MINI SCHEME OF WORK

Key Stage 4 – war photographer (English, history)

To mark 100 years since the end of the First World War, The Royal British Legion is leading a national movement to say 'Thank You' to all who served, sacrificed and changed our world during the First World War. We want to look beyond traditional commemoration of British servicemen and celebrate the efforts of an entire generation, with the movement based around themes of:

- The arts
- Commonwealth
- Women
- Children
- Pioneers
- Armed forces

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 thank you letter to Brooks 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 become part of the Royal British Legion's Thank You movement. You can celebrate this by sharing your pupils' work in the following ways:

On Facebook: https://www.facebook.com/groups/thankyou100
On Twitter: @PoppyLegion
Contact The Royal British Legion at thankyou@britishlegion.org.uk and let them know you're involved. By sharing your school's logo with the Legion you can become a Thank You school and your activity can be shared on the Thank You website.

To find out more about the ways your school can get involved with the Thank You campaign, please visit www.rbl.org.uk/thankyou

KS4 UNIT OF WORK: ERNEST BROOKS WAR PHOTOGRAPHER

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Useful links:

- The Royal British Legion – photographing the war: https://www.britishlegion.org.uk/remembrance/ww1-centenary/thank-you/what-is-thank-you/the-arts/photographing-the-first-world-war/
- National Library of Scotland's digital archive: http://digital.nls.uk/first-world-war-official-photographs/archive/75171407?mode=gallery&&sn=1
- Daily Mirror report on WW1 photographers: https://www.mirror.co.uk/news/uk-news/world-war-one-mirror-pictures-3376515
- Photography during the First World War: https://www.iwm.org.uk/collections/item/object/205125177
- Photographers on the Front Lines of the Great War: https://lens.blogs.nytimes.com/2014/06/30/photos-world-war-i-images-museums-battle-great-war/ (warning: contains distressing images)

Ernest Brooks war photographer (60mins)
Lesson 1: Reading comprehension

Key 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

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.

Ernest Brooks war photographer (60mins) Lesson 1: Reading comprehension	
Reading: recall key facts from an information text Writing: communicating personal opinion in their writing	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.
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 stir up in you? 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.

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?

Ernest Brooks war photographer (60mins) Lesson 2: Poetry	
Key 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.

Ernest Brooks war photographer (60mins)
Lesson 2: Poetry

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.

Resources:

The Bigger Picture by Paul Jenkins

Printed copies of Ernest Brooks' photographs:
1. Moving big guns up to the front by hand https://digital.nls.uk/75171407
2.Sleighs used for conveying the wounded through the mud https://digital.nls.uk/74546550
3. Tea time https://digital.nls.uk/74546554
4. Twelve horse teams are used in taking ammunition over the heavy ground https://digital.nls.uk/74546584
5. Scene on the Somme Front https://digital.nls.uk/74546596
6. This man on the left has just been extricated from the mud into which he had sunk up to the arm pits https://digital.nls.uk/74546598

The War Photographer by Carol Ann Duffy - http://www.scottishpoetrylibrary.org.uk/poetry/poems/war-photographer

Differentiation:

It may be that you wish to use the Carol Ann Duffy poem 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?

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?

Ernest Brooks war photographer (60mins)
Lesson 3: Drama

Key objective:

To be able to understand how Ernest Brooks may have interacted with his fellow soldiers.

Description:

This lesson encourages supposition amongst pupils, asking them to consider a 'What if?' scenario based on what they have learned about Ernest Brooks so far.

Literacy outcomes:

Speaking: performing in role

Reading: interpreting a character from the text

Teacher notes on delivery:

This lesson can be extended into a double lesson if you wish, elongating the amount of time spent on the scripted section.

Once pupils have read the script between the four characters, you may wish for them to demonstrate a rehearsed reading of the scene for the class, which is likely to push the creative writing aspect into a second lesson. This will obviously allow you to tailor the sessions to the needs of your pupils.

It is assumed that pupils will have a working knowledge of the how to structure a playscript but if this is not the case it may be useful to spend some time refreshing the basics of page layouts and how to write clear stage directions.

Ernest Brooks war photographer (60mins) Lesson 3: Drama	
Resources: Script – Scene Four from ***Peace In Our Time***	Differentiation: Allowing pupils to become acquainted with a script will vary depending upon their reading level and level of confidence in reading aloud in front of others. It may be an idea to have a 'read round' where each pupil takes the next line in turn in order to spread the workload and so that all pupils feel comfortable contributing to the preparation of the piece.

Starter (10 minutes)

Using their existing knowledge, ask students to contribute to a class mindmap about the conditions in the trenches during WW1.

Ask the class what people at home might have thought about these conditions and how they would have found out about it. How would it have been different from the way we find out about the conditions of war today?

Main activity (40 minutes)

In groups of four students should act out the scene from ***Peace In Our Time***. Give students the opportunity to run the scene through once and then ask them to choose one moment to 'freeze' the action, presenting an image of soldiers in the trenches.

Ask the class to create their sculptures around the room and then give each group the opportunity to unfreeze and look at the other groups' sculptures, commenting on what they think a sculpture conveys effectively, similarities and differences. Do any of the sculptures remind the students of Ernest Brooks' photographs which were used in the last lesson?

Plenary (10 minutes)

Remind students that we know Brooks got into trouble at the beginning of his career for staging photographs. Why might he have chosen to do this? Why was it a problem? How accurately do students think wars are reported about today?

Homework/extension

Prepare to debate for or against the statement 'anybody can be a war photographer today' in the next lesson. Useful articles/websites might include:
- https://lens.blogs.nytimes.com/2010/11/21/finding-the-right-tool-to-tell-a-war-story/
- https://themoscowtimes.com/news/russian-soldiers-lose-smartphone-privileges-over-leaks-60533
- https://www.bl.uk/world-war-one/articles/photography
- https://www.mirror.co.uk/news/uk-news/world-war-one-mirror-pictures-3376515
- http://www.bbc.co.uk/guides/z38rq6f#z86qn39
- https://www.telegraph.co.uk/news/uknews/1461904/Mirror-editor-sacked-over-fake-photos-of-torture.html
- https://www.youtube.com/watch?v=5m2hX_HlJe0 (contains distressing images)

Ernest Brooks war photographer (60mins) Lesson 4: Speaking and listening	
Key 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 'anybody can be a war photographer today'.

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Ernest Brooks war photographer (60mins)
Lesson 4: Speaking and listening

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 on delivery

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.

Resources:

9 'types of information' cards

ICT facilities

Differentiation:

Teachers with students who may be affected by discussion about conflict should ensure their wellbeing in line with the school policy.

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.

Main activity (40 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?

The class will prepare to debate the statement: war photography is the most reliable way to find out what is happening in a conflict. Areas for discussion could include:
- To what extent 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
- The role of an official photographer in a world of smartphones

Divide the class in half and ensure they are clear about whether they are arguing for or against the statement.

Give students 10 minutes of preparation time and ask each group to come up with:
- An opening statement
- Three main arguments
- Three counter-arguments to the points the other group are likely to make

It may be useful for the students to have access to ICT facilities so they can research their position.

Useful articles/websites include:

- https://www.bl.uk/world-war-one/articles/photography
- https://www.mirror.co.uk/news/uk-news/world-war-one-mirror-pictures-3376515
- http://www.bbc.co.uk/guides/z38rq6f#z86qn39
- https://www.telegraph.co.uk/news/uknews/1461904/Mirror-editor-sacked-over-fake-photos-of-torture.html
- https://www.youtube.com/watch?v=5m2hX_HlJe0 (contains distressing images)
- https://lens.blogs.nytimes.com/2010/11/21/finding-the-right-tool-to-tell-a-war-story/
- https://themoscowtimes.com/news/russian-soldiers-lose-smartphone-privileges-over-leaks-60533

Begin the debate by hearing the opening statement from each group (starting with the 'for' group). To close the debate: are the group still divided or is there a consensus? Summarise the key arguments on each side.

Plenary (10 minutes)

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?

Homework/extension

Conduct some of your own research into how one of the following moments in world conflicts was reported. Do you think that there was any bias in the reporting?

- The battle of Gallipoli (1915-16)
- The liberation of Nazi concentration camps at the end of WWII (1944-45)
- The Vietnam War (1955-75)
- The sinking of 'The Belgrano' in the Falklands conflict (1982)
- The chemical attack on Douma, Syria (2018)

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Ernest Brooks war photographer (60mins)
Lesson 5: Writing a Letter

Key objective:

To write a formal letter thanking Ernest Brooks for his contribution to our lives today.

Description:

This lesson is designed as a culmination of the work completed so far in this unit, giving pupils a chance to say 'Thank You' to Ernest Brooks for his impact upon the country not only during the First World War, but for the lasting impact that his work has had upon our society.

Literacy outcomes:

Speaking: pupils will be able to demonstrate a variety of ways to verbalise thanks.

Reading: pupils will be able to see a clear example of the layout of a formal letter

Writing: pupils will be able to articulate a personal response within a structured letter.

Teacher notes on delivery:

This year provides an opportunity for us to remember all the people who contributed to the war effort in some way including the soldiers on the frontline, the surgeons working to save injured soldiers' lives and the women who took on new jobs to keep the country running.

Writing this letter is an act of Remembrance for the work Ernest Brooks did. You might want to make pupils aware that young people all over the country are writing letters to thank people for their contributions to the First World War.

It is important that teachers give students guidance in the structure but allow a personal response within the 'content' of the letter.

Ernest Brooks war photographer (60mins) Lesson 5: Writing a letter	
	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. *For the sweets/treats please be aware of pupil diet/cultural implications of certain ingredients in some sweets.
Resources: Letter writing template/guide Chocolate/Sweets/Small treats* Sticky notes	Differentiation: A letter template is available if required.

Starter (15 Minutes)

As pupils enter the classroom, offer them a small treat. It is up to pupils if they choose a chocolate/sweet/biscuit/whatever you choose to be appropriate. On the desk is a post it note. Let pupils know that they have been donated by a mystery benefactor.

If pupils took a sweet, use the sticky note to write a quick message to the mystery person but you are not allowed to use the words 'thank you'

Place the sticky notes at the front and ask pupils to look at other people's efforts. What are the most creative ways of saying 'thanks'?

Main activity (30 minutes)

- Look at the example sheet for how to set out your letter. Why do you think that we would be writing this as a formal correspondence? Why does Ernest Brooks' army rank make a difference to how we address him?

- Write down two or three bullet points about what you have learned/studied in this unit that we can thank Ernest Brooks for.

- Write a letter thanking Ernest for his contribution to not only the war effort, but for the way he helped developed war reporting in general.

- Place the finished letters into a mailbag/post box.

Plenary (15 minutes)

Draw 2 or 3 letters out of the mailbag and deliver them to another pupil to read aloud. After each one, comment on how you think it may have made the reader feel to receive a letter such as this.

Homework/extension

Imagine we are a hundred years in the future and our great-great-great-grandchildren are thanking us for our contribution to the world. What do you hope they will thank US for? Compose a thank you email or text for them to show their gratitude!