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| **Course** | Grade 5 Social Studies | **Unit Title** | Picturing World War II |
| **Prioritized Standards** | [Social Studies:](https://www.georgiastandards.org/Georgia-Standards/Pages/Social-Studies.aspx) **SS5H4** Explain America’s involvement in World War II.**b** Describe major events in the war in both Europe and the Pacific; include Pearl Harbor, Iwo Jima, D-Day, VE and VJ Days, and the Holocaust. **e** Describe the effects of rationing and the changing role of women and African Americans or Blacks; include “Rosie the Riveter” and the Tuskegee Airmen. **SS5E1** Use the basic economic concepts of trade, opportunity cost, specialization, productivity, and price incentives to illustrate historical events. **a** Describe opportunity costs and their relationship to decision making across-time (e.g., decisions by individuals in response to rationing during WWII).[Theatre:](https://www.georgiastandards.org/Georgia-Standards/Pages/Fine-Arts.aspx) **TA5.CR.1** Organize, design, and refine theatrical work.**e.** Make artistic choices in portraying character thoughts and emotions.**TA5.CR.2** Develop scripts through theatrical techniques. **c.** Utilize evidence form given circumstances to create characters and scenes. **TA5.PR.1** Act by communicating and sustaining roles in formal and informal environments.**b.** Use body and movement to communicate thoughts, ideas, and emotions of a character. **c.** Collaborate and perform with an ensemble to present theatre to an audience. **TA5.CN.1** Explore how theatre connects to life experience, careers, and other content. **a.** Analyze how theatre experiences reflect and connect with life and other content areas. |
| **Learning Targets** | **Social Studies:** I can use a variety of primary sources to describe events that occurred during WWII. I can explain how the role of women changed during WWII. I can explain the role that food rationing played during WWII. **Theatre:** I can interpret various events during WWII through collaborating with peers and the use of my body. I can construct original scripts using dialogue that can persuade an audience. I can perform a theatrical work for my peers. I can identify how art is used to inform or change beliefs of an individual or society. I can use improvisation to express ideas, create characters, and solve problems.  |
| **Essential Questions** | Social Studies: What were the causes and effects of WWII? How were Pearl Harbor, Iwo Jima, V-E Day and V-J Day important events in WWII? How did the roles of women change during World War II? How did advertising industries participate in the WWII economy? How did the war overseas effect what was bought, made, and eaten at home? Theatre: How do we use body language to communicate? How does working with others expand the creative process? How do I use drama to investigate the world? What elements are essential to collaborating with peers and creating a persuasive narrative? How do people improvise in their daily lives?  |
| **Lesson Materials** | **Key Vocabulary, People, Events, Places** |
| * Day 1
	+ World War II photographs
		- [power point version](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day1.WWIIphotos.pptx) (whole group)
		- [printouts](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day1.WWIIphotos.printout.docx) (small groups)
	+ Primary Source Analysis Tool
		- [printout](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Primary%20Source%20Analysis%20Tool.pdf) (whole group)
		- Index cards, pencils
		- Handouts (small groups)
* Day 2
	+ Rosie The Riveter’s Song
		- [Lyrics](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day2.%20Rosie%20the%20Riveter%20song%20lyrics.docx) projected onto smart/promethean board
		- highlighters/ pencils
	+ Gallery Walk
		- Tablet/Laptop to display [KSU Legacy Series spotlight on Lee Foringer, riveter.](https://mediaspace.kennesaw.edu/tag/tagid/leona%20foringer)
		- [Primary Source Analysis Tool](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Primary%20Source%20Analysis%20Tool.pdf) (handout)
		- [The Riveter Museum primary source](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day2.TheRiveterMuseum.printout.docx) (printout)
		- Masking tape
		- post-its, pencils
* Day 3
	+ Radio Drama
		- [Victory Garden Radio Announcement](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day3.%20Victory%20Gardens%20Radio%20Announcement.doc) (handout or projected on smart/promethean board)
		- highlighters, pencils
	+ [The Home Front WWII](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day3.%20The%20Home%20Front%20WWII%20Victory%20Gardens.pptx) (power point 1 of 2)
	+ Create A Persuasive Piece of Art
		- Paper and additional art supplies
* Day 4
	+ Speaking Objects
		- Masking Tape
	+ [The Home Front WWII](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day4.%20The%20Home%20Front%20WWII%20Rationing.pptx) (power point 2 of 2)
	+ Rationing Activity
		- [Student handout](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Day4.%20Rationing%20Activity%20handout.docx)
 | **Social Studies Terms:*** Home Front
* Workforce
* Rationing
* Ration
* Ration cards
* Overseas
* Industry
* Production
* Propaganda

**Theatre Strategy:** A specific drama practice. * Statue (Frozen Image)
* Tableau (Frozen Picture)
* Gallery Walk
* Radio Drama (Radio Play)

**Theatre Activity:** A structured and practical application of a strategy. * This Setting Needs… (Tableau variation)
* Timeline Tableau (Tableau variation)
* Human Machine
* Tongue Twisters
* Speaking Objects (Statue variation)

**Theatre Terms:*** Thought Tracking
* Levels (high, medium, low)
* Vocal Projection
* Vocal Inflection
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| **Primary Sources** |
| * World War II photographs (Day 1)
	+ Palmer, Alfred T., photographer.***Production. A-31 "Vengeance" dive bombers.*** *Installation of exhaust-collector ring. Two women employees at the Nashville Division of Vultee Aircraft Inc. are shown installing the exhaust-collector ring on a motor which will go into a Vultee "Vengeance" dive bomber. The "Vengeance" A-31 was originally designed for the French. It was later adopted by the RAF Royal Air Force and still later by the U.S. Army Air Forces. It is a single-engine, low-wing plane, carrying a crew of two men and having six machine guns of varying calibers.* Photograph. 1943. February. United States Office of War Information. Retrieved from the Library of Congress. [**https://www.loc.gov/item/2017697092/**](https://www.loc.gov/item/2017697092/)
	+ Rosenthal, Joe, photographer.***Raising the Flag on Iwo Jima.*** 23February,1945. Associated Press. <https://www.military.com/daily-news/2020/02/24/75th-anniversary-iwo-jima-flag-raising-some-struggle-history-changing-news.html>
	+ Smith, Roger, photographer.  ***African American children learning about war rationing at school.*** 1943. April. Photograph. Retrieved from the Library of Congress, <https://www.loc.gov/resource/ds.09717/>.
	+ <https://nsarchive2.gwu.edu/NSAEBB/NSAEBB162/index.htm>
	+ ***It’s V-E Day!*** Photograph. 1945. May. <https://www.bbc.co.uk/newsround/48201749>
	+ ***Men from the Red Cross give a blood transfusion to an injured man on the shore of Omaha Beach.*** Photograph. 1944. June. Mondadori Portfolio. Getty Images. <https://www.history.com/news/d-day-casualties-deaths-allies>
	+ ***Pearl Harbor naval base and U.S.S. Shaw ablaze after the Japanese attack****.* Photograph. 1941. Retrieved from the Library of Congress, [www.loc.gov/item/98506923/](http://www.loc.gov/item/98506923/).
	+ ***Truman signs United Nations charter.*** Photograph. 1945. October. Retrieved from the Library of Congress, <https://www.loc.gov/item/2001697019/>
	+ ***V-J Day: Victory Celebrations at Pear Harbor.*** Photograph. 1945. August. Official U.S. Navy photograph. National Archives. <https://www.history.navy.mil/content/history/museums/nmusn/explore/photography/wwii/wwii-pacific/japanese-surrender/vj-day/80-g-495595.html>
* Rosie the Riveter’s Song (Day 2)
	+ Evans, Redd, and John Jacob Loeb. ***Rosie the Riveter's Song***. New York: Paramount Music Corporation, 1942. The song is quoted in Sheridan Harvey's Webcast. Available on sound disc *Four Vagabonds: Complete Recorded Works* (two options)

 <https://www.youtube.com/watch?v=55NCElsbjeQ> (YouTube video) OR <https://archive.org/details/RosieTheRiveter_208> (black and white recording)* Gallery Walk (Day 2)
	+ MacDonald, Roberta. ***Wife dressed for work kisses sleeping husband good-bye***. 1943.*The New Yorker,* September 25, 1943. Ink, opaque white, and graphite. New Yorker Cartoon Collection, Prints and Photographs Division, Library of Congress. <https://www.loc.gov/exhibitions/drawn-to-purpose/about-this-exhibition/themes-and-genres/role-reversal/>.
	+ Miller, J. Howard. ***We Can Do It!*** 1942. Retrieved from The Rockwell Center for American Visual Studies, <https://www.rockwell-center.org/wp-content/uploads/2011/05/we_can_do_it.jpg>.
	+ Palmer, Alfred T. ,photographer.***Production. A-31 "Vengeance" dive bombers.*** *Installation of exhaust-collector ring. Two women employees at the Nashville Division of Vultee Aircraft Inc. are shown installing the exhaust-collector ring on a motor which will go into a Vultee "Vengeance" dive bomber. The "Vengeance" A-31 was originally designed for the French. It was later adopted by the RAF Royal Air Force and still later by the U.S. Army Air Forces. It is a single-engine, low-wing plane, carrying a crew of two men and having six machine guns of varying calibers.* Photograph. 1943. February. United States Office Of War Information. Retrieved from the Library of Congress. [**https://www.loc.gov/item/2017697092/**](https://www.loc.gov/item/2017697092/)
	+ Palmer, Alfred T. , photographer. ***The more women at work the sooner we win!*** *:Women are needed also as [...] See your local U.S. Employment Service.* 1943. Photograph. United States Office Of War Information. Bureau of Public Inquires. Retrieved from the Library of Congress. [**https://www.loc.gov/pictures/resource/ppmsca.12895/**](https://www.loc.gov/pictures/resource/ppmsca.12895/)**.**
	+ Rogers, Kenneth, photographer. ***Naval Shipyards.*** 1943. May. Photograph. Retrieved from Kenan Research Center, Atlanta History Center, [**http://album.atlantahistorycenter.com/cdm/singleitem/collection/Rogers/id/1674/rec/108**](http://album.atlantahistorycenter.com/cdm/singleitem/collection/Rogers/id/1674/rec/108)
	+ Smith, Roger, photographer. ***Answering call for volunteer nurses aides.*** *Miss Thelma Harris, instructor of volunteer nurses aides at Freedmen's Hospital, Washington, D.C., gives Miss Maxine Jackson directions on how to fill an ice cap. Miss Jackson is one of the many volunteers now being trained at the hospital.* 1943. February. Photograph. Retrieved from the Library of Congress, <https://www.loc.gov/item/2017696521/>.
	+ Smith, Roger, photographer. ***Manning Office of War Information's "nerve center."*** *A new field of employment was opened to Negroes recently when six colored girls were given skilled jobs in the Teletype room of the Office of War Information.* 1943. January. Photograph. Retrieved from the Library of Congress, <https://www.loc.gov/item/2017695333/>.
	+ Treidler, Adolph. ***She’s a WOW*.** 1942. Retrieved from The Rockwell Center for American Visual Studies, <https://www.rockwell-center.org/wp-content/uploads/2011/05/Shes-a-WOW.jpg>.
	+ ***Good work, sister: we never figured you could do a man-size job!*** *America's women have met the test! / / Packer.* 1944. New York: Bressler Editorial Cartoons, Inc., May 5, 1944. Photograph. Retrieved from the Library of Congress, <https://www.loc.gov/item/97515638/>**.**
	+ KSU MHE. ***Lee Foringer/Douglas Aircraft.*** Kennesaw State University Museum of History and Holocaust Education, moderated by KSU MHE, 2017, <https://vimeo.com/channels/leeforinger>.
	+ KSU MHE. ***Lee Foringer/They called’em jigs.*** Kennesaw State University Museum of History and Holocaust Education, moderated by KSU MHE, 2017, <https://vimeo.com/channels/leeforinger>.
* Radio Drama (Day 3)
	+ **Victory Garden Radio Announcement** (WWII 1943) <https://www.youtube.com/watch?v=4ZgXsXIavPI>
 |
| **Formative Assessment Questions** | **Student Exemplar Responses to the Formative Assessment Questions** |
| 1. Which event caused the United States to join WWII?
2. The bombing of Pearl Harbor by the Japanese
3. The dropping of the atomic bombs on Hiroshima and Nagasaki
4. The D-Day Invasion
5. The attack on Iwo Jima
6. Look at the cartoon showing a family in the US during WWII. Then answer the question that follows.

Which part of US home life during World War II is BEST illustrated in this cartoon?1. The impact of the military draft
2. The need for victory gardens
3. The effect of high tax rates
4. The effort to conserve resources
5. Rosie the Riveter symbolized
6. women in armed forces during WWII
7. rationing
8. women who went to work to support the war effort
9. the suffering of US citizens forced to live in internment camps
10. Use the poster to answer the question.

 Why were posters such as this produced during World War II?1. There was a shortage of labor in US defense industries.
2. Women needed to run for office to replace officials drafted into the military.
3. There was a shortage of consumer goods in the economy.
4. Women needed to enlist in the US military because more soldiers were needed.
5. Who was the president of the US during MOST of WWII?
6. Franklin D. Roosevelt
7. Theodore Roosevelt
8. Harry S. Truman
9. Woodrow Wilson
 | 1. A. The bombing of Pearl Harbor by the Japanese
2. D. The effort to conserve resources
3. C. women who went to work to support the war effort
4. A. There was a shortage of labor in US defense industries.
5. A. Franklin D. Roosevelt
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| **Teacher Notes- Background on Art From** |
| **Using Arts Integration In Your Classroom:**The Kennedy Center defines Arts Integration as “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both”. These lessons are designed to interconnect social studies with theatre. They are also crafted to teach both standards. Here are a few helpful hints for navigating these lessons and implementing arts integration in your classroom. * Have an open playing space available. This will serve as the focal point for presenting and acts as the “stage” when sharing scenes and/or activities that small groups have been working on.
* These lessons are structured to include strategies, activities and theatre terms.
	+ **Theatre Strategy-** A specific drama practice. (notated in purple)
	+ **Theatre Activity-** A structured and practical application of a strategy. (notated in green)
	+ **Theatre Term-** common vocabulary used for this art form. (notated in blue)
* You do not have to be an expert in theatre or an actor to use the techniques listed. Remember, you are using theatre strategies, activities and terms to extend the exploration into social studies content.
* Have fun and truly commit to the process! The more you commit, the more engaged your students will become.

**Statue-** (Frozen Image) Statues are an immediate way to explore theatre in your classroom. This strategy uses limited space and allows students to use their bodies to represent people, objects or more abstract concepts like a particular time in history. There are simple guidelines for students to follow: “A statue does not move. It can blink its eyes and it can breathe. The formation of the body is what tells the story.” Challenge students to create physical levels (high, medium, low). After setting these guidelines, lessons will scaffold to build on this foundational concept. <https://dbp.theatredance.utexas.edu/teaching-strategies/statues>**Tableau**- A tableau is a strategy in which actors freeze in poses that create a picture of one important moment. It is a frozen stage picture and actors can portray characters, the setting and/or objects. An open space in the classroom is needed. To create a tableau, students step one by one into the open space and establish their still image in relation to another until the tableau is complete.**This Setting Needs-** (Tableau variation) This activity will serve as an introduction to making a frozen picture (tableau) with peers. The word prompt “this setting needs…” allows each student to clearly establish what they are contributing to the tableau and allows peers to know how to best build on to the previous idea. <https://dbp.theatredance.utexas.edu/teaching-strategies/setting-needs>(Note: Successfully prepare students for this theatre activity by introducing this concept before the lesson. Perhaps during a morning meeting. This early introduction will help lay out the guidelines of the activity and leave more time to dive into the experience during the lesson.)**Timeline Tableau**- (Tableau variation) Where a series of tableaus can be created to visually tell a story. Time Line Tableau would incorporate students making still images with their bodies to represent a primary source photograph in sequential order. Have students work in small groups to observe their photo and create the tableau. There is no movement, making it easier to manage, but creating levels and thought tracking can further develop this theatre strategy.**Thought Tracking-** Allows teacher to assess students’ understanding of a character and/or situation. Once a group of students have made a tableau, teacher taps a student on the shoulder and asks them to speak their thoughts or feelings out loud in character. **Levels-**Using different heights or levels on a stage. This can create visual interest and ensure that the audience can see all of the action. Teacher can introduce the idea of a statue. A statue does not move nor speak. To add variation to a statue, an actor can use their body to show a statue on a high, medium or low level. Levels can be used to show status and even an environment. **Gallery Walk-**A strategy that allows students to walk around the room and think about several different ideas and topics. This activity can be accomplished is small groups, individually or even using the Primary Source Analysis Tool. <http://www.theteachertoolkit.com/index.php/tool/gallery-walk>**Human Machine-** A theatre activity that challenges students to use their entire bodies and voices in a collaborative effort. In groups, students collectively work to create a machine by creating repetitive movements and sounds. This could simulate the assembly line that many female workers joined during WWII. As a warm up to this new concept, feel free to offer ideas. (Ex. a washing machine or car wash.) As students become more comfortable with the concept, allow the activity to become student directed, offering small groups to choose an appliance, machine or contraption of any kind. <https://www.youtube.com/watch?v=OSi9J3wdfYE>**Radio Drama-** (Radio plays) The use of the actor’s voice was very prominent in the 1940s. The power of WWII radio shows brought the war home to the American people in a way that had never been imagined before this time. Radio drama is presented through sound alone. It is the listener who develops the entire scenario in his/her imagination while listening to the dialogue from the radio set. **Tongue Twisters-** Tongue Twisters strengthen and stretch the muscles involved in speech. This muscle exercise leads to clearer pronunciation. For these lessons, students will focus on two vocal elements. * **Vocal Projection-** Using the voice to speak loudly and clearly without stressing the vocal cords.
* **Vocal Inflection-** Inflection or modulation in your voice adds drama to your speaking. Your tone can also help to communicate views in a more expressive way.
	+ - Use the table below to practice vocal inflection as different emotions using the tongue twister:

*“I scream, you scream,We all scream for ice cream.”*

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| Emotions for Practice |
| *Angry* *Surprised**Proud**Passionate**Embarrassed**Bored**Lonely* |

**Speaking Objects-** (Statue variation) This activity enables students to gain a deeper understanding of a situation. Students make the shapes of objects and speak aloud what they might be observing and feeling. It combines statues (frozen images) and thought tracking. Specific details are included in the day 3 lesson.  |
| **Teacher Notes- General Overview** |
| **PACING:** This lesson is for Unit 4: World War II. **GOAL:** The goal for these lessons is for students to gain understanding in the causes and effects of WWII and its impact on American culture at home. **WHERE DOES THIS LESSON OCCUR in the UNIT?** Standard SS5H4e is embedded towards the end of Unit 4: World War II. These lessons are not recommended to be students’ first interaction with material for this unit. Instead, it should be taught after an understanding of the overarching events that transpired during WWII. **MATERIALS:** Teachers are encouraged to review the three PowerPoint Presentations (PP) prior to instruction. These presentations serve as a resource to honor discussion and further exploration. The Rationing Activity on slide 8 of “The Home Front WWII (2 of 2) was created by Samantha Beyer, a 5th grade teacher from Edwardsville, Illinois. Many of the materials were retrieved from the following sources. * Library of Congress
* Atlanta History Center
* Kennesaw State University Legacy Series
* National World War II Museum
* Samantha Beyer (5th grade teacher)

**PREPARATION:** These lessons do have a gradual release approach. The opening of each lesson introduces and models the activity that the students will complete during the work period. Student learning is evaluated through formative assessments that are built into each day. Most days will conclude with excerpts from Sergeant Charles Remburg’s letters from home. These excerpts are read aloud by the teacher and lead to writing responses. \*Please Note: Excerpts are paraphrased and modified into present tense in order to serve the goal of the lesson. * **Day 1:** Teacher should be prepared to print out the 10 World War II photographs and Primary Source Analysis Tool for small group work. A digital version can be used through the following link for whole group work. <http://www.loc.gov/teachers/primary-source-analysis-tool/> There is also a version for discussion on Slide 3 of the WWII photos PP.
	+ Extension Activity: Foster curiosity with a WWII Traveling Trunk. Have a part of history available in your classroom. Traveling trunks are designed to assist teachers in unlocking a part of history through artifacts, books and more. All objects fit inside a suitcase for easy travel and safe storage. To extend this unit, Fulton County teachers can request a curated WWII traveling trunk by using the following link: <https://employees.fultonschools.org/academics/landt/museum/Pages/Traveling-Trunks.aspx>
* **Day 2:** Teacher should be prepared to print out the 9 images for Gallery Walk. There is a 10th video primary source that can be displayed with the use of a laptop or tablet. <https://vimeo.com/channels/leeforinger> Use video clips 4 and/or 5 for an oral history of Lee Foringer, a riveter who built B-17s and B-19s for Douglas Aircraft. The teacher can opt to project the lyrics to the Rosie The Riveter’s Song onto a smart/promethean board. Each student will need a printout of the Primary Source Analysis Tool for the Gallery Walk.
* **Day 3:** Teacher will have the choice to either print out the Radio Drama script or to simply display this on the smart/promethean board. This lesson also includes the use of The Home Front WWII (power point 1 of 2).
	+ Extension Activity: Teacher will select the supplies needed for Create a Persuasive Piece of Art. Instructions for students are included on Slide 12 of the PP.
* **Day 4:** Teacher can use masking tape or a small rug to establish a limited “shopping cart” space needed for Speaking Objects. This lesson includes The Home Front WWII (power point 2 of 2). Students will need print outs of the Rationing Activity. Instructions are included on Slide 8 of the PP.
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| **Schedule Options for Unit**  |
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| ***50-minute Schedule:*** | **Day 1**:Primary Source Analysis Tool,This Setting Needs, Exit Ticket | **Day 2**: Time Line Tableau, Riveter Song, Gallery Walk | **Day 3**: Human Machine, Exit Ticket, Radio Drama, Home Front 1 | **Day 4:** Extension Activity, Home Front 2 | **Day 5:**Speaking Objects, Rationing Activity Exit Ticket  |
| ***70-80-minute Schedule:*** | **Day 1**: Primary Source Analysis Tool, This Setting Needs, Time Line Tableau, Exit Ticket | **Day 2**:Riveter Song, Gallery Walk, Human Machine, Exit Ticket  | **Day 3**: Radio Drama, Home Front 1, Extension Activity  | **Day 4:**Speaking Objects, Home Front 2, Rationing Activity, Exit Ticket | **Day 5:** |

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| **Lesson Sequence- Day 1** |
| **OPENING****Time: 15 mins** | **Scaffolding Suggestions** |
| Step 1: The teacher will introduce essential questions that will lead students to mastery of this standard and element:* What were the causes and effects of WWII?
* How were Pearl Harbor, Iwo Jima, V-E Day and V-J Day important events in World War II?
* How do we use body language to communicate?
* How does working with others expand the creative process?

Step 2: Teacher displays one primary source photograph from WWII. (power point)* What do you notice about the image?
* What do you think is happening?
* What do you wonder?

Step 3: Using the sentence prompts “I see, I think, I wonder…” the teacher will guide students through a class discussion of the primary source and model answering the questions on the Primary Source Analysis Tool. <http://www.loc.gov/teachers/primary-source-analysis-tool/>(This template is also on SLIDE 3 of the PP.)**Why use the Primary Source Analysis Tool?** The Primary Source Analysis Tool helps students to develop critical thinking skills. Students must use prior knowledge and sometimes work with multiple primary sources to find patterns. The Primary Source Analysis Tool guides students to…* Observe- Identify and note details (I see…)
* Reflect- Generate and test hypotheses about the source (I think…)
* Question- Ask questions that lead to more observations and reflections. (I wonder…)

Note: When working with this tool, students can explore each category in any order that they see fit. Step 4: **This Setting Needs** (Tableau)- Selected students will model creating a tableau of a primary source photograph. Teacher side coaching can include incorporating levels (high, medium, low) and thought-tracking. (Note: Successfully prepare students for this theatre activity by introducing this concept before the lesson. Perhaps during a morning meeting. This early introduction will help lay out the guidelines of the activity and leave more time to dive into the experience during the lesson.) | Scaffolding this activity helps to focus on the details and encourage students to think deeper. Begin by projecting a large version of the Primary Source Analysis Tool to the promethean/smart board. Give students an index card for this activity. Phase 1: On one side of the card, have students record their “I see…” statement. The group will share these discoveries first. Phase II: Have students flip the index card over and brainstorm their “I think…” statement. Share these discoveries out as a group. Phase III: As a whole group, generate what is wondered. This will help support students with creating inferences. Share out the “I wonder…” statements.  |
| **WORK PERIOD****Time: 40 mins** | **Scaffolding Suggestions** |
| Step 1: In small groups, students are given one of the ten WWII photographs and will work to analyze the photo as modeled in the whole group activity. Step 2: Students will discuss observations about their primary source photograph and complete their own Primary Source Analysis Tool. Step 3: Each group will share their photograph and observations to the class. Step 4: The class will work together to sequence the historical events that each photograph represents. Step 5: **Timeline Tableau-** Small groups will collaborate to create tableaus of the photographs in sequential order. Activity is guided by the teacher. Option to incorporate levels (high, medium, low) and possible thought-tracking by adding a word or phrase to represent the photograph. Use the power point slides in sync with each crafted tableau to add dimension to this activity. **World War II Traveling Trunk** (Extension Activity)Have a part of history available in your classroom. Traveling trunks are designed to assist teachers in unlocking a part of history through artifacts, books and more. All objects fit inside a suitcase for easy travel and safe storage. To extend this unit, Fulton County teachers can request a curated WWII traveling trunk by using the following link: <https://employees.fultonschools.org/academics/landt/museum/Pages/Traveling-Trunks.aspx> | Use a sentence frame to help guide students. An example of this could be…“We saw \_\_\_\_\_\_\_\_, so we think\_\_\_\_\_\_\_. We also wonder \_\_\_\_\_\_\_\_\_.”Have each group create their own tableau of the same image.  |
| **CLOSING****Time: 15 mins** | **Scaffolding Suggestions** |
| **Letters Home Excerpt 1**Memoir: Old in Youth-Letters Home From A Young Infantryman During World War II by Charles R. Remsburg<https://memory.loc.gov/diglib/vhp-stories/story/loc.natlib.afc2001001.08275/pageturner?ID=pm0001001>Teacher reads: *On a bright morning in mid-September, Dad took me to the Michigan Central Station to catch the train to Battle Creek. What went through his mind when we shook hands and he wished me “good luck” on that day is anyone’s guess. We never talked about it. I am 18 years old and 2 months of age, virtually blind without my glasses, a somewhat sheltered only child alone to some unknown destination. Perhaps I am not too different from the hundreds of thousands of other young Americans who are leaving at approximately the same time. With this questionable human material, the United States is going into combat against battle-tested Axis veterans of a dozen campaigns. A gambling man wouldn’t have touched it at any odds. And so, on September 13, 1943, I am going to war.***Exit Ticket**Writing Response #1: Sergeant Remsburg’s father leaves a note in his son’s jacket pocket. Students, in-role as the soldier’s father, will write a letter to Sergeant Charles Remsburg in sharing his thoughts about his son going off to war.  | Encourage students to use an Artful Thinking Routine. The strategy “Step Inside” allows students to imagine stepping into this moment in history. Guide students to focus on the thoughts and feelings that could be emphasized in this scenario. Offer a prompt for writing the letter. For example, “Dear Charles, It’s hard to believe that you are going off to war…” |

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| **Lesson Sequence- Day 2** |
| **OPENING****Time: 15 minutes** | **Scaffolding Suggestions** |
| **Essential Question:** How did the roles of women change during World War II?How do I use drama to investigate the world? Step 1: Display lyrics to *Rosie the Riveter’s Song* by Redd Evans and John Jacob Loeb. Students read lyrics “round robin” style where each student contributes by reading one line. Step 2: As a class, complete the Primary Source Analysis Tool and use the following to analyze music & lyrics… <http://www.loc.gov/teachers/primary-source-analysis-tool/>* Observe: Discuss key words, phrases, any other observations
* Reflect: Discuss what students believe this song is about, based on prior knowledge and any clues from the lyrics.
* Question: Capture questions that students may have. (These are often open-ended questions that will prompt further inquiry.)

Step 3: Listen to/ watch *Rosie the Riveter’s Song* by Redd Evans and John Jacob Loeb.<https://www.youtube.com/watch?v=55NCElsbjeQ> (YouTube video) OR<https://archive.org/details/RosieTheRiveter_208> (black and white recording)Step 4: Teacher leads a group discussion* Is the sound recording/video what you expected to hear after reading the lyrics?
* How does hearing the song change the way you perceive the song’s meaning?
* What words might you use to describe the song? What feelings does it evoke?
* What are you curious about?
 | Step 1: Help support students with reading fluency. Give students time to practice their line(s). Encourage students to practice with a friend or even with the teacher. Step 2: As students read through the lyrics, encourage them to identify things that stood out to them. Have students focus on highlighting things that they have questions about. Have students focus on underlining things that are connected to prior learning. Use these notations as a part of the group discussion in Step 4.  |
| **WORK PERIOD****Time: 40 minutes** | **Scaffolding Suggestions** |
| **Gallery Walk**Step 1: Display printed images of primary sources for The Riveter Museum around the classroom. Place a copy of the Primary Source Analysis Tool near each image. One station will need the use of a tablet/laptop to display two videos of Lee Foringer, a riveter who built B-17s and B-19s for Douglas Aircraft. <https://vimeo.com/channels/leeforinger> (videos 4 and/or 5)* Video 4: Lee Foringer/ Douglas Aircraft
* Video 5: Lee Foringer/ ”They called’ em jigs.”

Step 2: Distribute post-its and pencils to each student. Step 3: The Riveter MuseumThe class will walk around the space observing primary sources related to the changing roles of women during World War II. As students are walking around, they will add their thinking to the Primary Source Analysis Tool by using post-it’s to share what they observe, reflect and question about each of the selected primary sources. Step 4: Teacher leads a discussion about the changing roles of women.* Share out observations after completing the Gallery Walk.
* What was life like before the WWII?
* Why did the government decide to recruit women into the workforce?
* How did ‘Rosie the Riveter’ become the female icon of WWII?

Step 5: **Human Machine**A drama activity where the group collectively works to create a machine by creating repetitive movements and sounds. This could simulate the assembly line that many female workers joined during WWII. * In groups, teacher instructs students that they are going to make a human machine. Anyone can go first and everyone will join in, one at a time.
* Machine begins when one person enters the playing space and begins with a machinelike noise and movement. (Example: twisting body and making a repetitive noise)
* Another student joins in by making an additional noise and movement that is consistent with the rhythm and tone of the first. (Students do not have to touch/connect.) The activity continues until every participant in the group joins in.
* Teacher side coaching can include…
	+ “Listen and watch the machine. What sound or movement can you contribute?”
	+ Encouraging **levels** or changing of levels (high, medium, low)
	+ Make the machine gradually go faster/slower, louder/softer
		- Teacher can guide the activity to a close by instructing the human machine to slow down and become quieter.
 | Please feel free to modify this activity depending on the needs of the classroom and/or time restraints. Human Machine can be used at a later time as part of an extension activity or even for indoor recess on a rainy day.  |
| **CLOSING****Time: 15 minutes** | **Scaffolding Suggestions** |
|  **Letters Home Excerpt 2**Memoir: Old in Youth-Letters Home From A Young Infantryman During World War II by Charles R. Remsburg<https://memory.loc.gov/diglib/vhp-stories/story/loc.natlib.afc2001001.08275/pageturner?ID=pm0001001>Teacher reads: *October 2, 1943 – Basic Training* *I am in Fort Benning, Georgia, located about 80 miles south and slightly east of Atlanta. I am in a hutment. Each one holds six men. And I like everything except for the food. Once I was issued my rifle, bayonet and extra set of fatigues, my 13-week training cycle began. The weekly training schedule was tightly organized with an activity allocated to each block of time during the 24-hour day. From Reveille at 0600 to Taps at 2200, six days a week, I am always assigned to do something. A ten-minute break was usually permitted each hour. No time was lost! From military courtesy, first aid, map reading, field sanitation to the obstacle course, seldom am I left to my own devices, although Sundays are a day for rest and recuperation. I’m happy to serve my country, but boy do I miss home.**Tell me, how are things on the home front?**-Charles R. Remsburg***Exit Ticket**Writing Response #2: Students write a response letter explaining the changes on the home front and what daily life is like working at a factory.  | Develop a list of things that could be addressed in the letter. These suggestions can be based on conclusions made from the gallery walk.Offer a prompt for writing the letter. For example, “Dear Charles, Life on the home front is\_\_\_\_\_”  |

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| **Lesson Sequence- Day 3** |
| **OPENING****Time: 20 minutes** | **Scaffolding Suggestions** |
| **Essential Question:** How did advertising industries participate in the WWII economy?What elements are essential to collaborating with peers and  creating a persuasive narrative? **Radio Drama:** The use of the actor’s voice was very prominent in the 1940s. The power of WWII radio shows brought the war home to the American people in a way that had never been imagined before this time. Radio drama is presented through sound alone. It is the listener who develops the entire scenario in his/her imagination while listening to the dialogue from the radio set.**Tongue Twister:** Tongue Twisters strengthen and stretch the muscles involved in speech. This muscle exercise leads to clearer pronunciation. Step 1: Teacher calls out and students echo (repeat) the tongue twister listed below. Use the table below to practice vocal projection and vocal inflection.  *“I scream, you scream,We all scream for ice cream.”*

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| Emotions for Practice |
| *Angry**Surprised**Proud**Passionate**Embarrassed**Bored**Lonely* |

Step 2: Distribute handouts or display the *Victory Garden Radio Announcement* on a smart/promethean board. Assign a role to each student. Step 3: Teacher guides students in a read aloud of the radio drama. Step 4: Listen/ Watch *Victory Garden Radio Announcement* (WWII 1943) <https://www.youtube.com/watch?v=4ZgXsXIavPI>Step 5: Teacher leads a second read out with the class emphasizing the use of vocal projection and vocal inflection.  | Step 2: As students read through the *Victory Gardens Radio Announcement*, encourage them to identify things that stood out to them. Have students focus on highlighting things that they have questions about. Have students focus on underlining things that are connected to prior learning.Step 3: Help support students with reading fluency. Give students time to practice their line(s). Encourage students to practice with a friend or even with the teacher.  |
| **WORK PERIOD****Time: 40 minutes** | **Scaffolding Suggestions** |
| **The Home Front WWII**Step 1: Teacher uses The Home Front WWII (power point 1 of 2) to lead a discussion on victory gardens, war bonds and propaganda. Step 2: Create A Persuasive Piece of Art (Extension Activity)This project will challenge students to create a piece of art that promotes to/ or persuades an audience. Propaganda is selling something (either an idea, product or belief). Individually or in small groups, students will create either…* Option 1: Propaganda Poster (visual art)
* Option 2: Advertisement (radio advertisement)

Students will brainstorm in order to decide if this work will sell a product (something people can buy) or a belief (something that someone accepts to be true/real.) Teacher includes requirements like length of the advertisement or adding an “attention grabber” (either one word or a slogan). Instructions are included on Slide 12 of the PP. |  Provide students with a list of ideas for their Persuasive Piece of Art. Explore point of view by having students create propaganda posters from other countries involved in WW2. Examples could be from Great Britain, Australia, USSR and Korea (under Japanese occupation.)This activity would also work as a bumper sticker or slogan. |
| **CLOSING****Time: 20 minutes** | **Scaffolding Suggestions** |
| **Extension Activity:** Students will share their persuasive pieces of art with the class. |  If more time is needed, this project can be opted to present to peers at a later time. Perhaps at the beginning of the Lesson Sequence for Day 4. |

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| **Lesson Sequence- Day 4** |
| **OPENING****Time: 20 minutes** | **Scaffolding Suggestions** |
| **Essential Question:** How did the war overseas effect what was bought, made, and eaten at home? How do people improvise in their daily lives?**Speaking Objects** (statue variation) “What I could not live without.” This activity enables students to gain a deeper understanding of a situation. Students make the shapes of objects and speak aloud what they might be observing and feeling. It combines statues (frozen images) and thought tracking. Step 1: In a circle, students work individually or in a small group to create statues of items that they could not live without. There are no wrong answers here, merely a chance to get students thinking of items that they use every day. Think of food, clothing, what you use every day. Step 2: Discuss which items may not have existed during WWII. These items should be excluded from the next step.Step 3: Teacher uses masking tape to mark out a rectangle on the floor to represent a shopping cart. Each remaining object (student) must justify why they should be placed in the shopping cart. Step 4: The class will select which items are a necessity and should be placed in the cart. Discuss why certain objects were selected and others were not. Make predictions about which items were purchased with rationing cards.  | Step 1: Work in small groups. Have each group choose one item that existed during WWII that is essential. Step 2: Have each group justify why their item should be placed in the shopping cart. Step 3: Give groups some time to prepare their case, perhaps 3 minutes. Remind students to generate a claim and reason. This also supports the 5th grade writing standards ELAGSE5W1b-d.  |
| **WORK PERIOD****Time: 40 mins** | **Scaffolding Suggestions** |
| **The Home Front WWII**Step 1: Teacher uses The Home Front WWII (power point 2 of 2) to lead a discussion on food rationing. Step 2: Rationing Activity- Distribute rationing activity worksheet. (Also found on Slide 8 of PP.)Step 3: With a partner, students will plan three meals for a family of four. Using the Rationing Activity sheet and grocery list, students will collaborate to develop three meals with an allowance of $2.00 and the use of 48 ration points. Step 4: Groups will share their meals and discuss their planning experience.  | This activity can be split into an additional day of exploration. To allot additional time for exploration, this activity could also be paired as a part of the literacy block, since the activity also aligns with reading standards.  |
| **CLOSING****Time: 15 minutes** | **Scaffolding Suggestions** |
| **Letters Home Excerpt 3**Memoir: Old in Youth-Letters Home From A Young Infantryman During World War II by Charles R. Remsburg<https://memory.loc.gov/diglib/vhp-stories/story/loc.natlib.afc2001001.08275/pageturner?ID=pm0001001>Teacher reads: *November 14, 1943 – Ft. Benning**At Benning I’ve become accustomed to our daily ration of Army food. Chow is served family style or in a line using mess kits. Going through that line every day is a real exercise in mind over matter. Although Army food sometimes tastes good, it rarely looks good. A metal mess kit is typically bread, butter and peas in one part. The other part is loaded with meatloaf, mashed potatoes and gravy. Don’t forget the half-canned peach, in heavy syrup, for dessert. At the very least, Army chow is nutritious, as well as filling. Big chunks of hard white bread and coffee strong enough to clean out your tubes were always available. Despite all this, I’m still managing to gain weight! I miss a home cooked meal now more than ever.**What are you eating nowadays?* *-Charles R. Remsburg***Exit Ticket**Writing Response #3: Students write a response letter sharing their experiences of creating meals as an American on the home front facing food rationing.  | Offer a prompt for writing the letter. For example, “Dear Charles, Life on the home front is\_\_\_\_\_” or“Dear Charles, We’ve had to make some changes here on the home front…” |
| **Author(s)** | **Andrea Washington** |