

# Education Support Pack

**Key Stage 3**

# World War 1

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Page design by Garth Stewart (27.10.04)

ISBN 1-84393-090-5

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## Acknowledgements

With thanks to the Education Team at the Public Record Office and South Leeds CLC for help with the research for this project.

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# Introduction

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# This Pack

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The activities in this pack have been written to help you to get started with Kar2ouche. They provide examples of just some of the ways in which *World War 1* can be used in the classroom with Key Stage 3 students. The teacher notes provide the overview, while the student notes (reproduced from the activity screen in Kar2ouche) give step-by-step instructions. As you get used to using Kar2ouche, you will undoubtedly work out activities of your own to match your students' needs and interests more closely. It is also likely that you will adapt the existing activities to provide them with more differentiated support.

Kar2ouche *World War 1* provides a wide range of backgrounds, characters, props and audiofiles that will enable you and your class to engage with this absorbing period of history. The characters palette contains soldiers and civilians from all levels of society so that you can study both trench warfare and the situation on the home front. A selection of modern characters is also included, to enable students to create storyboards of interviews, court cases or TV documentaries. Consequently, the backgrounds palette contains shots of trenches, battlefields and civilian locations as well as courtrooms and TV studios. You can also load your own digital images into Kar2ouche, so that your students can set their storyboards in a location or building that they have visited during their study of this period.

Acknowledging the wealth of primary and secondary source material available in most textbooks, the text/audio in Kar2ouche comprises a number of fictionalised accounts of the period to engage students and encourage further research. An extensive reading list for each activity is provided in Appendix B.

So why use Kar2ouche for history? Students find Kar2ouche an easy-to-use, accessible and absorbing program that enables them to explore texts in a way that develops insight and understanding of complex events. Where material is open to interpretation, students find that Kar2ouche helps them to evaluate what they have read, combine sources, and analyse the way that the past is or can be presented. Through the activities, students are also given the opportunity to communicate ideas through collaborative working, exchange of views and group presentations. The images help them to visualise events. The differentiated activities provide focused tasks that enable all children to produce examples of sound exploratory, explanatory and discursive writing. The plenary sessions give them

the opportunity to reflect critically on their own work and the work of others and to explore the possible reasons for differing opinions. As Dr Christine Carpenter (University of Cambridge) is quoted as saying in *The National Curriculum Handbook for Secondary Teachers*, 'History is an unusual discipline. Its core is hard fact that you cannot get away from and have to learn to master. At the same time you have to be deductive, perceptive and imaginative in the use of that fact.' Kar2ouche facilitates this creative and interpretative approach.

One of the benefits of using Kar2ouche is, therefore, its versatility. As the teacher mediating the learning through Kar2ouche, you do not need to be an ICT specialist. However, Kar2ouche's versatility allows you to use it in the ways you consider most appropriate with your classes. The variations are almost limitless. What's more, many of the photocopiable sheets can be used during the preparation or evaluation stages and do not require access to computers. In this way you can make best use of ICT availability.

Kar2ouche *World War 1* is aimed at Key Stage 3 students, but you may find that you need to simplify some sections of the activities if you are using them with Years 7 and 8. The materials can also be used as introductory activities for students studying this period of history at GCSE level.

It is worth stressing that the activities described are *not* prescriptive, they are merely suggestions to help you get started. They provide a range of stimuli to be adapted for your own creative lesson planning.

## Structure

The pack is divided into three main sections.

- **Introduction:** This comprises an overview of the activities and an introduction to Kar2ouche.
- **Activities:** The five activities provide a range of suggestions for using the software. However, as you get used to using it, you will be able to devise your own more specifically targeted storyboards for use with your classes.
  - **Activity 1 Why Did the War Start?** In this activity, students begin by researching the major causes of WW1, and use what they have found out to hold a tribunal in which the war guilt clause is reviewed. They then look at ways in which certain nations could have helped reduce the risk of war and write either an essay or a report on what led to the outbreak of war in 1914.



- **Activity 2 Why Did the War Last so Long?** In this activity students explore why the war lasted longer than had been predicted. They research: the nature of military strength; battle plans; how soldiers defended their positions; and methods of attack.
- **Activity 3 Life on the Western Front** Students begin by researching what life was like in the trenches, producing a storyboard of a typical soldier's day. This information is used to create one of two films about conditions for the soldiers: one negative and one positive. Students go on to research and produce a news report on the Battle of the Somme and, finally, collate all their knowledge to produce a diary and a letter home.
- **Activity 4 What Was it Like at Home?** Students select and read a range of materials that describe what it was like for civilians during World War 1. In particular they find out about: recruitment and conscription; the changing role of women; propaganda and censorship; civilian casualties; and the way attitudes changed over the four years. They refer to a combination of primary and secondary sources and use these as the basis for planning a wartime soap opera.
- **Activity 5 How Did the War End?** In this activity students explore a range of reasons why Germany lost the First World War. They prioritise the events leading to Germany's defeat and choose the three to six that they consider most important. They research each selected event and explain the reasons for their choice. If there is time, they then explore what happened at Versailles.
- **Appendices:** These comprise copies of the text/audiofiles contained within Kar2ouche, a suggested reading list/websites related to the activities and texts, curriculum mapping to the national literacy framework and a comment on the benefits of Kar2ouche for students with special needs.

# What is Kar2ouche?

Kar2ouche is a multimedia authoring tool, and is used in a series of content titles focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once children have learned to use Kar2ouche they are able to use it across a range of subjects.

## Enhancing Learning

Not only does Kar2ouche help students develop the skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know *how* as well as *what*.

<b>Information-processing skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• identify key images, text, ideas – extract what is essential</li> <li>• sort the relevant from the irrelevant</li> <li>• organise and where necessary prioritise ideas</li> <li>• sequence events</li> <li>• compare and contrast their work with the work of others</li> <li>• analyse the relationship between characters</li> <li>• develop cultural awareness.</li> </ul>
<b>Reasoning skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• justify decisions using evidence</li> <li>• make informed choices</li> <li>• work out subtexts</li> <li>• consider alternative perspectives/interpretations</li> <li>• articulate ideas.</li> </ul>
<b>Enquiry skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• work collaboratively to question text</li> <li>• observe events and predict subsequent action</li> <li>• consider consequences</li> <li>• reflect critically on written text, their own work and the work of peers.</li> </ul>

<b><i>Creative thinking skills</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• offer interpretations of texts/situations</li> <li>• create multimedia texts</li> <li>• respond imaginatively to texts/situations.</li> </ul>
<b><i>Evaluation skills</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• engage in collaborative working and dialogue</li> <li>• review, modify and evaluate work produced.</li> </ul>
<b><i>Communication skills</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> <li>• engage in group discussion</li> <li>• present ideas to a group</li> <li>• use visual aids and images to enhance communication</li> <li>• listen, understand and respond critically to others</li> <li>• read for meaning <ul style="list-style-type: none"> <li>– extract meaning beyond the literal</li> <li>– analyse and discuss alternative interpretations, ambiguity and allusion</li> <li>– explore how ideas, values and emotions are portrayed</li> <li>– consider how meanings are changed when texts are adapted to different media.</li> </ul> </li> </ul>

To summarise, Kar2ouche encourages students to:

- make sense of information – understand texts
- reason – interpret, justify, compare, observe and predict
- enquire – investigate multiple meanings and perspectives
- create – respond imaginatively
- evaluate – modify and improve
- communicate/ articulate ideas.

# Useful Hints

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## Readability

When using Kar2ouche with younger students, you may like to change the screen fonts. Do this by going into the Utilities screen and clicking on the question mark. Go to the third page and change the Window, Bubble and Tool tip fonts. Window and Bubble work well on Comic Sans 12, whereas the Tool tip works at Comic Sans 14 bold. You will need to type in your password. The default password is 'password', but your network manager may have changed this, so check first.

## Saving

It's good practice to remind students to save work shortly after they have begun. Tell them that they need to give the storyboard a distinctive name. You can set the automatic save time and save path in the Utilities screen.

## Presentations

Many of the activities culminate in a presentation of some sort. Ideally, this will involve a networked data projector and possibly an interactive whiteboard. Alternatively, you could use a data projector linked to a standalone computer and disks on which students have recorded their work. Other methods of sharing work might include:

- a network management system allowing all students to see, simultaneously, the same presentation on their individual computer screens
- saved files in a shared area to which students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced.

You may, therefore, need to discuss with your ICT coordinator what methods are available to you and your class.

## Copying

The materials in the Education Support Pack are copyright Immersive Education 2004, but may be photocopied for use within the purchasing organisation.

## Adding Text and Images

To add text to the text/audio palette, type what you want to add using a word-processing package and save as a .txt file. Insert this into the text/audio screen by clicking on the orange **open file** icon at the top of the text/audio palette, navigating to the file you have created and opening it. It will then appear without audio in the text/audio palette.

You can save digital photographs and scanned pictures on the computer, and insert them as additional backgrounds. To insert these go into the composition screen, click on the backgrounds tab and the orange **open file** icon at the bottom of the backgrounds palette. Please check available disk space before adding too many of your own backgrounds as they tend to be heavy on memory and can slow down computers with little free hard disk space and/or slow processors.

## Websites

Where appropriate, reference has been made to a number of websites. All were live at the time of writing, but it is worth checking their currency and suitability for your particular classes before using them in your lessons.

## Getting in Touch

We would welcome feedback on the materials we are providing and if you have additional suggestions for World War 1 activities it would be great to share them with other teachers. We'd also like to know what other titles you'd like to see. You can get in touch with us by:

- visiting our web page **[www.kar2ouche.com](http://www.kar2ouche.com)**
- e-mailing **[esp@kar2ouche.com](mailto:esp@kar2ouche.com)**
- writing to – Education Support Packs, Immersive Education, The Old Malthouse, Paradise Street, Oxford OX1 1LD.

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# Making Your Own Activities Using Kar2ouche

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You, and your students, can use Kar2ouche in a range of contexts and number of ways. You can devise your own activities in Kar2ouche to introduce texts and ideas to students using one PC and a data projector; alternatively, you might want to create partially made storyboards for individuals or pairs to use on a network. When a computer network is not readily available, you might also use the software to create your own worksheets and handouts for students to use in the classroom.

Roughly, you can use Kar2ouche to create:

- storyboards
- animations
- publications.

## **Storyboards**

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. They can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or captions containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class

- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these, students can add sound, their own digital images, special effects and recordings of their own voices.

**If time is limited, you can partially complete storyboards that students finish in the lesson.**

Partially completed storyboards may comprise, for example:

- the first and last frame – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Alternatively, students can create their own incomplete storyboards for others to complete – this could be a sort of consequences game – ‘what happens next?’

## **Animations**

Students who have access to Kar2ouche out of class time can enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show
- TV interview
- film trailer
- scene of a film or credits (representing a particular genre)
- TV advertisement
- musical score
- fashion show, to show fashions of the time.

**Publications**

As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche or copy into a word-processing/desktop publishing program. Within Kar2ouche you can produce a template for students who need the help of a scaffold.

The sorts of publications could include:

- newspaper front pages – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

In all of these activities students may be asked to consider audience and purpose. You can stipulate this audience. As you get used to the software you'll find the possibilities almost endless.

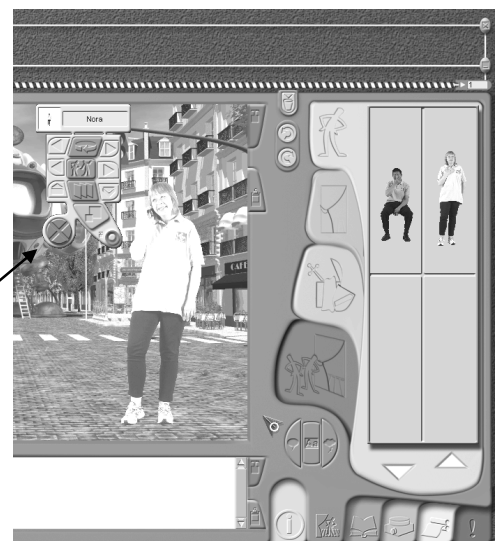
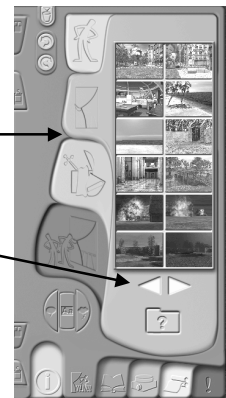
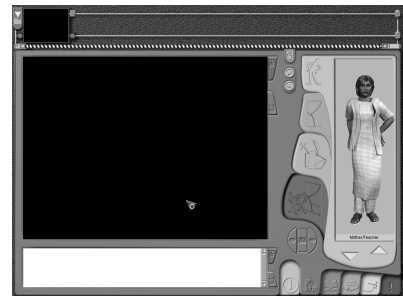


# If You Haven't Used Kar2ouche Before – A Starter

If students have not used Kar2ouche before, they should refer to the QuickStart Guide, or work through the Apprentice Activities in Kar2ouche *Composer*. However, if they haven't had time to do this, a good way of showing them the main functions is to demonstrate how to create a title sheet. This introduces selecting backgrounds, adding and posing characters, introducing text bubbles, as well as adding text and sound. Students can pick up other skills as they go.

## To create a title slide

- 1 Ask students to open Kar2ouche – the first screen they see is the composition screen.
- 2 Next ask them to select a background by clicking on the blue background tag. They should click again to see six backgrounds and yet again to see twelve. (Do not click again, otherwise they return to a single view.) They can scroll through the backgrounds using the green arrows at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
- 3 Having selected a background, students should choose a character to add to the frame. They do this by clicking on the green character tab (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the manipulator tool.

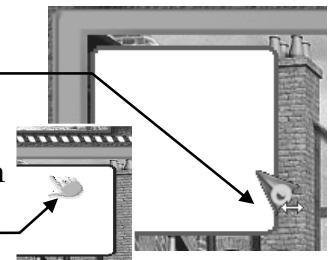
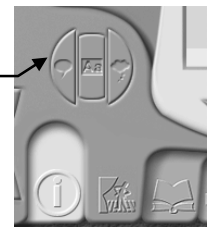


- To rotate the character students click on the left and right facing arrowheads at either side of the top icon.
- To repose the character they click on the arrow heads either side of the central, characters icon.
- To resize the character students should left click on the blue squares at the bottom of the manipulator tool then drag the mouse towards them to make the character bigger or backwards to make it smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



- 4 Next ask students to add a text bubble. They can do this by left clicking on the **text bubble icon**.

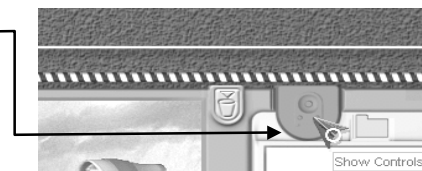
The text bubble will appear in the top left hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the bubble bigger they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the bubble to elsewhere on the screen students should **hover over the top of the bubble** until the **hand** appears, left click to grab it and then drag to position.



- 5 Finally, students could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text/audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text/audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the orange folder, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound effects they should click on the effect and then on play. To record their own voices students press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.



Students will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do, for instance how to attach a soundfile to a frame.



# Activities

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**Teacher Notes**

# Activity 1 Why Did the War Start?

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**Key Stage/Year** Key Stage 3/Years 7-9

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**Group Organisation** Students begin by carrying out research in pairs before forming groups of four to represent different nations in the completion of a storyboard. They end the activity with an individual task. However, if there are insufficient computers, this could be done in pairs.

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**Suggested Timing** Students complete the introduction in the first lesson and research the **Tribunal** storyboard questions for homework. They could then complete the **Tribunal** storyboard activity in the second lesson. The plenary would take place in a third lesson, giving students the opportunity to consider the issues necessary in order to demonstrate learning so far.

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## Overview of Task

Students begin by researching the major causes of WW1, and use what they have found out to hold a tribunal in which the war guilt clause is reviewed. They then look at ways in which certain nations could have helped reduce the risk of war, and write either an essay or a report on what led to the outbreak of war in 1914.

## Objectives

**All students will:** explore some of the agreed causes of WW1 and how modern views might differ from those held in 1914.

**Most students will:** research, synthesise and communicate ideas about the major causes of WW1 as well as explore each nation's role in events leading up to the onset of war. They will also recognise that some of the events have been interpreted in different ways and suggest reasons for this.

**Some students will:** recognise the complexity of events that led up to WW1; analyse and explain different historical interpretations; and evaluate both primary and secondary source materials.

## National Curriculum References

### History

**2 Knowledge and understanding of events, people and changes in the past:** **2c** to analyse and explain the reasons for, and results of, the historical events, situations and changes in the periods studied; **2e** to consider the significance of the main events, people and changes studied.

**3 Historical interpretation:** **3a** how and why historical events, people, situations and changes have been interpreted in different ways; **3b** to evaluate interpretations.

**4 Historical enquiry:** **4a** identify, select and use a range of appropriate sources of information including oral accounts, documents, printed sources, the media, artefacts, pictures, photographs, music, museums, buildings and sites, and ICT based sources as a basis for independent historical enquiries; **4b** evaluate the sources used, select and record information relevant to the enquiry and reach conclusions.

**5 Organisation and communication:** **5a** recall, prioritise and select historical information; **5c** communicate their knowledge and understanding of history, using a range of techniques, including spoken language, structured narratives, substantiated explanations and the use of ICT.

## Outcomes

By the end of this activity students will have:

- researched and made notes on the major causes of the war
- completed two storyboards: one creating a virtual tribunal reviewing Germany's responsibility for the outbreak of WW1 and the other speculating on what countries could have done to avoid the conflict
- written an essay or a report on the causes of the war.

## Resources

Kar2ouche *World War 1*

- **Evie's Account** storyboard
- **Mr and Mrs Walker Discuss** storyboard
- **Who Said That?** storyboard
- **Tribunal** storyboard
- **Can We Stop It?** storyboard



Sheet 1.1 *Were These the Causes of the First World War?*

Sheet 1.2 *Fear and Ambition*

Sheet 1.3 *Hopes and Fears*

Sheet 1.4 *Who's to Blame?*

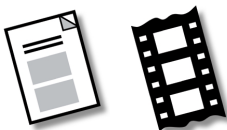
Access to the Internet and textbooks for research on the causes of World War 1

Data projector

**Key Words:** alliance, colonialism, nationalism, empire, rivalry, ambition, short-term, long-term, interpretation

## Activities

### Introduction

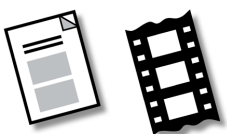


1. Allocate one of the possible causes of World War 1 to pairs of students according to their abilities. The main causes are listed on Sheet 1.1 *Were These the Causes of the First World War?* Ask students to find out all they can about their cause by:
  - watching and listening to the fictional accounts in *Kar2ouche*
  - using the web for research
  - referring to any textbooks you can make available to them during the lesson.

The fictional accounts are presented in the **Evie's Account** and **Mr and Mrs Walker Discuss** storyboards. Scripts for these can be found in Appendix A.

2. Ask students to feed back their main findings. You may want to give some guidance on this and how they should synthesise and summarise the information that they find. As students explain what they have found, you could ask them to:
  - consider whether their cause was long- or short-term
  - rate how important they think it was in leading to conflict. To do this, ask them to think whether the war would have started without the contribution of their particular cause.

If there is time, they could use Sheet 1.1 *Were These the Causes of the First World War?* to rank the reasons in order of importance and discuss differences of opinion. Alternatively, they could decide on the top five causes and rank these.



3. Having listened to everyone's accounts, students can be asked to complete either Sheet 1.2 *Fear and Ambition* or 1.3 *Hopes and Fears*. (Sheet 1.3 is slightly simpler for students who need more structure.) Alternatively, if they have access to PCs at this stage, they could complete the **Who Said That?** storyboard. Here they are given some statements and have to identify which country might have made the statement. This can be printed out for revision.

**Content of storyboard**

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The answers are in **[bold]**. (These are not in the storyboard.)

In each frame students drag in the appropriate flag to show which nation may have made this statement. They then type the country's name into the blank text box.

**Frame 1 [Germany]** The British didn't need to get involved in the conflict. The Treaty of London could have been ignored. We weren't attacking the Belgians; we didn't want to annexe Belgian land. We were just marching through on our way to France. If the Russians hadn't threatened Austria-Hungary, and so involved the French, we wouldn't have been involved either.

**Frame 2 [France]** Until the Germans defeated us in 1871, we had been one of the strongest nations in the world. We wanted revenge for that defeat and our land in Alsace-Lorraine back from the Germans.

**Frame 3 [Austria-Hungary]** If the Serbs hadn't assassinated the heir to our throne, then the war could have been avoided. They were too powerful in the Balkans and were supported by Russia.

**Frame 4 [Russia]** Our ports become icebound in winter, so we needed to maintain a link to the Mediterranean ports. Austria-Hungary and its empire threatened this.

**Frame 5 [Italy]** We really wanted to remain neutral in the event of war. Although we were part of the Triple Alliance, we hoped to gain some of Austria-Hungary's lands if their empire collapsed.

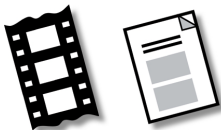
**Frame 6 [Germany]** We had to defend ourselves. We were surrounded by unfriendly nations.

**Frame 7 [Russia]** Our people were not happy with the Tsar's leadership. He thought that by supporting the Serbs and other Slav peoples, he would increase his popularity.

**Frame 8 [Great Britain]** If we had declared solidarity with Russia and France immediately, we may have been able to persuade Germany not to join the conflict.

**Frame 9 [Austria-Hungary]** We had a difficult job keeping our nation states united, and Russia was prepared to support the rebellious regions. That caused a lot of tension.

### Development



4. Divide the class into groups of four. These groups will complete a tribunal storyboard in which the war guilt clause from the 1919 Treaty of Versailles is questioned. Each pair should check the tribunal questions provided in the **Tribunal** storyboard and on Sheet 1.4 *Who's to Blame?* They then research the period to find information to answer these questions. They will be asked to give the source, author and date of the evidence in the caption window.

### Content of storyboard

**Frames 1-3** A courtroom with a bench of modern teenage magistrates. One of the magistrates says, 'The First World War was a tragedy, killing millions of people. When it was over, the world blamed Germany. Today we are not so sure that this was the right conclusion. We therefore need to review the findings of the Treaty of Versailles.' The second continues, 'In particular we wish to investigate the war guilt clause.' The third finishes, 'This states that "The Allied governments affirm, and Germany accepts, the responsibility of Germany and her allies for causing all the loss and damage to which the Allied governments and their peoples have been subjected as a result of the war." Are there any comments?' The representative of Germany mutters, 'About time!'

**Frames 4-19** The magistrates present the following questions to representatives of the different nations.

#### *To Germany*

- Why did you form an alliance with Austria-Hungary and Italy?
- Why were you so keen to create a large navy?
- Why did you invade neutral Belgium?

#### *To Austria-Hungary*

- Why did you form an alliance with Germany and Italy?
- What were your main worries about Serbia?
- Why did you declare war on Russia?

#### *To Italy*

- Why did you form an alliance with Germany and Austria-Hungary?
- What did you stand to gain by the outbreak of war?

#### *To Britain*

- What was it that you feared most about Germany's position in the world in 1914?
- Why, after maintaining splendid isolation for so long, did you form an alliance with France and Russia?
- Why were you keen to increase the size and power of your already large navy?

#### *To Russia*

- Why did you support Serbia?
- Why did you form an alliance with France and then Great Britain?

#### *To France*

- What did you most want to achieve by going to war with Germany?
- What happened in Morocco in 1905 and 1911?
- What did you hope to achieve by entering into an alliance with Russia and Great Britain?

**Frame 20** This is completed by a second group of students who are asked to make up their minds from the evidence provided whether Germany should accept sole responsibility for the outbreak of the war, or whether other countries have to share the blame. They put forward their views through the summing-up of the magistrates.

5. Groups swap storyboards. First the groups need to assess the validity of the evidence cited according to the:
  - date and origin of the material students have found (primary and secondary sources)
  - personal involvement or potential bias of the witness
  - generally perceived reliability of the witness.

They write their appraisal of the validity next to the evidence in the caption window, giving reasons for their views.

6. Finally, the groups sum up the evidence and give their judgement, before returning the storyboards to their original creators. The summaries should show whether they think:
  - Germany is to blame
  - Germany is mainly to blame but with some mitigating circumstances
  - all nations share the blame equally
  - no one is to blame.
7. If there is time, and you have access to a data projector, you may want students to share some of the better summing-up speeches and discuss any potentially differing opinions.

## Plenary



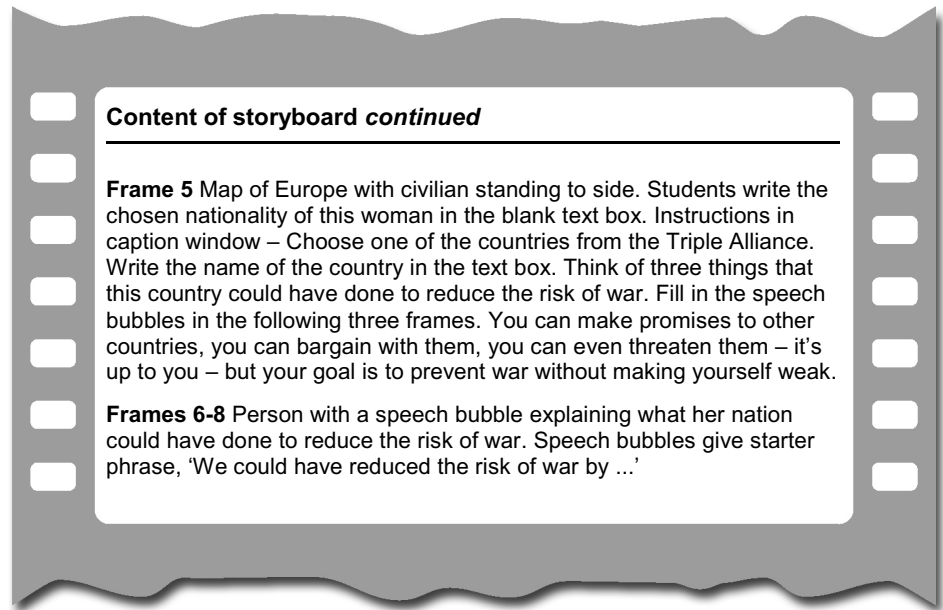
8. Individually, students open the **Can We Stop It?** storyboard to investigate the same evidence from a different perspective, that is, whether there was any way of avoiding the conflict. Ask each student to select two countries – one from the Triple Entente, the other from the Triple Alliance – and to decide what three things each could have done to reduce the likelihood of war. If there is time, students could record what they have typed into the speech bubbles.

**Content of storyboard**

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**Frame 1** Map of Europe with civilian standing to side. Students write the chosen nationality of this man in the blank text box. Instructions in caption window – Choose one of the countries from the Triple Entente. Write the name of the country in the text box. Think of three things that this country could have done to reduce the risk of war. Fill in the speech bubbles in the following three frames. You can make promises to other countries, you can bargain with them, you can even threaten them – it's up to you – but your goal is to prevent war without making yourself weak.

**Frames 2-4** Person with a speech bubble explaining what his nation could have done to reduce the risk of war. Each speech bubble gives the starter phrase, 'We could have reduced the risk of war by ...'



9. Select storyboards to cover each of the six nations' views and share these with the class.

***Extension/  
Homework***

10. Based on their investigations, students write an essay on the causes of the First World War. More specifically, they may focus on why Great Britain got involved in World War 1.
11. For a more creative approach, students could be asked to write a report from the War Department to the Prime Minister explaining why Great Britain should or should not enter the war.

**Student Notes**

## Activity 1 Why Did the War Start?

### Objectives

Working through this activity will help you to understand why World War 1 happened, and just how complex the causes of such conflicts can be. You will also see that views about the causes are open to interpretation.

### Outcomes

By working through this activity you will:

- research and make notes on the major causes of World War 1
- complete a virtual tribunal reviewing Germany's responsibility for the outbreak of WW1
- create a storyboard exploring what countries might have done to help avoid the conflict
- write an essay or a report on the causes of the war.

### Resources


To complete this activity you will need:

- Kar2ouche *World War 1*
- Sheet 1.1 *Were These the Causes of the First World War?*
- Sheet 1.2 *Fear and Ambition* OR Sheet 1.3 *Hopes and Fears*
- Sheet 1.4 *Who's to Blame?*
- access to the Internet

### Activities

#### Introduction

1. What caused the outbreak of World War 1? It happened for many reasons. Your teacher will give you one of the main causes to research. You need to find out all you can about the cause you've been given from:
  - the fictional accounts in Kar2ouche
  - the Internet
  - primary and secondary sources in textbooks.

[click here](#)  to listen to **Evie's Account**.

[click here](#)  to listen to **Mr and Mrs Walker Discuss**.

Why do you think it's important to look at more than one source? Why might Mr and Mrs Walker not give the full story?

2. Look at your notes and highlight the five key points. Share these with the group. Be prepared to explain whether the cause you have researched was long- or short-term.
3. Compared to all the other reasons you've heard about, how important to the war was the cause you researched? Rate it 1 to 5 (5 is important and 1 is unimportant). Do you think the war would have started without the events that you researched?

### Student Notes

4. If you have time, think about all the causes that your group described, and decide which you think are the five most important.
5. Complete either Sheet 1.2 *Fear and Ambition* or Sheet 1.3 *Hopes and Fears*. On the other hand, you can complete the **Who Said That?** storyboard. Your teacher will tell you which to choose.



to open the **Who Said That?** storyboard.

### Development

6. Open the **Tribunal** storyboard to explore how far you agree that Germany was responsible for the outbreak of World War 1. Research the period to find answers to the magistrates' questions. Make sure that you give the source of your evidence in the caption window. Say where the information came from, who wrote it, when it was written and any other relevant information you can find.



to open the **Tribunal** storyboard.

7. Swap your completed storyboard with another group. Look at the evidence the group has used to answer the questions. Next to each source say how reliable you think the evidence is and why. For instance, think about whether:
  - text written at the time of the war is likely to be more or less reliable than more modern interpretations, and why
  - primary or secondary resources are likely to be more reliable, and what might influence this
  - the author of the information was personally involved in any way, and the impact this might have.
8. Sum up the evidence in front of you and give your judgement. Make clear who is to blame. Is it:
  - Germany?
  - mainly Germany with some others sharing responsibility?
  - all nations equally?
  - no one?
9. When you have finished, return the storyboard to its original creators.

### Plenary

10. Open the **Can We Stop It?** storyboard. Select two countries – one from the Triple Entente, the other from the Triple Alliance – and decide what three things each could have done to reduce the likelihood of war. If you have time, record your responses.



to open the **Can We Stop It?** storyboard.

### Extension/Homework

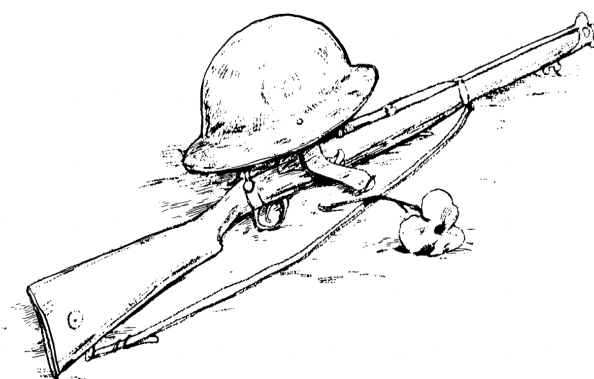
11. Write an essay based on your investigations. Your title could be:
  - Explain the causes of the First World War.
 OR
  - Why did Great Britain get involved in World War 1?

Ask your teacher which you should choose.

12. Imagine that you are a member of the War Department. Write a report to the Prime Minister explaining why Great Britain should or should not enter the war.

## Sheet 1.1

# Were These the Causes of the First World War?

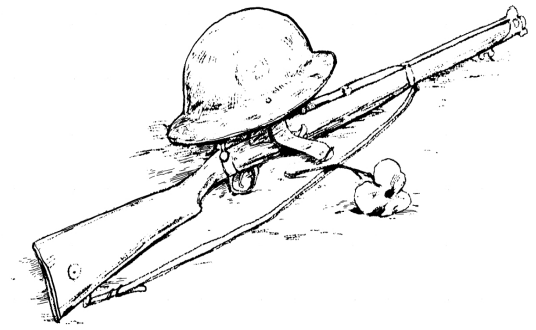


<p><b>Colonialism</b> – many countries wanted to build their empires and were competing for land.</p>	<p><b>Plans for defence and attack</b> – many countries believed that war would happen, so they started to think about what they would do when it did.</p>
<p><b>The growth of military strength</b> – countries said that they were building up their armies, navies and stores of weapons to prevent war, but did it help?</p>	<p><b>Alliances</b> – in 1914 the six most powerful countries in Europe were divided into two alliances. In both, members promised support if one member was attacked.</p>
<p><b>Crises</b> – a number of single incidents increased the aggression between countries. These included events in Morocco, the Balkans and Belgium.</p>	<p><b>Nationalism</b> – empires were made up of a number of national groups, many of whom didn't want to be ruled by a foreign power.</p>
<p><b>Historical aggression</b> – many of the countries had been to war with each other in the past, and they still resented and feared each other.</p>	<p><b>The personalities of major national leaders</b> – war was seen as glorious to the potential victor, but no one really knew what modern war would be like.</p>
<p><b>Industrial and economic power</b> – Britain's imperial dominance began to be threatened as other countries developed their empires and international trade.</p>	<p><b>Public opinion</b> – general interest in the arms race and growing military power meant that everyone expected and accepted war.</p>



Sheet 1.2

# Fear and Ambition

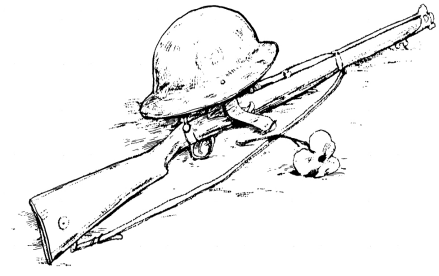


Try to summarise what you know about each country's ambitions and fears on this sheet. There's an example to help you get started.

		Triple Alliance		
		Germany	Austria-Hungary	Italy
Triple Entente	Great Britain			
	France	<p><i>France resented that Germany won the Franco-Prussian War in 1871. France wanted the Alsace-Lorraine region back.</i></p> <p><i>Germany feared being surrounded by aggressive forces - France and Russia.</i></p>		
	Russia			

## Sheet 1.3

# Hopes and Fears



Fill in the gaps to show what each country most wanted and most feared. One example has been given to get you started.

Country	Hope	Fear
Great Britain		
France	<i>Because France had been defeated by Germany in the Franco-Prussian war in 1871, they wanted revenge. They also wanted back the land that Germany had taken.</i>	<i>Attack by Germany.</i>
Russia		
Germany		
Austria-Hungary		
Italy		

**Sheet 1.4**

# Who's to Blame?

These are the questions that the tribunal wishes to ask representatives of the six nations involved in World War 1. Research the answers so that you are ready to complete the storyboard.

**To Germany**

- Why did you form an alliance with Austria-Hungary and Italy?
- Why were you so keen to create a large navy?
- Why did you invade neutral Belgium?

**To Austria-Hungary**

- Why did you form an alliance with Germany and Italy?
- What were your main worries about Serbia?
- Why did you declare war on Russia?

**To Italy**

- Why did you form an alliance with Germany and Austria-Hungary?
- What did you stand to gain by the outbreak of war?

**To Britain**

- What was it that you feared most about Germany's position in the world in 1914?
- Why, after maintaining splendid isolation for so long, did you form an alliance with France and Russia?
- Why were you keen to increase the size and power of your already large navy?

**To Russia**

- Why did you support Serbia?
- Why did you form an alliance with France and then Great Britain?

**To France**

- What did you most want to achieve by going to war with Germany?
- What happened in Morocco in 1905 and 1911?
- What did you hope to achieve by entering into an alliance with Russia and Great Britain?



## Teacher Notes

## Activity 2 Why Did the War Last so Long?

<b>Key Stage/Year</b>	Key Stage 3/Years 7-9
<b>Group Organisation</b>	Students can begin by listening to the pub discussion, and completing the quiz alone or in pairs. The <b>Breaking the Stalemate</b> storyboard is designed so that pairs can take one role each. The plenary is a whole-class activity allowing students to share plans.
<b>Suggested Timing</b>	The research and quiz could be covered in the first lesson with the role-play storyboards being completed in the second. The extension exercise could form the homework, and be used to consolidate work completed in class.

### Overview of Task

In this activity students explore why the war lasted longer than had been predicted. They research: the nature of military strength; battle plans; how soldiers defended their positions; and the methods of attack.

### Objectives

**All students will:** research and recount information about the reasons why the First World War lasted longer than anticipated.

**Most students will:** research, describe and make links between the reasons given for the continuation of the First World War.

**Some students will:** carry out historical enquiry and use sources of information critically to develop, maintain and support an argument about the continuation of the First World War.

### National Curriculum References

#### History

**1 Chronological understanding:** Pupils should be taught to recognise and make appropriate use of dates, vocabulary and conventions that describe historical periods and the passing of time.

**2 Knowledge and understanding of events, people and changes in the past:** **2c** to analyse and explain the reasons for, and results of, the historical events, situations and changes in the periods studied; **2e** to consider the significance of the main events, people and changes studied.

**4 Historical enquiry:** **4a** identify, select and use a range of appropriate sources of information including oral accounts, documents, printed sources, the media, artefacts, pictures, photographs, music, museums, buildings and sites, and ICT based sources as a basis for independent historical enquiries; **4b** evaluate the sources used, select and record information relevant to the enquiry and reach conclusions.

**5 Organisation and communication:** **5a** recall, prioritise and select historical information; **5b** accurately select and use chronological conventions and historical vocabulary appropriate to the periods studied to organise historical information; **5c** communicate their knowledge and understanding of history, using a range of techniques, including spoken language, structured narratives, substantiated explanations and the use of ICT.

## Outcomes

By the end of this activity students will have:

- researched why the war lasted so long
- completed a quiz and role play
- written a report summarising what they have found.

## Resources

Kar2ouche *World War 1*

- **Down the Pub** storyboard
- **True or False?** storyboard
- **Breaking the Stalemate** storyboard

Access to research materials and/or the Internet

Data projector for plenary (optional)

**Key Words:** stalemate, militarism, artillery, infantry, no-man's land, reconnaissance

## Activities

### Introduction



1. The students watch the **Down the Pub** storyboard. They use the information they 'overhear' to look at how the fighting changed in nature during the first 6-12 months, and suggest why a stalemate was reached. If they do this in pairs, they can discuss the notes that they make.

**Content of storyboard**

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**Frames 1-18** Two elderly chaps, Bill and Arthur, sitting drinking a pint in an East End public house. They're discussing why the war wasn't over before Christmas. (See Appendix A for the script.) Some frames contain the following prompts for further research.

- How did people react to the outbreak of war? What was the general feeling before the invasion of Belgium and how, if at all, did it change?
- What was the name of Germany's plan to invade France through Belgium? Find out more details.
- How many weeks did the Germans think it would take them to get to Paris? What things slowed them down?
- Find out as much as you can about the British Expeditionary Force.
- Why were the German soldiers hungry and under-equipped when they fought the Battle of the Marne?
- Find out as much as you can about weapons in the trenches and how these were used and the impact they had.
- Where else was the war being fought, and what were the results?

**Frame 19** Students are instructed to go back to the start of the conversation and highlight, by changing the text colour, points that show how the war changed between August 1914 and the middle of 1915. They research additional points and add these to the blank caption windows. These notes can be used to complete the final three frames.

**Frame 20** Modern teenager with speech bubble saying, 'At the start of World War 1 the fighting was ...' The instruction to complete this speech is in the caption window.

**Frame 21** Modern teenager with speech bubble saying, 'By the middle of 1915 the war was ...' The instruction to complete this is also in the caption window.

**Frame 22** Modern teenager with speech bubble saying, 'The war lasted longer than anticipated because ...'

2. If there is time, students could compare storyboards.

**Development**

3. Having researched the period more fully, the students answer questions posed in the hyperlinked **True or False?** storyboard.



**Content of storyboard**

The questions are as follows with answers in brackets. Students can keep a tally of the number they get correct.

- i. Fierce patriotism replaced anti-war feelings once Belgium had been invaded. (True – members of the public were outraged when the Germans ignored Belgian neutrality.)
- ii. BEF stands for British Elite Fighters. (False – it stands for British Expeditionary Force: regiments of well-trained men who landed at French ports to fight the Germans at the start of the war.)
- iii. After the Battle of the Marne the Germans were driven back as far as the River Aisne where they dug trenches. (True – they dug in to protect themselves against machine gun fire.)
- iv. The infantry carried machine guns as they advanced on enemy trenches across no-man’s land. (False – machine guns were too heavy to carry, but were excellent for defence. As the infantry marched towards the enemy trenches they were sprayed with bullets from these fast-firing guns. Casualties and deaths were therefore very high.)
- v. The lines of trenches stretched from the French coast to the Italian border. (False – the trenches stretched approximately 400 miles from the French coast to the Swiss border.)
- vi. Both sides were equally well equipped, making it hard for either to win. (True – with industrial advances allowing all the main nations to produce large powerful weapons – and to transport them quickly and effectively – it was hard to know how the war would end.)
- vii. During battles the trench lines would move hundreds of miles. (False – the lines hardly moved at all during the four years of war.)
- viii. Aeroplane surveillance made surprise attacks on trenches virtually impossible. (True – aeroplanes were able to see when guns and men were being moved in preparation for an attack.)
- ix. It was easy to breach enemy trenches. (False – despite artillery attacks, the trenches provided excellent defence. As soon as the infantry began to attack, machine gunners and snipers would shoot at the undefended soldiers, making any advances very difficult.)
- x. All the generals and politicians knew this would be a long war right from the start. (False – at the start most people thought it would be over after a few quick battles and lightning attacks.)

4. Draw together the main points of what the students will have found. For instance, you might mention that the war was fought between fully industrialised nations all of whom were able to produce powerful weapons, provide a large number of soldiers and move both supplies and men easily using sea and the railways.





5. Talk about the high casualty and fatality rates during the early days of trench warfare. Generals ordered soldiers to attack across no-man's land where they were mown down by machine gun fire. Ask students to research some of the plans that were tried and then, in pairs, ask them to complete the **Breaking the Stalemate** storyboard. In this they can either recount a real plan that was tried, or put forward their own plan to break the stalemate. One student should take the role of the general, the other the role of the civil servant; however, it is likely that they will help each other. If there is time, students should record their scripts. If students work alone, they could use the civil servant's additional audiofiles in the text/audio palette.

**Content of storyboard**

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**Frame 1** Civil servant and general in Whitehall office. The civil servant is saying, 'So what's your plan?' The general has a blank speech bubble in this and the next frame. Caption window – Write a summary of your plan in the general's blank speech bubbles in this and the next frame.

**Frame 2** Same image with more space for the plan to be expanded.

**Frame 3** Text box with instructions – The following frames show the civil servant and the general in close conversation. Think of some questions the civil servant might ask. For instance, 'How will you protect the infantry from machine gun fire?' Alternatively, if the plan is to move more of the fighting to one of the other fronts, the civil servant might ask whether that would leave the boys on the Western Front vulnerable. Give the general's response. Caption – Delete this frame before printing.

**Frames 4-7** Civil servant and general in conversation. Final caption – Add more frames if you need them by clicking on the red bead to the bottom right of this frame.

### Plenary

6. Students should share their storyboards and discuss the flaws in the plans. Discuss whether they think anything could have broken the stalemate, particularly on the Western Front.

### Extension/ Homework

7. Students can use what they have found to produce a report from the generals to the Prime Minister explaining why the war wasn't over by Christmas, and why it was likely to last for considerably longer than had first been predicted. Some of the sub-headings in the report might include:
- the degree of success of early plans
  - defences – trenches and barbed wire
  - weaponry – machine guns, shell fire and sniper guns
  - reconnaissance.

**Student Notes**

## Activity 2 Why Did the War Last so Long?

### Objectives

Working through this activity, you will refer to a range of primary and secondary sources in order to construct an argument about the continuation of the First World War.

### Outcomes

By working through this activity you will:

- make notes on why the war lasted so long
- complete a quiz and role play
- write a formal report summarising what you have found.

### Resources

To complete the activity you will need:

- Kar2ouche *World War 1*
- research materials containing primary and secondary sources

### Activities

#### Introduction

1. Watch the **Down the Pub** storyboard and use the information you 'overhear' to look at how fighting changed during the first 6-12 months of the war. Try to explain why you think a stalemate was reached.

[click here](#)  to open the **Down the Pub** storyboard.

2. If there is time, compare your storyboard with another student's work.

#### Development

3. Having researched the period, you can now complete the **True or False?** quiz.

[click here](#)  to open the **True or False?** storyboard.

4. So what have you found out? Discuss the main points with your classmates.
5. Many soldiers died or were seriously injured in the first few months of the war. Generals ordered soldiers to attack across no-man's land where they were mown down by machine gun fire. Find out about some of the plans that were tried and then, in pairs, complete the **Breaking the Stalemate** storyboard. In this you can either describe a real plan or put forward your own ideas. One of you should take the role of the general, the other the role of the civil servant. If you have time, record your scripts. (If you're working on your own, take the role of the general. You'll find some civil servant questions and possible responses in the text/audio palette.)

[click here](#)  to open the **Breaking the Stalemate** storyboard.

**Student Notes****Plenary**

6. Share your storyboards and discuss where your plans are likely to fail.

**Extension/Homework**

7. Use what you have found to produce a report from the generals to the Prime Minister explaining why the war wasn't over by Christmas, and why it is likely to last for considerably longer than you had first predicted. Things to cover include:
  - the degree of success of early plans
  - defences - trenches and barbed wire
  - weaponry - machine guns, shell fire and sniper guns
  - reconnaissance.



**Teacher Notes**

## Activity 3 Life on the Western Front

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<b>Key Stage/Year</b>	Key Stage 3/Years 7-9
<b>Group Organisation</b>	Students work mainly in pairs with some small group work comparing storyboards and some whole-class discussion.
<b>Suggested Timing</b>	Three to four lessons with the students producing one storyboard each lesson. Extra time may be required if the soldier's letter home is produced on the computer.

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### Overview of Task

Students begin by researching what life was like in the trenches to produce a storyboard of a typical soldier's day. This information is used to create one of two films about conditions for the soldiers: one negative and one positive. Students go on to research and produce a news report on the Battle of the Somme and finally, imagining they are a soldier, they collate all their knowledge to produce a diary and a letter home.

### Objectives

**All students will:** recognise the differences between past and present by finding out about, then recounting, the ideas, beliefs and attitudes of soldiers serving in the trenches.

**Most students will:** identify, select and use a range of appropriate sources of information to describe what life was like for a soldier serving on the Western Front as well as explore some of the changes in attitudes and beliefs between 1914 and 1918.

**Some students will:** complete an in-depth study of life in the trenches, paying particular attention to evaluating sources that present the differing opinions of the generals.

## National Curriculum References

### History

**1 Chronological understanding:** Pupils should be taught to recognise and make appropriate use of dates, vocabulary and conventions that describe historical periods and the passing of time.

**2 Knowledge and understanding of events, people and changes in the past:** **2a** to describe and analyse the relationships between the characteristic features of the periods and societies studied including the experiences and range of ideas, beliefs and attitudes of men, women and children in the past; **2c** to analyse and explain the reasons for, and results of, the historical events, situations and changes in the periods studied; **2e** to consider the significance of the main events, people and changes studied.

**3 Historical interpretation:** **3a** how and why historical events, people, situations and changes have been interpreted in different ways; **3b** to evaluate interpretations.

**4 Historical enquiry:** **4a** identify, select and use a range of appropriate sources of information including oral accounts, documents, printed sources, the media, artefacts, pictures, photographs, music, museums, buildings and sites, and ICT based sources as a basis for independent historical enquiries; **4b** evaluate the sources used, select and record information relevant to the enquiry and reach conclusions.

**5 Organisation and communication:** **5a** recall, prioritise and select historical information; **5b** accurately select and use chronological conventions and historical vocabulary appropriate to the periods studied to organise historical information; **5c** communicate their knowledge and understanding of history, using a range of techniques, including spoken language, structured narratives, substantiated explanations and the use of ICT.

## Outcomes

By the end of this activity students will have:

- carried out research about the Battle of the Somme and conditions in the trenches
- completed a storyboard detailing routines in the trenches
- started to understand how propaganda was used during WW1 by producing two different commentaries for similar images
- produced a news broadcast from the Battle of the Somme
- created a soldier's diary
- written and censored a letter describing conditions in the trenches.

## Resources

Kar2ouche *World War 1*

- **Day in the Trenches** storyboard
- **Life in the Trenches** storyboard
- **Fighting for Your Country** storyboard
- **News Report** storyboard
- **Ted's War** storyboard
- **Diary of a Soldier** storyboard
- **Soldier's Story** storyboard
- **Letter Home** storyboard

Sheet 3.1 *A Soldier's Day*

Sheet 3.2 *Battle of the Somme*

Access to the Internet and textbooks for research

Copies of poems about life in the trenches by such poets as Siegfried Sassoon, Wilfred Owen and Edward Thomas, as well as extracts from biographical writings like Robert Graves' *Goodbye to All That*

**Key Words:** routine, propaganda, sensitive, censorship, censored

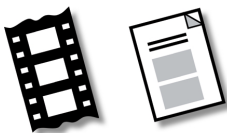
## Activities

### Introduction

1. In pairs, students use books and the Internet to research what life was like in the trenches. They need to focus on:
  - the soldiers' routines
  - clothing and equipment
  - the dangers.

Encourage the students to think about how the soldiers might have felt – bored, tired, frightened, homesick. They may even have witnessed friends and colleagues dying. If they haven't already, suggest that students might like to read some war poetry or biographies at this point.

2. Having discussed their findings with the rest of the class, ask students to create a storyboard that describes a typical day. More able students can begin with a blank storyboard, whereas those who require some help can complete the **Day in the Trenches** storyboard. Students who need more support can also refer to Sheet 3.1 *A Soldier's Day* to help them. Here questions guide the research.



<input type="checkbox"/>	<b>Content of storyboard</b>
<input type="checkbox"/>	<b>Frame 1</b> 5-7am On watch
<input type="checkbox"/>	<b>Frame 2</b> 7am Breakfast
<input type="checkbox"/>	<b>Frame 3</b> 7.30-10.00am Filling sand bags
<input type="checkbox"/>	<b>Frame 4</b> 10-11am On watch
<input type="checkbox"/>	<b>Frame 5</b> 11-12pm Filling sand bags
<input type="checkbox"/>	<b>Frame 6</b> 12-12.30pm Lunch
<input type="checkbox"/>	<b>Frame 7</b> 12.30-2pm Waiting in the trench
<input type="checkbox"/>	<b>Frame 8</b> 2-4pm Filling sand bags
<input type="checkbox"/>	<b>Frame 9</b> 4-6pm Waiting in the trench
<input type="checkbox"/>	<b>Frame 10</b> 6-6.30pm Dinner
<input type="checkbox"/>	<b>Frame 11</b> 6.30-9pm Laying barbed wire
<input type="checkbox"/>	<b>Frame 12</b> 9pm-5am Sleeping, with some time on watch

### Development



3. Explain to the students that they are going to produce a film called *Life in the Trenches*, which will act as a guide for new soldiers about to be sent out to fight. The aim is to present the situation as it really is, warts and all. Using the **Life in the Trenches** storyboard, students are given a number of headings and have to provide the text to go with each one. If they have time, they can record their commentary in the style of an old newsreel.

<input type="checkbox"/>	<b>Content of storyboard</b>
<input type="checkbox"/>	<b>Frame 1</b> Welcome to the trenches
<input type="checkbox"/>	<b>Frame 2</b> Watch out for rats
<input type="checkbox"/>	<b>Frame 3</b> Beware explosions
<input type="checkbox"/>	<b>Frame 4</b> Careful someone might see you strike a light
<input type="checkbox"/>	<b>Frame 5</b> Think twice before you eat the food
<input type="checkbox"/>	<b>Frame 6</b> Diseases run wild

4. Ask individuals or groups to present their films to the rest of the class and discuss what effect such films would have had on the new recruits. Why do they think such films were not produced?





5. Explain that the British government did produce films about the war, but that these were generally very positive. Discuss why this was the case. Taking the same captions as before, students now complete the **Fighting for Your Country** storyboard. In this they create a positive commentary to accompany each image. Some may take a little imagination – today we'd call this 'spin'!

**Content of storyboard**

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**Frame 1** Image of soldier welcoming the audience to the trenches

**Frame 2** Image of rats running around

**Frame 3** Image of explosions

**Frame 4** Image of soldier lighting someone's cigarette

**Frame 5** Image of soldiers eating

**Frame 6** Image of soldier lying ill in trench

6. If time is limited, you may ask half the students to complete the **Life in the Trenches** storyboard and the other half to complete the **Fighting for Your Country** storyboard. They can then compare results. Discuss how much more positive the second film is and how hard it was to make the experience seem good. Introduce the word 'propaganda' and discuss the way it was used during WW1.
7. Students carry out research on the Battle of the Somme using books and the Internet. They should focus on:
- the generals' aims
  - preparation
  - results
  - what went wrong.
8. Discuss why the Battle of the Somme is so famous. What effect did it have on the rest of the war? Students should consolidate their knowledge by completing Sheet 3.2 *Battle of the Somme*.
9. Students use the **News Report** storyboard to create a broadcast from the front line. They can use the prompts to help.



**Content of storyboard**

**Frame 1** News reporter in studio: Today in the area around the River Somme, Britain has experienced its worst-ever military disaster. Let's go over to Hugh, our on-the-spot reporter.

**Frame 2** In trench, reporter talking to soldier: What were the British and French generals aiming to do?

**Frame 3** In trench, reporter talking to general: How had you prepared for the attack?

**Frame 4** Continuing interview with general: How had the British and French troops been told to advance?

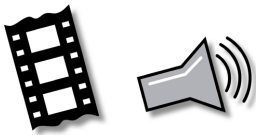
**Frame 5** More with the general: How would you describe the results at the end of the first day?

**Frame 6** Reporter continues: Why has it all gone so wrong?

**Frame 7** Final question to general: What will you do now?

**Frame 8** This is Hugh Stallworthy for the nine o'clock news – France.

### Plenary

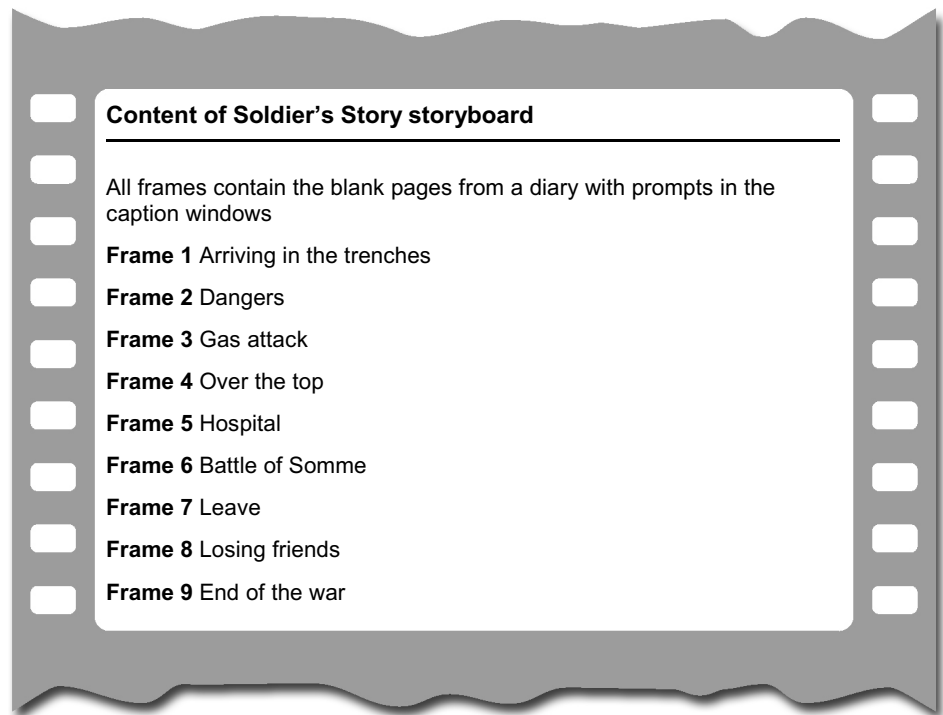


10. In pairs, students listen to the **Ted's War** storyboard and make notes.
11. Starting with their notes, students research the end of the war and map out the main points that they would include in a story that charted the life of a soldier through the four years. Having decided on the key moments, they can complete the **Diary of a Soldier** storyboard. Those students who need more support should complete the **Soldier's Story** storyboard.

**Content of Diary of a Soldier storyboard**

**Frame 1** Instructions

**Frames 2-10** Blank pages from a diary for completion

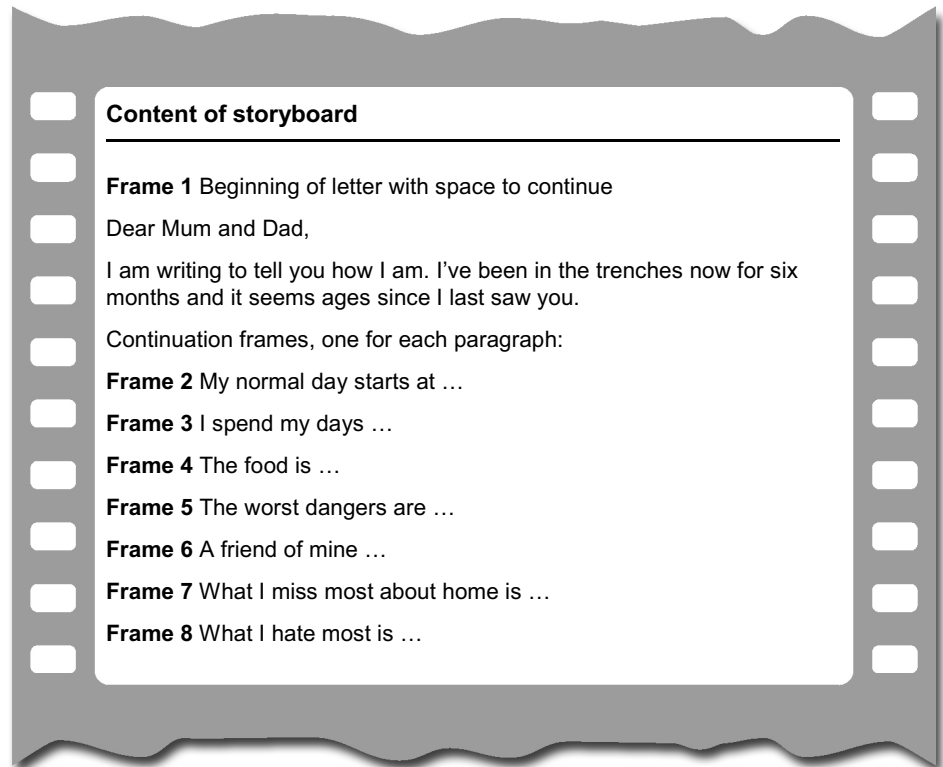


12. Students print out their storyboards and share them with others. They should ask the following questions.
- How similar are your accounts of a soldier's life?
  - How far can you imagine living the soldier's life?
  - What would you find particularly difficult?
  - What would you most look forward to?
  - What would you miss?

### **Extension/ Homework**

13. Explain to the students how soldiers' letters to their families were censored to remove any sensitive information or negative comments. Students imagine they are a soldier and write a letter home explaining what conditions are like at the Front. They then swap their letter with a partner who has to censor it using a highlighter pen. Around the edge of the letter the partner should write why they have censored particular bits. Discuss how much of the letter is left.
14. If students have access to a computer they could complete the **Letter Home** storyboard. The prompts in the caption window should help. Students can then print out, swap and censor each other's storyboard.



A storyboard template with a grey background and a white central area. The central area is framed by a grey border with a wavy top and bottom edge. On the left and right sides of the white area, there are vertical columns of small white squares, resembling film sprocket holes. The text is written in a simple, sans-serif font.

**Content of storyboard**

---

**Frame 1** Beginning of letter with space to continue  
Dear Mum and Dad,  
I am writing to tell you how I am. I've been in the trenches now for six months and it seems ages since I last saw you.  
Continuation frames, one for each paragraph:

**Frame 2** My normal day starts at ...

**Frame 3** I spend my days ...

**Frame 4** The food is ...

**Frame 5** The worst dangers are ...

**Frame 6** A friend of mine ...

**Frame 7** What I miss most about home is ...

**Frame 8** What I hate most is ...

**Student Notes**

## Activity 3 Life on the Western Front

### Objectives

Working through this activity will help you to find out about soldiers' lives during World War 1 and in particular what conditions were like in the trenches. You will begin to understand how the government used propaganda to show the war in a positive light and how the Battle of the Somme went wrong.

### Outcomes

By working through this activity you will:

- research life in the trenches and find out about the Battle of the Somme
- complete a storyboard showing a typical day in the trenches
- look at how propaganda was used during WW1 by producing two contrasting commentaries for similar images
- produce a news broadcast from the Somme
- produce entries in a soldier's diary
- write and censor a letter describing conditions in the trenches.

### Resources

To complete this activity you will need:

- Kar2ouche *World War 1*
- Sheet 3.1 *A Soldier's Day*
- Sheet 3.2 *Battle of the Somme*
- access to the Internet and other sources of information

### Activities

#### Introduction

1. Use books and the Internet to research what life was like in the trenches. You need to focus on:
  - the soldiers' routines
  - clothing and equipment
  - the dangers they faced.

Think about how the soldiers might have felt. Would they have been bored, tired, frightened, excited, homesick, confused. Why?

2. Be prepared to discuss your findings with the rest of the class. Using what you have found out, you're going to write about a soldier's typical day. You can use a new storyboard or open and complete the **Day in the Trenches** storyboard. Your teacher may also give you Sheet 3.1 *A Soldier's Day* to help you.



to open the **Day in the Trenches** storyboard.



to open a new storyboard.

## Student Notes

### Development

3. Think about the sort of film that would prepare soldiers for what they'll find in the trenches. This film should tell it like it really is. Open **Life in the Trenches** and complete the storyboard by illustrating the captions.



to open the **Life in the Trenches** storyboard.

4. Your teacher may ask some of you to present your films to the rest of the class. What effect do you think such films would have had on the new recruits?
5. The British government were more likely to make films that made life in the trenches seem glamorous or exciting. Why do you think this was? Open and complete the **Fighting for Your Country** storyboard. Present this as a government propaganda film providing a positive commentary to the images.



to open the **Fighting for Your Country** storyboard.

6. Your teacher may ask some of you to present your films to the rest of the class. Compare the two films. Does the second film show a more positive image of the war? How easy was it to do this? Why do you think propaganda was used in World War 1? Do you think it's still used?
7. Find out as much as you can about the Battle of the Somme using books and the Internet. You should focus on:
  - what the generals thought they could achieve – the aims of the battle
  - how they prepared
  - what went wrong
  - how it ended and why.
8. Why is the Battle of Somme so famous? What effect did it have on the rest of the war? Complete Sheet 3.2 *Battle of the Somme*.
9. Open the **News Report** storyboard and create a news broadcast from the front line. Use the prompts to help you.



to open the **News Report** storyboard.

### Plenary

10. Listen to the **Ted's War** storyboard, which describes the start of the war, recruitment and his first six months at the front. In pairs, using this and your own research, map out the story of a soldier's four years of war. Use the information you find to complete either the **Diary of a Soldier** storyboard or the **Soldier's Story** storyboard. Your teacher will tell you which to choose.



to open the **Ted's War** storyboard.



to open the **Diary of a Soldier** storyboard.




to open the **Soldier's Story** storyboard.

### Student Notes

11. Print out your storyboard and share it with another student.
  - How similar are your accounts of a soldier's life?
  - Can you imagine living the soldier's life?
  - What would you find particularly difficult?
  - What would you miss?

### Extension/Homework

12. Soldiers' letters to their families were censored to remove sensitive information and negative comments. Imagine you are a soldier. Write a letter home explaining what conditions are like at the Front. Now swap your letter with a partner and ask them to censor it using a highlighter pen. They should then write why they have censored particular bits around the edge. How much of your letter is left? How do you feel about what they have done?
13. If you have access to a computer you could complete the **Letter Home** storyboard. Use the prompts in the caption windows to help. Print out, swap and censor each other's storyboards.

click  here to open the **Letter Home** storyboard.

## Sheet 3.1

# A Soldier's Day



A typical day in the trenches:

5-7am	On watch <i>What were they watching for? How long was a typical watch?</i>
7am	Breakfast <i>What did they eat? What was it like?</i>
7.30-10am	Filling sand bags <i>Why did they do this? Where were the sandbags used?</i>
10-11am	On watch <i>How did they feel about this duty?</i>
11-12pm	Filling sand bags <i>Why were so many bags needed? Did they enjoy this work?</i>
12-12.30pm	Lunch <i>Where did they eat? What utensils did they use?</i>
12.30 -2pm	Waiting in trench <i>What sort of things did they do to pass the time?</i>
2-4pm	Filling sand bags
4-6pm	Waiting in trench
6-6.30pm	Dinner <i>What would they eat? What was it like? Did they manage to get any other food? How?</i>
6.30-9pm	Filling sand bags and laying barbed wire at edge of trench <i>What was this for? Why was it done at night?</i>
9pm-5am	Sleeping, with some time on watch <i>Why did some soldiers find it hard to sleep? Why was night the most dangerous time?</i>





### Sheet 3.2

# Battle of the Somme

Match the correct beginnings and endings to make six sentences about the Battle of the Somme. Copy them into your book.

The leader of the British Army in	German trenches to make them easier to attack.
Haig wanted to get land from	1916 at 7.30am
The British and the French bombed the	British soldiers had been killed.
The attack took place on 1 <sup>st</sup> July	1916 was Sir Douglas Haig.
At the end of the first day 20,000	land for either side and it ended in November 1916.
The Battle of the Somme gained little	the Germans and make their army smaller.

Try making up some more divided sentences of your own. Swap them with a partner to see if they can find the correct match.




**Teacher Notes**

## Activity 4 What Was it Like at Home?

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<b>Key Stage/Year</b>	Key Stage 3/Years 7-9
<b>Group Organisation</b>	Students begin by researching nominated topics individually and then sharing their ideas with a larger group. They then work in groups of four to six for the remainder of the activity.
<b>Suggested Timing</b>	Students could be introduced to the research in the first lesson and left to complete it for homework. The main section of the activity could take from one to three lessons and the plenary another single lesson. If time is short, some groups could work on Episode 1, the more able in the class could produce the series overview and another couple of groups could work on the final episode.

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### Overview of Task

Students select and read a range of materials that describe what it was like for civilians during World War 1. In particular they find out about: recruitment and conscription; the changing role of women; propaganda and censorship; civilian casualties; and the way attitudes changed over the four years. They use a combination of primary and secondary sources and use these as the basis for planning a wartime soap opera.

### Objectives

**All students will:** find out about and recount episodes that describe what life was like in Britain during World War 1.

**Most students will:** select and organise information to produce structured work that describes the general public's changing ideas and attitudes to the First World War along with their attitudes to propaganda and censorship.

**Some students will:** select, organise and deploy a wide range of relevant information about the home front to produce a well-structured, descriptive narrative that looks at the changing public attitudes to the war.

## National Curriculum References

### History

**1 Chronological understanding:** Pupils should be taught to recognise and make appropriate use of dates, vocabulary and conventions that describe historical periods and the passing of time.

**2 Knowledge and understanding of events, people and changes in the past:** **2c** to analyse and explain the reasons for, and results of, the historical events, situations and changes in the periods studied; **2d** to identify trends, both within and across different periods, and links between local, British, European and world history; **2e** to consider the significance of the main events, people and changes studied.

**3 Historical interpretation:** **3a** how and why historical events, people, situations and changes have been interpreted in different ways; **3b** to evaluate interpretations.

**4 Historical enquiry:** **4a** identify, select and use a range of appropriate sources of information including oral accounts, documents, printed sources, the media, artefacts, pictures, photographs, music, museums, buildings and sites, and ICT based sources as a basis for independent historical enquiries; **4b** evaluate the sources used, select and record information relevant to the enquiry and reach conclusions.

**5 Organisation and communication:** **5a** recall, prioritise and select historical information; **5b** accurately select and use chronological conventions and historical vocabulary appropriate to the periods studied to organise historical information; **5c** communicate their knowledge and understanding of history, using a range of techniques, including spoken language, structured narratives, substantiated explanations and the use of ICT.

## Outcomes

By the end of this activity students will have:

- made notes on the home front 1914-18
- written a storyboard script for the first episode of a wartime soap opera
- created an outline for the whole series showing changing attitudes
- completed a storyboard for the final episode
- designed two posters – one presenting the propaganda, one giving a more factual summary.

## Resources

Kar2ouche *World War 1*

- **Meet the Family** storyboard
- **Episode 1** storyboard
- **Episode 1 Guide** storyboard
- **Series Outline** storyboard
- **Series Guide** storyboard
- **Final Episode** storyboard

Sheet 4.1 *Planning the First Episode*

Sheet 4.2 *Series Coverage*

A range of texts, CD-ROMs and/or Internet access for research

Selection of war poetry (for example, Siegfried Sassoon's *Glory of Women, The Hero, They*; Robert Graves' *Recalling War*; Wilfred Owen's *The Send-Off*)

**Key Words:** civilian, ration, propaganda, censorship, conscription, coalition, conscientious objector

## Activities

### Introduction



1. Students begin by discussing what they know about life in Britain during World War 1.
2. Students open the **Meet the Family** storyboard. This introduces the main protagonists for a new wartime soap opera. Each character explains a little about themselves and provides some information about an area for research. Their introduction is followed by a series of questions.

**Content of storyboard**

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**Frames 1 and 2** General introduction to the impact on civilian life – Mr and Mrs Walker explain that this was the first war to affect civilians, because until this time wars had been fought by professional soldiers in distant lands. (Mr and Mrs Walker are Evie's employers.) Questions – How did the enemy attack civilians? What was DORA? How did the government change? What happened to Germans who were living in Britain?

**Frames 3 and 4** Ted (Evie's brother) explains how he answered the call to join up and the influence of the huge recruitment campaigns. He is the son of the main family and worked as an East End market trader. Questions – How were young men persuaded to join up? What slogans were used? How many joined up in the first year?

**Content of storyboard *continued***

**Frames 5 and 6** Frank (an older soldier) explains how he was conscripted. He is one of the main family's neighbours. Questions – What is conscription and why was it introduced? How was it better than relying on a volunteer force? How did the conscription rules change? Did everyone agree with conscription?

**Frames 7 and 8** Evie (Ted's sister) explains how she joined the war effort by working in a munitions factory. Questions – What were the dangers of working in a munitions factory? What other work did women do and why? How did employers and the unions feel about women in the workplace? How did the suffragettes support the war effort? How did life change for women – money, working conditions, social life? What happened to jobs at the end of the war?

**Frames 9 and 10** Ma (Ted and Evie's mother) explains how hard it is to feed the family. Questions – What impact did the war have on the availability and cost of food? Why were there shortages? How did the government try to deal with the shortages? What was the nation's health like by the end of the war and why?

**Frames 11 and 12** Dad talks about attacks on civilians and the effects on morale. Questions – How did the enemy attack civilians? Where were the major targets and why? How was the public protected? How did the attack and defences change towards the end of the war?

**Frames 13 and 14** Ted talks about coming home on leave and how he's treated and behaves. Questions – Why was leave difficult for many soldiers? Why didn't they describe their experiences? How was the public perception of life in the trenches different from the reality? How and when did this change?

**Frames 15 and 16** Ted and Dad talk about censorship in the papers. Questions – What is censorship and what things were censored? What is propaganda and what form did it take? Why did the government use censorship and propaganda? When and how did people begin to get a real idea of what life was like for the soldiers?

3. Allocate one or two characters/research topics to each student. Topics include: recruitment of soldiers; conscription; work for women; food shortages; civilian casualties and attacks on British soil; soldiers on leave; censorship and propaganda. Those who are able should try to chart how each area changed during the period.
4. Create groups of four to six that allow students to share different research findings. Explain that each group represents a 'TV production company' that wants to win the bid for a new World War 1 soap opera planned by a major broadcasting channel.

### **Development**

5. Tell the class that the first stage in the bid to win this lucrative commission is to script and storyboard the first episode of the series that must begin in 1914. This means they need to search through their research for the relevant information and decide which bits would make the best story. (Alternatively, you could

allocate this task to a couple of groups and the later stages to different groups of students.)



6. Give students Sheet 4.1 *Planning the First Episode*. This asks them to think carefully about the narrative structure.
- How are they going to grab the audience's attention at the start?
  - How will they introduce some conflict or tension?
  - How will this be developed and will it be resolved in the first episode or be continued into the rest of the series?
  - What will be the climax?
  - What sub-plot will be introduced?
  - How will the episode end to leave the audience wanting more? Will there be a cliffhanger?



7. Having discussed the structure of the first episode, students can storyboard the key moments. Those who are well prepared and happy with their outline should open the **Episode 1** storyboard. Those who still need more help and structure should complete the **Episode 1 Guide** storyboard.

**Content of Episode 1 storyboard**

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This comprises a title screen and six blank frames with the captions:  
 1 Beginning; 2 Conflict; 3 Development; 4 Episode Climax; 5 Sub-plot;  
 6 Ending.

**Content of Episode 1 Guide storyboard**

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This consists of a title frame asking for a suggested series title and:

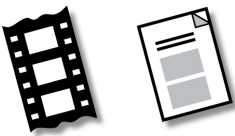
**Frame 1** Image of family in kitchen with blank speech bubbles. Caption instructs students to devise brief conversation about impending war.

**Frame 2** Image of Ted in uniform and Ma with her hand to her mouth. Students add the conversation.

**Frame 3** Caption – Ted and Evie saying goodbye. Students have to make the image and add the dialogue.

**Frame 4** Image of Mr and Mrs Walker at home with Evie (labelled sub-plot). Students have to imagine the conversation, but are told that it's too early for Evie to give in her notice, so what might they talk about?

**Frame 5** Caption – Ending. Students are given more freedom in this frame to think about a dramatic way to finish the episode.



8. Tell the class that the broadcast company liked what they saw and now need a rough outline for a series of 10 main episodes. They want to know which key incidents the production company intends to dramatise to show how civilian life changed during the four years of war. As soap operas often focus on feelings, you might like the students to read some war poems before beginning this stage. See the resources list in Appendix B for some suggestions. Students with lots of ideas and a fair sense of the progression can complete the **Series Outline** storyboard. Those who need more support should open the **Series Guide** storyboard and/or could refer to Sheet 4.2 *Series Coverage*. Students may add as many extra frames as they like to develop parts of the story.

#### Content of Series Outline storyboard

This comprises a title frame and 25 blanks – two per episode punctuated by year divider frames. The caption asks for a description of the main incidents and sub-plot. Students make their own images and add speech, thought and text bubbles.

#### Content of Series Guide storyboard

This consists of 10 frames in various states of completion.

**Frame 1** (1914) Image of Ted leaving to go off to war. Family upset – one speech bubble to complete. Caption – Ted recruited (add detail).

**Frame 2** (1914) Image of Dad with friend in pub with blank speech bubbles. Question in caption window: What did people think about the war in the first year? Did they think it was going well? Caption title – Propaganda.

**Frame 3** (1915) Caption – Evie tells Mr and Mrs Walker she's going to work in a munitions factory. Students make the image and add the dialogue.

**Frame 4** (1915) Caption – Zeppelin attacks and letter from Ted. Students make an image and add some dialogue and thought bubbles.

**Frame 5** (1916) Image of Frank saying, 'I've been conscripted' and Ma responding, 'What's that?' Dad has a blank speech bubble to explain. Caption blank for description.

**Frame 6** (1916) Caption – Hard work in the munitions factory. Students finish the caption, then create the image and dialogue.

**Frame 7** (1917) Image of Ma in a queue complaining to a neighbour about the taste, cost and need to wait. Students provide the neighbour's response and caption.



**Content of Series Guide storyboard *continued***

**Frame 8** (1917) Caption – Ted on leave. Students provide the image and detail. They are prompted to think about changing public attitudes to war, particularly after the Somme.

**Frame 9** (1918) Image of Dad sitting at kitchen table asking, 'What do you mean they've rationed me beer? We'll see about that.' Ma has a speech bubble that says, 'They've also rationed ...' Students complete the list and add a caption.

**Frame 10** (1918) Caption – End of war. Students are free to do what they want with this frame ... Does Ted survive?



9. If there is time, students can create a final storyboard that looks at the final episode. The year is 1918 and they should look at how the world has changed. Referring to the last frame of their **Series Outline** or **Series Guide** storyboards, students can map out the very last episode. There are some bullets in the first frame of the **Final Episode** storyboard to stimulate thought, but these are only suggestions. Students need to think about:
- how the family feels about the end of war
  - whether Ted survives – the number of dead
  - Evie's job and what happens to her when the war finishes
  - the morale of the returning men.

**Plenary**

10. Students should watch a selection of the storyboards and list the things that an audience might learn by watching the soap opera. They should also make a list of the things that they think are missing.

**Extension/  
Homework**

11. Students can research propaganda posters and use the printing screen in Kar2ouche to create their own. If there is time they should also produce an antidote to their 'propaganda' by producing a factual version.

**Student Notes**

## Activity 4 What Was it Like at Home?

### Objectives

Working through this activity will help you find out what it was like living in Britain during the First World War and explore how public opinion and attitudes changed during this period.

### Outcomes

By working through this activity you will:

- research life on the home front
- create a storyboard outlining the content of the first episode of a wartime soap opera
- produce an overview of a series of episodes for the soap opera
- create a plan for the final episode
- make a propaganda poster and an anti-propaganda poster.

### Resources

To complete this activity you will need:

- Kar2ouche *World War 1*
- Sheet 4.1 *Planning the First Episode*
- Sheet 4.2 *Series Coverage*
- a range of research materials, copies of key war poems and/or access to the Internet

### Activities

#### Introduction

1. What do you know about what life was like in Britain during the First World War?
  - How did people view the war?
  - How did they learn about the battles?
  - How did work change?
  - How were individuals' lives affected?
2. Open the **Meet the Family** storyboard. This introduces the characters in a new wartime soap opera. Your teacher will tell you which character or characters to find out more about.



to open the **Meet the Family** storyboard.

3. Work with other students to share your findings. Are there things you still need to know? If so, work together to fill the gaps.

#### Development

4. You are going to script the first episode of the wartime soap opera in an attempt to win an important contract to produce the series for a major TV broadcasting company. Begin by looking again at your research and sorting out what is relevant to the start of the war in 1914. Now decide what would make the best opening story.

### Student Notes

5. Refer to Sheet 4.1 *Planning the First Episode* and use this to help you complete either the **Episode 1** or **Episode 1 Guide** storyboard. Your teacher will tell you which one to tackle.

[click here](#)  to open the **Episode 1** storyboard.

[click here](#)  to open the **Episode 1 Guide** storyboard.

6. You've had a success with the first episode, so now the broadcasters want you to map out the series. Think carefully about the 10 key incidents that you'd like to cover to show what life was like – and how it changed – during the war years. Complete Sheet 4.2 *Series Coverage* before working on either the **Series Outline** or **Series Guide** storyboard. Your teacher can tell you which to work on. Add as many extra frames to these storyboards as you like.

[click here](#)  to open the **Series Outline** storyboard.

[click here](#)  to open the **Series Guide** storyboard.

7. If you have time, take your final episode and create a fuller plan. Think in particular about:
- the family's feelings at the end of the war
  - whether Ted survives and who else might have died
  - what happens to Evie's job
  - the morale of the returning men.

[click here](#)  to open the **Final Episode** storyboard.

### Plenary

8. Watch a range of storyboards produced by different groups. List all the things an audience could learn about life in Britain by watching each soap opera. Make another list of the things you'd like to add to make the series more educational.

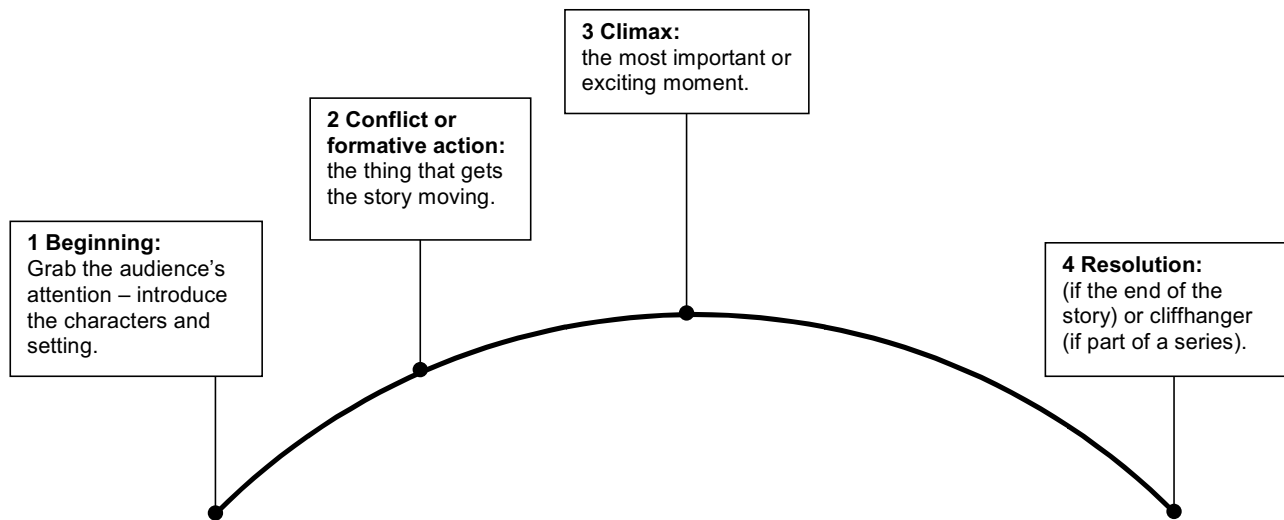
### Extension/Homework

9. Find out about the propaganda posters that were produced during the First World War. Make a list of the slogans. Decide which are most effective and why.
10. Create your own poster in the printing screen of Kar2ouche. Be clear about your aims. In other words, what are you trying to achieve by producing this poster? For instance, are you encouraging people to eat less, work harder, take a new job or join the army?
11. Now create an antidote to this propaganda by producing a poster that just presents the plain facts. Why do you think they did not do this during the war?

## Sheet 4.1

# Planning the First Episode

Most good stories work through a number of phases in order to grab and hold the audience's attention. The suggested structures you come across are mainly based on Todorov's theory of narrative structure.



Complete the following chart:

<b>How will the episode start? Who is involved?</b>	
<b>What causes the tension or conflict?</b>	
<b>How is the conflict developed?</b>	
<b>What is the climax?</b>	
<b>Is there a sub-plot? Who is involved?</b>	
<b>How will the first episode end? Resolution or cliffhanger?</b>	

## Sheet 4.2

## Series Coverage



Here is a suggested map of the series divided into 10 main storylines. Stick to what is here, or adapt to include some of your group's research.

Episode	Main characters	Outline
1 (1914) Off to war	Ted Ma Dad	<i>Ted comes home to say that he's signed up. Ma is upset, but Dad is really proud of his son.</i>
2 (1914) Propaganda – it's all going so well	Dad	
3 (1915) Woman's work	Evie	
4 (1915) Attack – civilians in the front line		
5 (1916) Conscription – friends and neighbours sent away		
6 (1916) Munitions factory	Evie	
7 (1917) Food shortages	Ma	
8 (1917) Ted comes home on leave	Ted	
9 (1918) Rations	Ma	
10 (1918) An end to war	Ma Dad	

**Teacher Notes**

## Activity 5 How Did the War End?

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<b>Key Stage/Year</b>	Key Stage 3/Years 7-9
<b>Group Organisation</b>	Begin with pairs working on the timeline. Although students may work alone, they can reduce the length of time this task takes by sharing the research. Pairs can then prepare presentations on the main reasons why Germany lost the war and share these in a whole-group discussion. The Treaty of Versailles extension activity should be done in small groups: each group representing one nation.
<b>Suggested Timing</b>	This will take one or two lessons, with possibly a third if students do the extension task on the Treaty of Versailles.

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### Overview of Task

In this activity students explore a range of reasons why Germany lost the First World War. They prioritise the events leading to Germany's defeat, and choose the three to six that they consider to be the most important. They research each selected event and explain the reasons for their choice. If there is time, they then explore what happened at Versailles.

### Objectives

**All students will:** show their understanding of chronology by placing events connected with the end of the war in the correct order.

**Most students will:** select, organise and deploy relevant information about the end of the war to produce structured work and make appropriate use of dates and terms.

**Some students will:** select, organise and deploy a wide range of information about the end of the war to produce a well-structured explanation that makes appropriate use of dates and terms.

## National Curriculum References

### History

**1 Chronological understanding:** Pupils should be taught to recognise and make appropriate use of dates, vocabulary and conventions that describe historical periods and the passing of time.

**2 Knowledge and understanding of events, people and changes in the past:** **2a** to describe and analyse the relationships between the characteristic features of the periods and societies studied including the experiences and range of ideas, beliefs and attitudes of men, women and children in the past; **2c** to analyse and explain the reasons for, and results of, the historical events, situations and changes in the periods studied; **2e** to consider the significance of the main events, people and changes studied.

**4 Historical enquiry:** **4a** identify, select and use a range of appropriate sources of information including oral accounts, documents, printed sources, the media, artefacts, pictures, photographs, music, museums, buildings and sites, and ICT based sources as a basis for independent historical enquiries.

**5 Organisation and communication:** **5a** recall, prioritise and select historical information; **5b** accurately select and use chronological conventions and historical vocabulary appropriate to the periods studied to organise historical information; **5c** communicate their knowledge and understanding of history, using a range of techniques, including spoken language, structured narratives, substantiated explanations and the use of ICT.

## Outcomes

By the end of this activity students will have:

- completed a timeline listing 15 reasons why Germany lost World War 1
- created a storyboard exploring three or six of the main short- and long-term events leading to Germany's defeat
- written notes for an essay or debate
- offered suggestions for how to solve the problems resulting at the end of the war.



## Resources

Kar2ouche *World War 1*

- **Timeline** storyboard
- **Factors in Defeat** storyboard
- **Germany's Defeat** storyboard

Sheet 5.1 *Turning Points*

Sheet 5.2 *Why Germany Lost*

Sheet 5.3 *The Treaty of Versailles*

Access to books and/or the Internet for research

Data projector for presentations

**Key Words:** reparation, treaty, armistice, abdicate, mutiny, treaty

## Activities

### Introduction



1. Introduce students to the key events leading to the end of the First World War by asking pairs to complete the **Timeline** storyboard. They begin this by going through the frames and researching the correct date for the event listed and discarding the incorrect ones.

**Content of storyboard**

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There will be three dates in text boxes in each frame. Students are instructed to select the correct one and discard the others. *For your reference, the correct date is in **bold**; the alternatives provided in the frame are given in square brackets.*

**Frame 1: 12th October 1917** [14th June 1917, 2nd February 1918]  
British Offensive at Passchendaele. In an attempt to push the Germans into total collapse, the British tried to force the German trench line back. By November, with enormous cost of life, the British had taken the village of Passchendaele.

**Frame 2: 5th October 1918** [30th September 1918, 15th January 1918]  
Allied forces captured the Hindenburg Line. This was the Germans' furthest line of defence. From this point on the German government, led by Max von Baden, started negotiating for peace as defeat seemed inevitable.

**Frame 3: 7th November 1918** [11th October 1918, 31st September 1918]  
German navy mutinied and general strike began. Knowing that peace talks had begun, sailors refused to continue fighting the British. This led to a general strike, which spread across Germany.

### Content of storyboard *continued*

**Frame 4: 6th April 1917** [1st January 1918, 22nd August 1917] United States declared war on Germany. Following nearly three years of neutrality, President Woodrow Wilson led America into the war, bringing vast resources and huge numbers of troops.

**Frame 5: 28th June 1919** [15th December 1918, 1st April 1919] Treaty of Versailles signed. Germany was forced to sign and accept blame for the war. The treaty took away its colonies and land in Europe, reduced its armed forces and presented a huge bill of £6.6 billion.

**Frame 6: June 1918** [August 1918, April 1918] German offensive halted when Allies won the Battle of the Marne. Germany began to retreat.

**Frame 7: 9th November 1918** [15th November 1918, 22nd December 1918] Kaiser Wilhelm II of Germany abdicated. Knowing the army and navy no longer supported him and the people were revolting, Kaiser Wilhelm was forced to give up his position.

**Frame 8: 25th June 1917** [4th February 1918, 30th October 1917] United States troops arrived in France. Within a year, over 1 million US soldiers were fighting the Germans in Europe.

**Frame 9: 11th November 1918** [11th October 1918, 11th December 1918] Germany agreed to end fighting. The new leader of Germany, President Ebert, signed the Armistice.

**Frame 10: 26th October 1917** [3rd January 1917, 15th March 1917] Bolsheviks seized power. This led to Russia withdrawing from the war, which helped Germany as they were not fighting the war on two sides any more.

**Frame 11: 12th January 1919** [12th November 1918, 25th December 1918] Paris Peace Conference started to decide on how best to end the arguments that had led to World War 1. Different treaties were created that dealt with the different defeated countries.

**Frame 12: 8th August 1918** [4th September 1918, 22nd September 1918] Amiens – British, French and Americans attempted to push back the German lines using soldiers and tanks. Initially it was very successful, pushing the Germans back 12 kilometres in the first day. However, the speed of advance reduced when German reinforcements arrived and the majority of the tanks broke down.

**Frame 13: 23rd October 1918** [12th August 1918, 11th November 1918] Italian Vittorio Veneto Offensive. This marked the point at which the Italians beat the Austro-Hungarians.

**Frame 14: 21st March 1918** [15th November 1917, 28th February 1918] Start of German Spring Offensive. Using all the troops freed up from Russia leaving the war, the German army tried to win by pushing back the French, British and American lines. At first this worked well, and the Germans even looked like winning.

**Frame 15: 29th June 1917** [14th April 1917, 18th December 1917] Greece declared war on the Central Powers. Around 250,000 soldiers were mobilised against Germany, Austria and Turkey.

**The correct order of the frames is: 4, 8, 15, 1, 10, 14, 6, 12, 2, 13, 3, 7, 9, 11, 5.**

2. Having given each event a date, students arrange the frames in the right order. They can do this by dragging them into a template in the printing screen. Alternatively, they can print them out as they are, and then cut out each frame before pasting them into their books in the correct order.

### Development



3. Working with their timelines, students discuss what they consider to be the three or six main factors leading to Germany's defeat. Less able students should identify three, whilst more able should choose six. Once they have selected these factors, students should research the event to provide more detail.
4. Using their research, students confirm that they have chosen the main incidents and then complete the **Factors in Defeat** storyboard (more able) or **Germany's Defeat** storyboard (less able). It may be that they find other reasons or events that they consider more important than the ones provided. They may also decide that one of the reasons may be broken down into a number of sub-reasons. For instance, the naval mutiny, general strike and public opinion are all covered in frame 3. Students may wish to see this as three reasons. They should be encouraged to be creative and open in their responses.

**Content of Factors in Defeat storyboard**

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**Frame 1** Title frame and instructions – Complete the statement in the caption window and add as much detail as you can to explain the importance of the factors you have selected. Illustrate your ideas with maps and images to create a memorable presentation.

**Frame 2** Caption window – The first reason for Germany's defeat was ...

**Frame 3** Caption window – The second reason that Germany lost World War 1 was ...

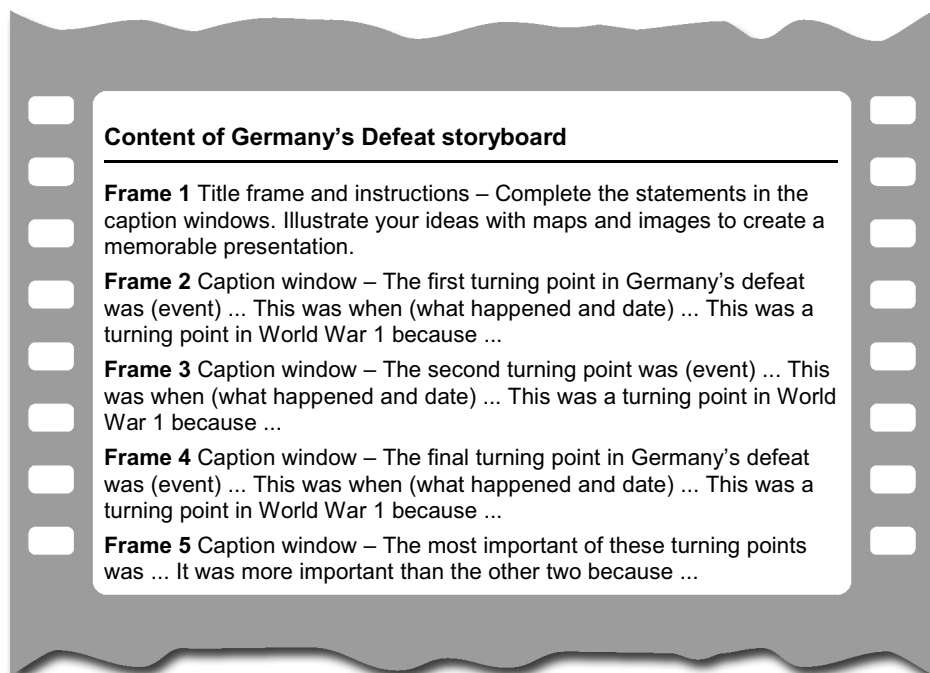
**Frame 4** Caption window – The third reason why Germany was forced to surrender was ...

**Frame 5** Caption window – Another reason for Germany's defeat was ...

**Frame 6** Caption window – Germany was also defeated because ...

**Frame 7** Caption window – Finally, Germany lost the war because ...

**Frame 8** Caption window – In summary, it can be argued that Germany lost World War 1 because ...



**Content of Germany's Defeat storyboard**



**Frame 1** Title frame and instructions – Complete the statements in the caption windows. Illustrate your ideas with maps and images to create a memorable presentation.

**Frame 2** Caption window – The first turning point in Germany's defeat was (event) ... This was when (what happened and date) ... This was a turning point in World War 1 because ...

**Frame 3** Caption window – The second turning point was (event) ... This was when (what happened and date) ... This was a turning point in World War 1 because ...

**Frame 4** Caption window – The final turning point in Germany's defeat was (event) ... This was when (what happened and date) ... This was a turning point in World War 1 because ...

**Frame 5** Caption window – The most important of these turning points was ... It was more important than the other two because ...

5. Students show their work to another pair and discuss the similarities and differences between their choices. They can share their findings in a brief whole-class discussion.
  6. Discuss with students their choices of short- and long-term reasons for Germany's defeat.
- Plenary**
- 
7. Using their research and presentations, students complete either Sheet 5.1 *Turning Points* or Sheet 5.2 *Why Germany Lost*. Sheet 5.2 provides more structure for students who need more support. These notes could provide the basis for an essay on the subject.
- Extension/  
Homework**
- 
8. Students could prepare a debate with the motion: 'Germany was only beaten in World War 1 by its own soldiers.' Students can consider whether they think that the mutinies and strikes were more important than the number of deaths in battle, or whether the two are inextricably linked.
  9. In groups representing different countries, students could prepare Kar2ouche presentations showing how they would solve the perceived problems left by World War 1. For suggestions, see Sheet 5.3 *The Treaty of Versailles*. For students who need help coming up with solutions, you might suggest:
    - taking away Germany's empire
    - reducing the size of Germany's military forces
    - fining Germany heavily for the part it played in starting the war
    - making Germany a smaller country to reduce its power

- introducing an international body where discussions can take place to resolve conflict
- restricting where Germany can locate its remaining military forces.

**Student Notes**

## Activity 5 How Did the War End?

### Objectives

Working through this activity will help you to understand some of the reasons for Germany's defeat in the First World War. You will also see that views about the reasons are open to interpretation.

### Outcomes

By working through this activity you will:

- complete a timeline listing 15 events leading to Germany's defeat
- create a storyboard exploring three or six of the main short- and long-term reasons why Germany lost the war
- make notes for an essay or debate
- create a storyboard showing how you would solve the problems resulting from the war.

### Resources

To complete this activity you will need:

- Kar2ouche *World War 1*
- Sheet 5.1 *Turning Points*
- Sheet 5.2 *Why Germany Lost*
- Sheet 5.3 *The Treaty of Versailles*
- access to books and/or the Internet for research

### Activities

#### Introduction

1. Open the **Timeline** storyboard. Work through each frame in turn and find the correct date for the event described. Drag the incorrect dates to the bin.



to open the **Timeline** storyboard.

2. Now rearrange the frames in the right order. You can do this by choosing a template in the printing screen, and then dragging each frame into it in order. Alternatively, press the fill button for the six-frame template, print it out and then cut out each frame. Sort the frames into the right order before pasting them into your book.

#### Development

3. Look again at your timeline. With a partner, discuss what you consider to be the three or six main factors leading to Germany's defeat. Your teacher will tell you how many reasons to select. Now research each event in more detail.

### Student Notes

4. Open either the **Factors in Defeat** or **Germany's Defeat** storyboard. Your teacher will tell you which.

 to open the **Factors in Defeat** storyboard.

 to open the **Germany's Defeat** storyboard.

5. While you were researching, you may have found other factors leading to Germany's defeat. Include these in your storyboard.
6. Show your work to another pair, and discuss the similarities and differences between your choices and ideas. Share what you have found with others in your class. Look back at your choices and think about whether they were long- or short-term factors.

### Plenary

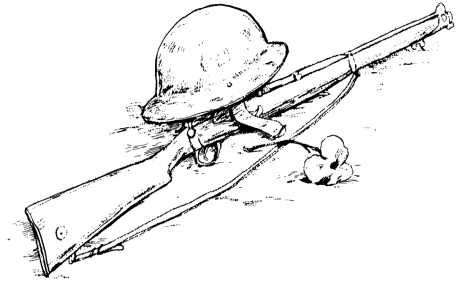
7. Using your research, complete either Sheet 5.1 *Turning Points* or Sheet 5.2 *Why Germany Lost*. Your teacher will tell you which if you're unsure. You can use these notes for revision or the basis of an essay.

### Extension/Homework

8. Prepare a debate with the motion: 'Germany was only beaten in World War 1 by its own soldiers.' Consider whether you think that the mutinies and strikes were more important to the outcome than the number of deaths in battle, or whether you believe that the two are linked.
9. Your teacher will give you one of the following countries to represent: Great Britain, the USA, France or Germany. Prepare a Kar2ouche presentation showing how you would solve the perceived problems left by World War 1. For a list of each nation's main concerns, see Sheet 5.3 *The Treaty of Versailles*.

## Sheet 5.1

# Turning Points



Complete the following boxes. You could then use these notes to write an essay on why Germany lost the First World War.

Introduction: Explain who lost and summarise what you consider to be the most important events leading to their defeat

Paragraph 1: Explain the short-term factors that resulted in surrender

Paragraph 2: Explain one longer-term factor and why this led to defeat

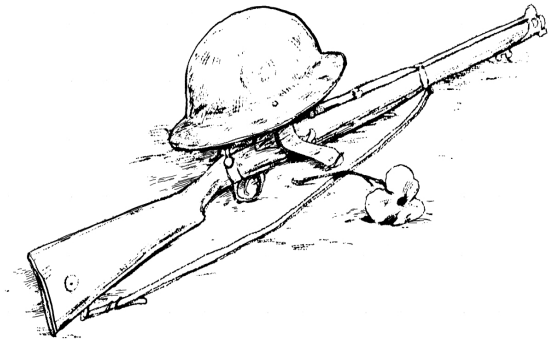
Paragraph 3: Give another long-term factor and explain its impact

Conclusion: Sum up and say what you believe to be the main turning point and why



Sheet 5.2

# Why Germany Lost



Complete the following text:

On 11<sup>th</sup> November 1918 Germany signed an armistice that ended the fighting in World War 1. This followed the abdication of its ruler, Kaiser Wilhelm, two days before. The most important reason for his abdication was:

.....

.....

.....

.....

The short-term event, or catalyst, that led to Germany losing World War 1 was:

.....

.....

This led to Germany losing the war because:

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Another reason Germany lost was:

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This meant that:

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Another reason Germany lost was:

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This meant that:

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Overall, the most important reason was:

.....  
.....

This is because:

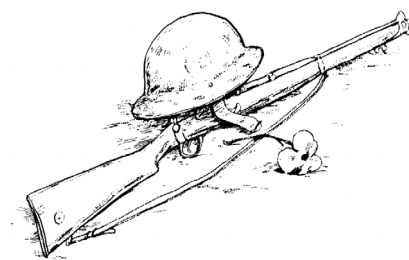
.....  
.....  
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.....

It was a turning point for the Germans because:

.....  
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.....  
.....

## Sheet 5.3

# The Treaty of Versailles



You are going to represent either: Great Britain, France, Germany or the USA. Look at the problems you have to solve and then come up with your solutions. You'll need to give reasons for your ideas. Make sure that you focus on your country's particular issues. Your main aim is to prevent another horrific war!

<p><b>USA</b></p> <p>You have not suffered as much as France or Great Britain and your president thinks that making Germany pay too high a price will only lead to revenge.</p> <p>You want to:</p> <ul style="list-style-type: none"> <li>• make France feel safe against another German attack</li> <li>• increase the strength of Poland and Czechoslovakia so that Germany won't attack them</li> <li>• prevent Germany wanting revenge</li> <li>• find a way for nations to talk through problems without war.</li> </ul> <p>Suggest how you can achieve these aims.</p>	<p><b>France</b></p> <p>Much of the fighting took place on your land. You have lost 750,000 homes and more than 1½ million lives. You want to punish Germany.</p> <p>You want to:</p> <ul style="list-style-type: none"> <li>• make sure Germany can never attack you again</li> <li>• get Germany to pay for the damage and loss of life caused</li> <li>• ensure that Germany suffers for its actions</li> <li>• find a way for countries to solve arguments without having wars.</li> </ul> <p>Suggest how you can achieve these aims.</p>
<p><b>Great Britain</b></p> <p>You're worried that if the consequences for Germany are too harsh, they will want revenge, but your people are angry at the loss of life and economic hardships inflicted because of the war. You want to:</p> <ul style="list-style-type: none"> <li>• punish Germany enough to keep the British public happy, but not so much that Germany will want revenge</li> <li>• make sure Germany can't fight another war</li> <li>• find someone to pay for the cost of the war</li> <li>• find a way to solve future disputes without war.</li> </ul> <p>Suggest how you can achieve these aims.</p>	<p><b>Germany</b></p> <p>You've suffered badly in the war. Almost 2 million German men died fighting, and at home people are sick and starving. The people are upset at being blamed for the war.</p> <p>You want to:</p> <ul style="list-style-type: none"> <li>• solve the problem of German poverty and unemployment</li> <li>• avoid blame for the war</li> <li>• get food and medicine for your people</li> <li>• find a way to solve international arguments without war.</li> </ul> <p>Suggest how you can achieve these aims.</p>

Create a presentation in Kar2ouche to say how you could achieve your nation's objectives. As Germany, how do you feel if you are not allowed to speak in the final presentation?



# Appendices

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# Appendix A

## Text and Audiofiles

### Activity 1: Evie's Account

<b>Evie</b>	Well yer'd never believe it would yer? Mr and Mrs Walker 'as been talkin' about it all morning. (By the way, they're the family I works for as a scullery maid.) Anyway, that Archduke Ferdinand chap's gone and got hisself killed. Not that I knew 'is name before it 'appened, like.
<b>Evie</b>	Well 'as that set the cat among the pigeons or what? Things are bad enough as it is without 'im going and getting shot. Mrs Walker said 'is Mrs copped it too, poor love.
<b>Evie</b>	It was a lad not much older than me that did it – terrible it were. 'e was one of a gang, and all of 'em 'ad pistols and bombs in their pockets, but only 'e got to the Archduke. The others made a complete 'ash of it.
<b>Evie</b>	The lad's name's Princip and 'e's a Serb, and 'e shot the Archduke because 'is country wants to be free of Austria-'ungary's rule – you can't blame 'em really, can yer?
<b>Evie</b>	I reckons we'll be at war before the year's out.
<b>Evie</b>	Our dad says the alliances will prevent war, but me and our Ted ain't so sure. I mean France still ain't forgiven Germany for taking Alsace-Lorraine, so any chance and they'll be at 'em.
<b>Evie</b>	Our dad also says that's why Germany sided with Austria-'ungary and Italy: they was frightened that the French would attack 'em in revenge.
<b>Evie</b>	Mr Walker says there was all that trouble in Morocco too. The Germans went and tried to interfere, but it's a French colony. There ain't much love lost between those two countries I can tell yer.
<b>Evie</b>	I reckon them Germans is jealous of us what wiv our empire and stuff. I mean, what does the Kaiser want wiv a big navy – 'e don't need it. It's jus' cos we've got one. But 'e'll never overtake us – we'll always build more ships than 'e can – more, bigger 'n' better ships!
<b>Evie</b>	'e's building 'is army too. 'e likes military stuff that Kaiser what with 'is uniforms an' all. But then I 'ears that Russia, France, Austria-'ungary and Italy 'ave grown their armies too. What's they want armies for if they ain't going to fight?
<b>Evie</b>	Me mam says we should keep out of all these squabbles, but we can't. We've signed an agreement with France and Russia.
<b>Evie</b>	The Walkers reckon war's inevitable – whatever that means.

## Activity 1: Mr and Mrs Walker Discuss

<b>Mrs Walker</b>	It's dreadful – how on Earth have we ended up going to war?
<b>Mr Walker</b>	It's all very complex, my dear. Some of the causes go back a long time – at least 75 years – and involve many countries.
<b>Mrs Walker</b>	I don't think we've worked hard enough to stop it. No one knows what it will be like. I have a feeling it will be dreadful.
<b>Mr Walker</b>	Don't be silly, it'll all be over by Christmas. We've got a plan.
<b>Mrs Walker</b>	But, what's the point of it all?
<b>Mr Walker</b>	We have to protect our empire and trade. We're a great nation and we want to stay that way. The colonies provide raw materials for our industries. Germany's a threat to our economic, colonial and military power.
<b>Mrs Walker</b>	Yes, I read that they've overtaken us in industrial wealth. You're right, we can't have that. They've been trying to get a bit of Africa too, haven't they?
<b>Mr Walker</b>	Yes – they've been pushing the French on Morocco. There was that business in 1905 when they said they'd support the Moroccans against the French. And then three years ago – 1911 it was – the Kaiser sent a gunboat to Agadir. We agreed with the French that he had to be stopped. I mean he was trying to establish a naval base there and end French control. Together we put pressure on him and he had to back down again!
<b>Mrs Walker</b>	He can't have liked that! But what about all this Serbian business?
<b>Mr Walker</b>	It's quite simple: Austria-Hungary's empire is made up of many distinct ethnic groups and many of these groups are keen to reclaim their national identity.
<b>Mrs Walker</b>	Yes, I can see that, but can't they control them?
<b>Mr Walker</b>	Let me explain. Turkey used to be very powerful in the Mediterranean, but when it lost that power, the Balkans became increasingly unstable. The problem is that both Austria-Hungary and Russia want to control the area.
<b>Mrs Walker</b>	Whatever for – if it's such a difficult area?
<b>Mr Walker</b>	They both want access to the Mediterranean. In 1908 Austria-Hungary took over two of the regions.
<b>Mrs Walker</b>	Oh I remember that. Wasn't one of them Bosnia?
<b>Mr Walker</b>	That's right – despite protests from Russia and Serbia. And more recently Serbia's emerged as probably the strongest nation in the area. Austria-Hungary doesn't like this because Serbia's also an ally of Russia.
<b>Mrs Walker</b>	Like us then. And now this dreadful business with the Archduke.
<b>Mr Walker</b>	Yes, even though he was killed by a group of rebel students, Austria-Hungary's blamed the Serbian government and used it as an excuse to attack the Serbs.
<b>Mrs Walker</b>	And that's why the Russians got involved?
<b>Mr Walker</b>	That's right.
<b>Mrs Walker</b>	So remind me, how did we all get drawn into this conflict?
<b>Mr Walker</b>	Well Serbia was invaded on 28th July and Russia (Serbia's ally) came to their defence. On 1st August Germany (Austria's ally) joined in and began to move forces towards France and Belgium.
<b>Mrs Walker</b>	Oh, and we'd promised to defend Belgium under that old treaty.
<b>Mr Walker</b>	That's right. We signed the Treaty of London in 1839.
<b>Mrs Walker</b>	Golly, you're right, the causes do go back a long way.



## Activity 1: Who Said That?

<b>Narrator 1</b>	Drag the appropriate flag to each frame to show which nation might have said the statement. Type the country's name in the text box.
<b>Narrator 1</b>	The British didn't need to get involved in the conflict. The Treaty of London could have been ignored. We weren't attacking the Belgians; we didn't want to annexe Belgian land. We were just marching through on our way to France. If the Russians hadn't threatened Austria-Hungary, and so involved the French, we wouldn't have been involved either.
<b>Narrator 2</b>	Until the Germans defeated us in 1871, we had been one of the strongest nations in the world. We wanted revenge for that defeat and our land in Alsace-Lorraine back from the Germans.
<b>Narrator 3</b>	If the Serbs hadn't assassinated the heir to our throne, then the war could have been avoided. They were too powerful in the Balkans and were supported by Russia.
<b>Narrator 1</b>	Our ports become icebound in winter, so we needed to maintain a link to the Mediterranean ports. Austria-Hungary and its empire threatened this.
<b>Narrator 2</b>	We really wanted to remain neutral in the event of war. Although we were part of the Triple Alliance, we hoped to gain some of Austria-Hungary's lands if their empire collapsed.
<b>Narrator 3</b>	We had to defend ourselves. We were surrounded by unfriendly nations.
<b>Narrator 1</b>	Our people were not happy with the Tsar's leadership. He thought that by supporting the Serbs and other Slav peoples, he would increase his popularity.
<b>Narrator 2</b>	If we had declared solidarity with Russia and France immediately, we may have been able to persuade Germany not to join the conflict.
<b>Narrator 3</b>	We had a difficult job keeping our nation states united, and Russia was prepared to support the rebellious regions. That caused a lot of tension.

## Activity 1: Tribunal

<b>Magistrate 1</b>	The First World War was a tragedy, killing millions of people. When it was over, the world blamed Germany. Today we are not so sure that this was the right conclusion. We therefore need to review the findings of the Treaty of Versailles.
<b>Magistrate 2</b>	In particular we wish to investigate the war guilt clause.
<b>Magistrate 3</b>	This states that 'The Allied governments affirm, and Germany accepts, the responsibility of Germany and her allies for causing all the loss and damage to which the Allied governments and their peoples have been subjected as a result of the war.' Are there any comments?
<b>German Politician</b>	About time!
<b>Magistrate 1</b>	Germany, why did you form an alliance with Austria-Hungary and Italy?
<b>Magistrate 2</b>	Why were you so keen to create a large navy?
<b>Magistrate 3</b>	Why did you invade neutral Belgium?
<b>Magistrate 1</b>	Austria-Hungary, why did you form an alliance with Germany and Italy?
<b>Magistrate 2</b>	What were your main worries about Serbia?
<b>Magistrate 3</b>	Why did you declare war on Russia?
<b>Magistrate 1</b>	Italy, why did you form an alliance with Germany and Austria-Hungary?
<b>Magistrate 2</b>	What did you stand to gain by the outbreak of war?
<b>Magistrate 1</b>	Britain, what was it that you feared most about Germany's position in the world in 1914?
<b>Magistrate 2</b>	Why, after maintaining splendid isolation for so long, did you form an alliance with France and Russia?
<b>Magistrate 3</b>	Why were you keen to increase the size and power of your already large navy?
<b>Magistrate 1</b>	Russia, why did you support Serbia?
<b>Magistrate 2</b>	Why did you form an alliance with France and then Great Britain?
<b>Magistrate 1</b>	France, what did you most want to achieve by going to war with Germany?
<b>Magistrate 2</b>	What happened in Morocco in 1905 and 1911?
<b>Magistrate 3</b>	What did you hope to achieve by entering into an alliance with Russia and Great Britain?
<b>Narrator</b>	Based on the evidence, should Germany accept sole responsibility for the outbreak of World War 1? Present the magistrates' summing-up.

## Activity 2: Down the Pub

<b>Bill</b>	I thought you said it would be all over by Christmas. We're 'alfway through 1915 now!
<b>Arthur</b>	Yeh, well it shoulda been. That's what them recruiting fellas was sayin' anyways.
<b>Bill</b>	It's true, our Ted were worried the fighting would all be over before 'e got a chance to fire a bullet.
<b>Arthur</b>	So what went wrong? I mean those plucky little Belgians did their bit didn't they? 'eld up the Hun while our chaps landed in France.
<b>Bill</b>	Yeh – good soldiers those British Expeditionary Forces. Shocked the Germans, they did. Don't reckon they was expecting us to join in – not so quickly anyhow. But there wasn't enough of our chaps to stop the Germans completely.
<b>Arthur</b>	Yeh, and what with the French trying to claim back Alsace-Lorraine in the east – the defence was a bit divided.
<b>Bill</b>	Yeh, but not for long. Blimey, the French lost a lot of men in Alsace, but when they turned their attentions back to defending Paris, they did a grand job.
<b>Arthur</b>	It helped that the Russians attacked quickly. The Germans 'ad to send a fair few of their blokes to the Russian front. Good on them Ruskis.
<b>Bill</b>	It were a close run thing all the same. I reckons the French woulda lost 'eart if Paris 'ad been taken. Anover pint, Arthur?
<b>Arthur</b>	Wouldn't say no! ( <i>Clinking of glasses and smacking of lips</i> )
<b>Bill</b>	Now what was I sayin'? Oh yeh, good job the Allies was able to regroup at the Marne and push the Germans back. Boy was that a battle! Those newfangled guns are deadly.
<b>Landlady</b>	Was your Ted there?
<b>Bill</b>	Nah – it all 'appened before 'e signed up. 11th to 14th September, the Battle of the Marne was. Dreadful loss o' life all round, but we got to fight them damn bully boy Germans.
<b>Landlady</b>	Too right! Now these trenches our boys are in – what's all that about then? You must know wiv your Ted an' all.
<b>Bill</b>	Well, as far as I understand, it's about protection from machine gun fire and artillery attacks.
<b>Arthur</b>	When the Germans were pushed back they dug in and that 'altered the retreat. They set up their guns and then our boys had to dig in too.
<b>Landlady</b>	I 'ear those machine guns is really 'eavy.
<b>Bill</b>	Our Ted says you can't run and attack with 'em. You 'as to dig in and then shoot at the enemy as they runs towards you. 'e says they're excellent for defending, but rubbish for attack.
<b>Arthur</b>	When the Germans dug in after the Battle of the Marne they tried to get round our boys' trenches and get to the French coast and the ports. That would 'ave done for us. But our boys kept up with 'em.
<b>Bill</b>	Yeh, and now there are these lines of trenches all across France. I read they go all the way from the Swiss border to the Channel coast. That's an 'eck of a way.
<b>Arthur</b>	I read as it's 400 miles, give or take a few. And the trenches are getting better and more organised ...
<b>Landlady</b>	'Ow's anyone goin' to win then?

<b>Arthur</b>	It looks like a stalemate to me with everyone staying put – unable to move forward, but unwilling to give up.
<b>Bill</b>	All us needs is one big push – our chaps'll beat those Germans. Our Ted says the 'ope is that we can break down the defences with the big guns and then send the infantry across no-man's land to take the enemy trenches.
<b>Arthur</b>	That's where those blasted machine guns are so dangerous!
<b>Landlady</b>	Yeh – they can mow down advancing men – isn't that what you said?
<b>Bill</b>	The big guns will do the job – they'll smash the defences. And our aeroplanes will see where the guns should aim.
<b>Arthur</b>	Trouble is their aeroplanes see when we moves our artillery too.
<b>Bill</b>	No, it'll be fine – them generals knows what they're doin'. Our boys will blast their way through – you mark my words.
<b>Landlady</b>	Course they will. Your Ted will be 'ome in no time – a real 'ero 'e'll be.
<b>Bill</b>	War ain't like it was in our dads' and grandads' days is it? More beer?
<b>Teenager 1</b>	At the start of World War 1 the fighting was ...
<b>Teenager 2</b>	By the middle of 1915 the war was ...
<b>Teenager 3</b>	The war lasted longer than anticipated because ...

## Activity 2: True or False?

<b>Quizmaster</b>	Listen to the following questions and then click on true or false. Keep a tally of the number of answers you get right.
<b>Quizmaster</b>	Fierce patriotism replaced anti-war feelings once Belgium had been invaded.
<b>Narrator 1</b>	True – members of the public were outraged when the Germans ignored Belgian neutrality.
<b>Quizmaster</b>	BEF stands for British Elite Fighters.
<b>Narrator 2</b>	False – it stands for British Expeditionary Force: regiments of well-trained men who landed at French ports to fight the Germans at the start of the war.
<b>Quizmaster</b>	After the Battle of the Marne the Germans were driven back as far as the River Aisne where they dug trenches.
<b>Narrator 1</b>	True – they dug in to protect themselves against machine gun fire.
<b>Quizmaster</b>	The infantry carried machine guns as they advanced on enemy trenches across no-man's land.
<b>Narrator 2</b>	False – machine guns were too heavy to carry, but were excellent for defence. As the infantry marched towards the enemy trenches, they were sprayed with bullets from these fast-firing guns. Casualties and deaths were therefore very high.
<b>Quizmaster</b>	The lines of trenches stretched from the French coast to the Italian border.
<b>Narrator 2</b>	False – the trenches stretched approximately 400 miles from the French coast to the Swiss border.
<b>Quizmaster</b>	Both sides were equally well-equipped, making it hard for either to win.
<b>Narrator 1</b>	True – with industrial advances allowing all the main nations to produce large powerful weapons – and to transport them quickly and effectively – it was hard to know how the war would end.
<b>Quizmaster</b>	During battles the trench lines would move hundreds of miles.
<b>Narrator 2</b>	False – the lines hardly moved at all during the four years of war.
<b>Quizmaster</b>	Aeroplane surveillance made surprise attacks on trenches virtually impossible.
<b>Narrator 1</b>	True – aeroplanes were able to see when guns and men were being moved in preparation for an attack.
<b>Quizmaster</b>	It was easy to breach enemy trenches.
<b>Narrator 2</b>	False – despite artillery attacks, the trenches provided excellent defence. As soon as the infantry began to attack, machine gunners and snipers would shoot at the undefended soldiers, making any advances very difficult.
<b>Quizmaster</b>	All the generals and politicians knew this would be a long war right from the start.
<b>Narrator 2</b>	False – at the start most people thought it would be over after a few quick battles and lightning attacks.

## Activity 2: Breaking the Stalemate

<b>Civil Servant</b>	So what's your plan?
<b>Civil Servant</b>	What else do you intend to do?
<b>Civil Servant</b>	Do you think that will work?
<b>Civil Servant</b>	I say, what a top-notch idea!
<b>Civil Servant</b>	Golly, isn't that a little dangerous?
<b>Civil Servant</b>	How will you protect the infantry from machine gun fire?
<b>Civil Servant</b>	How will you protect the front line?
<b>Civil Servant</b>	What weapons will you use?
<b>Civil Servant</b>	If you take soldiers from here, won't that leave the boys vulnerable to attack?
<b>Civil Servant</b>	What effect will that have?
<b>Civil Servant</b>	How many do you think will die?
<b>Civil Servant</b>	Is it worth it?
<b>Civil Servant</b>	What do you hope to achieve?

## Activity 3: News Report

<b>Studio Anchor Person</b>	Today in the area around the River Somme, Britain has experienced its worst-ever military disaster. Let's go over to Hugh, our on-the-spot reporter.
<b>Reporter</b>	What were the British and French generals aiming to do?
<b>Reporter</b>	How had you prepared for the attack?
<b>Reporter</b>	How had the British and French troops been told to advance?
<b>Reporter</b>	How would you describe the results at the end of the first day?
<b>Reporter</b>	Why has it all gone so wrong?
<b>Reporter</b>	What will you do now?
<b>Reporter</b>	This is Hugh Stallworthy for the nine o'clock news – France.

## Activity 3: Ted's War

<p><b>Ted</b></p>	<p><b>Before the War</b></p> <p>I'd 'eard about Archduke whatsisname being shot in Serbia but I didn't really pay it no mind. I thought it was the sort of thing that wouldn't 'appen 'ere in England, and got on with me day. It were only later that we realised it was going to cause a big stink.</p> <p>As soon as the Kaiser put 'is oar in and the Austrians started threatening the Serbians, we began to realise that it were proper serious.</p> <p>We was outraged when Germany invaded poor little Belgium. Most people felt we was right in declaring war.</p> <p>People said the Kaiser was a wicked man. Someone went and wrote in massive letters "ang the Kaiser' on the pub wall. They used white paint and the letters was at least 5 feet 'igh. No one cleaned it off neither!</p> <p>It were a tricky time for all the Germans in our area. Felix at the pawnbrokers got punched in the face by someone 'e knew – just for being German.</p>
	<p><b>Signing up</b></p> <p>I was working on Borough Market delivering fruit and veg. A week after war was declared, I signed up.</p> <p>I'd gone to the pictures on a Saturday afternoon, and as the film ended British soldiers came marching across the screen. The pianist started playing Rule Britannia, and the 'airs on the back of me neck went all prickly. When they said, 'Sign up for King and Country' me and me best pal, Jimmy, couldn't wait. We rushed straight out of the pictures to the shop across the way that 'ad been turned into an army recruitment office.</p> <p>It wasn't like we'd really thought what we was doing. We went inside the shop, and was stopped by a sergeant-major. Very smart 'e were with a 'uge 'andlebar moustache. He barked at us, 'Wait 'ere! Name? Occupation?' Jimmy got through fine. It were only when 'e asked my date of birth that I 'ad a problem.</p> <p>'12th March 1897,' I said. 'Course that only made me 17 years old. I didn't know that this was too young. 'e looked at me, winked and then asked if I meant 1895. Wanting to please 'im, I agreed.</p> <p>With that we was sent into another room and told to take off our clothes. No one told us why but, as they weighed us, they made all sorts of marks on pieces of paper. When that were finished, we was told to get dressed and then report back the following morning at five. It were all so quick. We was the last of a new division of volunteers and 'ad to start our training. The country needed us. I felt so proud.</p> <p>I got 'ome and told me Ma, and she started crying. At that moment I was really scared and 'oped me Dad would stop me from going, but 'e were right proud and said as 'ow I'd done the right thing.</p> <p>Really early the next morning me 'ole family walked me to the station at Victoria. It were amazing, 'undreds of families fussing around their sons. All the women were dressed in their Sunday best and a lot was crying. I tried me 'ardest not to cry. I didn't want to look a 'Jessie' in front of the other boys.</p> <p>I managed to find Jimmy, and we squeezed into one of the carriages. I'll never forget everyone shouting 'ow we'd be 'ome by Christmas. Some lads promised to shoot the Kaiser for their sweet'earts. Jimmy and I laughed at that.</p>

	<p><b>Training</b></p> <p>We finally arrived at a place called 'wstpierpoint in Sussex. There was about 1000 of us in the camp and it was like an 'oliday. We was all in these big tents with about 50 of us to a tent. On the train everyone was excited about going to fight the Germans. I was told stories about blokes coming all the way from Australia, South Africa and the Caribbean so as they could fight in the war.</p> <p>We was kitted out with a right old 'odge-podge of tatty uniforms that were made out of different materials.</p> <p>Instead of guns we were all given bits of wood what looked like broom-sticks.</p> <p>We soon settled into a routine, spending 'ole days marching. What we would do was learn to march in formation, and spent 50 minutes in every hour marching and 10 minutes resting.</p> <p>It was the most amazing summer: we all got the worst sunburn you've ever seen. It was so 'ot, we was always tired out and it was made worse by the 'uge packs we 'ad to carry. They must 'ave weighed at least 4 stone each with spare boots, bedding, food tins and a load of other stuff.</p> <p>We was taught 'ow to dig trenches in such a way that you could protect yourself with someone on guard.</p> <p>The only time I got to fire a gun was when 50 of us queued up and were given one bullet each to fire at a target. There was such a shortage of bullets that was all they could spare. Better to use them at the Front, though, than waste them on a target.</p> <p>We 'ad no clue 'ow long the training would take, and the war started to feel a long way away. Towards the end of October the order came that we were off to Belgium the next day. We 'ad no time to visit our families nor say goodbye. All I could do was write a short letter sending them my best and asking them to write to me, but I couldn't even tell them where to write to.</p> <p>I got really scared that night. Suddenly I realised I was going to come face to face with other soldiers and it was their job to kill me. I think everyone was thinking the same thing. We tried to 'ide it, though, by staying up in our tent 'alf the night making jokes about the number of Germans we would capture. We kept saying 'ow it would all be over by Christmas.</p> <p>I barely 'ad two hours sleep before being woken up by the sergeant-major. We were marched to the train station and caught the train to Portsmouth. From Portsmouth we went on to Belgium by sea.</p>
	<p><b>At the Front</b></p> <p>When we got to Belgium, we couldn't believe our eyes. There was a great fleet of red, double-decker, London buses waiting at the portside. They was there to take us to the Front. We all raced to get the top seats so as we could get the best view. We was off to somewhere everyone was calling Wipers, but later I found out was spelled Ypres.</p> <p>We 'ad to stop overnight and got our first army ration of rum. Our sergeant came along the line with a tablespoon and poured some rum into our mouths. It made me cough meself hoarse, but it gave me the best night's sleep.</p> <p>We got to Wipers just as the battle was finishing, and found ourselves 'elping the soldiers there to build trenches. Our job was to fill sandbags. We stacked these so the walls didn't just fall apart and the trench fill with water straight away. We did this at night to be safer.</p>



	<p>While we were building our trenches, the Germans were doing the same thing 'alf a mile away. We was all of us busy but it didn't stop their lot, or our lot for that matter, taking a pop at shooting someone every few minutes, so we 'ad to keep our 'eads down.</p> <p>The soldiers 'o'd been there from the start told us how lucky we were to be allowed trenches. In the beginning the generals hadn't allowed trenches. They said as 'ow it would make the soldiers lazy and not want to attack. The trenches weren't exactly the Ritz, and I said I didn't think they were a place anyone would want to stay for long.</p> <p>Once the trenches were built, I learnt that the best training for war was being at war. The Sussex training 'ad been a total waste of time. They never got us ready for 'ow little sleep we'd get, or for the constant noise.</p> <p>They never told us 'ow to judge when a whizz-bang was going to explode just by listening to it or 'ow to tie our puttees so water couldn't get in when the trenches flooded. They never trained us to sleep with one 'and on our rifles and to keep our boots on in case of attack. They didn't even prepare us for the constantly wet woolly underpants and vests.</p> <p>We soon got really good at checking that we 'ad all our equipment with us. It was dangerous to be without it. We 'ad a water bottle, rifle, bayonet, 'aversack, ammunition and food tin, or bully can as we called it, with us at all times.</p>
	<p><b><i>The War Continues</i></b></p> <p>As winter wore on, we started to build whole networks of trenches. They was like the railway lines across London. We built support trenches and reserve trenches travelling back a few miles to our 'eadquarters. We built the trenches in zigzags to make them 'arder to attack. If fire from bombs started it could be contained quickly an' not travel too far. The only drawback with the zig-zags was that they made the trenches really difficult to move down, especially at night. I was forever walking into the walls, especially when carrying things. The walls seemed to jut out where you least expected.</p> <p>The first Christmas were pretty special. We was all really touched that people at 'ome 'adn't forgotten us.</p> <p>We got parcels from the Red Cross full of presents from 'ome that included useful things like salt, knives and cigarettes. There was some less useful things too – like mittens and prayer books.</p> <p>We also got a Princess Mary Gift Box each. This included a decent amount of tobacco and a bar of chocolate. On Christmas Day, we was sent a dinner of cold Bully Beef and a lump of cold plum pudding. It tasted awful, but made 'ome seem a bit closer.</p> <p>Strangely, the best thing about Christmas was the truce that gave a blissful silence from shells and bullets. Us and the Germans sang Christmas songs at each other. Some soldiers went up into no-man's-land and played football with the 'un, but our sergeant wouldn't allow us to do that.</p> <p>It was funny 'ow little fighting actually took place that first winter. Our little troop started to get really close. Days started to go by quickly, and we spent most of our time joking with each other, playing cards, writing the odd letter and trying to get 'old of cigarettes.</p> <p>Looking back, what was really surprising was 'ow few people were killed or sent 'ome because of fighting. Those who were 'urt were generally ill from the poor conditions. In fact Jimmy were sent 'ome with an 'acking cough.</p>

	<p>When we found out 'e'd died of TB, we couldn't take it. Our group 'ad all got so close that the loss of one of us were terrible – really 'ard to bear.</p> <p>At the start of 1915 it was clear that the war was going to keep going for a while, and the loss of Jimmy really made things 'ard to take.</p> <p>It was at this point I was called to the sergeant's office and told I was going to be given a week's leave. Just like that – no warning – I was signed off for a week, and could do what I liked as long as I got back by the Sunday.</p>
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## Activity 4: Meet the Family

<b>Mr Walker</b>	This really is the first war to be felt strongly at home. So many young people are involved, and there's such fervour.
<b>Mrs Walker</b>	Yes, earlier wars feel so remote. They were fought by small professional armies in distant lands and seemed to be over after a few decisive battles.
<b>Narrator</b>	How did the enemy attack civilians?
<b>Narrator</b>	What was DORA?
<b>Narrator</b>	How did the government change?
<b>Narrator</b>	What happened to Germans who were living in Britain?
<b>Ted</b>	I joined up as soon as I could. I saw that recruiting film and went straight to the nearest office. I even lied about my age so's they would take me.
<b>Narrator</b>	How were young men persuaded to join up?
<b>Narrator</b>	What slogans were used?
<b>Narrator</b>	How many joined up in the first year?
<b>Frank</b>	Gordon Bennett, there I am almost 40 years old and they says I 'as to join the army on account of needing more men. They says as I ain't married, no one will miss me if I cop a bullet. Charming!
<b>Narrator</b>	What is conscription and why was it introduced?
<b>Narrator</b>	How was it better than relying on a volunteer force?
<b>Narrator</b>	How did the conscription rules change?
<b>Narrator</b>	Did everyone agree with conscription?
<b>Evie</b>	Eh, I'm just like our Ted now – 'My country needs me!' Mrs Pankhurst and Lloyd George went on this march to get women to join the war effort and I'm gonna do me bit. I've got a job in a munitions factory, making bullets and bombs for our brave lads.
<b>Narrator</b>	What were the dangers of working in a munitions factory?
<b>Narrator</b>	What other work did women do and why?
<b>Narrator</b>	How did employers and the unions feel about women in the workplace?
<b>Narrator</b>	How did the suffragettes support the war effort?
<b>Narrator</b>	How did life change for women – money, working conditions, social life?
<b>Narrator</b>	What happened to jobs at the end of the war?
<b>Ma</b>	I can't believe it – shops only open 'alf the day and nothing much in them anyway. I queued up for over an 'our to get a scabby loaf. It 'ardly tastes like bread ... and the price – I could weep!
<b>Narrator</b>	What impact did the war have on the availability and cost of food?

<b>Narrator</b>	Why were there shortages?
<b>Narrator</b>	How did the government try to deal with the shortages?
<b>Narrator</b>	What was the nation's health like by the end of the war and why?
<b>Dad</b>	Can you credit it – those blasted Germans don't just drop bombs from those fat airship things, they even bring boats in close to shore and shoot the 'eck out of the townsfolk. Those poor people in Scarborough – 'ow are we going to protect our families?
<b>Narrator</b>	How did the enemy attack civilians?
<b>Narrator</b>	Where were the major targets and why?
<b>Narrator</b>	How were the public protected?
<b>Narrator</b>	How did the attack and defences change towards the end of the war?
<b>Ted</b>	This is my first leave in a long time. I was so looking forward to it, but now I'm not so sure. It all feels unreal. Everyone thinks we're 'eroes doing a grand job. What can I say? If only I could tell them what really goes on in my letters, but they get censored.
<b>Narrator</b>	Why was leave difficult for many soldiers?
<b>Narrator</b>	Why didn't they describe their experiences?
<b>Narrator</b>	How was the public perception of life in the trenches different from the reality?
<b>Narrator</b>	How and when did this change?
<b>Dad</b>	Seems we're making good progress in the war, son.
<b>Ted</b>	What do you mean? We go over the top and die in thousands to win a few feet of land – and then the next week the Hun take it back. Great progress!
<b>Narrator</b>	What is censorship and what things were censored?
<b>Narrator</b>	What is propaganda and what form did it take?
<b>Narrator</b>	Why did the government use censorship and propaganda?
<b>Narrator</b>	When and how did people begin to get a real idea of what life was like for the soldiers?

## Activity 5: Timeline

<b>Narrator</b>	Select the correct date and drag the other two to the bin. When you have done this for each frame, put the frames in the right order. Drag them into a blank template in the printing screen.
<b>Narrator</b>	British Offensive at Passchendaele. In an attempt to push the Germans into total collapse, the British tried to force the German trench line back. By November, with enormous cost of life, the British had taken the village of Passchendaele.
<b>Narrator</b>	Allied forces captured the Hindenburg Line. This was the Germans' furthest line of defence. From this point on, the German government, led by Max von Baden, started negotiating for peace as defeat seemed inevitable.
<b>Narrator</b>	German navy mutinied and a general strike began. Knowing that peace talks had begun, sailors refused to continue fighting the British. This led to a general strike, which spread across Germany.
<b>Narrator</b>	United States declared war on Germany. Following nearly three years of neutrality, President Woodrow Wilson led America into the war bringing vast resources and huge numbers of troops.
<b>Narrator</b>	Treaty of Versailles signed. Germany was forced to sign and accept blame for the war. The treaty took away its colonies and land in Europe, reduced its armed forces and presented a huge bill of £6.6 billion.
<b>Narrator</b>	German offensive halted when Allies won the Battle of the Marne. Germany began its retreat.
<b>Narrator</b>	Kaiser Wilhelm II of Germany abdicated. Knowing the army and navy no longer supported him and the people were revolting, Kaiser Wilhelm was forced to give up his position.
<b>Narrator</b>	United States troops arrived in France. Within a year, over 1 million United States soldiers were fighting the Germans in Europe.
<b>Narrator</b>	Germany agreed to end the fighting. The new leader of Germany, President Ebert, signed the Armistice.
<b>Narrator</b>	Bolsheviks seized power. This led to Russia withdrawing from the war, which helped Germany, as they were not fighting the war on two sides any more.
<b>Narrator</b>	Paris Peace Conference started to decide on how best to end the arguments that had led to World War 1. Different treaties were created that dealt with the different defeated countries.
<b>Narrator</b>	Amiens – British, French and Americans attempted to push back the German lines using soldiers and tanks. Initially it was very successful, pushing the Germans back 12 kilometres in the first day. However, the speed of advance reduced when German reinforcements arrived and the majority of the tanks broke down.
<b>Narrator</b>	Italian Vittorio Veneto Offensive. This marked the point at which the Italians beat the Austro-Hungarians.
<b>Narrator</b>	Start of German Spring Offensive. Using all the troops freed up as a result of Russia leaving the war, the German army tried to win by pushing back the French, British and American lines. At first this worked well, and the Germans even looked like winning.
<b>Narrator</b>	Greece declared war on the Central Powers. Around 250,000 soldiers were mobilised against Germany, Austria and Turkey.

# Appendix B

## Suggested Reading and Websites

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There are many books and websites about the First World War and a wealth of primary as well as secondary sources. For some suggestions of texts to support each section of this pack, please see below.

Because it is important for students to become used to gathering material from as many sources as possible to use as evidence to support their ideas, the information provided in Kar2ouche is very general and should be seen as a starting point. As well as some summaries of major points, you'll find a fictionalised account of the lives of people who were involved in the war on the Western Front and at home in England. These accounts can be used to help with empathic responses and as a way of conveying some basic information in a more engaging way.

### **Activity 1** **Why Did the** **War Start?**

**Byrom, J et al (1999) *Modern Minds: The Twentieth Century World*, Longman**

The First World War – 1 *Two bullets and twenty million deaths*

**DeMarco, N (1992) *Britain and the Great War*, Oxford University Press**

Chapter 1: How did the war start?

**Heater, D (1996) *Our World This Century*, Oxford University Press**

1 The Century Begins – *Origins of the First World War*

**Hetherington, G (2001) *Britain and the Great War: A Study in Depth*, John Murray**

Section 2: The War begins – *Why did war break out in 1914?* and *Steps to War*

**Nichol, J (1993) *Thinking History: The 1<sup>st</sup> and 2<sup>nd</sup> World Wars*, Simon and Schuster Education**

Britain and the Great War 1914 to 1918: The Western Front - *Roots*

**Rees, R (1993) *Britain and the Great War*, Heinemann Educational**

Part 2: Why did the Great War Begin? – *Alliances and Ambitions*, *Flashpoint Balkans!* and *War Plans and Mobilization*

**Robson, W (1995) *Twentieth Century World*, Oxford University Press**

1 From the Parade-ground to the Trenches

**Shephard, S and Shephard, K (2001) *Re-discovering The Twentieth Century World: A World Study After 1900*, John Murray**

Section 1: The First World War – *Three fuses and one spark*

## Web Materials

**First World War.Com** *How It Began*

<http://www.firstworldwar.com/origins/index.htm>

**Coursework Bank.Co.UK** *Causes of the First World War*

[http://www.courseworkbank.co.uk/coursework/causes\\_the\\_first\\_world\\_war\\_2951/](http://www.courseworkbank.co.uk/coursework/causes_the_first_world_war_2951/)

**The Learning Curve (Public Record Office)** *The Causes*

<http://learningcurve.pro.gov.uk/greatwar/causes/frameset.htm>

### Activity 2 Why Did the War Last so Long?

**DeMarco, N (1992)** *Britain and the Great War*, Oxford University Press

Chapter 2: An August bank holiday lark

**Heater, D (1996)** *Our World This Century*, Oxford University Press

2 The war to end all wars – *The outbreak of war*

**Hetherington, G (2001)** *Britain and the Great War: A Study in Depth*, John Murray

Section 2: The War begins – *Why wasn't it all over by Christmas?*

**Rees, R (1993)** *Britain and the Great War*, Heinemann Educational

Part 3: The Western Front – *Stalemate*

## Web Materials

**The Learning Curve (Public Record Office)** *Britain 1900-1939 (Index)*

<http://learningcurve.pro.gov.uk/index.htm>

### Activity 3 Life on the Western Front

**Brooman, J (1998)** *General Haig: Butcher or War Winner?* Longman

**Byrom, J et al (1999)** *Modern Minds: The Twentieth Century World*, Longman

The First World War – 2 *Severn and Somme*

**DeMarco, N (1992)** *Britain and the Great War*, Oxford University Press

Chapter 3: Millions of the mouthless dead

**Heater, D (1996)** *Our World This Century*, Oxford University Press

2 The war to end all wars – *Campaigns and Some aspects of the fighting*

**Hetherington, G (2001)** *Britain and the Great War: A Study in Depth*, John Murray

Section 3: What Was Life Like on the Western Front? – *What was life really like on the Western Front?, Images and impressions of war, Field Marshall Haig: 'The butcher of the Somme'?, Animals at war and The technology of the war*

**Nichol, J (1993) *Thinking History: The 1<sup>st</sup> and 2<sup>nd</sup> World Wars*, Simon and Schuster Education**

Britain and the Great War 1914 to 1918: The Western Front – *The Western Front, The Trenches, The Somme and Oh What a Lovely War*

**Rees, R (1993) *Britain and the Great War*, Heinemann Educational**

Part 3: The Western Front – *Trench Warfare, The Battle of the Somme 1916, Life in the Trenches: Routine, Life in the Trenches: Clean and Healthy and Life in the Trenches: Casualties*; Part 4: The War Spreads – *The War in the Air*; Part 5: Weapons and Tactics – *Artillery and Machine Guns and Gas and Tanks*; Part 7: The People – *War Poetry*; Part 8: Women at War – *At the Front*

**Robson, W (1995) *Twentieth Century World*, Oxford University Press**

2 The Western Front 1914-1918

**Shephard, S and Shephard, K (2001) *Re-discovering The Twentieth Century World: A World Study After 1900*, John Murray**

Section 1: The First World War – *What was life like on the Western Front?*

### **Web Materials**

**The Learning Curve (Public Record Office) *Britain 1900-1939 (Index)***

<http://learningcurve.pro.gov.uk/index.htm>

and

[http://www.pro.gov.uk/pathways/firstworldwar/military\\_conflict/western\\_front.htm](http://www.pro.gov.uk/pathways/firstworldwar/military_conflict/western_front.htm)

**BBC History *World War One***

<http://www.bbc.co.uk/history/war/wwone/index.shtml>

**Active History *Trench Warfare on the Western Front***

<http://www.activehistory.co.uk/GCSE/ww1/frameset.htm>

**History Learning Site *Christmas 1914***

[http://www.historylearningsite.co.uk/christmas\\_1914\\_and\\_world\\_war\\_one.htm](http://www.historylearningsite.co.uk/christmas_1914_and_world_war_one.htm)

### **Activity 4 What Was it Like at Home?**

**DeMarco, N (1992) *Britain and the Great War*, Oxford University Press**

Chapter 4: Attitudes to the war and How did the war affect Britain?;  
Chapter 5: An increase in the power of government;  
Chapter 6: Women at war and at work

**Heater, D (1996) *Our World This Century*, Oxford University Press**

2 The war to end all wars – *The Home Front*

**Hetherton, G (2001) *Britain and the Great War: A Study in Depth*, John Murray**

Section 3: What was life like on the Western Front? – *The Western Front: the view from Britain and Coming home*;

Section 6: The Home Front – *How was Britain organised to fight the War?* and *Did anyone object to the War?*

**Nichol, J (1993) *Thinking History: The 1<sup>st</sup> and 2<sup>nd</sup> World Wars*, Simon and Schuster Education**

Britain and the Great War 1914 to 1918: The Western Front – *The Home Front*

**Rees, R (1993) *Britain and the Great War*, Heinemann Educational**

Part 6: The Government – *Recruitment and Conscription, Factories and Farms, Transport and Finance and Propaganda*; Part 7: The People – *Food and Drink, Bombs, Spies and Invasion*; Part 8: Women at War – *Back Home*

**Robson, W (1995) *Twentieth Century World*, Oxford University Press**

2 The Home Front

### **Web Materials**

**BBC History** *Women and Employment*

[http://www.bbc.co.uk/history/war/wwone/women\\_employment\\_01.shtml](http://www.bbc.co.uk/history/war/wwone/women_employment_01.shtml)

**The Learning Curve (Public Record Office)** *The Zeppelin Raids*

<http://learningcurve.pro.gov.uk/snapshots/snapshot32/snapshot32.htm>

**BBC GCSE Bitesize** *New Opportunities*

<http://www.bbc.co.uk/schools/gcsebitesize/history/britainwwi/womenandhomefrontrev2.shtml>

**The National Archive** *War and the Changing Face of British Society*

[http://www.pro.gov.uk/pathways/firstworldwar/britain/war\\_changing.htm](http://www.pro.gov.uk/pathways/firstworldwar/britain/war_changing.htm)

### **Activity 5 How Did the War End?**

**Byrom, J et al (1999) *Modern Minds: The Twentieth Century World*, Longman**

The First World War – 3 ‘*Are we making a good peace? Are we? Are we?*’

**Heater, D (1996) *Our World This Century*, Oxford University Press**

2 The war to end all wars – *The peace settlement*

**Nichol, J (1993) *Thinking History: The 1<sup>st</sup> and 2<sup>nd</sup> World Wars*, Simon and Schuster Education**

Britain and the Great War 1914 to 1918: The Western Front – *1918 – Victory*



**Rees, R (1993) *Britain and the Great War*, Heinemann Educational  
Part 9: Peace – *The Final Offensive* and *Armistice Day: 11 November  
1918***

**Robson, W (1995) *Twentieth Century World*, Oxford University  
Press**

### **Web Materials**

**Coursework Bank.Co.UK** *Why did World War 1 end so quickly after  
years of stalemate?*

[http://www.courseworkbank.co.uk/coursework/why\\_did\\_world\\_war\\_end\\_so\\_quickly\\_after\\_years\\_stalemate\\_2969/](http://www.courseworkbank.co.uk/coursework/why_did_world_war_end_so_quickly_after_years_stalemate_2969/)

**Worksheet by RJ Tarr at [www.activehistory.co.uk](http://www.activehistory.co.uk)** *Why did Germany  
lose the First World War in 1918?*

[http://www.activehistory.co.uk/worksheets/gcse/ww1/long\\_term.doc](http://www.activehistory.co.uk/worksheets/gcse/ww1/long_term.doc)

# Appendix C

## National Literacy Links

### Framework for Teaching English

	Activity 1	Activity 2	Activity 3	Activity 4	Activity 5
<b>Year 7</b>					
Reading	<i>Research &amp; study skills: 1, 2, 4, 5</i> <i>Reading for meaning: 6, 7, 8</i>	<i>Research &amp; study skills: 1, 2, 4, 5</i>	<i>Research &amp; study skills: 1, 2, 4, 5</i> <i>Reading for meaning: 6, 7, 8, 9, 11</i> <i>Understanding author's craft: 15</i>	<i>Research &amp; study skills: 1, 2, 4, 5</i> <i>Reading for meaning: 6, 7, 8, 9, 10, 11</i>	<i>Research &amp; study skills: 1, 2, 4, 5</i>
Writing	<i>Inform, explain, describe: 10, 11, 12</i> <i>Persuade, argue, advise: 15, 16</i>	<i>Persuade, argue, advise: 15, 16</i>	<i>Imagine, explore, entertain: 9</i> <i>Inform, explain, describe: 10, 11, 14</i>	<i>Imagine, explore, entertain: 5, 6, 9</i>	<i>Inform, explain, describe: 10, 11, 12</i> <i>Persuade, argue, advise: 15, 16</i>
Speaking & Listening	<i>Speaking: 1, 2, 3, 4, 5</i> <i>Listening: 6, 7</i> <i>Group discussion: 10, 12, 13, 14</i>	<i>Speaking: 1, 2, 3, 4, 5</i> <i>Listening: 6, 7</i> <i>Group discussion: 10, 12, 13, 14</i>	<i>Speaking: 1, 2, 3, 4, 5</i> <i>Listening: 6, 7</i> <i>Group discussion: 10, 12, 13, 14</i>	<i>Speaking: 1, 2, 3, 4, 5</i> <i>Listening: 6, 7</i> <i>Group discussion: 10, 12, 13, 14</i>	<i>Speaking: 1, 2, 3, 4, 5</i> <i>Listening: 6, 7</i> <i>Group discussion: 10, 12, 13, 14</i>
<b>Year 8</b>					
Reading	<i>Research &amp; study skills: 1, 2</i> <i>Reading for meaning: 6, 7</i>	<i>Research &amp; study skills: 1, 2</i>	<i>Research &amp; study skills: 1, 2</i> <i>Reading for meaning: 6, 7</i> <i>Understanding author's craft: 10</i>	<i>Research &amp; study skills: 1, 2</i> <i>Reading for meaning: 6, 7</i>	<i>Research &amp; study skills: 1, 2</i>
Writing	<i>Inform, explain, describe: 10, 11</i> <i>Persuade, argue, advise: 13, 14</i>	<i>Persuade, argue, advise: 13, 14</i>	<i>Imagine, explore, entertain: 7, 8, 9</i> <i>Inform, explain, describe: 10, 11,</i>	<i>Imagine, explore, entertain: 7, 8</i>	<i>Inform, explain, describe: 10, 11</i> <i>Persuade, argue, advise: 13, 14</i>
Speaking & Listening	<i>Speaking: 3, 4, 5</i> <i>Listening: 7, 8</i> <i>Group discussion: 10, 11</i>	<i>Speaking: 3, 4, 5</i> <i>Listening: 7, 8</i> <i>Group discussion: 10, 11</i>	<i>Speaking: 3, 4, 5</i> <i>Listening: 7, 8</i> <i>Group discussion: 10, 11</i>	<i>Speaking: 3, 4, 5</i> <i>Listening: 7, 8</i> <i>Group discussion: 10, 11</i>	<i>Speaking: 3, 4, 5</i> <i>Listening: 7, 8</i> <i>Group discussion: 10, 11</i>
<b>Year 9</b>					
Reading	<i>Research &amp; study skills: 1, 2, 4</i> <i>Reading for meaning: 7</i>	<i>Research &amp; study skills: 1, 2, 4</i>	<i>Research &amp; study skills: 1, 2, 4</i> <i>Reading for meaning: 6, 7</i> <i>Understanding author's craft: 11</i>	<i>Research &amp; study skills: 1, 2, 4</i> <i>Reading for meaning: 7</i>	<i>Research &amp; study skills: 1, 2, 4</i>
Writing	<i>Inform, explain, describe: 9, 10, 12</i> <i>Persuade, argue, advise: 13, 14</i>	<i>Persuade, argue, advise: 13, 14</i>	<i>Imagine, explore, entertain: 6, 7</i> <i>Inform, explain, describe: 9, 10, 11, 12</i>	<i>Imagine, explore, entertain: 6, 7</i>	<i>Inform, explain, describe: 9, 10, 12</i> <i>Persuade, argue, advise: 13, 14</i>
Speaking & Listening	<i>Listening: 5, 6, 7</i> <i>Group discussion: 8, 9, 10</i>	<i>Listening: 5, 6, 7</i> <i>Group discussion: 8, 9, 10</i>	<i>Listening: 5, 6, 7</i> <i>Group discussion: 8, 9, 10</i>	<i>Listening: 5, 6, 7</i> <i>Group discussion: 8, 9, 10</i>	<i>Listening: 5, 6, 7</i> <i>Group discussion: 8, 9, 10</i>

# Appendix D

## Kar2ouche and Special Needs

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It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual students. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those students who experience some kind of sensory or learning difficulty, on average 20% of students in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

‘From 1988-90 the Palm Project explored the effects of computers on pupils’ autonomy in learning. The project found that not only were pupils more autonomous but also more motivated.’

Glendon Ben Franklin in Leask, M Ed. (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables students to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Children with special needs are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often under-developed. In Kar2ouche all of the text is provided with a soundfile so that students can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a pupil’s vocabulary whilst also increasing his or her attention span. By following the text as they listen, students begin to recognise words and are provided with a real context for their learning.

In addition, Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence.

‘Nothing motivates children with special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.’

Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum.

Once confidence has been built, the speech and thought bubbles offer the opportunity for students to write in small bite-size chunks. This can be increased gradually by requiring students to produce a paragraph in the caption window and subsequently maybe use the writing frames and scaffolds provided in the education support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable the learners to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these students found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that students who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair – or small – group work, Kar2ouche can be used by the teacher to encourage collaborative learning, thereby supporting these students as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group, they are then more confident when required to present their ideas to the class or an adult.

For students with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The sound files also help these children. Likewise the brief sound-clips support dyslexic children, many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary thus allowing them to consolidate learning. For those whose hearing is impaired, the combination of text and exciting visual material is motivating and by being able to attach pre-recorded soundfiles, students are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe

hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

