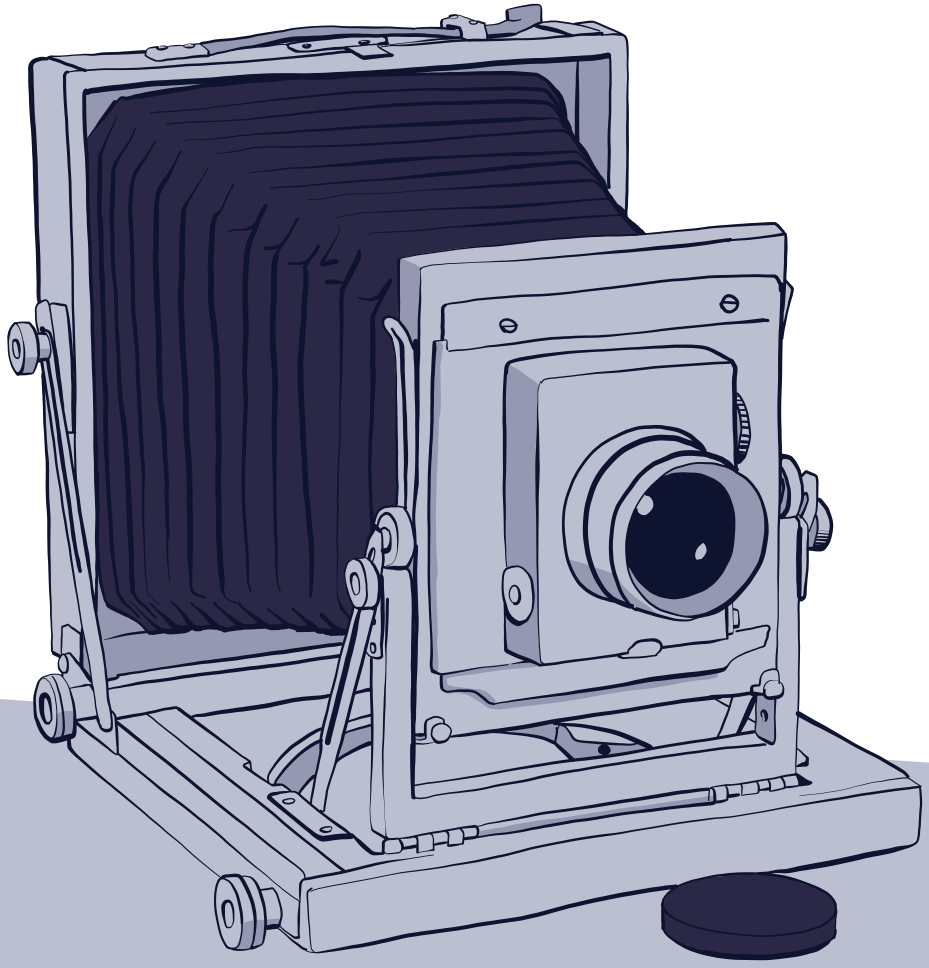

THE ROYAL BRITISH LEGION

KEY STAGE 4

War Photographer (English, History)

Mini Scheme of Work

IN ASSOCIATION WITH

National Literacy Trust

Changing life stories

Mini Scheme of Work

The First World War generation served, sacrificed and changed our world today. The Royal British Legion encourages you to find your way to say thank you to them by looking at the efforts of an entire generation around the themes of the Armed Forces, The Commonwealth, Women, Children, Pioneers and the Arts. You can explore and appreciate their legacies in your world today.

This mini scheme of work focuses on the contribution of Ernest Brooks, Britain's first official war photographer. The lessons have been planned by the National Literacy Trust and support students in KS4 to write a blog post explaining Ernest Brooks' legacy as their personal act of remembrance.

In addition to literacy outcomes, the lessons provide an opportunity for students to use primary sources. We have provided lesson plans, a powerpoint and activity sheets which can be used in English or history classes.

By delivering this scheme of work your school will participate in Remembrance. You can celebrate this by sharing the pupils' work in the following ways:

On Facebook: Facebook.com/OfficialPoppyLegion

On Twitter: @PoppyLegion

Contact The Royal British Legion at remembrance@britishlegion.org.uk and let them know about your pupils' work.

Please visit www.rbl.org.uk/remembrance

LESSON 1

Ernest Brooks

Lesson 1: Ernest Brooks

Learning objective:

To understand the impact that the life and work of Ernest Brooks had on the world of journalism and photography.

Description:

This lesson seeks to give a grounding of the facts known about Ernest Brooks and for pupils to get a clear idea of his achievements as a war photographer. It will give them a sense of his personal style and how he was often a controversial figure. The comprehension questions are also a good practice of exam technique, encouraging pupils to look for specific points in their answers and explanations.

Literacy outcomes:

Speaking: take a role within group discussion.

Reading: recall key facts from an information text.

Writing: communicating personal opinion in their writingt.

Teacher notes on delivery:

This lesson is designed to be an introduction to this unit, helping pupils to read around the subject before delving deeper into some of the issues surrounding the life of Ernest Brooks.

The activities in this section include a reading comprehension section which can be accessed within the classroom or works equally well as an independent learning task which can be set as a piece of homework.

The comprehension itself is framed as a classroom task within this lesson plan designed as a guided reading task.

LESSON 1

Lesson 1: Ernest Brooks

Resources:

- War photographer comprehension worksheet
- Highlighter pens
- Sticky notes

Differentiation:

The language of this worksheet has been deliberately written for all KS4 pupils to be able to access, but for those who struggle with both their reading and their comprehension skills, it is recommended that teachers work through the main task as a class before attempting to answer the questions.

Starter (10 minutes)

As a class, look at the photograph of the soldier and the horse walking through mud (Horse laden with trench boots on the Somme Front: https://digital.nls.uk/74546600). What emotions does this evoke? Why is it that this image can make us feel a certain way? Is this a 'typical' war picture? Explain that the photographer was Ernest Brooks and that this lesson focuses on his work.

Main activity (40 minutes)

- As a class, read through the sheet detailing the personal history and photographic style of Ernest Brooks. As you reach the end of each paragraph use highlighter pens to pick out some key facts from the text (you might choose to use different colours for key dates, locations or names)
- Now focus on the questions – remind students of what is expected when there a number of marks are available for each question.
- Ask students to complete the answers on the worksheet ensuring that all answers are evidenced from the text.
- As a class, go through the questions with students recalling the facts from the text as well as offering their own opinions about the life of Ernest Brooks.

LESSON 1

Plenary (10 minutes)

Ask students whether the work of Ernest Brooks was important or not important for the war effort. They should write a reason for their decision on a sticky note and place it on the board. Summarise the observations and conclude the class' perspective of Ernest Brooks.

Homework/extension

Research – Can you find out about any other war photographers or reporters either from the First World War or since? How are they similar/different in style to Ernest Brooks? With the rise of mobile phones in war torn countries giving ordinary people the power to take photos & film, will the war photographer become a job of the past?

LESSON 2

The Bigger Picture

Lesson 2: The Bigger Picture	
Learning objective: To be able to create a list poem based on real and imagined observation.	**Description:** This lesson requires a level of understanding around the subject of the First World War in terms of pupil knowledge about what may or may not be seen around the theatre of war.
Literacy outcomes: **Speaking/reading:** group performance of a poem. **Writing:** communicating a personal viewpoint in poetic writing.	**Teacher notes on delivery:** The poem The Bigger Picture has been deliberately composed to give pupils a simple access route into list poetry, working as a group. The exercise however can easily be replicated for an individual to undertake alone or expanded to become a whole class activity.

LESSON 2

Lesson 2: The Bigger Picture

Resources:

- The Bigger Picture by Paul Jenkins
- Printed copies of Ernest Brooks' photographs:
  - Moving guns up to the front by hand
  - Sleighs used for conveying the wounded through the mud
  - Tea time
  - Twelve horse teams are used in taking ammunition over the heavy ground
  - Scene on the Somme Front
  - This man on the left has just been extricated from the mud into which he had sunk up to the arm pits
- The War Photographer by Carol Ann Duffy

Differentiation:

It may be that you wish to use the Carol Ann Duffy poem **The War Photographer** as your stimulus and **The Bigger Picture** as extension/homework, and focus on imagery within the Duffy poem as a running theme to create a new piece of work. Feel free to interchange the poems depending on the needs of your group.

Starter (15 minutes)

In one minute, ask students to make a list of all the things they can currently see in the room. They should try not to write down only objects – encourage them include any activities that are happening, perhaps even a mood that is in the room. Share 5 to 10 of these aloud with the class, trying not to repeat anything that has already been said.

When listed together, the observations immediately become poetic. Using language that helps a reader to imagine what your current surroundings are like, just as a photographer presents a scene visually. Now look at the poem **The Bigger Picture** – read the poem as a whole class. Why do you think the poem starts and ends with the same four line verse? Is there a real structure to the poem? Does it use rhyme, rhythm or any particular poetic devices in its verses?

LESSON 2

Main activity (30 minutes)

- Divide the class into working groups and provide them with a photograph to study (see list and links in resource section). The Bigger Picture focuses on life within the trenches. In the same way that they did at the start of the lesson, ask students to make a list of things they observe in the photographs.
- Once they have done this ask them to start to order the words and phrases. Are there any observations which are similar and can be grouped together? Perhaps there are words which begin with the same letter and could be grouped to create alliteration. Are there any phrases that if repeated would have a particular dramatic effect?
- Using the pool of phrases and observations, each group should write a collaborative poem which gives the reader a sense of the WW1 photograph used.

Plenary (15 minutes)

Give students time to rehearse a group reading of their poem. Encourage creativity in their performance – perhaps taking one line each or grouping certain lines together to read in unison. They might also consider how they can make use of a dramatic pause.

Have each group perform their poem. Classmates can give feedback on particular lines which they found powerful and moving.

Homework/extension

Look at the Carol Ann Duffy Poem **The War Photographer**. This poem takes a different theme to explain the images of war, making a personal link back to the photographer and his own experiences. Imagine that the images in your poem are the ones seen by this war photographer. Are any of them similar? Do you think that between both poems you've created an accurate vision of wartime?

LESSON 3

War Photography Part 1

Lesson 3: War Photography Part 1

Learning objective:

To understand the role of war photography in WW1 and today.

Description:

During this lesson students will research to prepare for a debate about war photography in the next lesson.

Literacy outcomes:

Speaking: use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.

Reading: retrieve, record and present information from non-fiction.

Teacher notes:

Students will need access to ICT facilities to research war photography. It's possible that some of the websites they need access to will include distressing images.

This plan could be used by history teachers to teach inquiry skills..

Resources:

- 9 'types of information' cards
- ICT facilities

Differentiation:

We have provided questions and suggested websites in order to focus the students' research.

LESSON 3

Starter (10 minutes)

On the board show an image of a world map. Are they aware of something that is happening in each populated continent at the moment? If they can do this is easily, challenge students to recall recent events in specific countries such as USA, France, South Africa or China.

Create a list of the ways the students have found out this information (TV news, newspapers, social media sites, word of mouth from friends and family etc.). Discuss which of these methods for disseminating information would have been available during WW1 and whether there were any different ways which are no longer used.

Remind students that Ernest Brooks was an official photographer during WW1 and his job was to inform people about what was happening on the front line.

Diamond 9 activity (10 minutes)

In groups, provide students with the 9 'types of information' cards and ask them to rank them in a diamond shape (one at the top, two in the second row, three in the middle, two in the next row and one at the bottom) based on which they trust the most.

Ask students which type of information they use most often to get their news. If it is not the one they trust the most, does this matter and why or why not? In WW1 what would have been the most common method for finding out about the events of the war?

LESSON 3

Research activity (30 minutes)

In the next lesson the class will debate the statement:
"War photography is the most reliable way to find out what is happening in a conflict."
During their research ask students to consider:

- Why was the role of war photographer created?
- To what extent do civilians need to know what is happening on the frontline?
- How far we can trust the images we see and why images might be presented in misleading ways?
- How might things be different today if there hadn't been war photographers like Ernest Brooks during WW1?
- What is the role of an official war photographer in a world of smartphones?

Useful articles/websites include:

www.bl.uk/world-war-one/articles/photography

www.mirror.co.uk/news/uk-news/world-war-one-mirror-pictures-3376515

www.bbc.co.uk/guides/z38rq6f#z86qn39

www.telegraph.co.uk/news/uknews/1461904/Mirror-editor-sacked-over-fake-photos-oftorture.html

www.youtube.com/watch?v=5m2hX_HlJe0 (contains distressing images)

www.lens.blogs.nytimes.com/2010/11/21/finding-the-right-tool-to-tell-a-war-story

www.themoscowtimes.com/news/russian-soldiers-lose-smartphone-privileges-over-leaks-60533

Plenary

Ask the class to share some of their findings and encourage them to start thinking about the ways this information could be used to argue for or against the statement for debate in the next lesson.

LESSON 4

War Photography Part 2

Lesson 4: War Photography Part 2

Learning objective:

To be able to discuss the role of war photography.

Description:

This lesson is intended to examine the role of war photography during WW1 and today. Students will debate the statement "War photography is the most reliable way to find out what is happening in a conflict".

Literacy outcomes:

Speaking: pupils will formulate opinions and articulate them in classroom discussion.

Reading: pupils will examine a variety of sources to evidence in the debate.

Writing: pupils will create bullet points in note form to summarise their thoughts.

Teacher notes:

Many pupils in your classes may not feel confident volunteering their opinions without prompting, so it's important that during this session these pupils are given ample time to put forward their viewpoint, whether that be in a smaller group setting during the preparation or through the wider group discussion.

You will most likely have a preferred/established structure for a class debate so we have not included detailed instructions. You might choose to have representatives from each group sit in the middle of the classroom to lead the debate. One way to ensure everyone is able to contribute is to provide the remaining members of the group with sticky notes which they can deliver to their spokespeople during the debate.

LESSON 4

Lesson 4: War Photography Part 2	
Resources: N/A	**Differentiation:** Teachers with students who may be affected by discussion about conflict should ensure their wellbeing in line with the school policy.

Preparation and debate (50 minutes)

Divide the class down the middle and tell them which group will be arguing for and which group will be arguing against the statement:

"War photography is the most reliable way to find out what is happening in a conflict."

Both groups will need to prepare:

- An opening statement
- Three main arguments
- Three counter-arguments to the points the other group are likely to make and possible responses

Begin the debate by hearing the opening statement from each group (starting with the 'for' group). Ensure that every student participates in some way.

Plenary (10 minutes)

Draw the debate to a close. Are the group still divided or is there a consensus? Summarise the key arguments on each side.

LESSON 5

Legacy

Lesson 5: Legacy

Learning objective:

To write a blog post explaining Ernest Brooks' legacy.

Description:

Using a model, students will write a blog post which provides an overview of Brooks' life, his work and his wider impact on the role of war photography.

Literacy outcomes:

Speaking: using spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.

Reading: identifying the features of an opinion piece.

Writing: writing a blog post.

Teacher notes:

Explain to students that writing a blog post about Ernest Brooks' legacy is an act of remembrance.

All of the symbols and ceremonies of Remembrance which are recognised today – such as the National Service of Remembrance at the Cenotaph, Two Minute Silence, and the poppy, were borne out of the First World War. Draw the link between this lesson and these symbols and ceremonies. While very different, all demonstrate participation in Remembrance activity which serves to highlight the personal nature of Remembrance.

Consider ways to provide a real audience for students' writing, for example in a school newsletter or newspaper or on the school blog.

LESSON 5

Legacy

Resources:	Description:
www.iwm.org.uk/history/how-the-first-world-war-shaped-the-poetry-of-siegfried-sassoon It may also be useful to return to the biography of Ernest Brooks provided for lesson 1	We have provided a model blog post. You may want to provide additional support for students by exploring the structure and language choices of the model and using this as a frame for students' own writing. Alternatively, you may want to challenge students to write their own opinion piece about Ernest Brooks' work and the role of the war photographer. As an extension you could ask students to choose one of Brooks' photographs to accompany their writing.

Starter

Discuss with the class:

- What is Ernest Brooks' legacy?
- Would there have been a difference to what we know or how we feel about WW1 if he and the other official photographers hadn't worked on the frontline?

LESSON 5

Main activity

As a class look at the model blog post (www.iwm.org.uk/history/how-the-first-world-war-shaped-the-poetry-of-siegfried-sassoon) and identify its features, considering:

- The intended audience and purpose
- Structure (you may choose to use the same structure for the Brooks blog post)
- Tone and language choices

Students should write their own blog posts about Ernest Brooks and his legacy using the prompts provided in the PowerPoint for this lesson.

Plenary

Ask students to share their blog posts and enable them to publish them if possible.

Useful links:

The Royal British Legion – photographing the war:
www.britishlegion.org.uk/photography-in-ww1

National Library of Scotland's digital archive:
www.digital.nls.uk/first-world-war-official-photographs/archive/75171407?mode=gallery&&sn=1

Daily Mirror report on WW1 photographers:
www.mirror.co.uk/news/uk-news/world-war-one-mirror-pictures-3376515

Photography during the First World War:
www.iwm.org.uk/collections/item/object/205125177