporated into the toolkit activities when discussing images, to prompt reflective writing, and to support your teaching in general.

Alongside unique graphic resources in English and French, the toolkit introduces new and exciting ways to engage your learners and support them to actively create and reflect on a variety of resources, as linked to the National Curriculum. The resources in French consist of original art and narratives in French for French teachers, without a lesson plan. The toolkit is designed to feed into your formal teaching requirements. It will trigger discussion and inform students’ creative responses. This may take the form of artwork, comic strip narrative and comics/zine library creation, writing commentary, analytical text or poetry.

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The resource was developed by Dr Natasa Lackovic (Lancaster University (LU)), Educational Research, Co-Director ReOPEN (LU’s graphic novels and comics research, outreach, pedagogy and engagement network) in collaboration with Queen Elizabeth School (in particular, French teacher Sally Stephens, English teacher Steph Weber, Art teacher Hester Harrington and librarian Gemma Sosnowsky) and commissioned by the Lakes International Comics Art Festival (LICAF), kindly supported by 14-18 NOW, the UK’s arts programme for the First World War centenary. Our thanks to teachers from the schools that piloted and fed back on the draft version: Dallam School Milnthorpe, Kirkbie Kendal School Kendal, Lakes School Windermere, Queen Katherine School Kendal and IES Breckland School Suffolk. Design by Steve Kerner, Curious Road. www.curiousroad.com

ENDORSEMENTS

Historians passionately debate the First World War: its causes and consequences, whether it was futile or essential; inevitable or avoidable. To some it was simply imperial slaughter, to others a justified war of national defence. There is no stable version of this history. It was a monumental event, but its vastness does not make it simple to comprehend. We hope that this learning resource and these short stories, which are beautifully illustrated by renowned artists, will help you challenge your students to think creatively about this complex, contested history, and how we should go on remembering it.

Greg Jenner,
CBBC Horrible Histories

“The medium of comics provides a wide range of genres, topics and opportunities for teachers to embed in their teaching and assessment across subjects. Although comics are commonly seen to “aid” literacy and they do serve that purpose well, it is time to embrace the medium beyond its “aid” and literacy role. This toolkit offers a stimulating and thought provoking set of activities and resources, which will invigorate teaching and pupils’ creative engagement, aligned with the National Curriculum.”

Charlie Adlard,
UK Comics Laureate 2017-2018

Edmond Baudoin Traces of the Great War
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KEY STAGE 3 – CURRICULUM LINKS

The students will engage in the activities that will encourage them to:

English and Literacy

Spoken English

- Participate in discussions, summarise and/or build on what has been said
- Perform or react to poetry to discuss language use and meaning. Students will use role, intonation, tone, volume, mood, silence, stillness and action to add impact
- Give short presentations expressing their own ideas and keeping to the point

Reading

- Ask questions to improve their understanding
- Retrieve, record and present information from non-fiction and fiction texts
- Predict what might happen from details stated and implied
- Read a diverse range of fiction and non-fiction
- Learn new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of context and dictionaries
- Make inferences and refer to evidence in the text

Writing

- Plan writing by noting and developing initial ideas, drawing on reading and research where necessary
- Write for a wide range of purposes and audiences including imaginative writing, poetry, notes for talks and presentations
- Enrich oracy skills when exploring the themes surrounding the First World War. Students will be encouraged to question, discuss, present and critique

History

- Understand how people's lives have shaped the world and this nation and how Britain has influenced and been influenced by the wider world, focusing on the WWI
- Explore and understand historical concepts such as continuity and change, cause and consequence, similarity, difference and significance. Use them to make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and/or analyses
- Understand the methods of historical and image enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed

Citizenship

- Read, view and discuss texts, which present issues and relationships between groups and between the individual and society in different historical periods and cultures
- Understand about the social, historical, political and cultural contexts that shape and influence the texts pupils read and view
- Evaluate critically what they hear, read and view, with attention to explicit and implied meanings, bias and objectivity, and fact and opinion
- Become competent users of spoken and written standard English to enable pupils to participate fully in the wider world beyond school, in public life, and in decision making
- Engage with the visual pedagogy of Inquiry Graphics, which can also support all the curriculum goals above on this page

ACTIVITIES

1. SEA SKETCH I

2. SEA SKETCH II

3. WITHOUT A TRACE...

4. MAKE GERMANY PAY!

5. SHIP OF LIBERTY

6. BONUS ACTIVITY

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SEA SKETCH I

SIMON ARMITAGE & DAVE MCKEAN

Aims (both for Sea Sketch activities I and II): Students will produce their own creative responses to WWI concerning the lesser-known aspects of WWI; this includes exploring and discussing the existence of a variety of interpretations and opinions of information on the internet (linked to citizenship and media literacy), and the role of British women and nurses in WWI, through a guided writing task including comics creation. They will draw on their understanding of the particular context and their knowledge of the techniques of the requested writing format.

Material/digital resources: Blank pages/notebooks, wi-fi connection, computer/laptop/tablet access.

STARTER ACTIVITY

Recap literary techniques used in narrative/news: e.g. tone, rhetorical questions, metaphor, simile, personification, alliteration using written matching exercises – the teacher will include suggested narrative devices that she/he wants to test. Best to provide students with examples and links.

INTRODUCTORY ACTIVITY PART I

ARE THESE LESSER-KNOWN FACTS ABOUT WWI?

Students will be assigned a limited time for searching the internet, with the aim to answer these questions that they will discuss with the teacher and peers:

- What were Britain's war casualties relative to its population in WWI?
What about other countries?
- Are there any reliable sources to find these figures (clue: different sources offer different suggestions)? How do we know if a source is reliable? Can we trust the reliability of everything we read on the internet and media? (best to research and explore various resources showing various points of view and compare).
- What was the role of women in WWI?
- Who was the only enlisted British woman soldier to serve in WWI (Flora Sandes)?
- Who were notable British nurses in WWI (examples: Edith Cavell, Edith E. Appleton, Elsie Inglis, Vera Brittain)?
- What did they do?
- What makes all those WWI women worth remembering?

MAIN ACTIVITY: WOMEN IN WWI

1) Students are split into two groups and assigned to read two texts, each group reads a different one:

- **BBC link about WWI nurses, e.g. Vera Brittain:**
<https://www.bbc.co.uk/news/magazine-26838077>
- **BBC link about Flora Sandes and Salonica front** (the text is most comprehensive in its entirety but for the lesson purposes, the pupils focus on Flora Sandes reading from the beginning until “A Foreign land” and then start with the “Flora Sandes” section until “The Mausoleum” section): https://www.bbc.co.uk/news/resources/idt-sh/A_forbidden_soldier

2) Students are asked to write their own short reflective narrative in response to the following main question related to the reading:

To what extent do you agree that the characters in these texts - Vera Brittain and Flora Sandes - have special or interesting characteristics?

Writing instruction :

In your response:

- write about your own impressions of these characters, what are they like, what they did, why, where
- evaluate how the text writer has created these impressions – how does the writer use language to describe the women?
- support your opinions with quotations from the text
- imagine that you were a WWI nurse or a soldier, either female or male: provide a very short dialogue between your imagined self and a wounded/ill soldier or a nurse; provide three to five sentences that you exchange with a wounded soldier or an ill/wounded nurse

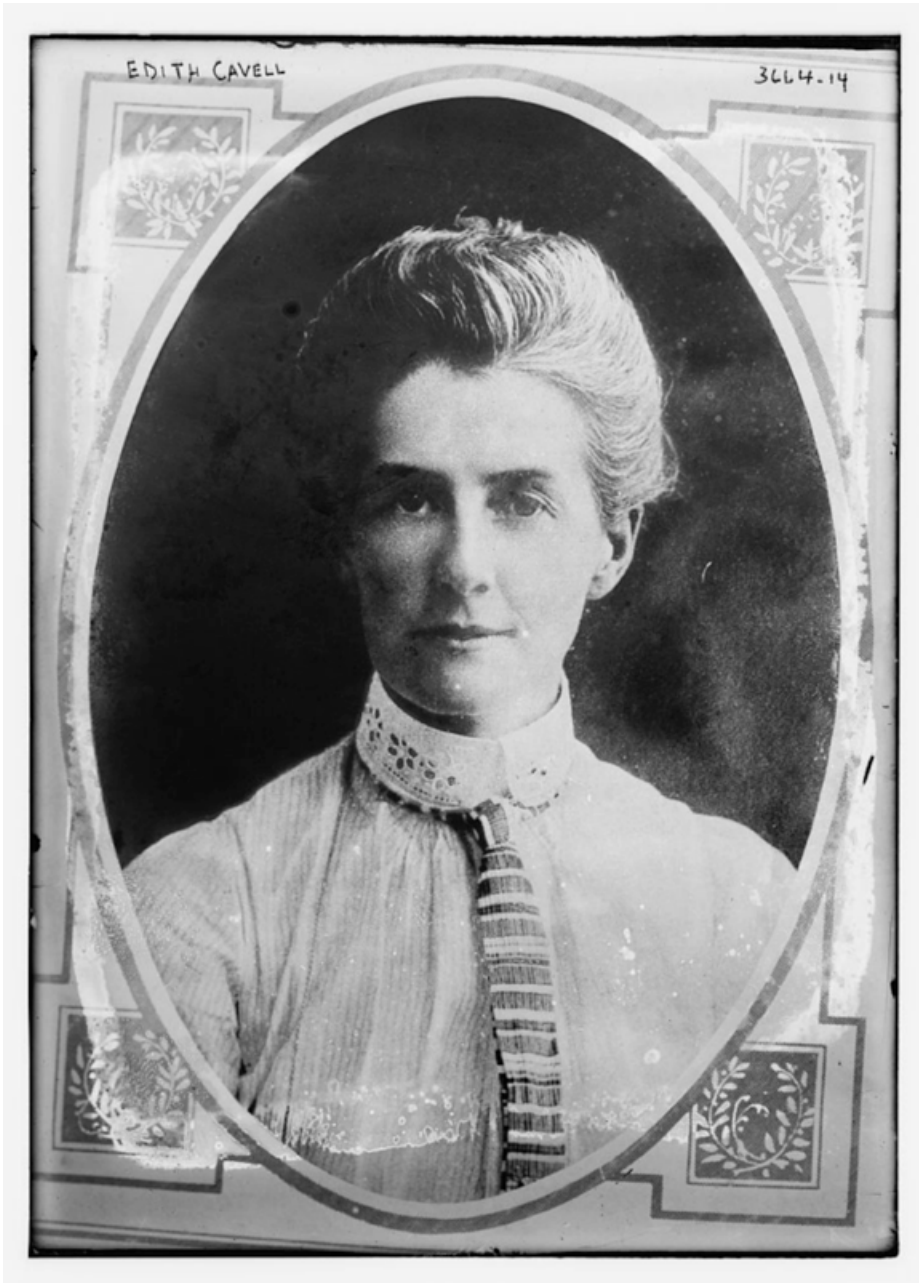
Be mindful to include the writer’s choice of:

- words and phrases
- language features and techniques
- sentence forms

3) Student create a WWI nurse or soldier comic

Encourage pupils to create at least one page of their comic in class in any style they want to illustrate the conversational exchange they imagined between themselves as a WWI character and a soldier/nurse in the writing activity 2) above.

They can start with deciding how many panels their page will have, how big the panels will be, horizontal or vertical. They can include descriptive narratives in boxes at the top or bottom of a panel (see for example the first 3 panels from the “Make Germany Pay” narrative by Mary and Brian Talbot to understand how text boxes are used to provide the background description of the story, use that or any similar example, draw a panel for the students and a description box to explain that they can describe the scene in the description box). Draw or show speech and thought bubbles for providing dialogue and thoughts. Encourage pupils to finish their comics at home and bring to the class next time. You can collect all created short comic narratives and put them together in the form of a zine created by pupils or create their comic gallery/exhibition. Students could incorporate collage in developing their comics. Students could create Roy Lichtenstein-style images by using filters on their phones for example and mix drawn and digitally created comics (they could take photos of their drawn pages, mix it with collage type images, and insert all into word files, and turn these into PDFs and print it).



Edith Cavell, 1910

Source: George Grantham Bain Collection,

Library of Congress Catalog: <https://lccn.loc.gov/2014700256>,

Original url: <https://www.loc.gov/pictures/item/2014700256/>,

Author: Bain News services, publisher/ No known restrictions on publication.

For more information, see George Grantham Bain Collection - Rights and Restrictions Information https://www.loc.gov/rr/print/res/274_bain.html

Alongside creators such as Andy Warhol, Roy Lichtenstein is one of the most famous artists of the Pop Art movement. This and other styles throughout art history can inspire students to experiment with them in their comics.

Show the image of the “nurse” create by Lichtenstein provided under this link:
[https://en.wikipedia.org/wiki/Nurse_\(Lichtenstein\)#/](https://en.wikipedia.org/wiki/Nurse_(Lichtenstein)#/)



Sgt. Maj. Flora Sandes [between ca. 1915 and ca. 1920]

Notes: Title from unverified data provided by the Bain News Service on the negatives or caption cards. Forms part of: George Grantham Bain Collection (Library of Congress).

Format: Glass negatives.

Rights Info: No known restrictions on publication.

Repository: Library of Congress, Prints and Photographs Division, Washington, D.C. 20540 USA, hdl.loc.gov/loc.pnp/pp.print General information about the Bain Collection is available at hdl.loc.gov/loc.pnp/pp.ggbain

Higher resolution image is available (Persistent URL): hdl.loc.gov/loc.pnp/ggbain.26204

Call Number: LC-B2- 4495-3

SEA SKETCH II

SIMON ARMITAGE & DAVE MCKEAN

Material/digital resources: A4 print of the Sea Sketch images (next page), 2xA4 blank pages, scissors, paper glue; optional: wi-fi connection, computer/laptop/tablet access.

In continuation of Sea Sketch I activity: COMICS CREATED & recap of the previous lesson: pupils show their comics finished at home. Activity extension: pupils present their comics individually. Teachers provide prompts for presentation.

STARTER ACTIVITY

Recap literary techniques used in poems/formal letter writing, e.g. tone, rhetorical questions, metaphor, simile, personification, alliteration using written matching exercises – the teacher will include suggested narrative devices that she/he wants to test. Provide students with examples and links (see Teacher Support, the link to **English and Literacy focused lesson plans: Hertfordshire grid for learning KS3**):

<http://www.thegrid.org.uk/learning/english/ks3-4-5/ks3/drama-poetry-prose/index.shtml>

DAVE MCKEAN IMAGES POEM WRITING

- 1) Students are provided with five pages of “Sea Sketch” images, without any words, drawn by Dave McKean, that accompany Simon Armitage poem “Sea Sketch” in the Traces anthology (either printed pages or digitally provided via Power Point, as appropriate).
- 2) Students write their own poem inspired by/about the images, dedicating it to one WWI nurse, with the structured writing frame, vocabulary and poetry devices, and timed conditions. The teacher can provide the students a few lines from the poem to help their poem writing, for example, the first line, a line from the middle, and the final line of the poem.
- 3) Students participate in reflective time in which they can redraft their poem, and try to be mindful about incorporating some of the writing techniques suggested/provided by the teacher. When they finish writing their poems, students could fold up their work, put them in a box or similar space, and take turns to draw and read out each other’s poems (anonymously) to encourage all to participate. If anyone struggles with handwriting, the student-author helps. If the poem is written in a digital form, they send it to the teacher and the teacher reads the poem.

An option for practising formal letter writing:

- Write a formal letter to local library to inquire about the work of Simon Armitage and books about British nurses and women in WWI, and suggest that the poet is invited to the next poetry festival held in the nearest location (teachers will check individually) or suggest an event that celebrates British nurses and women in WWI; the teacher provides prompts for formal letter writing.

“SEA SKETCH” GRAPHIC POEM EXPLORATION

4) Pupils read the poem provided at this link:

<http://anurseatthefront.org.uk/sea-sketch-by-simon-armitage/>. Pupils take turns to read the words of the poem out loud, being mindful of how they use intonation, tone, volume, mood, silence, stillness and action to add impact. Each student reads one line of text. The teacher read the whole poem.

5) The full “Sea Sketch” graphic poem, as it is in the anthology, is now shown to the students

Questions about the (graphic) poem

Answer these questions to show an understanding of the poem.

- Who is the speaker writing to?
- Where is the speaker at the start of the poem, do you think?
- What does the speaker want to do there?
- Why does she want to do this?
- What kinds of scenes has she witnessed?
- What has she had to do to try to help? What is her role/job?

Answer these questions to show insight into the poem.

- In stanza 1 what colours are mentioned, and what kinds of feelings do we associate with these colours?
- Reading from stanza 2, ‘...to enter its world’ to ‘...heal and mend’, what verbs does the speaker use? Why do you think they are used?
- Why do you think the speaker feels the sea will help her in ‘healing and mending’ after her experiences?
- What do the verbs used in stanza 3 suggest about what she has just seen?
- Who may have ‘shattered minds’ in stanza 4, and why?
- What kinds of sounds do you find effective in stanza 4, and why do they have impact?
- In stanza 5, how does the speaker give a sense of life being fragile and precious?
- How does the speaker convey a sense of tragic desperation in stanza 6?

Answer these questions to show perception when analysing this poem.

- Why you think death is said to have a ‘black shawl’ in stanza 7?
- What does the ‘white cotton handkerchief’ here symbolise, do you think?
- In the last two stanzas, beginning ‘...so allow me’, why do you think the speaker just wants to produce ‘a simple sketch’ after what she has seen?
- What is the significance of Venus appearing at the end of the poem?
- Which of the images mentioned at the end of the poem seem to you to be the most powerful as a response to war, and why?

PLENARY:

Students report how they feel about the whole work of the poem and images together in the anthology.

- How does it compare to just words in the link to the poem above?
- What is gained by reading the words only and what is gained by looking at images only?
- What about images and words, why are images and words powerful when brought together?
- Do images have a special way of communicating, and if so, what is it?

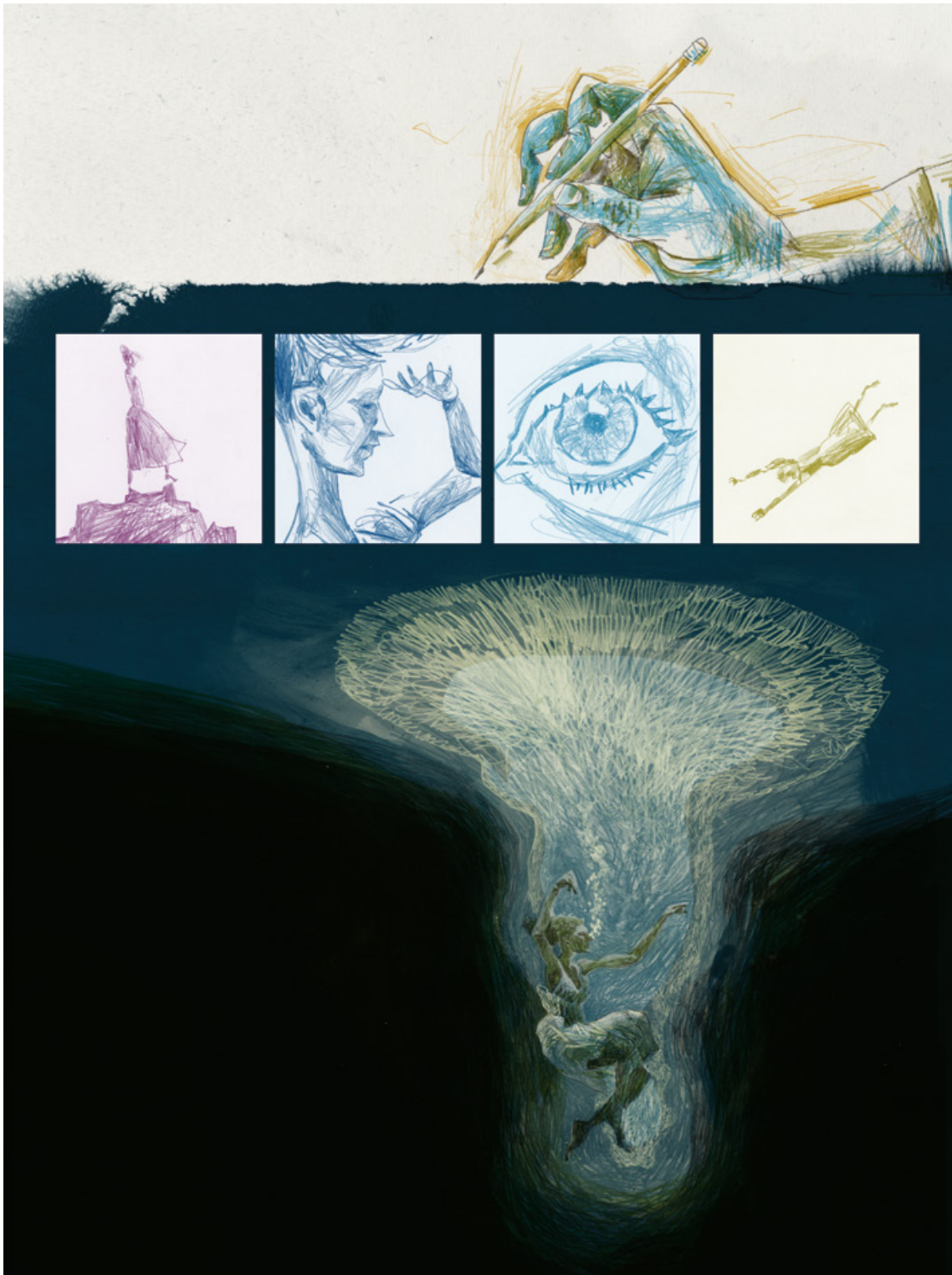
(Answer help: Addressing emotions directly, showing the material aspect of life and words, creating an appreciation of aesthetic values and the values of senses in communication, include life experiences through senses, not only words; uniqueness of drawing expression – no two free drawings are the same). Students express how the poet's work is similar or different to theirs in terms of poetry devices used (prompted by the teacher) and what they think and feel about two different versions of the poem; the one in the anthology and the one at the link above (one aim is to encourage students to see themselves as poets and writers).



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Denis Lapière and Aude Samama - Traces of the Great War
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Sea Sketch
by Simon Armitage
Illustrated by Dave McKean

Dear Mother, I have come to the sea
to wash my eyes

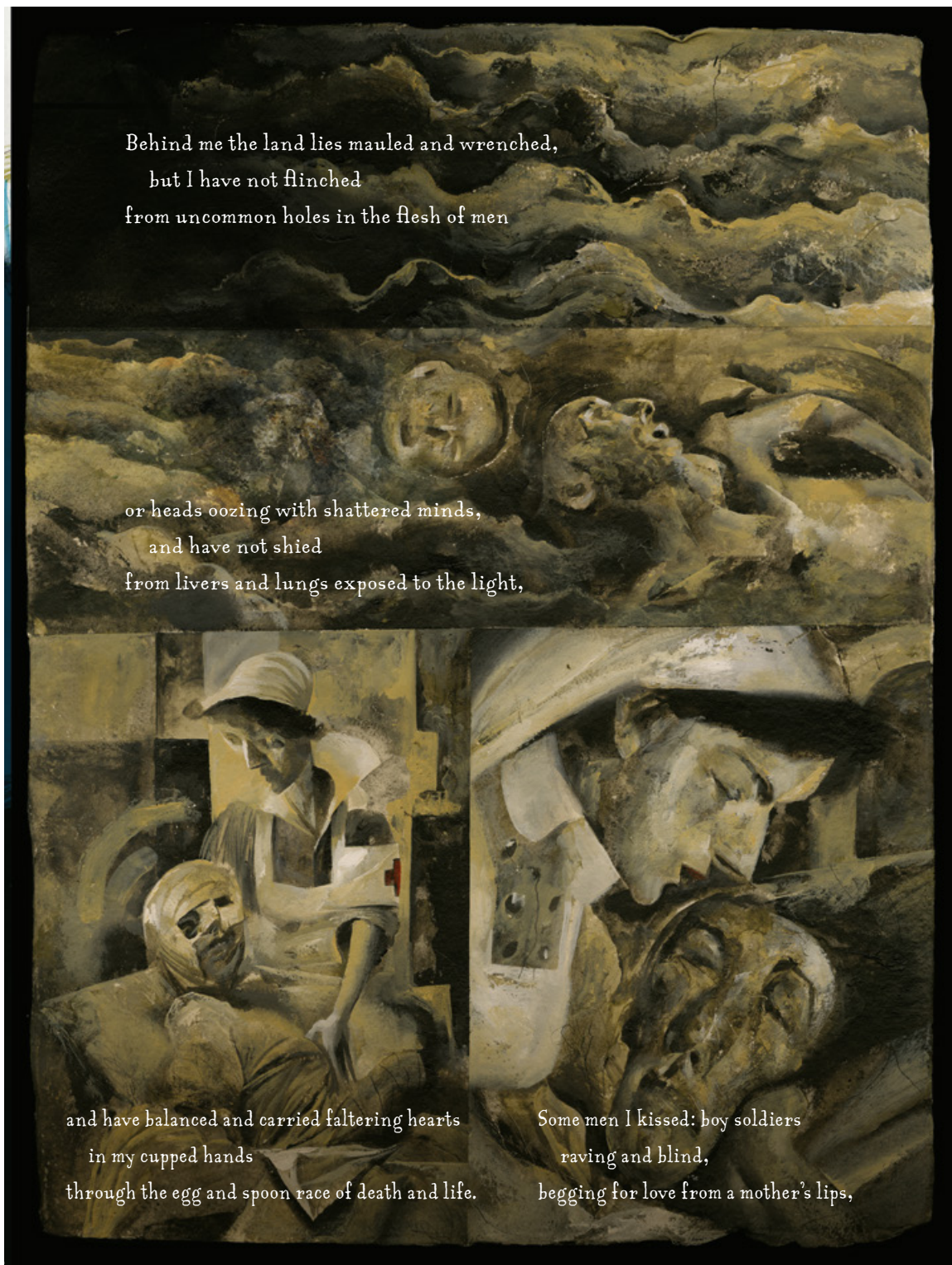


in its purples, blues, indigos, greens,

to enter its world and emerge cleansed,
to break the surface
then watch the surface heal and mend.



Simon Armitage & Dave McKean - Traces of the Great War
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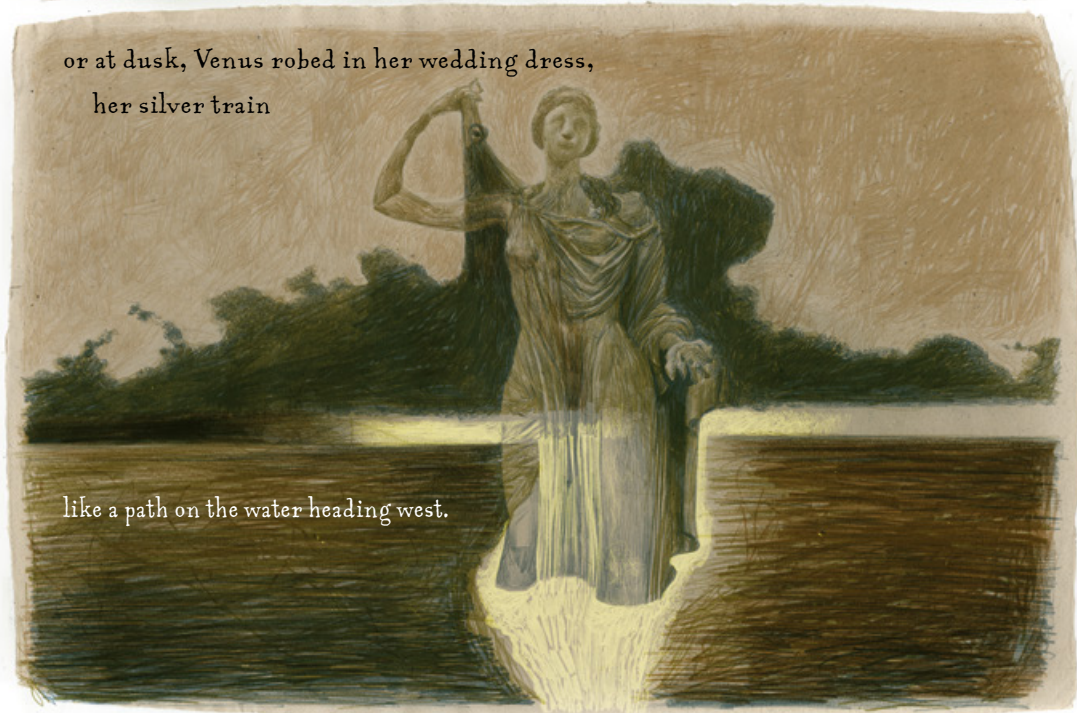


Simon Armitage & Dave McKean - Traces of the Great War
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of a simple ketch, or stick-figures plunging
into the depths,
or a cormorant baring its breast to the sun,



or at dusk, Venus robed in her wedding dress,
her silver train



like a path on the water heading west.

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WITHOUT A TRACE...

ROBBIE MORRISON & CHARLIE ADLARD

Aims: Students will produce their own creative responses to WWI in relation to reflecting on how past and present differs and how they are similar and inter-connected; they will consider remembrance, memory and commemoration. They will discuss the use of images in contemporary digital expression: selfie, Instagram, vlogs, Facebook.

Material resources: Prints of Charlie Adlard's drawings on 8 pages provided here without any text, recycled A4 paper to cut out speech or thought bubbles, paper glue, graphite pencils for sketches, thin black marker pens for finishing, and/or coloured ones. Otherwise, provide Power Point slides to pupils to work on.

STARTER ACTIVITY

Recap literary techniques used in narrative writing: e.g. tone, rhetorical questions, metaphor, simile, personification, alliteration using written matching exercise. Provide students with useful phrases, connectives, and vocabulary that could be connected to Charlie Adlard's images.

OPENING ACTIVITY

SELFIES:

Pupils reflect on these questions.

- How often do you take selfies? Why do we take selfies? Where are selfies shared/posted?
- Do people use filters for selfies and general images? Why? What does it say about human beings? (vulnerable/have beauty ideals, striving for ideal images)
- Does someone's look on a photograph or selfie show how the person is feeling at that moment, before the photograph was taken, and afterwards? (the point being that people often pose and act for photographs, which might not represent their feelings and inner world)?
- Are images on social media and news retouched and photoshopped? (Answer suggestion: Yes, most of the time all magazine photographs are modified, e.g. skin is made to look perfect or under eye puffiness/circles/darker colour are erased)

SHORT VIDEOS ABOUT SELFIES & REFLECTION:

Select any single or all three videos to show to the pupils:

Click here to view '[Selfies and seeing ourselves – one artist's look in the mirror](#)'

Click here to view '[Selfies, Millennials, and Narcissism](#)'

Click here to view '[The Selfie Obsession](#)'

Student discuss in pairs and write their answers to:

- What is the main message of each video?
- Provide arguments in favour of and against selfies – refer to different examples, selfie makers, media, related behaviours, the video, familiar experiences.

Technology over time: Explore and draw a timeline that shows the development of messaging systems, from pre-WWI at the beginning of the 20th century till the late 20th century with the emergence of a cell and android phone.

A MOUNTAIN FRONT

MAIN STUDENT ACTIVITY PART:

- 1) Pupils are directed to read this National Geographic article, about one particular war front: <https://news.nationalgeographic.com/news/2014/10/141017-white-war-first-world-war-italy-austro-hungarian-mountains-history/>
- 2) Pupils are organised to work in groups, e.g. four to five groups, but they can of course work individually or in pairs. Each group/pair/individual works with a Power Point provided images of Charlie Adlard's and Robbie Morrison's story, without words. If the students struggle to provide text, the teacher provides texts for some panels, so that the students can fill in the gaps in the story.
- 3) Encourage pupils to observe images and note down what they see, encourage them to describe objects (see Inquiry Graphics pedagogy and provide questions and prompts of your choice to support students' thinking of the images).
- 4) Pupils write comments and dialogues by adding them in the form of speech and thought bubbles in the provided Power Point presentation with the images of the Without a trace graphic story only (as provided on the following pages). The teacher helps the students by showing where the speech and thought bubbles are if they do not know (Under Insert, go to "Shapes", and then Callouts contain both thought and speech bubbles that can be added to a Power Point presentation, as well as Rectangles for comments to be added to panels).
- 5) Pupils try to incorporate some of the teacher-suggested writing techniques and narrative devices.

PLENARY: REMEMBRANCE

THE FULL WORK – "WITHOUT A TRACE..." IN "TRACES OF THE GREAT WAR" – IS NOW SHOWN TO STUDENTS

In groups, each student takes turn to comment on how their word narrative is similar to or differs from the authors' story. They reflect on the meaning of remembrance, commemoration, and remembering.

Questions

- What cultural, political, social, technological, economic and ecological factors shape how people remember the past? (Beliefs/systems/technological artefacts/economic wealth)
- What does it mean to be a historian? (less about memorising years and data or about historical enquiry, and more about the use of varied source materials found, and researching various points of view, exploring the cua cause and consequence, differentiating between the direct and indirect cause – see the Alpha History web site for support under "Teachers' Support" section)?

Homework or organise a follow up lesson:

Depending on what is feasible, you (the teacher) will invite pupils to create their own response to what they learnt about in a form of their choice, to the topic of their choice (selfie taking, remembrance, the mountain front):

- a short video comment or poem
- a video that incorporates students' commentary about their work and images of their finished work, perhaps interviews with classroom peers
- a multimedia/multimodal artefact using platforms such as Thinglink (<https://www.thinglink.com/>) for annotating images (they will tag images to describe and comment, incorporate videos, links etc.)
- their own comic story about any topic they want and in any drawing style they want, paying attention to literacy narrative devices and storytelling devices provided by teachers
- create a modern day photo medallion with the picture of someone they like/admire/love/look up to, using various materials (textile, paper, wall paper, photographs, old family photographs), write an explanation why they like/admire/love/look up to this person

Please see Teachers' Support for links to narrative devices and different versions of art & comic art style; show the provided examples of some very simple looking art in teacher resources that is beautiful and impactful to encourage students who claim they cannot draw; the teacher will check that students use appropriate punctuation, grammar.



Charlie Adlard and Robbie Morrison – White Death
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The highest trenches of the WWI.

Author Unknown, see examples via this link: from <http://gebirgskrieg.heim.at/5145.htm> ,

WRITER: ROBBIE MORRISON

ARTIST: CHARLIE ADLARD



Robbie Morrison & Charlie Adlard - Traces of the Great War
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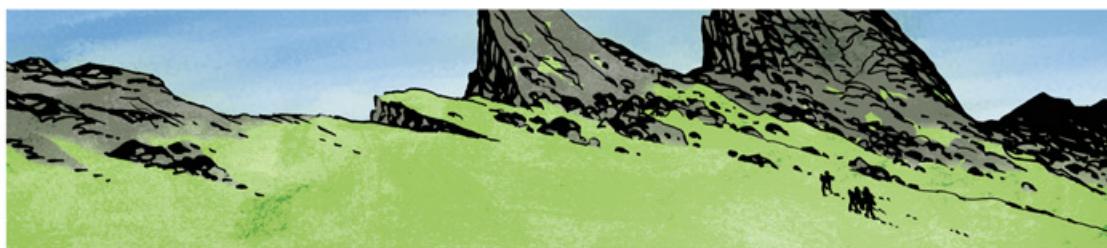
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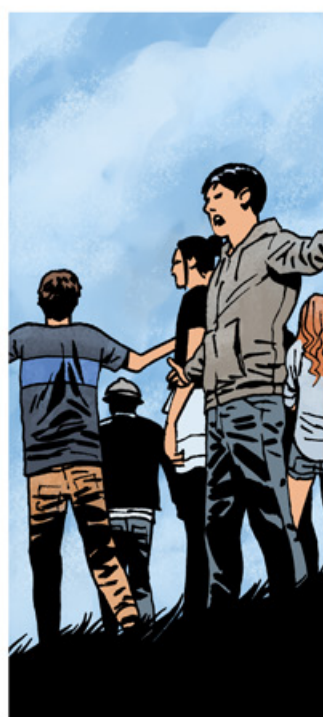
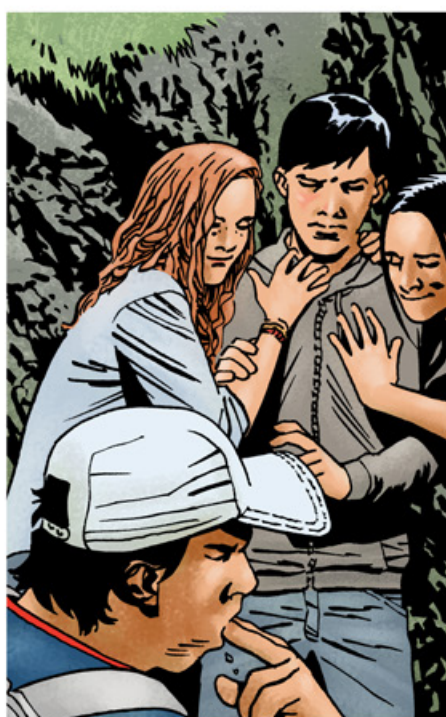
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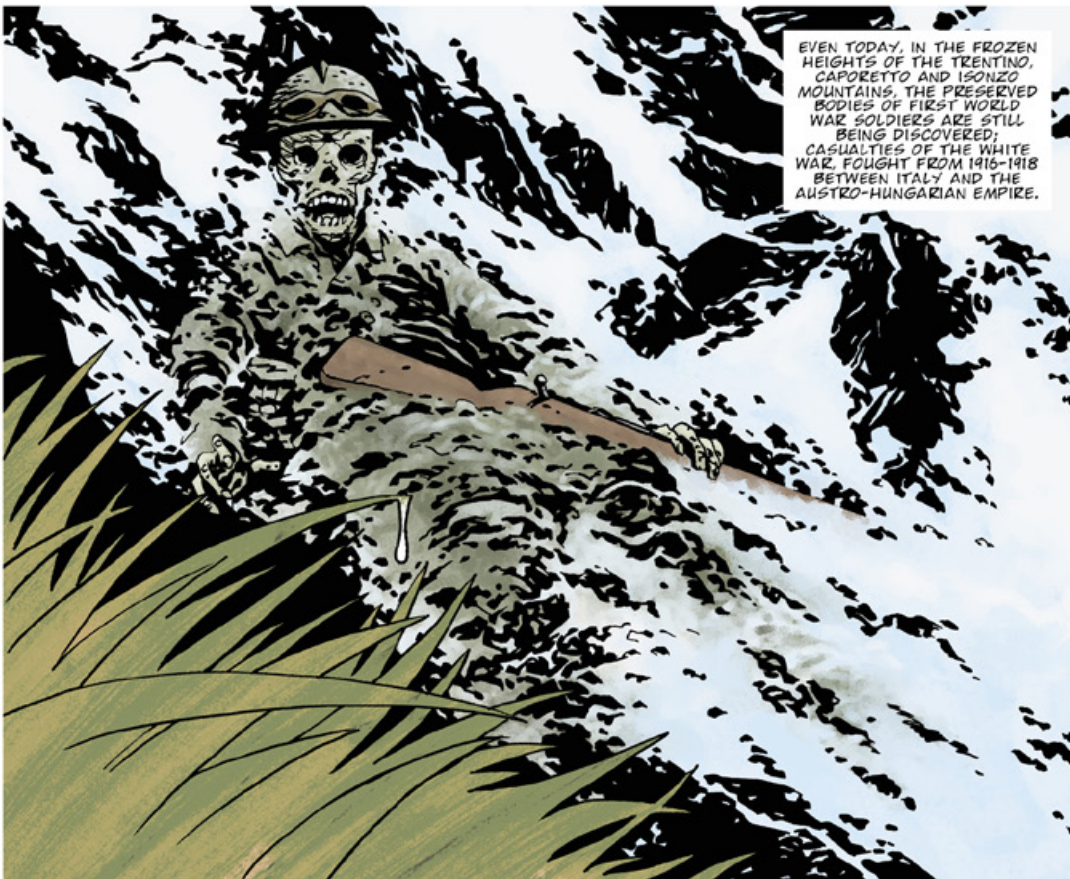
WRITER: ROBBIE MORRISON

ARTIST: CHARLIE ADLARD

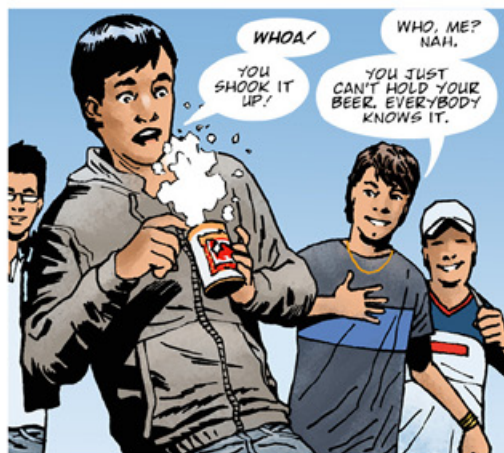
NORTHERN ITALY.

SPRING, 2018.

ARTIST: CHARLIE ADLARD



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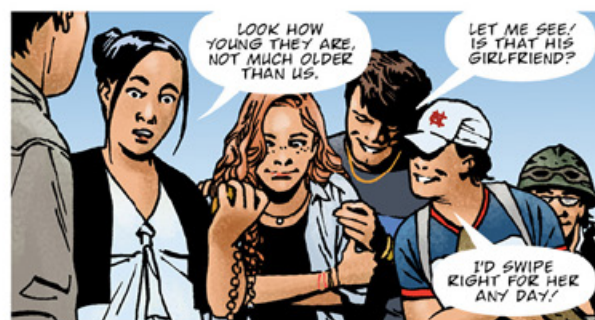
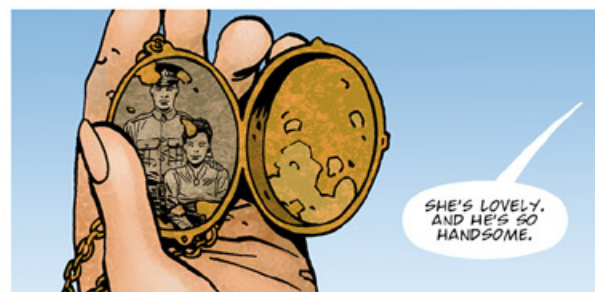
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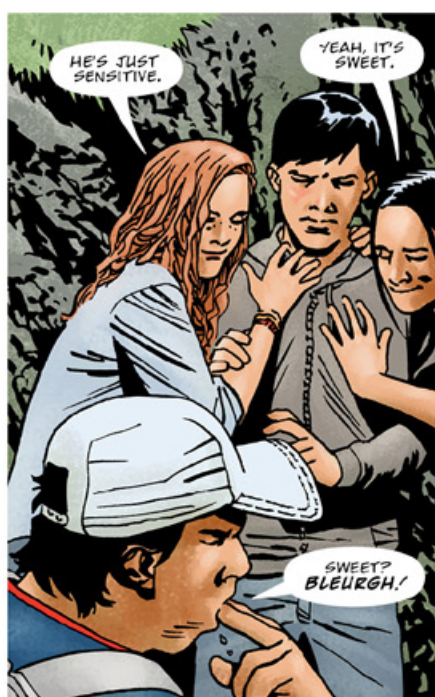
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ACTIVITY 3: Without a Trace – Complete

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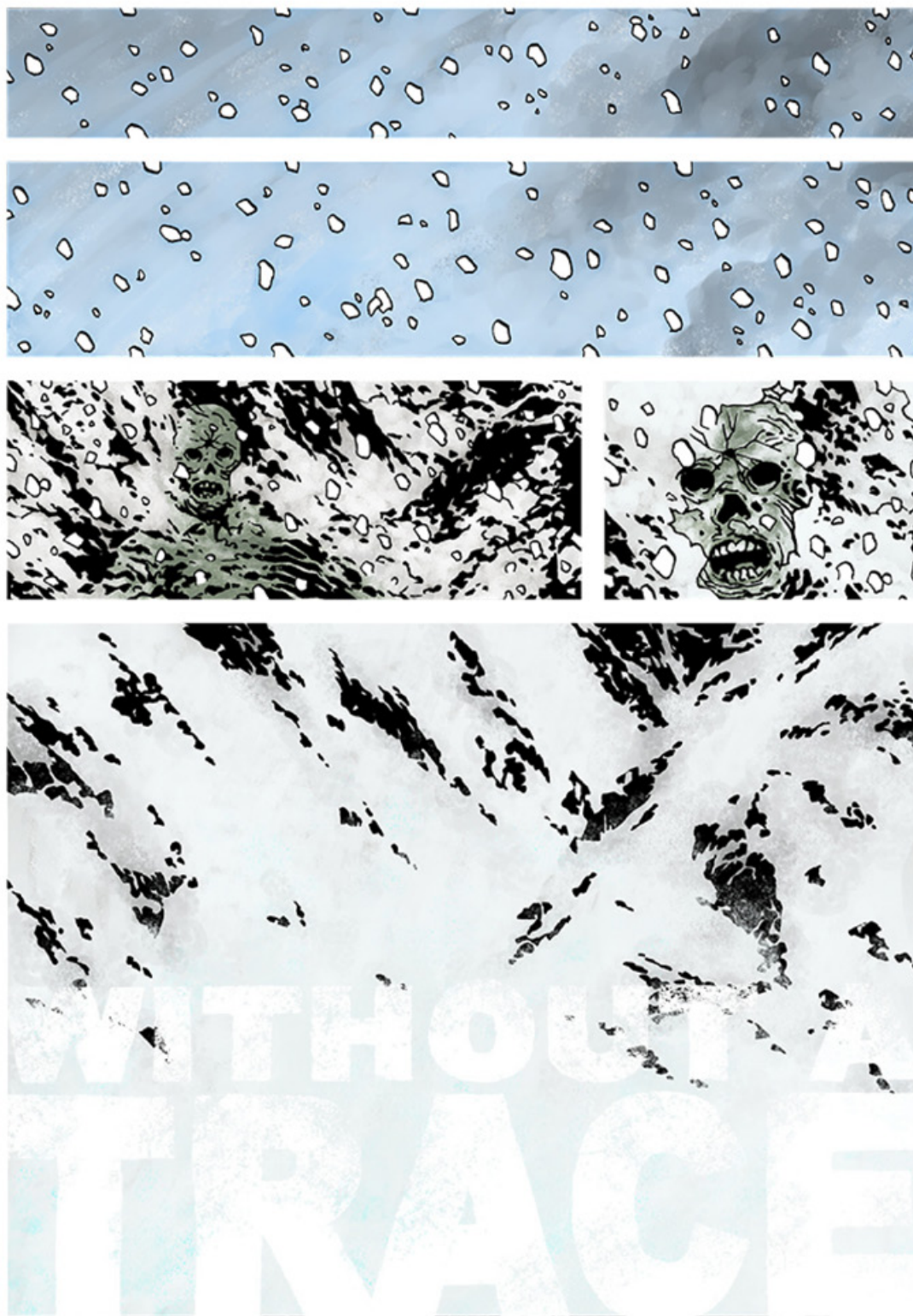
CONTACTS



SIGNORA ESPOSITO,
DEEPLY REGRET TO INFORM YOU
THAT YOUR HUSBAND RIFLEMAN
CARLO ESPOSITO IS MISSING
PRESUMED DEAD AFTER ACTIVE
SERVICE IN 12TH BATTLE OF THE
ISONZO, NOVEMBER 1917.
LETTER FOLLOWS.

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ACTIVITY 3: Without a Trace – Complete



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MAKE GERMANY PAY!

MARY TALBOT & BRYAN TALBOT

Aims: students will produce their own individual creative responses to WWI in relation to the complexities and multiplicity of diverse human experiences in war and peace, the inter-connectedness between women's suffrage and WWI, the meaning and consequences surrounding any nation's blockade and sanctions, the post-war campaign by Emmeline Pethick-Lawrence, and other vocabulary and literacy goals in this lesson.

STARTER ACTIVITY

Recap literary techniques used in narrative writing: e.g. tone, rhetorical questions, metaphor, simile, personification, alliteration using written matching exercise. Present the vocabulary list linked to this activity: see the list in the Teacher Support (TS) section. Decide which aspects of writing and reading to focus on and which curriculum aspects to assess.

OPENING ACTIVITY

PART 1: FASHION, EMMELINE & THE END OF WAR

- Ask students if they can name any suffragist person and what their role in the British society was/still is. Pass around a few prints of Emmeline Pethick-Lawrence's photographs, Frederick Pethick-Lawrence's photograph, and any suffragists (many are available on Wikimedia Commons).
Ask the students to describe the clothes the women and men of the era are wearing. Ask them to check on the internet, and try to draw a woman's or man's outfit from the pre-WWI war period. They can also draw various objects of the era, of their choice. Emmeline Pethick-Lawrence and her husband were part of the social movement to grant women the right to vote. Discuss why it is important and necessary that all diverse people (e.g. all genders, races, ability, ethnic groups) are seen and treated as equal in a society, by society members and by law.
- Ask students if they know how many months or days passed between the Armistice was declared and The Representation of the Peoples Act passed that gave women the right to vote (11 November 2018 and 5 February 2018; The Parliament (Qualification of Women) Act was passed on 21 November allowing women to stand for Parliament, hence 11 days separate Armistice and Qualification of Women Act). In what ways are these historical events connected?

DECISIONS

Part 2: setting the scene for the main activity

- What happened to Germany after WWI (the blockade)?
- What were the consequences of the blockade of Germany?
- Why do you think new seeds for future wars and destruction might have been planted just after WWI, as suggested by Mary Talbot?

(Reflection point: Post WWI famine on a massive scale in Germany might have paved the way for the toxic rise on nationalism and Nazism, when dehumanising conditions of living and children starving eroded people's morale and set the scene for the crisis and collapse of humanistic values and considerations around the beginning of WWII. The experience of post-war famine might have contributed to the senseless and dehumanising Nazi ideology that quickly led to another world war.)

- What is propaganda? Some examples. Can propaganda takes various forms and exist in any context, not solely in autocratic regimes, and not only on one particular side? Provide some examples of American, Russian and British propaganda.
- Which phrases and what action illustrate the meanings of xenophobic and nationalist?

The main point is to encourage critical thinking about media persuasiveness and influences and understand the meaning of xenophobia, nationalism, and jingoism.

STUDENTS MAKE COMICS

MAIN STUDENT ACTIVITY PART

Pupils are tasked to draw 2 comic panels story of Mary Talbot's Make Germany Pay scenario based on page 2 only: (only show the instructions on page 2 to the students and let them know that the descriptions next to the numbers are instructions about what to draw in one panel together with the textbook or any speech bubbles (Fred: Very well then, I shall withdraw – this is an example for a speech bubble). They will draw their own version of 2 panels for the page 2 story. Time it to 10 min. Do not show any images from the story yet.

- Pupils are provided with only the images of the story drawn by Bryan Talbot, printed out on four pages, without any lettering. They are also provided with key words in separate boxes for each page (all presented at the beginning of the lesson), without showing which pages are the matches for which words. The students are asked to put the pages in order of how they think the narrative should develop sequentially. After 5-10 minutes, the teachers will tell them the order.
- Pupils write their narrative about the images, using instruction for narrative development (related resources provided under "Teachers' support" such as selected phrases and a list of selected vocabulary, which the teachers can extract from the script written by Mary Talbot for this activity, including the list of vocabulary words for this activity provided at the beginning of the lesson. The teacher sets a target length of how many sentences, e.g. between 7 and 20.

PLENARY: THE COMPLETE WORK

Now provide the students with prints of digital PDFs of the complete work "Make Germany Pay!" or provide each page digitally presented (e.g. Power Point). Also show to the students the lettering for the images to see how the two are created and then put together. Students comment on their stories and compare to Mary and Bryan's.

The last page mentions "Brexit": Was it voted for by the majority who voted - was it elected democratically? (Yes). Was the public opinion split before voting? (Yes). And now? (Yes)? What is the disagreement about? Why should everyone's opinion be respected? How can the democratic freedom of voters be influenced by campaigns, words and representations in the public and the media? How does the media work to persuade the audience's vote in any desired direction of a campaign or opinion?



Marguerite Abouet & Ergün Gündüz
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VOTES FOR WOMEN.



Photo. by Gothard, Leeds.

Mrs. PETHICK LAWRENCE,

*Treasurer of the National Women's
Social and Political Union,
4, Clement's Inn, Strand, W.C.*

Emmeline Pethick Lawrence

7JCC/O/01/032 Postcard, printed, monochrome photographic portrait of Emmeline Pethick Lawrence, seated at a desk, pen in right hand, front-profile, white border, black text, printed inscription front: 'VOTES FOR WOMEN. Photo by Gothard, Leeds. Mrs PETHICK LAWRENCE, Treasurer of the National Women's Social & Political Union, 4, Clement's Inn, Strand, WC'; No known copyright restrictions



Emmeline Pethick Lawrence, Jennie Baines, Flora Drummond and Frederick Pethick Lawrence, c. 1906-1910.
(22545429328).jpg, Manuscript inscription on reverse 'Mrs Baines', printed 'Please acknowledge LNA Photo. London News Agency Photos Ltd, 46 Fleet Street, EC.
Author: LSE Library. No known copyright restrictions.

MAKE GERMANY PAY!

MARY TALBOT: WRITER. BRYAN TALBOT: ARTIST.

Length: 4 Pages

PAGE 1

1. Title: MAKE GERMANY PAY!

Cameo: introducing Fred and Em.

Caption: Fred and Emmeline Pethick-Lawrence. Leaders of the Women's Social and Political Union, 1906-1912. Votes for Women publishers.

Textbox: In the aftermath of war Germany was starving, but the victors wanted vengeance. Two suffragette leaders and peace campaigners, Fred and Emmeline Pethick-Lawrence, deplored the punitive treatment and correctly predicted another war. This is their story, in their own words.

2. The Pethick-Lawrences' country house in summer

Textbox: It was not until the middle of 1918 that my age group came within the Conscription Act and I was called up. I was then 46. Believing as I did that the war could and should be brought to an end by a negotiated peace, I could not very well go out to fight for Mr. Lloyd George's 'knock-out blow'.

3. Fred walking past 'Eat less bread' poster on brick wall. Musing.

Textbox: I had thought the matter over very carefully, and had come to the conclusion that I was not prepared to say that I was against war in circumstances which seemed to me to justify a resort to arms.

4. At a tribunal.

Textbox: I was therefore one of those who tribunals elsewhere had decided were political, and not strictly conscientious objectors.

Clerk: We understand that Mr Pethick-Lawrence has held these views for a considerable time.

Military rep: Then I do not particularly want this man!

5. Fred cycling into a farmyard.

Textbox: So I was awarded exemption, conditional on my doing work of national importance, and work on the land was indicated.

6. Fred in shirtsleeves, doing farm work.

Textbox: I could not very well refuse to help to grow food for the nation.

7. Wide panel.

Rationing chart.

PAGE 2

1. Ration books and vouchers

2. People celebrating

Textbox: The bells of Armistice Day had scarcely ceased ringing when a general election was announced. Polling day was fixed for December 14, 1918.

3. Textbox: As far back as April 1918 I had been adopted as the prospective Labour candidate for Hastings. I had made no secret of my views on the war and of my intention to refuse military service.

Man: You were a conchie, Fred. The press will hang you out to dry!

Fred: Very well then, I shall withdraw.

4. Rosette: VOTE FOR MRS PETHICK LAWRENCE

Textbox: In these circumstances, my wife felt herself free to accept the invitation of the local Labour Party in the Rusholme division of Manchester to contest that seat in the Labour interest. She knew, of course, that there was little prospect of success.

5. Em at hustings with soldiers.

Textbox: The Act of making women eligible as candidates for Parliament had only just been passed. But she welcomed the opportunity to give public expression to her conviction that the kind of peace foreshadowed by the Government would bring disaster to our country and to Europe as a whole.

6. Soldier on podium, next to Em.

Textbox: A remarkable feature of the election was the support she received from soldiers, who spoke at her meetings and canvassed and distributed leaflets on her behalf.

Audience: HANG THE KAISER!

7. Em, holding a letter.

Em: I have letters from soldiers still stationed in Germany. They have pitiful accounts of the starvation there. Private N, writing here, is sickened by the signs of famine everywhere.

Audience: MAKE GERMANY PAY!

8. Em standing by Deutschlands Kindern image (maybe reverse it?)

Em: Small children are starving, ladies and gentlemen!

9. Em speaking to reader.

Em: In Rusholme I found war fever at its height. It sometimes seemed to me as if soldiers, who had fought at the front, alone had resisted the contagion of hatred that possessed the majority of the civilian population.

PAGE 3

1. Textbox: It was a strange experience for one who had given eight years of life as I had, in the endeavour to win votes for women, to watch working-class mothers, with their babies and small children, eagerly going to the poll to record their votes against me. But not more strange after all than that soldiers should vote for a pacifist.

2. Wide panel. Carving up Germany cartoon.

Textbox: After the 1918 election there arose many international problems.

3. Peace banner photo (handwritten on it: To The Hague, 1915.)

Textbox: The hunger blockade against Germany was still in force. The Women's International League was protesting against it. This was a group I'd been involved with since they started in 1915.

Textbox: That's me on the left.

4. News headline: OUTRAGE!

Textbox: One of the most bellicose of the daily newspapers had launched an attack on us. They had represented a new meeting as an insult to the army and had called upon soldiers to come and break it up. The army had taken the hint. Soldiers came out in force.

5. Wide panel. A big banner in Trafalgar Square: LIFT THE HUNGER BLOCKADE!

Caption: 6th April 1919. Trafalgar Square.

Textbox: Fortunately I was very closely in touch with the psychology of the British soldier. I addressed what I had to say mainly to them.

6. Em speaking to crowd of soldiers.

Textbox: We carried our resolution with the enthusiasm of the crowd.

Soldiers: But what are you going to do with the resolution?

7. Em: What do you want me to do with it?

Soldiers: Take it to Downing Street!

8. Em: I'll take it to Downing Street if the army will come with me!

Soldiers: Yes! We'll come!

Em: Then form up in procession, four abreast, and I will lead you.

PAGE 4

1. Wide panel: Soldiers marching to Downing Street with the banner, Em and two other women leading them.

Textbox: But the verdict of the constituency and the general election had gone against us.

2. Em speaking to the reader, with Fred standing at her side.

Textbox: The 'khaki election', as it was called, added the sanction of the people of the whole country to the many other encouragements to the victors to make the Treaty of Versailles an instrument of vengeance.

Em: The people have voted for another war!

3. Seeds of War cartoon.

Textbox: Sources

Pethick-Lawrence, Emmeline 1938 My Part in a Changing World London: Gollancz

Pethick-Lawrence, Frederick 1943 Fate Has Been Kind London: Hutchinson

End



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MAKE GERMANY PAY!

In the aftermath of war Germany was starving, but the victors wanted *vengeance*.

It was not until the middle of 1918 that my age group came within the Conscription Act and I was called up. I was then 46.

Two suffragette leaders and peace campaigners, *Fred* and *Emmeline Pethick-Lawrence*, deplored the punitive treatment and correctly predicted another war.

This is their story, in their own words.

I believed that the war could and should be brought to an end by a negotiated peace.

I had thought the matter over very carefully, and had come to the conclusion that I was *not* prepared to say that I was against war in *any* circumstances.

Therefore my tribunal decided that I was not strictly speaking a *conscientious objector*.

So I was awarded *exemption*, conditional on my doing work of *national importance*, and work on the land was indicated.

We understand that Mr Pethick-Lawrence has held these views for a considerable time.

**EAT
LESS
BREAD**

Then I do not particularly *want* this man!

I could not very well refuse to help to grow food for the nation. .

Rationing 1918

Sugar is RATIONED		Butter and Margarine are RATIONED
½ lb Weekly for an Adult or Child.	Tea. Use Tea with care. Use Coffee and Cocoa more freely than Tea.	Weekly Ration. 4ozs. for an Adult or Child.
Bread for Men on ordinary industrial or other manual work 7½ lbs per head per week.	Use Potatoes freely.	Bread for Women on ordinary industrial work or in domestic service 4½ lbs per head per week.
1 lb ⁷ / ₈ Daily Ration		9ozs. ⁷ / ₈ Daily Ration

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MINISTRY OF FOOD.
NATIONAL RATION BOOK

The bells of Armistice Day had scarcely ceased ringing when a general election was announced. Polling day was fixed for December 14, 1918.

As far back as April 1918 I had been adopted as the prospective Labour candidate for Hastings. I had made no secret of my views on the war and of my intention to refuse military service.

You were a *conchie*, Fred. The press will hang you out to dry!

Very well then, I shall withdraw.

MINISTRY OF FOOD.
NATIONAL RATION BOOK (B).

In these circumstances, my wife felt herself free to accept the invitation of the Rusholme Labour Party in Manchester to contest the seat.

The Act of making women eligible as candidates for Parliament had only just been passed.

A remarkable feature of the election was the support she received from soldiers, who spoke at her meetings and canvassed and distributed leaflets on her behalf.

VOTE FOR
MRS. PETHICK
LAWRENCE

But she welcomed the opportunity to give public expression to her conviction that the kind of peace foreshadowed by the Government would bring *disaster* to our country and to Europe as a whole.

HANG THE KAISER!

She *knew*, of course, that there was *little* prospect of success.

I have letters from soldiers still stationed in Germany. They have pitiful accounts of the *starvation* there.

Small *children* are *starving*, ladies and gentlemen!

In Rusholme I found *war fever* at its height.

Private N, writing here, is sickened by the signs of *famine* everywhere.

It sometimes seemed to me as if soldiers, who had fought at the front, alone had resisted the contagion of *hatred* that possessed the majority of the civilian population.

MAKE GERMANY PAY!

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It was a strange experience for one who had given eight years of life as I had, in the endeavour to win votes for women, to watch working-class mothers eagerly going to the poll to record their votes *against* me.

After the 1918 election there arose many international problems.

BELGIUM RUSSIA FRANCE GERMANY

But not more strange after all than that *soldiers* should vote for a *pacifist*.

"NOW GENTS, WHICH PORTION AM I TO CARVE FOR YOU!"

The *hunger blockade* against Germany was still in force. *The Women's International League* was protesting against it. This was a group I'd been involved with since they started in 1915.

One of the most *bellicose* daily newspapers launched an attack on us. They represented a new meeting as an *insult* to the army and called upon *soldiers* to come and *break it up*.

6th April 1919. Trafalgar Square.

Daily Mail
OUTRAGE!

That's me on the left.

The army took the hint. Soldiers came out in *force*.

Fortunately I was very closely in touch with the psychology of the British soldier. I addressed what I had to say mainly to *them*.

We carried our resolution with the enthusiasm of the crowd.

What do you want me to do with it? Take it to *Downing Street!*

I'll take it to Downing Street if the *army* will come with me! *Yes!*
We'll come!

But *what* are you going to *do* with the resolution?

Then form up in procession, four abreast, and I will lead you.

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But the verdict of the constituency and the general election went *against* us.

LIFT THE HUNGER BLOCADÉ!

The 'khaki election', as it was called, added the *sanction* of the people of the whole country to the many other encouragements to the *victors* to make the *Treaty of Versailles* an instrument of *vengeance*.

The *people* have *voted* for *another* war!

WESTERN HEMISPHERE

— AND THEY ARE THE LEADING MEMBERS OF THE LEAGUE OF NATIONS TO PROMOTE WORLD PEACE !!

A populist, xenophobic movement, backed by opportunistic government ministers and jingoistic right-wing tabloids, voting for certain disaster?

EASTERN HEMISPHERE

Did someone mention *Brexit*?

SEEDS OF FUTURE WARS

SEEDS OF FUTURE WARS

SEEDS OF FUTURE WARS

SEEDS OF FUTURE WARS

SEEDS OF FUTURE WARS

VLADIVOSTOK

SIBERIA

ADRIATIC COAST

FIUME

TYROL

TURKEY

PERSIA

MESOPOTAMIA

ASIA MINOR

SYRIA

RHINE CITIES

SAAR BASIN

Sources: Pethick-Lawrence, Emmeline 1938 *My Part in a Changing World* London: Gollancz
Pethick-Lawrence, Frederick 1943 *Fate Has Been Kind* London: Hutchinson

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Rationing 1918		
<p>Sugar is <u>RATIONED</u></p> <p>½ lb Weekly for an Adult or Child.</p>	<p>Tea. USE Tea with care. Use Coffee and Cocoa more freely than Tea.</p>	<p>Butter and Margarine are <u>RATIONED</u></p> <p>← Weekly Ration.</p> <p>4ozs. for an Adult or Child.</p>
<p>Bread for Men on ordinary industrial or other manual work <u>7 lbs</u> per head per week</p> <p>1 lb ↗ <u>Daily Ration</u></p>	<p>Use Potatoes freely.</p>	<p>Bread for Women on ordinary industrial work or in domestic service <u>4 lbs.</u> per head per week.</p> <p>9ozs. ↗ <u>Daily Ration</u></p>

**LIFT THE
HUNGER
BLOCKADE!**

MAKE GERMANY PAY!

In the aftermath of war Germany was starving, but the victors wanted *vengeance*.



Two suffragette leaders and peace campaigners, *Fred and Emmeline Pethick-Lawrence*, deplored the punitive treatment and correctly predicted another war.

This is their story, in their own words.

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I believed that the war could and should be brought to an end by a negotiated peace.

I had thought the matter over very carefully, and had come to the conclusion that I was *not* prepared to say that I was against war in *any* circumstances.




Therefore my tribunal decided that I was not strictly speaking a *conscientious objector*.

We understand that Mr Pethick-Lawrence has held these views for a considerable time.

Then I do not particularly *want* this man!



So I was awarded *exemption*, conditional on my doing work of *national importance*, and work on the land was indicated.



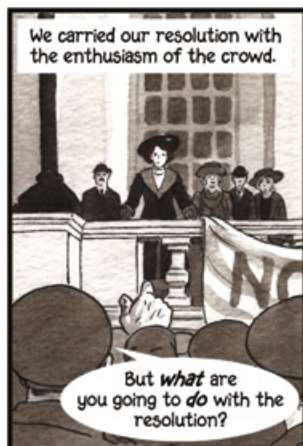
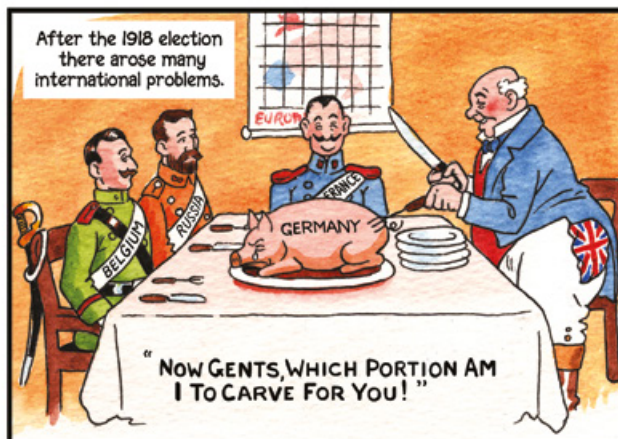
I could not very well refuse to help to grow food for the nation.

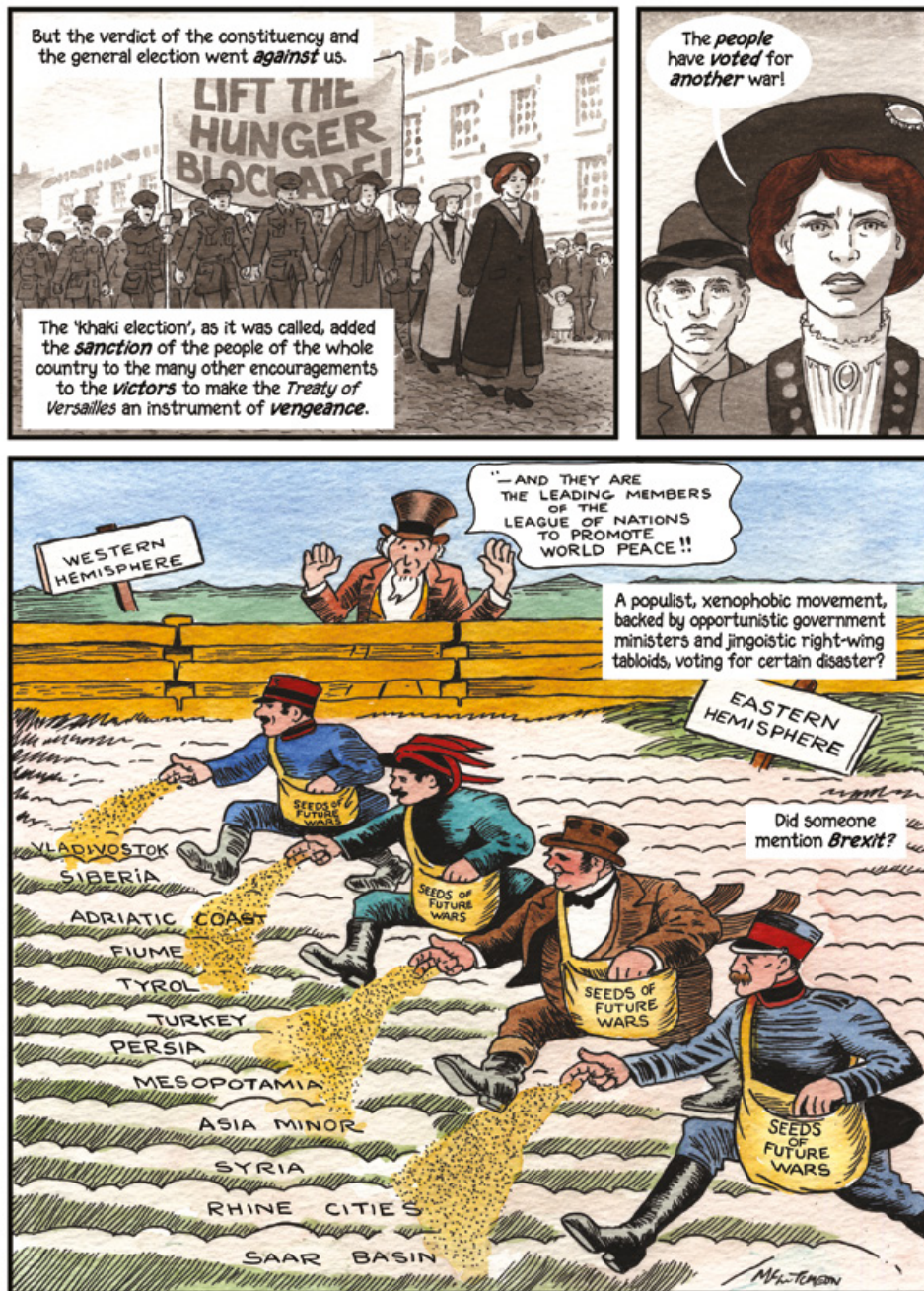


Rationing 1918

<p>Sugar is RATIONED</p>  <p>1 lb Weekly for an Adult or Child.</p>	<p>Tea</p>  <p>Use Tea with care. Use Coffee and Cocoa more freely than Tea.</p>	<p>Butter and Margarine are RATIONED</p>  <p>4ozs. for an Adult or Child. Weekly Ration.</p>
<p>Bread for Men</p>  <p>on ordinary industrial or other manual work 7 lbs per head per week.</p> <p>1 lb Daily Ration</p>	<p>Use Potatoes freely.</p> 	<p>Bread for Women</p>  <p>on ordinary industrial work or in domestic service 4 lbs. per head per week.</p> <p>9ozs. Daily Ration</p>

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Sources: Pethick-Lawrence, Emmeline 1938 My Part in a Changing World London: Gollancz
Pethick-Lawrence, Frederick 1943 Fate Has Been Kind London: Hutchinson

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SHIP OF LIBERTY

ORIJIT SEN

Aims: Students will learn about the Komagata Maru ship history, a part of Indian, British and Canadian history parallel to WWI, and engage in creative activities to reflect on this lesser known, yet important part of history.

STARTER ACTIVITY

Recap any literary techniques used in narrative writing, anything you would like to test at the end of the activity or later: e.g. tone, rhetorical questions, metaphor, simile, personification, alliteration using the written matching exercise. Present the vocabulary list linked to this activity: see the list in the Teacher Support (TS) section. Decide which aspects of writing and reading to focus on and which curriculum aspects to assess.

KOMAGATA MARU SHIP

MAIN ACTIVITY: LINKS TO HISTORY AND CITIZENSHIP

- To prepare in terms of history, consider Overview and Background provided by Historica Canada Education portal – the link will help with key information: <http://education.historicacanada.ca/en/tools/172>
- Print freely photographs from the internet relating to the ship, such as at this link: [https://commons.wikimedia.org/wiki/File:Komagata_Maru_incident_VPL_119_\(11326297333\).jpg](https://commons.wikimedia.org/wiki/File:Komagata_Maru_incident_VPL_119_(11326297333).jpg)
- Ask students to comment what they think how this photograph is linked to WWI (the year 1914, the global tensions linked to imperialist ambitions and rule across the world, issues surrounding racism. Background to this story)
- Then ask students to watch this 5:35 min video uploaded on YouTube to understand further the story behind The ship of Liberty: <https://www.youtube.com/watch?v=EuTg4gztLBs>
- Ask students to create their own short comic story of 2 pages with the characters on the ship, using the vocabulary and any narrative and literacy targets examples of your choice (the vocabulary is provided in Teacher support section). Explain that they can use boxes with narrative (such as the narration background boxes in Bryan Talbot and Mary Talbot's Make Germany Pay).

PLENARY: THE FULL STORY

Now show the full story Ship of Liberty to the pupils, and ask them to share their reflections about it. Ask pupils:

- What is the link between this story and modern day immigration and refugee crisis?
- Do you know any refugee people? Do you know any people whose parents or ancestors were refugees? If not, can you inquire, and learn about their story to share with the class (this can be something to ask students to explore before the lesson)?

The flow chart at this link can be shown to the students to explain Asylum Process seeking in the UK: <https://www.loc.gov/law/help/refugee-law/unitedkingdom.php>

HOMEWORK:

Ask students to prepare presentations of their work and create their zine library, and/or ask students to:

- research and discover what contributions people who are refugees have made to their adopted countries, and
- write a short report about it, with provided guidelines on report writing.

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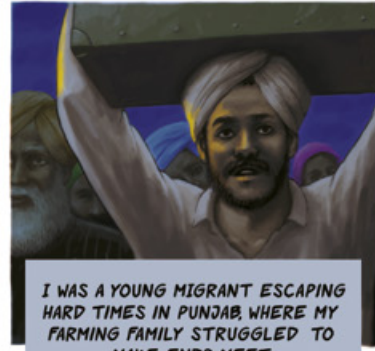
SHIP OF LIBERTY

BY ORIJIT SEN

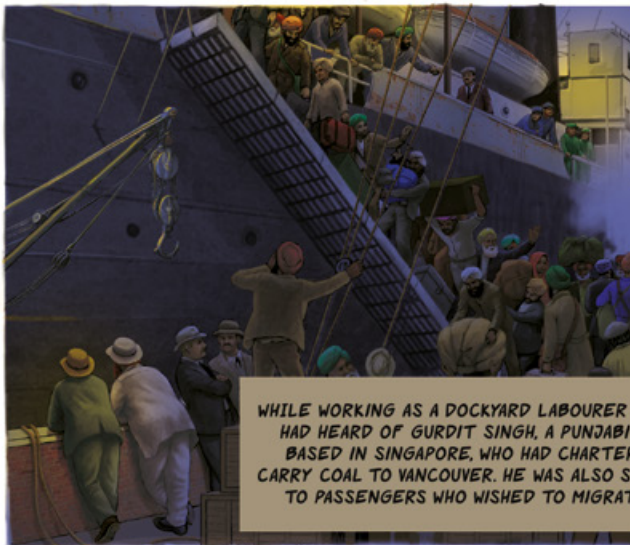
SHIP OF LIBERTY

ORIJIT
SEN

I BOARDED MY STEAMER AT HONG KONG ON THE 4TH OF APRIL, 1914. I COULD FEEL THE EXCITEMENT ON THE SHIP THAT DAY, CROWDED WITH PEOPLE VOYAGING OUT TO A NEW WORLD OF ADVENTURE AND HOPE.



I WAS A YOUNG MIGRANT ESCAPING HARD TIMES IN PUNJAB, WHERE MY FARMING FAMILY STRUGGLED TO MAKE ENDS MEET.



WHILE WORKING AS A DOCKYARD LABOURER IN HONG KONG, I HAD HEARD OF GURDIT SINGH, A PUNJABI BUSINESSMAN BASED IN SINGAPORE, WHO HAD CHARTERED A SHIP TO CARRY COAL TO VANCOUVER. HE WAS ALSO SELLING TICKETS TO PASSENGERS WHO WISHED TO MIGRATE TO CANADA.



MY FRIEND KARTAR KNEW SOMEONE THERE, AND HAD BEEN TOLD THERE WAS WELL-PAID WORK IN CANADIAN LUMBER YARDS.

PUTTING TOGETHER OUR SAVINGS, KARTAR AND I BOUGHT TICKETS ON THE S.S. KOMAGATA MARU, A JAPANESE OWNED VESSEL THAT GURDIT SINGH HAD CHARTERED. ALL THE 376 PASSENGERS WERE INDIANS LIKE MYSELF, LOOKING FOR A NEW LIFE IN A DISTANT LAND.

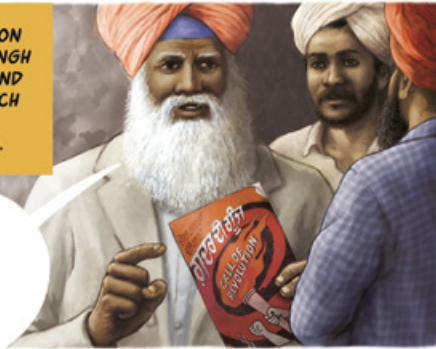


SHIP OF LIBERTY

BY ORIJIT SEN

THE MOST FASCINATING PERSON ON BOARD WAS BABA GURDIT SINGH HIMSELF. HIGHLY EDUCATED AND SUCCESSFUL, HE WAS A STAUNCH NATIONALIST AND A MAN OF DEEP CONVICTIONS.

THE BRITISH RAJ IS RESPONSIBLE FOR INDIA'S AGRICULTURAL CRISIS - THE REASON WHY YOUNG MEN LIKE YOU HAVE TO TRAVEL TO FAR CORNERS OF THE WORLD IN SEARCH OF WORK!



AMONG HIS CLOSE ASSOCIATES WERE A GROUP OF LEFTIST ACTIVISTS FROM THE INDIAN GHADAR PARTY. THE GHADARITES, MANY OF WHO WERE BASED OUTSIDE BRITISH TERRITORIES - IN THE UNITED STATES AND EUROPE, WERE COMMITTED TO END COLONIAL RULE THROUGH ANY MEANS NECESSARY, INCLUDING ARMED STRUGGLE.

DURING OUR LONG SEA JOURNEY, KARTAR AND I GREW CLOSE TO THEM. WE READ THEIR PAMPHLETS, JOINED THEIR MEETINGS AND RESOLVED TO WORK FOR THE LIBERATION OF INDIA AFTER SETTLING OURSELVES IN CANADA.



HERE IS WRITTEN - "WANTED BRAVE SOLDIERS TO STIR UP REBELLION IN INDIA. PAY: DEATH. PRICE: MARTYRDOM. PENSION: LIBERTY. FIELD OF BATTLE: INDIA" !!

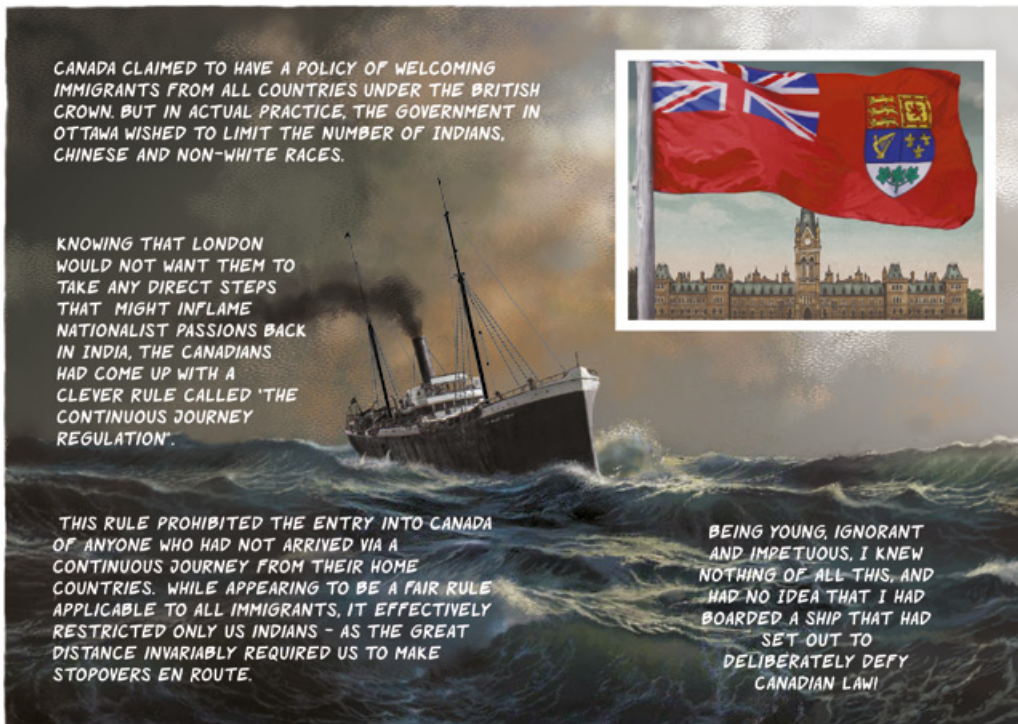
CANADA CLAIMED TO HAVE A POLICY OF WELCOMING IMMIGRANTS FROM ALL COUNTRIES UNDER THE BRITISH CROWN. BUT IN ACTUAL PRACTICE, THE GOVERNMENT IN OTTAWA WISHED TO LIMIT THE NUMBER OF INDIANS, CHINESE AND NON-WHITE RACES.

KNOWING THAT LONDON WOULD NOT WANT THEM TO TAKE ANY DIRECT STEPS THAT MIGHT INFLAME NATIONALIST PASSIONS BACK IN INDIA, THE CANADIANS HAD COME UP WITH A CLEVER RULE CALLED 'THE CONTINUOUS JOURNEY REGULATION'.

THIS RULE PROHIBITED THE ENTRY INTO CANADA OF ANYONE WHO HAD NOT ARRIVED VIA A CONTINUOUS JOURNEY FROM THEIR HOME COUNTRIES. WHILE APPEARING TO BE A FAIR RULE APPLICABLE TO ALL IMMIGRANTS, IT EFFECTIVELY RESTRICTED ONLY US INDIANS - AS THE GREAT DISTANCE INVARIABLY REQUIRED US TO MAKE STOPOVERS EN ROUTE.



BEING YOUNG, IGNORANT AND IMPETUOUS, I KNEW NOTHING OF ALL THIS, AND HAD NO IDEA THAT I HAD BOARDED A SHIP THAT HAD SET OUT TO DELIBERATELY DEFY CANADIAN LAW!

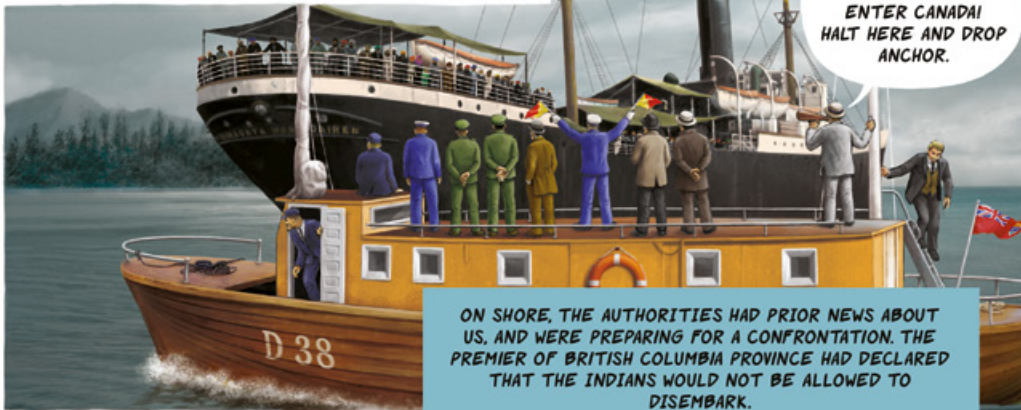


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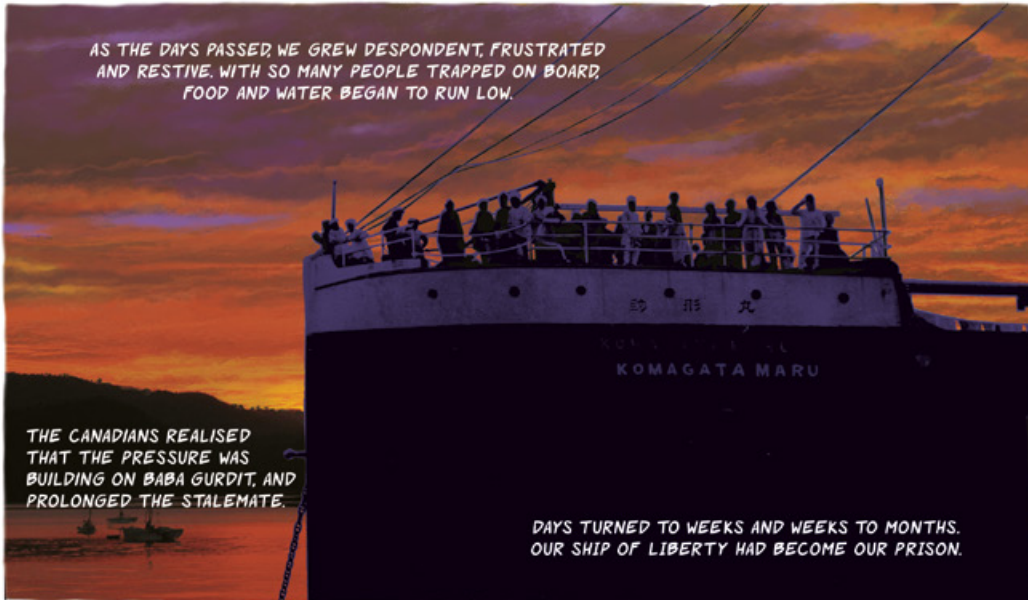


WHEN WE ARRIVED IN CANADIAN WATERS, WE WERE JUBILANT. WE HAD SAILED FOR FIFTY DAYS AND FIVE THOUSAND MILES TO REACH THE LAND OF OUR DREAMS! WITH OUR BAGS PACKED, WE WAITED TO GO ASHORE, BUT WERE STOPPED AT BURRARD INLET. IMMIGRATION OFFICIALS CAME OUT ON A BOAT TO INFORM US THAT WE WERE IN VIOLATION OF THE CONTINUOUS JOURNEY REGULATION, AND OUR SHIP WOULD NOT BE ALLOWED INTO VANCOUVER HARBOUR.



SHIP OF LIBERTY

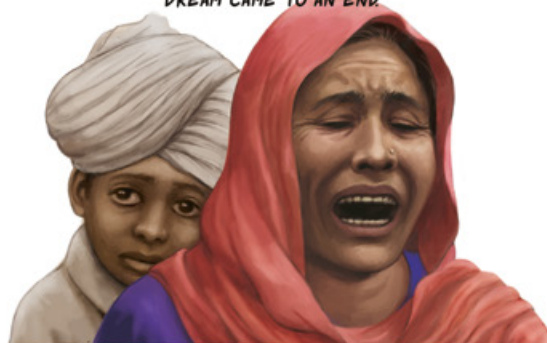
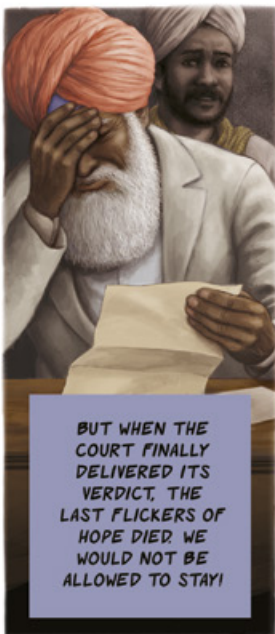
BY ORIJIT SEN



WE REMAINED UNITED IN OUR RESOLVE TO WIN THE FIGHT. STILL, AT TIMES ARGUMENTS AND FIGHTS WOULD ERUPT OVER SMALL ISSUES. THROUGHOUT THE ORDEAL, BABA GURDIT WAS A PILLAR OF STRENGTH, AND I NEVER LOST FAITH IN HIM.

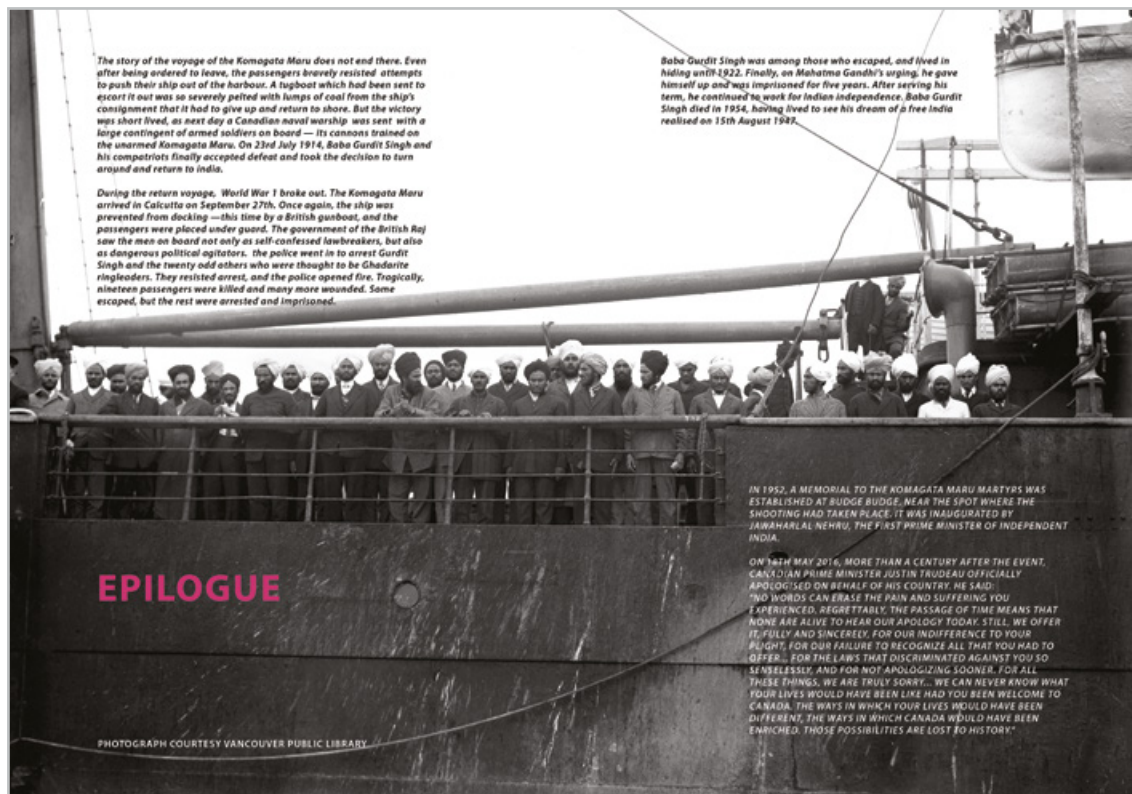


LIKE A GREAT WHALE THAT HAD TRAVERSED THE DEEPEST OCEAN ONLY TO PERISH IN THE SHALLOW, MURKY WATERS OF VANCOUVER HARBOUR, OUR BEAUTIFUL DREAM CAME TO AN END.



SHIP OF LIBERTY

BY ORIJIT SEN



Orijit Sen - Traces of the Great War
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BONUS ACTIVITIES

GASSED

Aims: Students will produce their own individual comic style collage and associated narrative in response to the renowned painting “Gassed” by John Singer Sargent. During this creative process, they will utilise English language vocabulary and narrative techniques, provided by English teachers who will use this material, with relevant chemistry data provided by chemistry/science teachers and the links below.

Material/digital resources: A4 print of the painting image (next page), 2xA4 blank pages, scissors, paper glue; **optional:** wi-fi connection, computer/laptop/tablet access.

STARTER ACTIVITY

Introduce speech bubble and thought bubbles as methods of narrative framing in comics (choose any comic link or example in the Teacher Resources). Recap any literacy/vocabulary curriculum goal that you would like students to learn, with rich vocabulary such as connectives, variety of nouns, verbs and adjectives, and literacy aspects used in testing: e.g. tone, rhetorical questions, metaphor, simile, personification, alliteration using the written matching exercise. See Teacher Resources for ideas and links.

CHEMICAL WEAPONS – OPENING ACTIVITY

LINKS TO HISTORY AND CHEMISTRY

Start discussions about the use of chemical weapons in warfare, and task students to explore this on the internet (in pairs or alone, or if this is not possible, provide resources from the links below), and ask them to write their notes about:

- What are chemical weapons?
- What chemical weapons were used in WWI?

Add questions and examples on the chemical weapons liquid and gas structure provided by a chemistry teacher, and questions such as:

- What is the difference between solids, liquids and gases?
- What is mustard gas like?

CHEMICAL WEAPONS Links:

BBC bite size chemistry with tests samples:

www.bbc.com/bitesize/guides/z2wmxnb/revision/1

The blog about a brief and selected history of chemical war, Science History Institute (helps in answering the questions above):

www.sciencehistory.org/distillations/magazine/a-brief-history-of-chemical-war

GAS ATTACK

MAIN STUDENT ACTIVITY

- 1) Print an A4 format of the Gassed painting image for each student to use.
- 2) Pupils observe the image on the whiteboard/Power Point and discuss: see the Inquiry Graphics framework for exploratory questions.
- 3) Pupils are provided with a print of the painting in A4 format each and asked to:
 - a) GAS ATTACK: Write a short narrative (one to two paragraphs for each stage) about what happened before and after the scene shown in the painting. Think and write what the depicted soldiers might be thinking and saying. Encourage pupils to write as many comments, conversations and thoughts, relating to before, during and after the gas attack as they can.
 - b) Pupils now turn the narratives and text into one page of a comic representation before or after the painting scene. They draw speech and thought bubbles on A4 paper and cut them to add to the A4 painting image with comments, including what each soldier would be saying or thinking, as linked to their before and after narratives.
 - c) Pupils have five minutes' reflective time in which they can redraft, and try to be mindful about incorporating some of the writing/stylistic techniques suggested/provided by the teacher. Pupils share their work in small groups and discuss.

HOMEWORK

AND THE BEGINNING OF A FOLLOW UP LESSON:

Depending on what is feasible, the teacher will invite pupils to finish their work at home and draw one page before and after the painting scene in a comic form, building on their narratives. The pupils will present their work at the beginning of the following lesson. The teacher will be checking and evaluating adequate punctuation, grammar, and suggested writing devices in pupils' comments and provide prompts for presentation.

"Gassed" painting by John Singer Sargent:

<https://commons.wikimedia.org/wiki/File:Gassed.jpg>



British 55th (West Lancashire) Division troops blinded by tear gas await treatment at an Advanced Dressing Station near Bethune during the Battle of Estaires,

10 April 1918, part of the German offensive in Flanders.

Author: Thomas Keith Aitken (Second Lieutenant).

Permission: Public Domain, HMSO has declared that the expiry of Crown Copyrights applies worldwide

Every activity can be further expanded with drama or journalism tasks. The following examples are for the Gassed activity, for example to support a follow-up lesson:

ART

Find out about the painting style of the artist and explore other famous paintings that tackle the theme of war such as Picasso's Guernica. Compare the similarities and differences in style, describing characteristics of Cubist and Realist painting.

DRAMA

Gassed: Pupils imagine a scenario where they act as soldiers in WWI who are in trenches when suddenly there is a gas attack and they do not have gas masks. Pupils use the narratives they wrote (before and after the painting scene, the dialogue and thoughts provided for the painting scene), and develop conversations and comments further surrounding the gas attack. Pupils work in groups to develop a drama scenario and divide roles that will cover: acting, directing, screenplay and music.

JOURNALISM

Gassed: Pupils imagine they are journalists and they prepare a news item for their local newspaper or regional news broadcasting station about a particular event in their region/city that commemorates WWI: the teacher will decide on the event and provide relevant material and directions for exploration – e.g. a newspaper item or links. Pupils can record a video and use Windows Movie Maker or Audacity to edit their news reports.



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MACHINA MORTEM

Video:

A short animated video “Machina Mortem” by Jan Postema, in association with The Great War and University of the Arts Utrecht (duration 2:58 minutes):

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

“MACHINA MORTEM” VIDEO ACTIVITY

Ask students to watch a short animated video “Machina Mortem” by Jan Postema, ifollowing the link provided above.

Ask students to reflect on the video, write a narrative or poem about it, or draw associated comics strip or create gas masks of the past and future for an imaginary apocalyptic explosion in the future, using for example paper and cardboard and other resources.



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TEACHER SUPPORT

USEFUL LINKS TO SUPPORT LESSON PLANS AND PREPARATORY MATERIALS FOR TEACHERS, CONNECTED TO THE ACTIVITIES IN THE TOOLKIT.

HISTORY WITHIN ENGLISH AND LITERACY:

Reading like a historian, Stanford University:

<https://sheg.stanford.edu/history-lessons?page=4#main-content>

“Reading like a Historian” lesson plans:

“Battle of Somme” and “Armistice”, situated on page/tab 5 of the link provided above

For example the resource “Armistice” provided there links very well to “Make Germany Pay” lesson plan.

Alpha history, independent online resource by experts:

<https://alphahistory.com/worldwar1/>

“Alpha History’s content is written, compiled and edited by several highly qualified authors. Alpha History authors are based in Australia, New Zealand, United States, Canada and Great Britain. All are historians, academics, teachers and professionals who are passionate about history and history education. A list of our authors is available here.”

English and Literacy focused lesson plans: Hertfordshire grid for learning KS3:

<http://www.thegrid.org.uk/learning/english/ks3-4-5/ks3/drama-poetry-prose/index.shtml>

The resources provided here, readily available to download, will support narrative and poetry writing, as well as the learning of literacy devices, linked to the activities in this toolkit. For example, includes worksheets for: Connectives, Simile, Idioms, Synonyms-antonyms, and more support for English teachers.

WWI related graphic learning resources

More graphic-novel based curriculum resources about WWI with tips for lessons– see for further inspiration and information:

Thomas Baker Brown: a story of a local Tommy

<https://www.ncl.ac.uk/library/services/education-outreach/thomas-baker-brown>

Battle of Somme:

<http://www.creativecentenaries.org/resource/battle-somme-graphic-novel>

Battle of Messines:

<http://www.creativecentenaries.org/resource/battle-messines-graphic-novel>

GENERAL REFERENCE – ART/HISTORY/LITERATURE:

Elisabeth Desta (Ed.)

Graphic, Novel. Sketching W. G. Sebald in Pristina

This is an excellent resource to show to the pupils the power of sketching and black and white graphic illustration and storytelling. It contains a useful story about comics as combinations of text and images in relation to the concept of memory/remembrance/change and work by W.G. Sebald. It can be connected to “Without a Trace...” story.

https://issuu.com/elisabethdesta/docs/graphic_novel_layout_fin_issu8

Simple sketching technique: examples for pupils that any style works:

Stik: <http://stik.org/>

A recognized artist. Encourages pupils to draw and not to worry how they draw.

Resources for libraries and teachers about understanding and creating comics:

Understanding Comics

https://www.amazon.co.uk/Understanding-Comics-Invisible-Scott-McCloud/dp/006097625X/ref=asap_bc?ie=UTF8

Making Comics

https://www.amazon.co.uk/Making-Comics-Storytelling-Secrets-Graphic/dp/0060780940/ref=asap_bc?ie=UTF8

INQUIRY GRAPHICS¹:

PEDAGOGY:

This method turns images into “Inquiry Graphics”, meaning that images need to be inquired.

The pedagogy of Inquiry Graphics can be applied with any photographic images or illustrations, and to support the activities in the toolkit. In general teaching, it aims to support students’ visual/multimodal literacy, critical thinking and media literacy.

It helps teachers to incorporate graphic types of resources such as photographic images, drawings and graphic novels into teaching, by encouraging students to ask critical questions about images.



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¹Developed by Dr Natasa Lackovic.

1. LEARNING OBJECTIVE: HOW IMAGES LINK TO LEARNING GOALS/OBJECTIVES

The teacher first plans what they want their students to learn: what content/theme/topic in their subject, and what questions to incorporate in subsequent assessment. The teacher then chooses images (e.g. photographs) or graphic narratives that are linked to the topic of their lesson. For example, in the field of History, these can be any historical photographs or illustrations, such as a graphic narrative from the Traces of the Great War anthology. In the field of language and literacy, it is useful for students to describe images, write sentences and narratives or poems, with the goal of incorporating literacy development objectives (e.g. particular nouns, sentence types, expressions, narrative devices and so on).

The following set of image inquiry fields supports a systematic engagement with and exploration of images (including exploring parts of videos and animated videos) at a deeper level. The students can be asked to write narratives about images, based on the inquiry fields as follows:

2. LIST WHAT YOU SEE

Students are asked to list and name everything they see in an image. To do so, they would create a list of nouns only, stating larger observed “things” or image elements, such as a man or woman, and the things that are observable as sub-categories linked to the man or woman in the image, e.g. clothes, face, eyes, mouth. An example of going from larger to more specific elements (or categories) would be: a woman – woman’s body – woman’s head – woman’s eyes/nose/eyebrows/mouth; woman’s clothes – a blouse – a pin or a brooch (accessories). The point is to go from larger elements to smaller elements and list them. This is done to later on describe all those elements. The students can compare their lists and check if someone saw and listed something that someone else did not.

3. WHAT IS IT LIKE?

Students produce simple descriptive sentences about each object/detail in the image they have identified and listed under “List what you see”, asking themselves:

What are the qualities of the things listed?

They will describe them by using the verb “to be” and adjectives.

For example: The woman’s eyes are wide open. The eyes are brown. Woman is standing. These are simple descriptions, mainly with the word “to be”.

4. WHY IS IT LIKE THAT?

With this step, the students are asked to move from simple descriptions to explore meanings, by reflecting on why something is like it seems to be. They would use the explanatory connective “BECAUSE” contemplating a variety of reasons, and use “OR” to allow for different explanation possibilities. For literacy purposes, further connectives can be introduced, such as “however”, “in spite of” and so on. Here is an example: The eyes are wide open because the person is scared; They are smiling because they are posing for a photograph and are asked to pose and smile, OR because they are happy. The teachers will encourage pupils to question the truthfulness of image representations and the certainty of conclusions about images. The point is that many students will notice and explain things differently, which increases their awareness of interpretational differences and plurality in meaning of the things we encounter.

5. WHY & WHERE WAS IT MADE?

This step is to explore the origin of an image, who produced it, and with what purpose.

Students are encouraged to ask questions about where the image comes from.

Can we be confident about the origin of the image? Do we know who made the image and why?

For what purposes? More specific questions:

- **PURPOSE:** Why was the photograph taken, what is its purpose?
- **WHO TOOK IT & WHERE:** What do/can we know about who took the photograph or draw a picture and where? Where was it found? Who placed it there and why?

6. WHAT IS & WHAT IF

- **BIAS or NOT, HOW “REAL”?:** Is the representation fair and unbiased? How can we draw conclusions about that? (Answer: we can research, collect many images about one event, collect accounts from different people and groups involved in any photographed or illustrated event or state). Can you estimate its “realness” (is there any photoshopping, erasing, beautifying in the photograph)? Are the photographs staged (are people posing)?
- **THE REPRESENTED ACTORS:** Who can you see in the picture—what gender, what cultural or ethnic origin, what social status (well of or not, how would we know, can we know)? What would change if the actors were of different ethnicity, gender, race, ability? How does the change of actors’ characteristics change the meaning of the photograph/image/illustration? How are people and their gaze positioned (looking up (to create the feeling that the viewer is of higher or better position than the represented/looking down on the viewer (to create the feeling that the viewer is less important than the represented)?
- **THE DEPICTED ACTION/STATE:** What conditions are needed for the depicted activity, state or moment to occur and why? What could be the cause, results or consequence of the depicted activity and why?
- **TIME (NOW and THEN):** Imagine and comment how the things shown have changed over time. Find related images that show similar things at a different time.
- **SIMILARITY (THIS and THAT image):** How does that image relate to or fit with many other images claiming to represent a similar or the same topic/event/people etc.? Find related images.
- **CONTRAST (the opposite image):** What kind of image would be the opposite of this one? Can you find one?

7. WHO VIEWS IT, WHERE & WHY:

Who is this image for? Why? Would different people interpret the image in different ways (yes)? Why?

- **THE VIEWER/INTERPRETER CONTEXT:** What influences your interpretation? (your experience, what you know). How do you personally relate to this picture and what it depicts? Would the interpretation change if the image were interpreted by a student at a different school, different national (region/rural-urban) and international context? Could you think of examples how? Choose another context and think of another type of viewer who is not you (but of different profession, different beliefs, different age, etc.). How could these changes affect interpretation of the image?

IMAGE & TEXT together in graphic novels:

- How do images and text complement each other?
- What does the image and text add in each panel/page/?
- What is the power of words alone/of images alone/of images and words together?
- Why is it important to think about images more deeply and to learn aspects of visual literacy?

Linguistic text: linear information, language symbols, grammar, open to various illustrative ideas in our mind, key in formal communication;

Images: spatial information, show specific aspects of real life, strong trigger for personal emotions and memory, aesthetical value, unique drawing styles, provides opportunities to explore image details and their meanings.

FURTHER RESOURCES

Make Germany Pay!

Page	War vocabulary	Useful narrative words and phrases
1	suffragette vengeance conscription tribunal conscientious objector	Therefore... So...
2	Armistice Day conchie conviction canvassed Kaiser	As far back as...
3	pacifist hunger blockade bellicose	Fortunately... Then...
4	constituency sanction Treaty of Versailles populist xenophobic opportunistic jingoistic	Fortunately... Then...

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Ship of Liberty, Orijit Sen

(full graphic narrative: WWI GRAPHIC NOVELS RESOURCES)

Page	War vocabulary	Useful narrative words and phrases (insert to prompt students)
1	liberty voyaging migrant chartered	
2	staunch nationalist convictions activists liberation martyrdom immigrant	
3	violation regulation confrontation undesirable arbitrary mitigates	
4	despondent restive united ordeal traversed	
5	voyage consignment compatriots agitators independence	

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PODCAST: listening comprehension

Voices of the First World War

FOR ALL THE PODCASTS, SEE THE LINK BELOW.

<https://www.iwm.org.uk/history/voices-of-the-first-world-war-the-shot-that-led-to-war>

THEN CHOOSE THE RELEVANT PODCAST WHICH YOU WISH TO STUDY.

PODCAST 3 – JOINING UP

recruitment

campaign

propaganda

patriotic

enlist

Questions as you listen:

- 1) Whose picture was seen in and around every public hall?
- 2) What effect did this picture have on Irving Jones?
- 3) How did films at the cinema help to recruit men in to the Army?
- 4) What did the recruiting sergeants say to William Berry in the street?
- 5) What was Norman Demuth given to make him feel as if he were a coward?
- 6) What were some of the reasons people joined up at that time?
- 7) What did the sergeant major say to Bill Haines when Bill revealed that he was only 18 and one month?
- 8) What happened to Tommy Keele when he enlisted?

Answers:

- 1) Lord Kitchener
- 2) Made him think he was being targeted individually
- 3) Made audience feel shivers up their spines; encouraged them to 'want to do something'
- 4) 'A young fellow like you, why aren't you in the Army?'
- 5) A white feather
- 6) A sense of duty, peer pressure, 'Dutch courage'
- 7) 'Do you mean 19 and one month?'
- 8) Was put in the 'wrong' regiment as he was a jockey and he was told there would be 'lovely horses' in that regiment; there weren't.

PODCAST 20 – TRENCH LIFE

trench

parapet

rations

vermin

comradeship

Questions as you listen:

- 9) What came as a surprise to the newly arrived soldiers?
- 10) What would happen if the soldiers put their heads above the parapet?
- 11) What was the purpose of the sandbags?
- 12) What were they filled with?
- 13) How did the soldiers 'personalise' the trenches?
- 14) How were German trench conditions superior to the British ones?
- 15) How did soldiers pass the time in the trenches?
- 16) What was wrong with the tea, according to Harold Mayhall?
- 17) What else did soldiers get in their rations?
- 18) What effect did Percy Webb say the lice had on the body?
- 19) What other vermin were a problem?
- 20) Why did William Holmes say the soldiers felt no resentment about what they were doing?

Answers:

- 9) The amount of mud and the constant sound of gunfire / shelling
- 10) They would be shot by snipers
- 11) They provided a barricade against enemy fire
- 12) Ordinary soil
- 13) Gave them the names of well-known London streets
- 14) They were reinforced with wattle, and the Germans had tables; the dugouts were 'like hotel rooms'
- 15) They slept, wrote letters and filled sandbags when not on duty
- 16) It was cold and tasted of petrol
- 17) Bacon, bully beef, pork and beans, rum, cigarettes
- 18) Made you scratch
- 19) Rats
- 20) Patriotism; like a band of brothers together

WWI GRAPHIC NOVELS

A SELECTION

The following graphic novels feature the theme of WWI. Teachers can select parts from these novels, as they find suitable and appropriate for their pupils and teaching.

TOP RECOMMENDATION:

Jonathan Clode, John Stuart Clark, John Clark,
To End All Wars

Link to the novel: <http://soaringpenguinpress.com/product/to-end-all-wars-paperback-edition>

You Tube: <https://www.youtube.com/watch?v=wKATljaHZ9U>

A sister anthology to Traces of the Great War. Features 53 contributors from 13 nations producing 27 stories totalling over 300 pages. It features a story about British nurses in WWI by Selina Lock that links to "Sea Sketch".

- Joe Sacco,
The Great War
- Dave McKean
Black Dog: The dreams of Paul Nash
- Chris Duffy
Above the dreamless dead
<https://www.amazon.co.uk/Above-Dreamless-Dead-Chris-Duffy/dp/1626720657>
- Gary Jeffrey, Nick Spender
On the Eastern Front
- Jacques Tardi
It was the war of the trenches
Goddamn this war! (strong images, for older pupils)
- Pat Mills, Joe Colquhoun
Charley's War: A Boy Soldier in the Great War

French version: **La Grande Guerre de Charlie**

German: version: **Elisabeth Desta (Ed.)**
Illustrated (Hi)stories:

<http://www.bpb.de/shop/buecher/schriftenreihe/267541/illustrated-histories>

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KOLONIALSOLDATEN IM ERSTEN WELTKRIEG

This is an interesting graphic novel for the teachers of German.

Extract from the book's description, translated/adapted from German:

"The memory of the First World War in Germany and Europe is still very limited to the European perspective. In fact, the war was a global one: millions of soldiers from colonized territories participated in the fighting. The colonial forces formed an essential element of warfare in almost all warring factions. As "second class" soldiers, however, they received significantly less pay as well as poorer food and equipment. In addition, during the war and after that, they were subjected to racist colonial oppressive mechanisms, the continuance of which did little to change the war effort. Consequently, in the dominant culture of remembrance, the fate of the colonial soldiers is almost completely eliminated - partly because what they have experienced is often only available as "oral history" and has not been taken into account by Western historiography. This book is dedicated to the history of colonial soldiers in nine comics, which also provide an artistic exploration of the possibilities of historical tradition and the continued effects of colonial image production."

French: Pages in French follow. The works of Edmond Baudoin's "Really?", Riff Reb "Impénétrables empreintes" and Régis Hautière & Thomas Van Kummant's "Kilometres zero" are brilliant resources for French teachers.

REALLY?

BY EDMOND BAUDOIN



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KILOMÈTRE ZÉRO

BY REGIS HAUTIERE & THOMAS VON KUMMANT



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KILOMÈTRE ZÉRO

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IMPÉNÉTRABLES EMPREINTES

BY RIFF REB'S

IMPÉNÉTRABLES EMPREINTES

EN 1979, JE DÉCOUVRAIS LA POÉSIE HAIKU
ET L'EXISTENCE DE JULIEN VOCANCE.



J'ÉTAIS UN JEUNE PUNK ET JE N'AI AUCUN
SOUVENIR DE LA JEUNE BOURGEOISE QUI
M'AVAIT INVITÉ. MAIS JE SAIS QUE J'ÉTAIS
CE SOIR LÀ DANS UN DES RARES IMMEUBLES
HAUSSMANNIENS DU HAUTE RIVAGE SURVÉCU
AUX BOMBARDEMENTS DE 1944.



LA FIÈVRE DU SAMEDI SOIR DÉBAYÉ SON PLEIN DANS LES BOUMS
ET LE DISCO ÉTAIT POUR MOI UNE INSUPPORTABLE PURGE. MON
ENNUI FUT DONC INSTANTANÉ ET JE DÉCIDI DE VISITER CE GÉNRE
D'APPARTEMENT COSSU QUI M'ÉTAIT TOTALEMENT ÉTRANGER.



LA PREMIÈRE PIÈCE DANS LAQUELLE J'AI PÉNÉTRÉ POSSEDAIT UNE
IMPRESSIONNANTE BIBLIOTHÈQUE. UN PETIT VOLUME RELIÉ CUIR
ATTRA MON ATTENTION, CERTAINEMENT À CAUSE DU SUPERBE
ÉCUSSON DORÉ AUX TROIS CHEMINÉES, SIGNE D'APPARTENANCE À
LA BIBLIOTHÈQUE DE LA COMPAGNIE GÉNÉRALE TRANSATLANTIQUE.



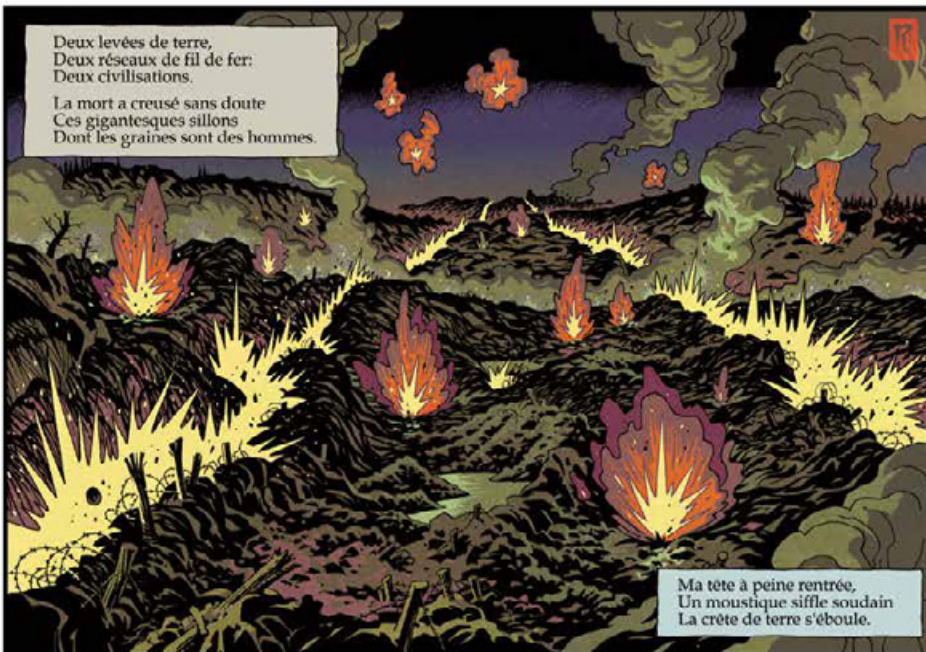
L'OUVRANT AU HASARD, JE TOMBAI SUR LE
CHAPITRE "CENT VISIONS DE GUERRE" ET LES
PREMIÈRES STROPHES ME CLÔURÈRENT.
LEUR BRIÈVETÉ, LEUR VIOLENCE RENDROIENT
LES TEXTES DES CHANSONS DES
SEX PISTOLS À UN SIMPLISME RAGEUR.



L'AUTEUR ? JULIEN VOCANCE. LE
TITRE DU LIVRE ? LE LIVRE DES
HAI-KAI. VOUS POURREZ EN LIRE
DES EXTRAITS CI-DESSOUS.



Deux levées de terre,
Deux réseaux de fil de fer:
Deux civilisations.
La mort a creusé sans doute
Ces gigantesques sillons
Dont les graines sont des hommes.



Ma tête à peine rentrée,
Un moustique siffle soudain
La crête de terre s'éboule.

IMPÉNÉTRABLES EMPREINTES

BY RIFF REB'S

JE DÉCIDAI QUE CE LIVRE NE POUVAIT RESTER DANS UN LIEU OÙ CERRONE ET GLORIA GAYNOR REGNAIENT EN MAÎTRES. JE QUITTAIS DONC LE QUARTIER AVEC LE LIVRE BIEN AU CHAUD DANS MON CŒUR.



IL Y AVAIT EU ELLA FITZGERALD, NINA SIMONE, ARETHA FRANKLIN... JE ME DÉSOULAIS D'APPARTENIR À LA GÉNÉRATION DONNA SUMMER.

LA RÉFLEXION ÉTAIT DÉRISOIRE AU REGARD DE LA GÉNÉRATION DE CE VOCANCE QUI AVAIT PARTICIPÉ À LA GRANDE GUERRE ET RÉDIGÉ CES TEXTES DANS L'ENFER MÊME DES TRANCHÉES.



CENT VUES DU MONT FUJI, CENT VISIONS DE GUERRE ?... LE JAPONISME EST LE NOM QUE PORTE L'INFLUENCE DE L'ART JAPONAIS SUR LES ARTISTES ET ÉCRIVAINS OCCIDENTAUX À LA FIN DU XIX^{ÈME} ET AU DÉBUT DU XX^{ÈME} SIÈCLE.



LE HAIKU ABORDE TRADITIONNELLEMENT DES SUJETS FRIVOLS, VOIR GRIVIS. IL EST DONC PLUTÔT ÉTONNANT QUE JULIEN VOCANCE L'EMPLOIE POUR BLOQUER LE QUOTIDIEN DE SA GUERRE. MAIS L'ART EST LIBRE ET SANS FRONTIÈRES.



HENRI RIVIERE A BIEN RÉALISÉ "LES TRENTE-SIX VUES DE LA TOUR EIFFEL" SOUS FORME D'ESTAMPES !?!

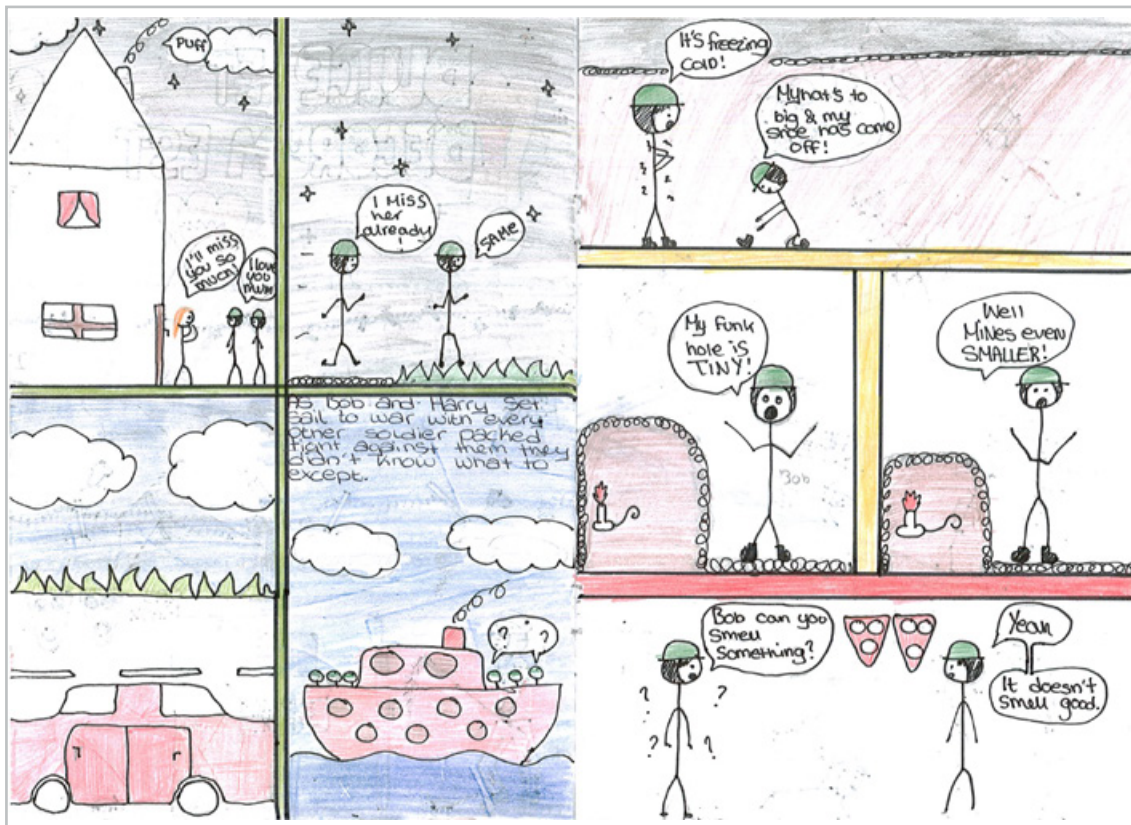
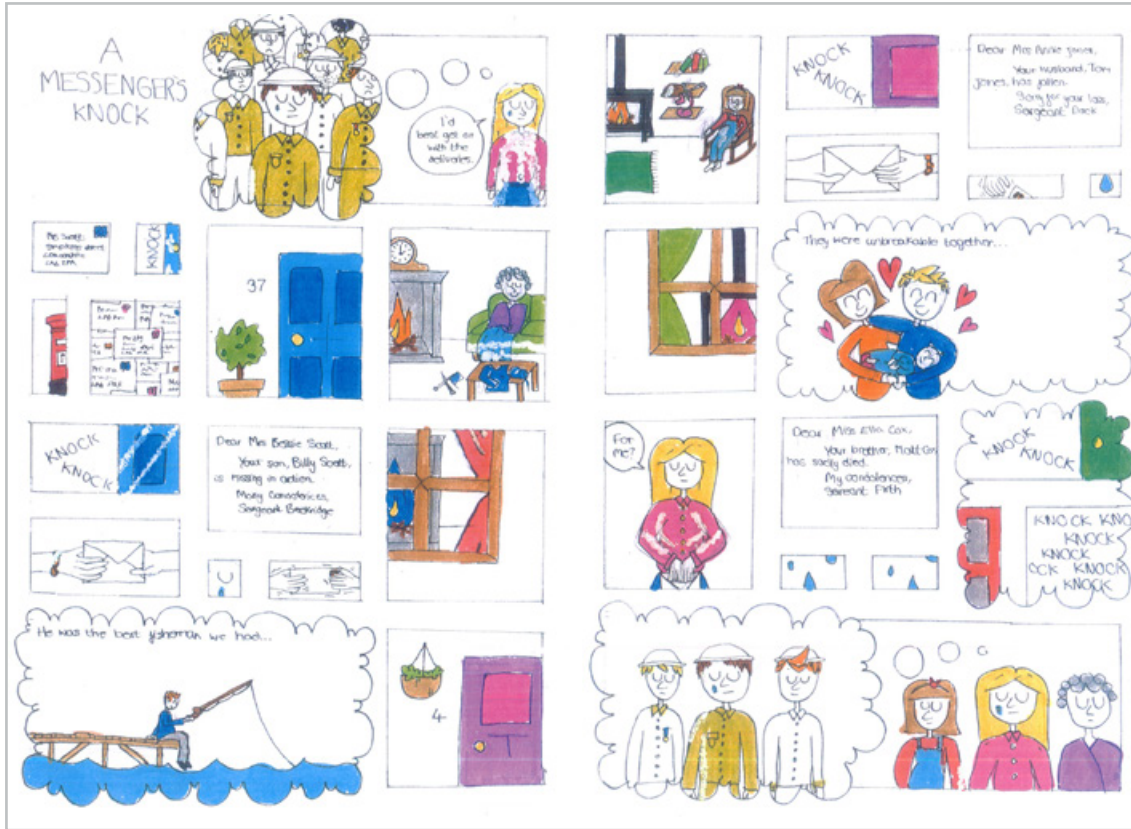
Les cadavres entre les tranchées,
Depuis trois mois noircissant,
Ont attrapé la pelade.



Rumeurs de veuves, d'orphelins,
Bourdonnantes, comme un essaim,
Sur ces pauvres corps déteints.

Avec la terre
Leurs corps célèbrent des noces
Sanglantes.

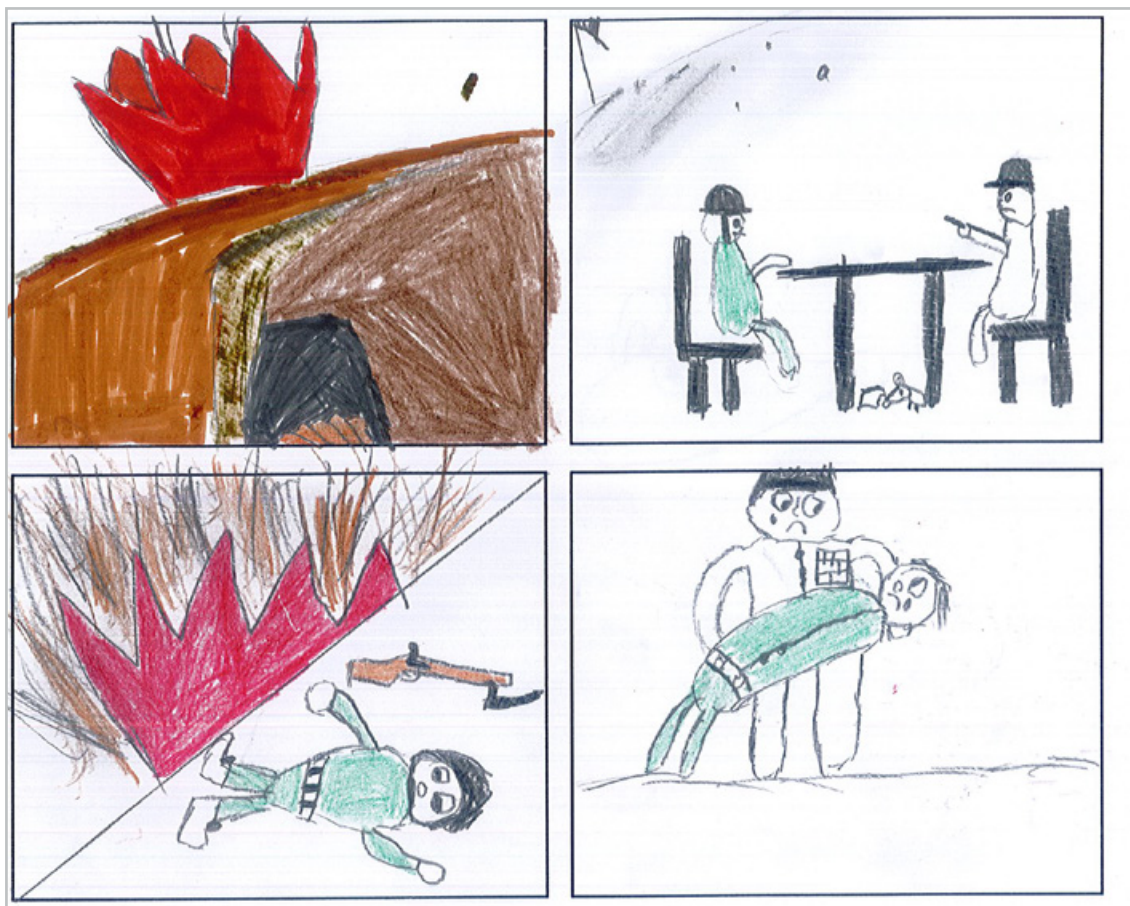
QES – PUPILS' WORK SAMPLES



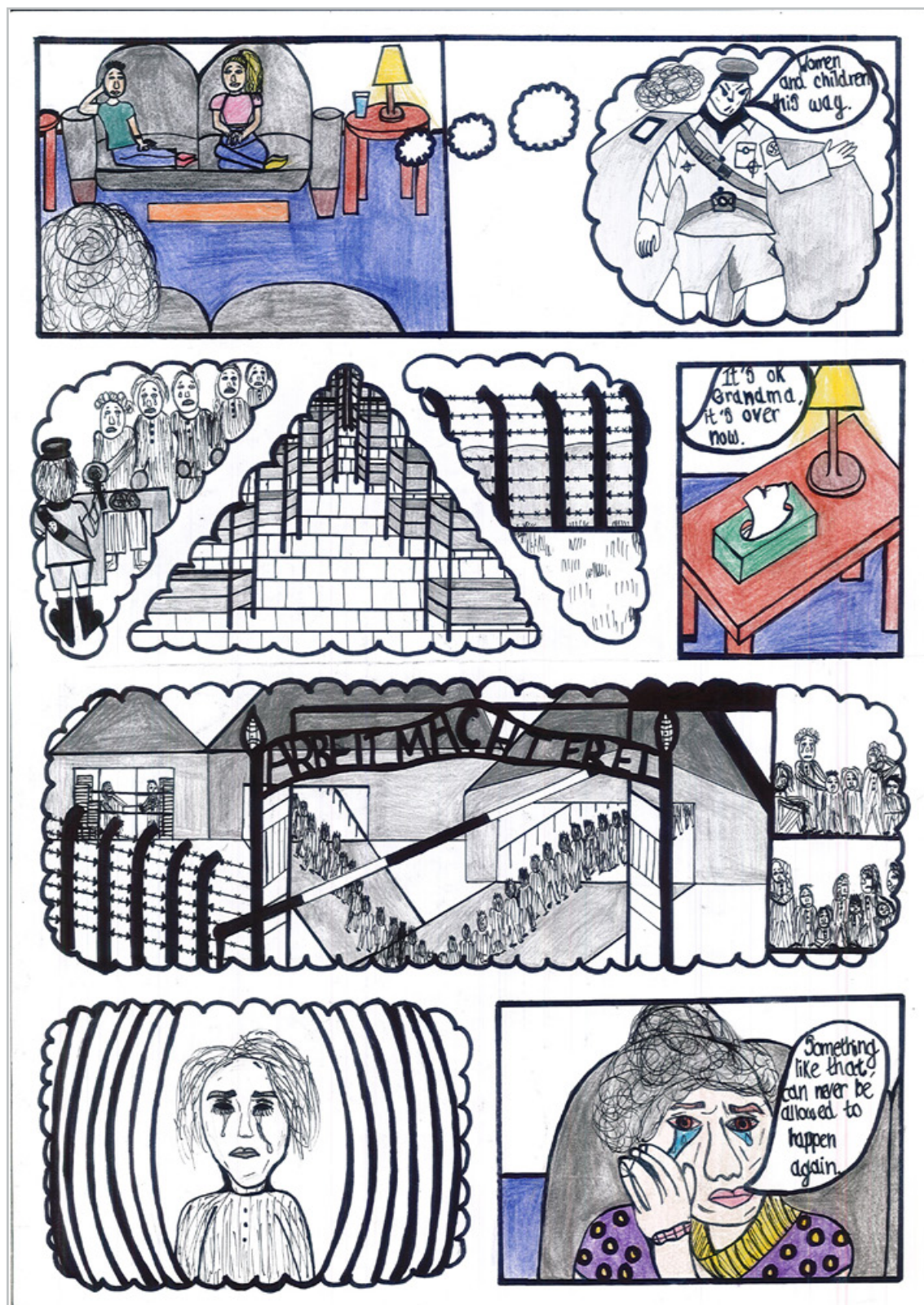
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Steph Weber

Hester Harrington

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