



**14-18-NOW**

WW1 CENTENARY ART COMMISSIONS

**POPPIES  
WAVE & WEEPING WINDOW**

BY PAUL CUMMINS ARTIST AND TOM PIPER DESIGNER

**FIRST WORLD WAR LEARNING RESOURCES  
FOR 9 – 13 YEAR OLDS  
CITIZENSHIP, LITERACY, ART AND HISTORY**

# FIRST WORLD WAR LEARNING RESOURCES FOR 9 – 13 YEAR OLDS CITIZENSHIP, LITERACY, ART AND HISTORY

## CONTENTS

|    |                                                 |
|----|-------------------------------------------------|
| 5  | Introduction                                    |
| 5  | Artwork as a Powerful Catalyst in the Classroom |
| 8  | Foreword                                        |
| 8  | How to use this Pack                            |
| 10 | Questions Grid                                  |
| 11 | Emotions Grid                                   |
| 11 | Ground Rules for Class Discussion               |
| 12 | Lesson 1 – Taking Time to Reflect               |
| 14 | Lesson 2 – Poetry in Response                   |
| 16 | Lesson 3 – Changing Landscapes                  |
| 18 | Lesson 4 – Refugees: Welcome                    |
| 20 | Lesson 5 – The Impact on those at Home          |
| 23 | Making a Cultural Visit                         |
| 23 | Take it Further                                 |



## INTRODUCTION

14-18 NOW is presenting the iconic poppy sculptures *Wave* and *Weeping Window* by artist Paul Cummins and designer Tom Piper, at selected locations around the UK until the end of 2018.

*Weeping Window* is a cascade comprising several thousand handmade ceramic poppies seen pouring from a high window to the ground below; *Wave* is a sweeping arch of bright red poppy heads suspended on towering stalks. These two sculptures were initially conceived as the key dramatic sculptural elements in the installation *Blood Swept Lands and Seas of Red* at the Tower of London in 2014. Each poppy represented a British or Colonial life lost at the Front during the First World War. In their original setting they captured the public imagination and were visited by over 5 million people.

The touring sculptures have already been seen by 3.5 million people in 13 locations. At the end of the tour, they will become part of the Imperial War Museums' collection.

14-18 NOW is a five-year programme of extraordinary arts events connecting people with the First World War. Working with arts and heritage partners all across the UK, we commission new artworks from leading contemporary artists, musicians, designers and performers, inspired by the period 1914-18.

---

## ARTWORK AS A POWERFUL CATALYST IN THE CLASSROOM

14-18 NOW believes in the transformative power of the arts to bring the First World War alive for a new generation. Our learning activity asks how can art and artists can be a powerful catalyst for young people's critical thinking, emotional and moral engagement with the world.

Poppies: *Wave* and *Weeping Window* offer an arresting and emotive entry point for pupil engagement and authentic response and in this pack they provide a starting point for the power of using artwork more broadly in the classroom to explore the themes of the First World War.

While this resource provides History, Literacy and Art activities for 9-13 year olds, its principle focus is on Citizenship outcomes that connect young people very much with the present. Through carefully scaffolded learning sequences, the pack explores peace and conflict, war refugees, the power of the media, equal pay and responsibility as citizens.



**Jenny Waldman**  
Director, 14-18 NOW



## FOREWORD

As a result of key stage, curriculum content and exam board specifications, we see so much emphasis in schools and colleges placed on traditional First World War topics, such as the causes of the war, soldiers' experience, the trenches, and the Western Front.

Of course, history is a gateway to an understanding of the present and the future and time's interconnected relationships. 14-18 NOW takes the view that art is a powerful prompt for braver conversations as well as being a powerful individual and collective lens with which to view and explore the world. There can be no better tool for use in the classroom to mobilise rich and creative learning which can grow like poppies in a wartime field.



Ian McMillan

---

## HOW TO USE THIS PACK

The sculptures are the starting point for reflection, personal response and a way to foster dialogue about conflict. Further lesson plans explore the work of other artists, poets and photographers.

The resources are primarily designed for Years 5-8 in England, Years 6-9 in Northern Ireland and P6-S2 in Scotland, but they're easily accessible for lower and upper age ranges. Sequences are pupil facing with:

- Key objectives and outcomes
- Starter and main activities
- Plenaries and extension activities

All of the learning sequences aim to enrich pupils' oral skills and act as a springboard for questioning, discussion, performance, presentation and critique.

### Supporting Tools

In Citizenship or PSHE lessons, challenging questions are critical for exploring and interrogating topical or controversial issues. **The Questions Grid** has been designed to deepen discussions about the First World War and how it links with the present. It offers teachers a variety of discussion questions that will provoke more confident and rich answers from your pupils.

We know often the biggest obstacle to pupil response is the limitation of literacy and vocabulary and **The Emotions Grid** develops pupils' language and offers a safe place to start and scaffold a personal response. Both tools can be used by you the teacher or given to pupils for pair and group talk.



14-18 NOW QUESTIONS GRID

| Challenging                                                                         | Clarifying                                                  | Concluding                                                                    | Comparing                                                                                   | Developing                                             | Examining                                                                          | Predicting                                                                    |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|--------------------------------------------------------|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| I disagree. Have you thought about this example?                                    | Can you give an example of what you mean about this issue?  | What is the most important point here and why?                                | Do you think people would respond differently if this happened in the twenty-first century? | What is the meaning of...?                             | What questions are raised by this?                                                 | Do you think this kind of thing could happen again in the future?             |
| You say this but what about.....?                                                   | Makes sense. Can you explain your ideas in more detail?     | I would like to add this final idea... What do you think?                     | How do you feel about these two experiences from the First World War?                       | Who do you think made the better choice and why?       | Explain why you see this differently?                                              | What do you infer from this?                                                  |
| I'm not convinced. Can you convince me more?                                        | I need to clarify something. What do you mean when you say? | Yes, but don't you think that this changes everything...?                     | How does this compare with...?                                                              | Interesting point, do you think it could also mean...? | What have we forgotten and need to analyse in more detail?                         | What do you think we will discover later?                                     |
| I'm not sure. What is the evidence that proves this?                                | Can you tell me more about this example?                    | How did you come to this conclusion?                                          | How does this comparison help you to understand the situation?                              | What are the implications of this?                     | Read this again. Do you notice anything new?                                       | What challenges do you think they might face?                                 |
| Can you challenge his or her point?                                                 | Have I paraphrased what you said correctly?                 | What information is the most important to the least important in this debate? | Which event is the most important of the two and why?                                       | How can we prove this?                                 | We need to dig a bit deeper... why did this happen?                                | What could happen next?                                                       |
| How is this an important point? Justify your thinking.                              | Am I right in thinking you mean this?                       | What conclusions can you draw?                                                | What is similar and different about these examples?                                         | How can we develop this argument ?                     | Let's look at this more closely... give yourself a minute to think. Any new ideas? | What do you think these person's actions say about him/her?                   |
| What about if you looked at this from another viewpoint... Does that change things? | What makes you think that?                                  | What was the main trigger for what happened?                                  | Is this event from a 100 years ago similar or different to now?                             | Can you tell me more?                                  | Can you make any further judgements about this?                                    | What lessons have you learnt from this and which could help you in your life? |

14-18 NOW EMOTIONS GRID

| Surprised     | Interested | Happy        | Confused     | Uninterested  | Depressed    | Angry       | Scared       |
|---------------|------------|--------------|--------------|---------------|--------------|-------------|--------------|
| Shocked       | Impressed  | Excited      | Muddled      | Detached      | Fed up       | Upset       | Terrified    |
| Astonished    | Struck     | Enthusiastic | Unclear      | Unconcerned   | Gloomy       | Annoyed     | Worried      |
| Flabbergasted | Fascinated | Pleased      | Distrustful  | Indifferent   | Regretful    | Infuriated  | Nervous      |
| Stunned       | Gripped    | Glad         | Mixed-up     | Unresponsive  | Downhearted  | Outraged    | Threatened   |
| Startled      | Affected   | Elated       | Unsure       | Unsympathetic | Disappointed | Antagonised | Horried      |
| Overw         | Moved      | Passionate   | Disconcerted | Distant       | Miserable    | Irritated   | Disturbed    |
| Appalled      | Touched    | Inspired     | Baffled      | Nonchalant    | Grim         | Incensed    | Apprehensive |
| Offended      | Inspired   | Delighted    | Puzzled      | Unmoved       | Saddened     | Exasperated | Panicked     |
| Disconcerted  | Absorbed   | Ecstatic     | Unconvinced  | Unemotional   | Hopeless     | Cross       | Alarmed      |
| Bewildered    | Hooked     | Contented    | Uncertain    | Uninvolved    | Defeated     | Irate       | Suspicious   |

Ground Rules for Class Discussion

Each lesson plan opens up discussion of sometimes controversial topic areas. Before launching into activity, it is important to establish ground rules which are designed to provide a safe environment for pupils to express their opinions. Suggestions include:

- Only one person to talk at a time
- Challenge the ideas not each other
- Show respect for each other's views
- Use appropriate language
- Allow everyone to express their view to ensure that everyone is heard
- Always give reasons for why you have a particular view

# LESSON 1:

## TAKING TIME TO REFLECT



Citizenship focus: Peace and Conflict

### Learning outcomes

- I can explore and respond to an artwork
- I can express what I know about the First World War and my opinion about war and conflict
- I can participate in a discussion about the value of artwork to society

### Starter

Look at an image of the sculptures *Wave* and *Weeping Window*. When you look at the sculpture, try not to form an opinion in the first few moments; take some time to consider it.

Contemporary artwork can be a new, surprising and sometimes confusing experience. Your opinions are just as meaningful as anyone else's and artwork can sometimes invoke some unexpected feelings. It's important to remember that there is no right or wrong way to respond.

### The Big Task

Look at images posted up on the wall of the sculptures at various locations around the UK. On a sticky note, write down a word that you think of when you see these images. Stick them next to the images and find a way to group the responses. Are there any patterns forming in what people are thinking about?

- What do you personally think the piece is about?
- Do you think that it's important that we know what the artist and designer were intending us to think?
- Do you think that artists should have to explain what their work is about or not?
- How do you think that the experience of being able to see the sculpture in real life would be different from looking at a picture or on the internet?

Use the Emotions Grid to find five words that help you express your thoughts about the sculpture, then share with a partner. After you've explained your choices to them, write a short personal response to share in class discussion.

### Plenary

Read the Introduction in this pack together about the sculptures.

- How do the sculptures help you think about the First World War?
- To what extent does our understanding of a piece of art depend on our own experiences of life?
- Does art help us to better understand humanity?
- How important is it that we learn about conflicts around the world?
- Which conflicts do we know about that are happening around the world at present?

### Extension/Homework

Using the Questions Grid in this pack, look through the 'Developing' questions and focus on the first question 'What is the meaning of...?'

Can you research other artworks that depict or respond to the First World War? Try to establish what the artist may have been trying to achieve with the work and whether you may have a different reaction to their piece. Prepare your findings to share with the rest of the class so comparisons can be made with the sculptures *Wave* and *Weeping Window*.

# LESSON 2: POETRY IN RESPONSE



Citizenship focus: Peace and Conflict

Learning outcomes

- I can work with others to create a poem in response to an artwork
- I have developed my communication skills, listening to others and giving feedback on their work
- I have developed a personal response to the impact of conflict

Starter

Look back at the Emotions Grid and the response you completed in Lesson 1 in response to the sculptures *Wave* and *Weeping Window*.

Bring your thoughts together into one sentence that starts; ‘I see...’

Example - “*I see a field of red that makes me feel overwhelmed, reminding me of lives lost*”.

Try to keep this as a personal response – make your sentence reflect how you personally feel about the sculpture. Be ready to share with the class.

The Big Task  
A Collaborative List Poem

On your table or in a group of 5 - 6, you are going to create and perform a group poem. Share your sentences with each other and decide between you an order for these sentences to flow best together

- Is there one sentence that stands out as a good opening or closing line?
- Is there any repetition between lines that could work well running together?
- Think of pauses, words that can echo and how you can edit this work.

Rehearse your new piece, ready to perform to the rest of the group. Think about how you will deliver this; in unison or as individuals. Think about gestures, pitch and facial expressions. Does the way you all stand together make a difference to the way that your poem will be performed?

As a group, perform your poem to the rest of the class.

Plenary

Discuss with the class the poems you have seen.

- Why do you think that there were so many different emotions that people felt when looking at the sculptures?
- What was the effect of using the same prefix to each sentence?
- Can you list the different people affected by conflict and the parties involved eg; soldiers, civilians, the sick and injured, medical personnel, reporters
- How have these poems made you think about conflict and the people affected?
- Is conflict necessarily bad? Should it always be resolved? Why/why not?
- How do you deal with conflict when it arises in the classroom?

Extension/Homework

By yourself, write out your group poem and then take it further to add a second verse, edit in full and make your own.

Using the Questions Grid go to the ‘Comparing’ column.

One of the questions asks ‘How does this compare with...?’

Research another poem that explores the First World War, conflict or the impact of war as its central theme and compare your group poem with this one.

Have you used similar kinds of language or vocabulary?

How does the viewpoint echo or differ to yours?

# LESSON 3: CHANGING LANDSCAPES



Citizenship focus: Peace and Conflict

## Learning outcomes

- I can look at a different artwork and a film and give a personal response about the effects of war
- I can produce writing and original artwork in response
- I have asked questions, developed my critical thinking skills and given supportive feedback to others

## Starter

The sculptures *Wave* and *Weeping Window* invoke a personal response to lives lost in the First World War. Artists through the years have responded to the loss of life in many different ways. You are going to engage with another view of war expressed by the British painter Paul Nash.

Paul Nash's oil painting, *The Menin Road* depicts a devastated landscape. He worked on the painting from June 1918 to February 1919 and suggested the following inscription for the painting. 'The picture shows a tract of country near Gheluvelt village in the sinister district of 'Tower Hamlets', perhaps the most dreaded and disastrous locality of any area in any of the theatres of War.'

- How has Nash managed to capture the devastation and destruction in his painting? Think about the techniques he has used of contrasting colours, reflections and the way he shown the light beaming its way through the imposing clouds.
- What do you think this painting says to us about war and the effect it can have?
- Does this painting have relevance with images of war-torn landscapes today?
- What are the differences and similarities between the First World War and conflicts today?

Using the Emotions Grid as a starting point, write down your first responses in a short paragraph

## The Big Task

As a class, research 'before and after' images of war or watch the following clip: '12 Places Before and After War'  
<https://www.youtube.com/watch?v=rwN2R5zd0bw>

- Why is it that seeing the 'before and after' images has such an effect on us?
- How would you feel if your own town had been destroyed in this way?
- Whether during the First World War or in modern warfare, international armed conflict has a humanitarian impact – it affects people. Can you discuss this statement?

Create two images of an urban skyline or rural landscape of your choice. In whichever style or materials you choose, the first image should mark peacetime and the second, depict what that landscape would be like after it has been ravaged by war.

## Plenary

Look through the pictures that the class has created. What are the contrasts that people have managed to capture in the images? Have people used a similar style to Paul Nash in their work?

## Extension/Homework

Continue your earlier paragraph with a reflective piece of writing or a poem that expresses your feelings towards the painting, the film clip and images drawn by you and others. Include in your writing what you think the impacts of armed conflict might be.

LESSON 4:  
REFUGEES: WELCOME



Citizenship focus: War Refugees

Learning outcomes

- I can explore a piece of artwork centering on refugees in the First World War and give a personal response to it
- I can reflect on my own knowledge of refugees and how they are viewed in today's society
- Through writing and response I can empathise with the plight of others

Starter

Look at the picture of *The War Refugees Camp* by Henry Rushbury, showing refugees at Earl's Court in London in 1918. During the First World War, many people were forced to flee their homes because of the fighting or the threat of fighting in the country/region they lived in.

When people are forced to leave like this and seek safety or sanctuary they are often known as refugees.

- What do you notice about the artwork?
- Who is pictured?
- What might the artist have wanted to convey?

Another term often used when talking about refugees is 'displaced people'. Today the word refugee has a very particular meaning. Other terms like 'asylum seeker', 'displaced' and 'migrant' are also used today, but it's important to know that at the time of the First World War these different terms were not used and the word refugee was used to describe anyone who had moved away because of the conflict.

The Big Task

Research these terms used today - 'migrant', refugee' and the differences. Is there a difference again with someone who is 'seeking asylum'?

Watch this UNHCR film clip about the lives of one family of refugees in South Sudan:

<https://www.youtube.com/watch?v=R4IZ6mGxWXQ>

Small Group Discussion:

- Look at the Henry Rushbury painting again
- How are the issues facing present day refugees different or similar to those the artist is depicting from the First World War?
- How do you think it would have felt to arrive in a refugee centre?
- How do people manage to get to other countries to seek refuge?
- Think about how you would feel if you were forced to leave home because it became a place of danger. How would you feel about -
  - Not knowing you might not ever return?
  - Arriving somewhere completely foreign to you?
  - Being separated from your family members?
  - Feeling you might not be welcome in your place of sanctuary?

During the First World War just as in the present day, decisions would have had to be made about where and how to support refugees. If you only had limited volunteers and resources, where would you prioritise your help and why?

In your group, create a collage of words, phrases and pictures that illustrate the kindness a refugee might hope to come across. You can use examples from real life news reports, newspapers, magazines, stories, books or films.

Plenary

What tensions does having refugees coming into a community sometimes cause?

The twenty-first century is dealing with a humanitarian crisis as refugees flee war zones. What do you think needs to be done to address this crisis? How does reporting in the media affect our opinions?

Extension/Homework

Look at the Questions Grid and the 'Examining' column. One of the questions asks "Let's look at this more closely... Any new ideas...?".

Research further information about refugee services from the First World War and from current conflicts on why people have been forced to leave, about who is helping them, and any personal stories you can find.

Put yourself in their shoes and write a short diary extract to record what you might have been feeling. Be ready to share the diary entry with the class.

# LESSON 5: THE IMPACT ON THOSE AT HOME



Citizenship focus: Equality and Fairness

### Learning outcomes

- I can express my personal viewpoint on a photograph and poem about how women were impacted during the First World War
- I will work with my peers to discuss which work roles for women may have changed throughout history due to war
- I will consider my own view on equality and fairness through exploring the roles I usually expect men and women to take in society

### Starter

This photograph from the IWM archive shows munition workers in a shell warehouse in 1917 at the National Shell Filling Factory, Chilwell, Nottinghamshire. This was one of the largest shell factories in the country.

- What do you notice about the majority of the workers in the picture?
- What is different?
- Do you think these women stayed in the same roles or were paid the same as the men returning to their jobs after the war?

During the First World War many women volunteered to work in factories to take the place of the men who had been sent to fight on the front line overseas. Wartime gave many women greater responsibility and it also allowed them to demonstrate their skills and to be treated more equally.

### Main Task

Read the poem, *Munition Wages* by Madeline Ida Bedford:

*Earning high wages?  
Yus, Five quid a week.  
A woman, too, mind you,  
I calls it dim sweet...*

You can find the full poem here: <https://www.theguardian.com/world/2008/nov/11/madeline-ida-bedford-munition-wages>

From *Scars Upon My Heart: Women's Poetry and Verse of the First World War*, edited by Catherine Reilly (Virago, 2006)

Now listen to another poem, 'Non-combatants' by Evelyn Underhill.  
<http://www.bbc.co.uk/guides/z38rq6f#zqpmyrd>

- Discuss together how these poems give different perspectives of the impact of the First World War.
- How much do you know about the role of women in wartime and how they contributed to the war effort?

### Pairwork Options

- Research and create a list of the roles of women during the First World War and opportunities on the home front.
- What can you find out about the suffrage movement?
- What other poetry by women can you find about the First World War? What do they tell us?

## LESSON 5: THE IMPACT ON THOSE AT HOME (CONTINUED)



### Extension/Homework

Read the poet, Ian McMillan's viewpoint about First World War poetry;

'Relying on a small selection of poems including the most well known poems of Wilfred Owen and John McCrae's 'Flanders Fields' can give us a narrow view of both war poetry and the feelings and thoughts of people whose lives were impacted by the conflict. Many of us are still stuck with this skewed view of the war because we still learn about it through a handful of poets. Is it time for this to change?'

Ian McMillan, BBC iWonder

<http://www.bbc.co.uk/guides/z38rq6f>

Would you agree with this statement? Write your opinion based on what you have explored in your research and the poetry you have read.

## MAKING A CULTURAL VISIT

By bringing your school group to visit the sculptures *Wave* or *Weeping Window* on tour you will be joining over 3.5 million people to date who have experienced the sculptures as they have toured the UK. Being in close proximity to the artwork your pupils will be able to gain a new level of appreciation, not only as part of their wider exploration of the First World War, but for the value of encountering an artwork at scale and in situ.

As repositories of the world's greatest creative endeavours, cultural venues and heritage sites provide rich territories for creative thinking and learning. Beyond engaging with the sculptures, planning cultural visits into your yearly school calendar is a huge motivator for rich learning outcomes in the classroom.

Experiential learning has been shown to not only give added value to pupils learning experience but studies have also shown that pupils have a greater retention and recall of information learned when on an interactive visit. Not only will pupils increase their vocabulary in discussing a subject but they will also be given the chance to develop their critical thinking and reflective skills.

*'The arts create a culture of citizenship. We need citizens who can engage with major global challenges such as the environment, community cohesion, and ethical decision-making, and we need artists to make the art that will challenge and inspire.'*

Cultural Learning Alliance – Imagine Nation, 2017

## TAKE IT FURTHER

### Imperial War Museum

[iwm.org.uk/learning](http://iwm.org.uk/learning)

### BBC

[bbc.co.uk/ww1](http://bbc.co.uk/ww1)

### CBBC Newsround

[bbc.co.uk/newsround/28585905](http://bbc.co.uk/newsround/28585905)

### The Guardian

[theguardian.com/childrens-books-site/2014/jul/01/top-10-first-world-war-facts-marcia-williams](http://theguardian.com/childrens-books-site/2014/jul/01/top-10-first-world-war-facts-marcia-williams)

### UNHCR

[unhcr.org/uk/teaching-resources](http://unhcr.org/uk/teaching-resources)

### British Red Cross

[redcross.org.uk/en/What-we-do/Teaching-resources](http://redcross.org.uk/en/What-we-do/Teaching-resources)

### Irish Times article

[irishtimes.com/culture/books/what-can-memorials-mean-when-history-is-so-raw-1.3349918?mode=amp](http://irishtimes.com/culture/books/what-can-memorials-mean-when-history-is-so-raw-1.3349918?mode=amp)

# 1418-NOW

WW1 CENTENARY ART COMMISSIONS

*Wave and Weeping Window* are from the installation 'Blood Swept Lands and Seas of Red' – poppies and original concept created by artist Paul Cummins and installation designed by Tom Piper – by Paul Cummins Ceramics Limited in conjunction with Historic Royal Palaces, originally at HM Tower of London 2014.

Find out more and sign up to email newsletters at [1418NOW.org.uk](http://1418NOW.org.uk)



Follow us on Instagram [1418NOW](https://www.instagram.com/1418NOW)



Watch us on YouTube [1418NOW](https://www.youtube.com/1418NOW)



Follow us on Twitter [@1418NOW](https://twitter.com/1418NOW)



Like us on Facebook [1418NOW](https://www.facebook.com/1418NOW)

BackstageTrust



**DAF**  
A **PACCAR** COMPANY

**ff** FOYLE FOUNDATION  
Learning and Engagement



**Historic  
Royal Palaces**

Supported using public funding by  
    
**LOTTERY FUNDED**

  
Department  
for Culture  
Media & Sport

