

Module Summary

I am young; I am twenty years old; yet I know nothing of life but despair, death, fear, and fatuous superficiality cast over an abyss of sorrow. I see how peoples are set against one another, and in silence, unknowingly, foolishly, obediently, innocently slay one another.

—Eric Maria Remarque, *All Quiet on the Western Front*, 1929

What were the effects of World War I? How can literature and art illuminate an understanding of the experience of individuals who were thrust into this conflict? What mental scars remained once the fight was over? Students explore these questions in order to develop an understanding of how literature and art can communicate and even deepen our understanding of the effects of World War I by examining artistic responses to the war and learning about the realities of modern warfare.

War is an unfortunate reality throughout all periods of human history. As technology and the conflicts that spark wars become increasingly complex, it is important for students to understand the way war shapes the individual experience, as well as generates artistic responses. World War I is but one example of how increasing modernization led to a new kind of warfare with grave consequences. Tanks, gas, and the trenches that snaked across the European countryside are symbolic of the physical and mental devastation that soldiers and those at home faced as a result of the war. Responses in art and literature through Cubism and other Modernist artistic movements provide powerful examples of the way artistic inspiration can be a response to, or its creation motivated by, war. In this module, students explore the ways that a devastating war can also inspire powerful aesthetic responses, and focus their analysis on an understanding of literary and artistic texts as entrenched in the events of the real world. Far from representing forms of escapism, novels, poetry, painting, and film represent rich and varied responses that interpret and express the effects of world-changing events on humanity. Art and literature in this module are presented not as distinct or separate from their cultural context but as directly and inextricably related. The themes, techniques, and content of the art and literature students encounter in this module provide a foundational exploration of the kinds of responses the artistic and literary communities produced in the wake of World War I. Students develop an understanding of how World War I affected an entire generation of young men and women and examine closely the art and literature that shaped the way we remember and view this war.

To begin their exploration of the Great War, students read a series of informational articles focusing on the inciting incidents of the conflict and the responses of British and American people, some who considered it their duty to fight and others who resisted participation at the outset. Throughout the module, students read and closely examine great art and literature that respond to the war, including the poems “In Flanders Fields,” and “Dulce et Decorum Est,” two iconic pieces of literature about World War I. They also view paintings by Cubist artist Fernand Léger, his seminal work *Soldiers Playing Cards*, and John Singer Sargent’s famous painting *Gassed*, and read an article about artistic responses to the war. Finally, a variety of informational articles provide context for the realities of World War I and show diverse perspectives that range from female ambulance drivers at the front to a more historic overview of trench warfare.

And perhaps there is no more famous artistic response to the war than a novel penned by a young German soldier, translated by a British soldier, and read across nations. The core text of this module is *All Quiet on the Western Front*, by Erich Maria Remarque, which chronicles the experience of a group of young soldiers, initially idealistic about the war, who become increasingly disillusioned as they witness and are forced to participate in unspeakable violence. Long considered one of the finest pieces of literature about World War I, Remarque's novel provides a chilling look at an individual experience that has implications for an entire generation.

For their End-of-Module (EOM) Task, students write an informative essay to explain how the experience of Paul, the protagonist of *All Quiet on the Western Front*, illuminates individual effects of war and suggests larger reverberations through society at large.

Module at a Glance

ESSENTIAL QUESTION

How do literature and art illuminate the effects of World War I?

SUGGESTED STUDENT UNDERSTANDINGS

- As the first modern war, in its length and use of technology, World War I provoked a wide-ranging and innovative response in literature, visual art, and film.
- Literature and art illuminate individuals' various experiences of war and convey a sense of how the Great War impacted individuals' understanding of other humans as well as the future of humanity.
- Literature and art express ways that the war caused an irreparable rupture from the past and the familiar, portraying this effect at the individual level and also more broadly, connecting to larger abstract ideas about the human experience.
- Soldiers experienced grueling and unprecedented conditions on the front that are vividly conveyed through figurative and sensory language in literature and visual and sound techniques in film.

Texts

CORE TEXTS

Novel (Literary)

- *All Quiet on the Western Front*, Erich Maria Remarque (translator A. W. Wheen)

SUPPLEMENTARY TEXTS

Film

- *All Quiet on the Western Front*, Lewis Milestone (excerpts)
 - “The Charge” (<http://witeng.link/0002>)
 - “Before the Storm” (<http://witeng.link/0005>)
 - “Forgive me, Comrade” (<http://witeng.link/0006>)

Historical Accounts

- “The Peace President Goes to War,” Duane Damon
- “The War to End All Wars,” Shari Lyn Zuber
- “Fighting from the Trenches,” Kathryn M. Horst
- “The Forgotten Female Shell-Shock Victims of World War I,” Hannah Groch-Begley (<http://witeng.link/0014>)
- “‘Your Country Needs You’: Why Did So Many Volunteer in 1914?,” Toby Thacker (<http://witeng.link/0015>)

Journalism

- “The Teenage Soldiers of World War One,” BBC Magazine (<http://witeng.link/0001>)

Paintings

- *Gassed*, John Singer Sargent (<http://witeng.link/0009>)
- *Soldiers Playing Cards*, Fernand Léger (<http://witeng.link/0010>)

Poetry

- “Dulce et Decorum Est,” Wilfred Owen (<http://witeng.link/0012>)
- “In Flanders Fields,” John McCrae (<http://witeng.link/0013>)

Module Learning Goals

KNOWLEDGE GOALS

- Identify how writers and artists depict attitudes toward World War I.
- Explain how war can have a significant effect on individuals and society at large.
- Analyze how significant incidents from individual experiences of World War I can illuminate the physical and psychological effects of war.

READING GOALS

- Analyze how particular incidents in a novel reveal aspects of a character or provoke a decision and develop the effects of war on individuals (RL.8.1, RL.8.2, RL.8.3).
- Analyze how informative and literary texts convey various attitudes about the war (RL.8.3, RI.8.1, RI.8.3).
- Identify and evaluate choices made by a director or actors in film adaptations and analyze the relationship between the source text and the films in depicting incidents and their effects (RL.8.1, RL.8.3, RL.8.7).
- Identify how an informative text makes connections and distinctions among ideas about the effects of war (RI.8.2, RI.8.3).

WRITING GOALS

- Use well-chosen evidence in order to demonstrate a thorough and comprehensive understanding of a subject in explanatory writing (W.8.2.b, W.8.9).
- Practice organizing evidence and information in explanatory writing by using categories and subcategories (W.8.2.a).
- Draft a thesis statement and a concluding statement that encompass a category and explain its broader significance to demonstrate a nuanced understanding of a category (W.8.2.f).

SPEAKING & LISTENING GOALS

- Listen from a speaker’s perspective, both to demonstrate a sophisticated understanding of the perspective of a character, as well as to build understanding of peers’ perspectives and ideas. (SL.8.1.d).
- Collaborate in Socratic Seminars by building and elaborating on the thinking of others, connecting ideas from multiple speakers, reflecting, and responsively revising or reinforcing their own ideas by thinking aloud (SL.8.6).

LANGUAGE GOALS

- Use clear and precise language to demonstrate understanding of texts and recognize and correct wordiness and redundancy (L.7.3.a).
- Employ indicative, imperative, and interrogative verb moods to show awareness of speaker, context, and ideas and correct inappropriate shifts in verb moods (L.8.1.c, L.8.1.d).
- Form and use active and passive verb voices to emphasize the actor or the action and correct inappropriate shifts in verb mood (L.8.1.b, L.8.1.d, L.8.3.a).
- Apply knowledge of texts to use an ellipsis to indicate an omission of irrelevant information (L.8.2.b).
- Utilize knowledge of prefixes and roots (*dis-*, *punct*, *cede*) and context clues to determine the meanings of unknown words (L.8.4.a, L.8.4.b).
- Distinguish among the connotations and denotations of particular words to better understand each of the words (L.8.5.b, L.8.5.c).

Module in Context

- **Knowledge:** In Module 2, students extend their Module 1 focus on the power of storytelling by exploring the way literature can illuminate the experiences of an individual transformed by a catastrophic event. In particular, students focus their analysis on what happens when one’s agency is stripped away in the gears of modern warfare. Students’ work in this module focuses on cultivating a deep understanding of the ways in which literature and other artistic mediums can express the psychological and emotional trauma of those who experienced World War I. Students examine the multiple ways texts represent the relationship between war and humanity, thus continuing their exploration of big ideas, which will continue as they study the concepts of love and social advocacy in future modules.
- **Reading:** Students extend their critical and close reading skills by working with a complex novel and its sophisticated themes, as well as with a range of informational articles, visual art, and film adaptations. While reading Erich Maria Remarque’s *All Quiet on the Western Front*, students examine the effects that specific incidents have on character development and psychological

effects of war, while also analyzing how such incidents develop complex themes over the course of a narrative. Students then apply their understanding of the psychological effects of war to an analysis of details and descriptions used in informative accounts of World War I.

- **Writing:** Students study the use of well-chosen evidence as they begin their work with explanatory writing, focusing especially on incorporating different types of evidence (such as statistics or first-person accounts) to develop a specific purpose. Students then use this understanding of evidence in a module-long craft progression, in narrative and explanatory writing, that focuses on using broad conceptual categories, rather than plot or character, as an organizing structure in writing. Students also explore the use of a conclusion that states the larger significance of a piece of writing. Especially in their EOM Task explanatory essay, students apply what they have learned about well-chosen evidence, categories, thesis statements, and conclusions in order to write a clear, logical essay that examines the nuances of a psychological effect of war in literature.
- **Speaking and Listening:** Students extend their speaking and listening skills in two Socratic Seminars about the effectiveness of different mediums and the way literature and art illuminate the effects of war by elaborating on and responding to others' thinking, by listening from a speaker's perspective, and, in the process, revising and rearticulating.

Standards

FOCUS STANDARDS

Reading Literature	
RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
RL.8.7	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
Reading Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Writing	
W.8.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
W.8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
Language	
L.8.1.b	Form and use verbs in the active and passive voice.
L.8.1.d	Recognize and correct inappropriate shifts in verb voice and mood.
L.8.2.b	Use an ellipsis to indicate an omission.
L.8.5.b	Use the relationship between particular words to better understand each of the words.
L.8.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
Speaking and Listening	
SL.8.1.b	Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
SL.8.1.d	Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

CONTINUING STANDARDS

Reading Literature	
RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text-complexity band independently and proficiently.
Reading Informational Text	
RI.8.10	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text-complexity band independently and proficiently.
Language	
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Major Assessments

Focusing Question Task	Elements That Support Success on the EOM Task	Standards
1. Write two explanatory paragraphs that identify and explain the British and American reasons for joining World War I.	<ul style="list-style-type: none"> ▪ Supply well-chosen and varied evidence that strongly supports an explanation. ▪ Demonstrate an understanding of how to choose specific evidence for a particular purpose. ▪ Use language that expresses ideas precisely and concisely to avoid wordiness and redundancy. 	RI.8.1, RI.8.2, W.8.2.a, W.8.2.b, W.8.2.d, W.8.4, L.7.3.a
2. Write a one-page letter from the point of view of a character from <i>All Quiet on the Western Front</i> that demonstrates an understanding of the conditions of the front and their effects on a soldier.	<ul style="list-style-type: none"> ▪ Demonstrate an understanding of how an incident in the novel reveals aspects of a character. ▪ Analyze the way literature conveys the conditions on the front and their effects on an individual. 	RL.8.3, W.8.3.a, W.8.3.b, W.8.3.d, W.8.4, W.8.9, L.8.1.c, L.8.1.d
3. Write a three-paragraph explanatory essay that evaluates how a scene from Lewis Milestone's 1930 adaptation of <i>All Quiet on the Western Front</i> interprets war's effect on humanity in comparison to the novel.	<ul style="list-style-type: none"> ▪ Synthesize evidence in order to effectively analyze a scene in the novel. ▪ Analyze a key incident in the novel that reveals effects of war on the humanity of the protagonist. 	RL.8.1, RL.8.2, RL.8.7, W.8.2.b, W.8.2.d, W.8.2.e, W.8.2.f, W.8.9, L.8.1.b, L.8.1.d, L.8.6
4. Write a four-paragraph explanatory essay that explains how an article about female shell-shock victims makes connections and distinctions among ideas about the psychological effects of war on men and women.	<ul style="list-style-type: none"> ▪ Explain a broad idea about the psychological effects of war using evidence. ▪ Write a thesis statement and conclusion that suggest the broader implications of the psychological effects of war. 	RI.8.3, W.8.2.a, W.8.2.b, W.8.2.f, W.8.4, W.8.9, L.8.2.c, L.8.4.a, L.8.6

New-Read Assessment	Elements That Support Success on the EOM Task	Standards
1. Read an excerpt from chapter 3 of <i>All Quiet on the Western Front</i> . Respond to multiple-choice questions, and then write a paragraph using a broad category that analyzes how descriptive and sensory language illustrates the soldiers' experience on the front.	<ul style="list-style-type: none"> ▪ Analyze a specific incident from <i>All Quiet on the Western Front</i>. ▪ Demonstrate an understanding of broad categories in explanatory writing. 	RL.8.1, RL.8.2, RL.8.4; W.8.2.a; L.8.4.a, L.8.5.a, L.8.5.b

<p>2. Read an excerpt from chapter 7 of <i>All Quiet on the Western Front</i>. Respond to multiple-choice questions, and then gather evidence that reveals different depictions of attitudes toward war in the text and write an explanatory paragraph that compares and contrasts the two different attitudes.</p>	<ul style="list-style-type: none"> ▪ Demonstrate an understanding of how literature can illuminate attitudes toward the war. ▪ Expand and deepen an understanding of how incidents in the novel reveal aspects of Paul's character. 	<p>RL.8.1, RL.8.3, RL.8.4, L.8.4.a, L.8.5.b</p>
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Socratic Seminars	Elements That Support Success on the EOM Task	Standards
<p>1. Delineate and analyze the themes of war and humanity that have emerged across multiple texts.</p>	<ul style="list-style-type: none"> ▪ Synthesize an understanding of the theme of war and humanity across texts. ▪ Demonstrate an understanding of the expression and development of a theme in <i>All Quiet on the Western Front</i>. 	<p>RL.8.1, RL.8.2, RL.8.3, RL.8.4, SL.8.1.b, SL. 8.6, L.8.6</p>
<p>2. Evaluate the module texts and the representations of the psychological effects of war.</p>	<ul style="list-style-type: none"> ▪ Synthesize an understanding of how the novel illuminates the effects of World War I. ▪ Articulate understanding of the psychological effects of war. 	<p>RL.8.1, RL.8.2, RI.8.1, RI.8.3, SL.8.1, SL.8.6</p>

End-of-Module Task	Criteria for Success	Standards
<p>Write an explanatory essay that explains a psychological effect of war on Paul. Examine the different ways this effect is defined and developed in the novel. Establishing the effect as a broad category, identify subcategories, and develop the essay by demonstrating how three incidents in the novel reveal different aspects of this effect.</p>	<p>Identify a psychological effect of war, and show how that psychological effect develops over the course of the novel.</p> <p>Identify subcategories of the psychological effect, and use subcategories to structure the essay.</p> <p>Use well-chosen evidence, including incidents from the novel, that demonstrate an understanding of the effects of war on Paul.</p>	<p>RL.8.1, RL.8.2, RL.8.3, W.8.2, W.8.4, W.8.9, L.8.1.b, L.8.1.d, L.8.2.b, L.8.6</p>

Vocabulary Assessments*	Elements That Support Success on the EOM Task	Standards
<p>Demonstrate understanding of academic, text-critical, and domain-specific words, phrases, and/or word parts.</p>	<ul style="list-style-type: none"> ▪ Acquire and use grade-appropriate academic terms. ▪ Acquire and use domain-specific or text-critical words essential for communication about the module's topic. 	<p>L.8.6</p>

*While not considered Major Assessments in Wit & Wisdom, Vocabulary Assessments are listed here for your convenience. Please find details on Checks for Understanding (CFUs) within each lesson.

Module Map

Focusing Question 1: Why did countries and individuals join World War I?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
1	<p>“The War to End All Wars”</p> <p>“The Peace President Goes to War”</p>	<p>Wonder</p> <p>What do I notice and wonder about “The War to End All Wars” and “The Peace President Goes to War”?</p>		<p>Analyze the importance of a word related to <i>conflict</i> or <i>tension</i> in developing an idea about why countries joined World War I (RI.8.1, RI.8.3, RI.8.4, L.8.4.a).</p> <p>Distinguish between the homophones <i>affect</i> and <i>effect</i>, and spell the words correctly (L.8.2.c).</p>
2	<p>“The Peace President Goes to War”</p> <p>“The War to End All Wars”</p>	<p>Organize</p> <p>What’s happening in two articles about World War I?</p>	<p>Examine</p> <p>Why is well-chosen evidence important?</p>	<p>Determine and explain a crucial factor leading to one country’s decision to join World War I using effective evidence (RI.8.1, RI.8.2).</p> <p>Use the relationship between <i>patriotism</i> and <i>nationalism</i> to better understand the denotation and connotation of each word (L.8.5.b, L.8.5.c).</p>
3	<p>“The Teenage Soldiers of World War One”</p>	<p>Reveal</p> <p>What does a deeper exploration of the experiences of British teenage soldiers reveal?</p>	<p>Experiment</p> <p>How does well-chosen evidence work?</p> <p>Execute</p> <p>How do I avoid redundancies in my writing?</p>	<p>Analyze how British teenagers’ experience of war develops a larger idea about war’s impact on society using effective evidence (RI.8.1, RI.8.2).</p> <p>Explore the role of types of evidence in adding precision to the development of a topic (W.8.2.b).</p> <p>Recognize and correct redundancies in writing (L.7.3.a).</p>

Focusing Question 1: Why did countries and individuals join World War I?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
4	“Your Country Needs You: Why Did So Many Volunteer in 1914?”	Distill What are the central ideas of “Your Country Needs You: Why Did So Many Volunteer in 1914?”?	Experiment How does well-chosen evidence work?	Demonstrate an understanding of the role of types of evidence in the development of a particular purpose (W.8.2.b). Synthesize an understanding of the national and social pressures that influenced men’s decision to volunteer to fight in World War I (RI.8.1, RI.8.2). Distinguish among the connotations of <i>initiated</i> , <i>exhorted</i> , and <i>coerced</i> , and apply words in the appropriate contexts (L.8.5.c).
5 ✓FQT	“The War to End All Wars” “The Peace President Goes to War” “The Teenage Soldiers of World War One” “Your Country Needs You: Why Did So Many Volunteer in 1914?”	Know How do informational texts about the war build my knowledge of reasons for joining World War I?	Execute How do I use well-chosen evidence in an explanatory response? Excel How do I improve the conciseness and precision of my writing?	Explain two perspectives on the reasons for joining World War I at different points in the conflict using varied and well-chosen evidence (RI.8.1, RI.8.2, W.8.2.a, W.8.2.b, W.8.2.d, W.8.4, L.7.3.a). Recognize and correct wordiness and redundancies in writing (L.7.3.a).

Focusing Question 2: How did the conditions on the front affect soldiers?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
6	<i>All Quiet on the Western Front</i> , pages 1–7	Wonder What do I notice and wonder about the soldiers in <i>All Quiet on the Western Front</i> ?		Identify qualities of a character in the Second Company using effective evidence (RL.8.1). Use context to determine the meanings of various words related to the military and verify definitions with a dictionary (L.8.4.a, L.8.4.d).
7	<i>All Quiet on the Western Front</i> , pages 7–18	Organize What’s happening in <i>All Quiet on the Western Front</i> ?		Summarize an incident in chapter 1, and explain two characters’ reactions to that incident using effective evidence (RL.8.1, RL.8.3). Use context to determine meanings of <i>beckons</i> and <i>ostracized</i> and verify inferred meanings with the dictionary (L.8.4.a, L.8.4.d).
8	<i>All Quiet on the Western Front</i> , chapter 2	Organize What’s happening in <i>All Quiet on the Western Front</i> ?	Examine Why are broad categories important?	Summarize the events and perspectives of the Iron Youth, before and after they join the army (RL.8.1, RL.8.2). Define <i>threshold</i> as used in context, and determine its relationship to a broad category (L.8.4.a).
9	<i>All Quiet on the Western Front</i> , pages 8–50	Reveal What does a deeper exploration of incidents in chapter 3 reveal about comradeship?	Experiment How do broad categories work to organize information?	Analyze how the incidents in training camp develop comradeship between the soldiers (RL.8.2, RL.8.3). Identify broad categories by making connections between evidence (W.8.2.a). Interpret use of irony in context (L.8.5.a).

Focusing Question 2: How did the conditions on the front affect soldiers?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
10 ✓NR ✓VOC	<i>All Quiet on the Western Front</i> , pages 51–64	Reveal What does a deeper exploration of descriptive language reveal?	Execute How do I use a broad category to organize information in a New-Read Assessment task?	Analyze how descriptive and sensory language illustrates the soldiers' experience on the front in a new text (RL.8.1, RL.8.2, RL.8.4, W.8.2.a, L.8.4.a, L.8.5.a, L.8.5.b). Execute an explanatory paragraph using a category (W.8.2.a). Integrate understanding about the Latin root <i>punct</i> to determine word meaning in context (L.8.4.a, L.8.4.b).
11	<i>All Quiet on the Western Front</i> , pages 65–74	Reveal What does a deeper exploration of the Second Company's experience on the front reveal?		Analyze how different incidents on the front reveal the war's effect on the men in the Second Company (RL.8.3). Use context clues to define <i>sensibilities</i> , and apply understanding of the word to the text (L.8.4.a).
12	"Fighting from the Trenches"	Organize What's happening in "Fighting from the Trenches"?		Explain how the physical realities of trench warfare affected soldiers during World War I (RI.8.1, RI.8.2). Use context clues to infer the meaning of <i>elaborate</i> , and verify its definition in a dictionary (L.8.4.a, L.8.4.d).
13	<i>Gassed</i> <i>All Quiet on the Western Front</i> , pages 75–91	Distill What are the central ideas of chapter 5?	Examine Why are transitions important?	Analyze how a key sentence or phrase reveals the war's effect on the men in the Second Company (RL.8.3). Use the relationships among <i>insubordination</i> , <i>tedious</i> , <i>comradeship</i> , <i>bombardment</i> , and <i>wearisome</i> to better understand <i>insubordination</i> (L.8.5.b).

Focusing Question 2: How did the conditions on the front affect soldiers?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
14	<i>Gassed</i> <i>All Quiet on the Western Front</i> , pages 99–123 “Fighting from the Trenches”	Organize What’s happening in chapter 6?	Experiment How does using transitions to create cohesion work?	Depict an understanding of conditions of trench warfare in <i>All Quiet on the Western Front</i> (RL.8.1, RL.8.2, RI.8.2, W.8.3.d). Use context clues and knowledge of morphemes to determine the meaning of <i>unattainable</i> and <i>predominate</i> (L.8.4.a, L.8.4.b).
15	<i>All Quiet on the Western Front</i> , pages 123–136 <i>Gassed</i>	Reveal What does a deeper exploration of trench warfare in <i>All Quiet on the Western Front</i> reveal?	Execute How do I use transitions to create cohesion in an explanatory paragraph? Execute How do I recognize and correct inappropriate shifts in verb moods?	Analyze the effect of an incident of trench warfare on the men in the Second Company using effective descriptive details (RL.8.1, RL.8.3). Execute an explanatory paragraph using transitions (W.8.2.c). Recognize and correct inappropriate shifts in indicative, imperative, and interrogative verb moods (L.8.1.c, L.8.1.d).
16 ✓FQT	<i>All Quiet on the Western Front</i> , chapters 1–6 “Fighting from the Trenches”	Know How do literary and informational texts build my knowledge of conditions on the front?	Excel How do I improve my use of verb moods?	Identify and explain how conditions on the front affected the soldiers in the Second Company, using effective evidence from <i>All Quiet on the Western Front</i> (RL.8.1, RL.8.2, RL.8.3). Write a narrative that describes and reflects on the conditions on the front and their effects on a soldier in the Second Company (RL.8.3, W.8.3.a, W.8.3.b, W.8.3.d, W.8.4, W.8.9, L.8.1.b, L.8.1.d). Use the indicative, imperative, and interrogative moods for a particular effect and correct inappropriate shifts in verb moods (L.8.1.c, L.8.1.d).

Focusing Question 3: How do texts inspired by World War I illuminate attitudes toward the war?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
17 ✓NR ✓VOC	<i>Soldiers Playing Cards</i> <i>All Quiet on the Western Front</i> , pages 151–169	Reveal What does a deeper exploration of Paul's encounters with others during his return home reveal?		Explain how Paul's encounters with civilians in his hometown reveal conflicting attitudes toward the war (RL.8.1, RL.8.2, RL.8.3, RL.8.4, L.8.4.a, L.8.5.b). Demonstrate acquisition of grade-appropriate academic and domain-specific words (L.8.6).
18	<i>Soldiers Playing Cards</i> "In Flanders Fields" "Dulce et Decorum Est"	Organize What's happening in poetry from World War I?		Summarize the main ideas in "In Flanders Fields" and "Dulce et Decorum Est" (RL.8.2). Use the relationships between ardent and zest to better understand the words in context (L.8.4.a, L.8.5.b).
19	"In Flanders Fields" "Dulce et Decorum Est"	Reveal What does a deeper exploration of modes of address reveal?		Compare how modes of address depict attitudes toward the war and its effects in "Dulce et Decorum Est" and "In Flanders Fields" (RL.8.2, RL.8.5).
20	<i>Soldiers Playing Cards</i> <i>All Quiet on the Western Front</i> , pages 169–185	Reveal What does a deeper exploration of two texts' depictions of soldiers reveal?		Interpret the meaning of the transformation depicted in the last passage of chapter 7 and explain how it conveys an attitude toward the effects of war (RL.8.2, RL.8.4, L.8.4.a). Integrate understanding about the root <i>trud</i> and <i>trus</i> to determine unfamiliar words' meanings (L.8.4b, L.8.4.d).
21	<i>All Quiet on the Western Front</i> , page 101 <i>All Quiet on the Western Front</i> , film	Organize What's happening in a film adaptation of <i>All Quiet on the Western Front</i> ?	Examine Why are active and passive verb voices important?	Analyze how visual film techniques develop a scene about trench warfare in an adaptation of <i>All Quiet on the Western Front</i> (RL.8.7). Identify active and passive verb voices (L.8.1.b).

Focusing Question 3: How do texts inspired by World War I illuminate attitudes toward the war?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
22	<i>All Quiet on the Western Front</i> , pages 112–113 <i>All Quiet on the Western Front</i> , film	Reveal What does a deeper exploration of film techniques reveal?		Evaluate depictions of war as annihilation in the novel and film adaptation of <i>All Quiet on the Western Front</i> (RL.8.1, RL.8.2, RL.8.4, RL.8.7, L.8.4.a). Integrate meaning of root when defining words in context (L.8.4.a, L.8.4.b).
23	<i>All Quiet on the Western Front</i> , pages 209–220 “Fighting from the Trenches” “The Peace President Goes to War”	Reveal What does a deeper exploration of the incident in the shell-hole reveal?	Examine Why is a conclusion important? Experiment How do active and passive verb voices work?	Analyze how Paul’s repeated use of the word <i>comrade</i> in chapter 9 develops attitudes about the war and its effects (RL.8.2, RL.8.3, RL.8.4). Write sentences in the active and passive verb voices (L.8.1.b).
24 ✓SS	<i>All Quiet on the Western Front</i> <i>All Quiet on the Western Front</i> , film	Distill What are the central themes of literature, art, and film inspired by World War I?	Experiment How does revising or reinforcing my thinking aloud work? Execute How do I use active and passive verb voices in my film analysis?	Synthesize an understanding of themes about war and humanity that emerge in literature and art through collaborative conversation with peers (RL.8.2, RL.8.4, SL.8.1, SL.8.6, L.8.6). Use active and passive verb voices to emphasize the actor or the action (L.8.1.b, L.8.3.a).
25	<i>All Quiet on the Western Front</i> , pages 220–229 <i>All Quiet on the Western Front</i> , film	Reveal What does a deeper exploration of the incident in the shell-hole reveal in the novel and in its film adaptation?	Experiment How does a conclusion work? Execute How do I find shifts in verb voices in my writing?	Explain how the soldiers’ response to Paul’s killing of the French soldier reveals the effects of combat on soldiers (RL.8.2, RL.8.3). Explore how a concluding statement is connected to a bigger idea or an audience’s interests (W.8.2.f). Identify inappropriate shifts in verb voice (L.8.1.b, L.8.1.d).

Focusing Question 3: How do texts inspired by World War I illuminate attitudes toward the war?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
26 ✓FQT	<i>All Quiet on the Western Front</i> , pages 220–229 <i>All Quiet on the Western Front</i> , film	Know How does a film adaptation build my knowledge?	Execute How do I write a concluding statement that explains the significance of my analysis? Excel How do I improve the clarity of my writing?	Evaluate a film's interpretation of the attitudes about war's effect on humanity in comparison to those depicted in the novel <i>All Quiet on the Western Front</i> (RL.8.1, RL.8.2, RL.8.7, W.8.2.b, W.8.2.d, W.8.2.e, W.8.2.f, W.8.9, L.8.1.b, L.8.1.d, L.8.6). Recognize and correct inappropriate shifts in verb voice (L.8.1.b, L.8.1.d).

Focusing Question 4: What are the psychological effects of war?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
27	<i>All Quiet on the Western Front</i> , pages 239–244	Organize What's happening in chapter 10?	Examine Why is using a broad category to develop a thesis statement important?	Examine psychological effects of war by distinguishing physical and psychological effects in chapter 10 (RL.8.1, RL.8.2).
28	<i>All Quiet on the Western Front</i> , pages 244–264 and 268–269	Organize What's happening in scenes of medical care in <i>All Quiet on the Western Front</i> ?	Experiment How does developing a thesis statement using a broad category work?	Analyze how incidents of medical care reveal psychological effects of war (RL.8.2, RL.8.3). Explore how a thesis statement suggests the significance of a broad category (W.8.2.a).

Focusing Question 4: What are the psychological effects of war?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
29	<i>All Quiet on the Western Front</i> , pages 271–283 “The Teenage Soldiers of World War One”	Reveal What does a deeper exploration of incidents in chapter 11 reveal?		Analyze how an incident in <i>All Quiet on the Western Front</i> reveals psychological effects of war on the men in the Second Company (RL.8.2, RL.8.3). Use knowledge of the prefix <i>dis-</i> to define <i>disillusion</i> , <i>disengagement</i> , and <i>dissatisfaction</i> , and verify definitions using a dictionary (L.8.4.b, L.8.4.d).
30	<i>All Quiet on the Western Front</i> , pages 283–296	Distill What are the main ideas of <i>All Quiet on the Western Front</i> ?		Integrate an understanding of psychological effects of war across the final incidents of the <i>All Quiet on the Western Front</i> (RL.8.2, RL.8.3). Analyze how the novel illuminates the psychological effects of war (RL.8.2). Examine the connotation of <i>superfluous</i> to better understand a character’s perspective (L.8.4.c).
31	“The Forgotten Female Shell-Shock Victims of World War I”	Organize What’s happening in “The Forgotten Female Shell-Shock Victims of World War I”?	Experiment How does developing a thesis statement using a broad category work? Examine Why are ellipses important? Experiment How do ellipses work when incorporating evidence into my writing?	Describe how the author of “The Forgotten Female Shell-Shock Victims of World War I” uses <i>shell shock</i> and <i>hysteria</i> to explain the psychological effects of war (RI.8.1, RI.8.3, L.8.4.a). Explore how a thesis statement suggests the significance of a broad category from “The Forgotten Female Shell-Shock Victims of World War I” (W.8.2.a). Identify the purpose of ellipses in incorporating evidence from a text, and with support, use an ellipsis to indicate an omission (L.8.2.b).

Focusing Question 4: What are the psychological effects of war?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
32 ✓FQT	“The Forgotten Female Shell-Shock Victims of World War I”	Distill What are the central messages of “The Forgotten Female Shell-Shock Victims of World War I”?	Execute How do I use a thesis statement with a broad category in an explanatory essay? Execute How do I use an ellipsis in my analysis of <i>All Quiet on the Western Front</i> ?	Explain the ways an informational text makes connections and distinctions among ideas about the psychological effects of war on men and women (RI.8.3, W.8.2.a, W.8.2.b, W.8.2.f, W.8.4, W.8.9, L.8.2.c, L.8.4.a, L.8.6). Employ an ellipsis to indicate an omission in textual evidence (L.8.2.b).
33 ✓SS	All Module Texts	Know How do the module texts build my knowledge?	Experiment How do I revise and reinforce my thinking aloud? Excel How do I improve my use of textual support using an ellipsis?	Synthesize an understanding of the ways the module texts illuminate the effects of World War I through collaborative conversation with peers (RL.8.1, RL.8.2, RI.8.1, RI.8.3, SL.8.1, SL.8.6). Revise Focusing Question Task 4 to use an ellipsis to indicate an omission in textual evidence (L.8.2.b).

Focusing Question 5: How does <i>All Quiet on the Western Front</i> illuminate the effects of World War I?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
34 ✓EOM ✓VOC	<i>All Quiet on the Western Front</i> “The Teenage Soldiers of World War One”	Know How does the representation of Paul’s experience in <i>All Quiet on the Western Front</i> build my knowledge?	Examine Why is using categories and subcategories to structure an explanatory essay important? Experiment How does structuring an explanatory essay using categories and subcategories work?	Identify a broad category and subcategories in the EOM Task exemplar essay (W.8.2.a, W.8.5). Identify a psychological effect of World War I on Paul (RL.8.1, RL.8.2, RL.8.3, RL.8.4, W.8.2.b, L.8.6). Demonstrate acquisition of grade-appropriate academic and domain-specific words (L.8.6).

Focusing Question 5: How does <i>All Quiet on the Western Front</i> illuminate the effects of World War I?				
Lesson	Text(s)	Content Framing Question	Craft Question(s)	Learning Goals
35 ✓EOM	<i>All Quiet on the Western Front</i>	Know How does the representation of Paul's experience in <i>All Quiet on the Western Front</i> build my knowledge?	Execute How do I identify subcategories for an explanatory essay? Excel How do I improve my use of well-chosen evidence in an explanatory essay? Execute How do I write a thesis using a category?	Evaluate and refine evidence by selecting the examples that best exemplify two subcategories of the psychological effect of World War I on Paul (RL.8.1, RL.8.2, RL.8.3, W.8.2.b). Execute a thesis that integrates two significant subcategories of the effect of World War I on Paul (RL.8.3, W.8.2.a).
36 ✓EOM	<i>All Quiet on the Western Front</i>	Know How does the representation of Paul's experience in <i>All Quiet on the Western Front</i> build my knowledge?	Execute How do I use a concluding statement to express the broader implications of my category?	Analyze how a psychological effect illuminates a broader impact of World War I (RL.8.2, W.8.2.f).
37	<i>All Quiet on the Western Front</i>	Know How does the representation of Paul's experience in <i>All Quiet on the Western Front</i> build my knowledge?	Excel How do I improve my draft using the explanatory writing checklist? Excel How do I improve the clarity of my ideas and the support of my claims?	Finalize the draft of an explanatory essay (W.8.2.a, W.8.2.b, W.8.2.f, W.8.4, W.8.9). Demonstrate an understanding of verb mood, active and passive voice, and ellipses (L.8.1.b, L.8.1.c, L.8.1.d, L.8.2.b).