



INTEGRATED SOCIAL STUDIES UNIT

TEACHER GUIDE

THE PATH TO WORLD WAR II: USING VISUAL MEDIA TO UNDERSTAND THE CAUSES OF WORLD WAR II

DIGITAL MEDIA ARTS

SOCIAL
STUDIES

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the James Irvine foundation



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**DIGITAL/MEDIA/ARTS: SOCIAL STUDIES
THE PATH TO WAR**

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Unit Overview

Which stories does history tell us? From whose perspectives are these stories told? Long before people used written language, they told stories to entertain and to pass knowledge and history from one generation to the next. Today, we too tell our stories and histories, but through many different media—photos, paper-based written media, Internet-based written and visual media, television, and film. The most successful movies are built on compelling stories that bring a movie’s visual elements to life.

In the unit, students learn to analyze images to help sharpen their ability to think about the ways in which images shape the way they view the past. Students study the events leading up to World War II in Europe. They learn about the circumstances, events, and motivations that created the conditions for the war. They examine primary sources, such as photos and eyewitness accounts, and study secondary sources in order to develop a timeline of events. From their timelines, they choose a key event and bring it to life by creating a written storyboard for a scene that occurs during their chosen event.

Unit Length

10 50-minute sessions

Unit Project Description

Students assume the role of filmmakers and work in teams to conduct historical research on the situation in post-World War I in Europe that set the stage for World War II. Each student writes a short summary of the causes of World War II. Student teams create visual timelines of events between the years 1919 and 1939, develop a written storyboard for a film scene from an event on their timeline, present their storyboards, and describe the relevance of their chosen scene to the outbreak of World War II.

Assessment



Unit activities can serve as formative assessment tools. Use student work to gather information about students' progress and to identify concepts or skills to reinforce within your instructional practice. The following activities are particularly useful for formative assessment:

- Students' analyses of images (Activity 1B)
- Students' summaries of the causes of World War II (Activity 1C.4)

The project-based nature of the unit allows students to demonstrate their learning through authentic and relevant applications. This unit's summative assessment includes the following:

- Teams' visual timelines for the years 1919–1939
- Teams' written storyboards for a film scene set during an event leading to World War II

The Assessment Checklist provides criteria for assessment and a suggested weight for each. If you wish to use a rubric, work with teachers in your grade level or subject area to develop a tool that is consistent with your school's assessment system.

Framing Questions



- What were the causes of World War II?
- What materials can help us understand significant events, such as the causes of World War II, that profoundly influenced the course of history?
- How do filmmakers and others who create media set in the past interpret history, and how do these interpretations influence our understanding of the past?

Understandings



- History is a narrative written from a particular point of view. It is important to understand the perspective from which a historical account was written.
- Wars arise due to the convergence of multiple causes and conditions. Social, political, and economic circumstances all contribute to the onset of wars.
- The ability to tell a story both visually and using words is critical to transmitting history from one generation to another.

Where the Unit Fits In

The Path to War is designed as a two-week unit about the interwar years in Europe that can fit into a first- or second-year world history course. The unit focuses on circumstances and events in Europe; the roles of the United States, Japan, and Russia are not part of the unit. The unit reinforces understanding of the art of storytelling, particularly in film. By creating written storyboards depicting scenes from pivotal events leading up to World War II, students learn about the circumstances, events, and motivations that created the conditions for war.

Integration with Foundation Courses

This unit integrates social studies content and career and technical education (CTE) knowledge and skills. It can be taught before, at the same time as, or after the related unit in *Foundations in Visual Arts*.



Foundations in Visual Arts, Unit 3: Community Storytelling. Students study how stories are told through visual media and create storyboards for a scene from a film. Suggest that students use the historical events from their written storyboards as a basis for the storyboards they create in their Foundations class.

Multi-Disciplinary Teams

Use the following integrated unit and integration suggestions for a school- or pathway-wide multi-disciplinary project.

Everyone Has a Story (English Language Arts). Students read and analyze the elements of memoir in order to write a personal story or the story of a community member or historical figure. Discuss with the English language arts teacher how you might collaborate. Suggest that students use a memoir of a historical figure from the interwar period between World War I and World War II for their stories. If so, the English language arts teacher may wish to teach the memoir unit after *The Path to War*.



Student Prerequisites

Students should have an understanding of the causes and events of World War I and some familiarity with the Treaty of Versailles. This unit begins with discussion of the impact of the Treaty of Versailles on the economies of Europe and international relations at that time.

Pacing and Sequencing

The pacing assumes that students complete all activities in class. If you decide to assign reading or writing activities outside of class, adjust the number of sessions accordingly.

Career Connections

This unit provides a natural opportunity to discuss the many careers related to producing a film that is set in the past, including history scholars, researchers, set designers, actors, directors, and costumers.



Ideas for Involvement with Professionals

- Invite actors, writers, or directors to talk to the class about how they prepare to shoot or act in a film set in the past. As an alternative, have students go online for such information, entering such terms as “making of [name of historical movie]” or “researching historical movies” into a search engine.
- Show “extra features” on DVDs that discuss the types of research carried out by professional filmmakers in order to ensure historical accuracy in their portrayal of a specific time period and location.

Table of Activities

Part 1: The Path to War in Images and Film (5 50-minute sessions)

Students discuss how filmmakers conduct research to create accurate historical representations. Students create visual timelines of the interwar period between World Wars I and II by analyzing and synthesizing primary and secondary source materials.

Activity 1A: An Introduction to World War II

1A.1: <i>Analyzing Historical Detail</i>	Students watch a film clip set during World War II and analyze the historical details used to accurately portray the time period. Students also learn about the unit project.
1A.2: <i>The Interwar Years: Creating a Visual Timeline</i>	Students read about the period between World War I and World War II and identify key events that took place during the interwar years. Students work in teams to create a visual timeline of the events leading up to World War II.

Activity 1B: The Aftermath of World War I

Student teams analyze three primary source images that provide a window into the aftermath of World War I. In the process, students learn how events following World War I may have contributed to the onset of World War II.

Activity 1C: Picture This

1C.1: <i>The Great Depression in Europe</i>	Students read about how the Great Depression contributed to the onset of World War II in 1939.
1C.2: <i>Looking at Ideas in Images</i>	Students analyze additional images from the years leading up to World War II. They match quotations with images and deepen their awareness of how words and images can represent events in history.
1C.3: <i>Creating a Scene from Images</i>	Student teams act out scenes developed from and inspired by the images they analyzed.
1C.4: <i>Causes of World War II</i>	Student teams finalize their visual timelines, present them to the class, and revise them based on feedback. The class discusses the causes of World War II, and students write a short summary of the causes of the war.

Part 2: Creating the Story (5 50-minute sessions)

Student teams create written storyboards that demonstrate their understanding of the causes of World War II, and present their storyboards to the class.

Activity 2A: Depicting a Scene

Student teams choose an event on their visual timelines, conduct additional research as needed, and describe a scene from a story based on the event.

Activity 2B: Creating a Storyboard: One Girl's Story

Students read a first-person account of a young woman's coming of age in Germany in the 1930s. As practice for their team storyboards, the class works together to create a written storyboard for a scene from a film about the girl's story.

Activity 2C: Creating a Written Storyboard

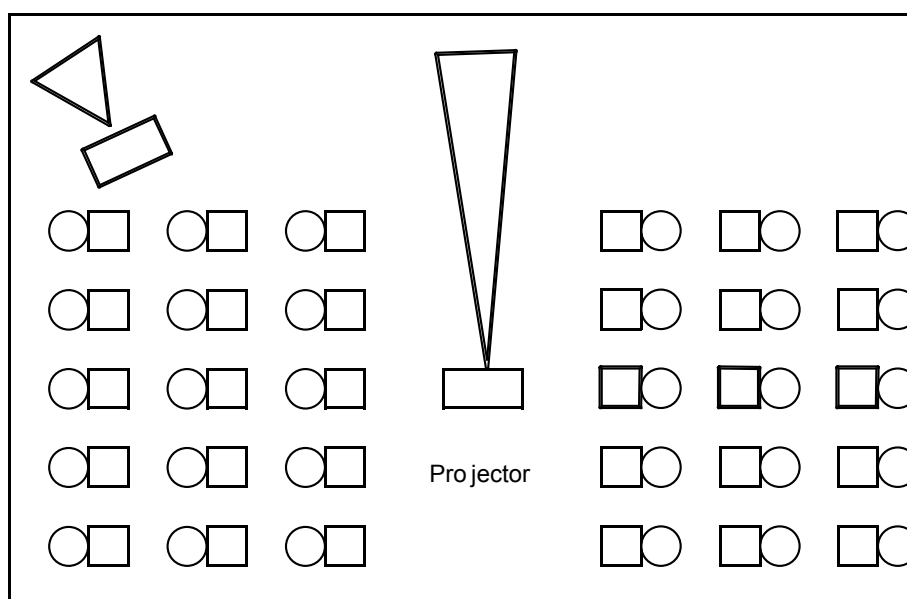
Student teams create their written storyboards for a film scene set during an event leading to World War II, and then present their storyboards to the class. Students assess their work on the project as both individuals and team members.

Advance Preparation



- Internet resources, provided as links in *Media & Resources*, are recommended throughout the unit for student or in-class use. These Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web sites' policies and content change frequently, we suggest that you preview the sites shortly before using them.
- Address any issues, such as firewalls, related to accessing Web sites or other Internet links at your school.
- Look at **Materials Needed** at the end of the unit and order any needed equipment or supplies.
- In this unit, student teams create timelines on chart paper to hang in the classroom and add to their timelines throughout the unit. If your classroom arrangement does not allow sufficient space to display the timelines, decide how else you might complete this activity.
- Students record events from their team timelines in individual notebooks. You can have students use something they already have, such as a spiral notebook, a three-ring binder, or a folder.
- In Part 1, students analyze a film clip, view projected images, and act out scenes based on the images. Decide what equipment you will use to show the film clip and display the images. Think about how to provide space in the classroom for students to interact with the displayed images as they act out their scenes.

Suggested Classroom Arrangement for Viewing Images and Acting Out Scenes



- Before Activity 1A, decide whether to show “extra features” from the DVD version of a historical movie that showcase the research required for historical accuracy in films. Note that showing this during class will add additional time to the unit.
- In Part 2, students may do some additional background research for their chosen scene. Decide whether to have students do the research themselves on the Internet or to provide them with written materials. Prepare copies of research materials, if needed. (See *Additional Resources for Teachers*.)

Part 1:

The Path to War in Images and Film

Students consider one of the unit's framing questions, "How do photographs and other visual media influence our understanding of history?" Students take on the role of filmmakers creating a film that is set during the interwar years and conduct research about the time period by looking at primary source images. Students are then introduced to the unit project: developing a storyboard for a scene in the film that dramatizes a story during a pivotal event leading up to World War II.

Length

5 50-minute session

Advance Preparation

- Select a four- to five-minute clip from a film set during World War II in Europe. (See *Media & Resources* for suggestions.)
- Optional: Choose "extra features" from the DVD version of a historical movie that describe how filmmakers ensure historical accuracy. (See *Additional Resources for Teachers*.)
- Determine the readings you will have students use to get detailed information of the interwar period for their visual timelines. Your class textbook may have adequate information. Decide whether to use your textbook and/or the reading suggestions provided. (See *Media & Resources* for suggested readings.) Make sure to review each of the suggested readings to determine which is best for your students.
- Look over **Appendix A: Timeline of Events Leading to World War II** and determine whether you will tell students about any additional events to help structure their timelines.
- In Activities 1B and 1C, students analyze nine images from the post-World War I era. Decide how you will display the images for class viewing. In addition, you will need to create packets of images for each student team, one packet containing a set of three images numbered from 1 to 3 and the other containing a set of five images numbered from 4 to 8. Each team will get both packets. (See *Media & Resources* for images to display and use in the packets.)
- In Activity 1C, students interact with the displayed images. Make sure that there is ample classroom space for students to act out scenes in front of the images. (For ideas on classroom setup, see Advance Preparation for the unit.)



Activity 1A: An Introduction to World War II



Students begin by analyzing a scene from a film set during World War II and considering the information that filmmakers needed in order to accurately portray the period. Students read about the interwar years from World War I to World War II, learn about the unit project, and begin to create their visual timelines of events leading up to World War II.

Sequence

1A.1:
Analyzing Historical Detail

Students watch a film clip set during World War II and analyze the historical details used to accurately portray the time period. Students also learn about the unit project.

1A.2:
The Interwar Years:
Creating a Visual Timeline

Students read about the period between World War I and World War II and identify key events that took place during the interwar years. Students work in teams to create a visual timeline of the events leading up to World War II.

Understandings

- While filmmakers, historians, and others use primary and secondary sources to create historical depictions of the past, their interpretations of historical events may differ based on their points of view.



Materials Needed

- **Handout 1: Unit Overview**
- Four- to five-minute clip from a film set during World War II (see Advance Preparation)
- Optional: DVD with “extra features” describing historical accuracy (see Advance Preparation)
- **Handout 2: *The Path to War* Project Description**
- **Assessment Checklist: *The Path to War* Project**
- **Self-Assessment Checklist: Teamwork**
- Readings on the interwar years between World War I and World War II (see Advance Preparation)
- **Handout 3: Creating a Visual Timeline**
- Tape, scissors, and glue
- Students’ history notebooks

1A.1: Analyzing Historical Detail

1. Introduce the unit.

Explain that students will use primary and secondary sources to gain an understanding of the events leading up to World War II in Europe. Tell students that they will create visual timelines of key events and then choose an event to depict in a film scene. They will then create written storyboards for their film scenes.

Distribute **Handout 1: Unit Overview** and review it with students. Point out the vocabulary list and explain that students can refer to it throughout the unit, as needed.

2. Introduce the World War II movie and the purpose of viewing a clip.

Share enough of the movie's plot for students to understand the clip you have chosen. Explain that students should take notes on historical details in the scene, such as clothing styles, models of cars, and the way people speak to and interact with each other.

Note: If your students would benefit from more structure for note-taking, discuss categories for the information, formats students might use, or other note-taking tips.

3. Show the film clip and lead a discussion.

Play the clip more than once, to allow adequate time for students to analyze it for historical details. Ask:

- What research should filmmakers conduct in order to make a film that is set in the past seem believable?

Possible answers: *Filmmakers need to research the types of clothing and military uniforms worn, the hair styles and accessories commonplace at the time, the architectural style and height of buildings, civilian and military car makes and models, informal language conventions used, and the appearance and bearing of any historical figures depicted in the film.*

- What sources might filmmakers use for their research?

Possible answers: *Filmmakers might talk to people who lived during the time period; look at artifacts from the time period, such as newspapers, books, posters, journals, and letters; visit locations portrayed in the film; watch documentaries about the time period; and visit museums with clothing or furniture displays from the time period.*

Note: If you plan to show an "extra feature" from a DVD, allow time for an additional discussion about the specific kinds of research done for the film.

4. Describe the unit project.

Distribute **Handout 2: *The Path to War* Project Description, Assessment Checklist: *The Path to War* Project, and Self-Assessment Checklist: Teamwork.** Answer any questions students may have.





Handout 1: Unit Overview

The Path to War: Using Visual Media to Understand the Causes of World War II

How do filmmakers bring history to life? How do they use the historical record to shape their own storytelling? In this unit, you will assume the role of a filmmaker creating a film scene from a key event leading up to World War II in Europe. Before choosing the specific event during which your scene takes place, you will need to learn about the circumstances, incidents, and motivations that created the conditions for war in Europe.

As you explore the causes of World War II, you'll examine images of historic events and read eyewitness accounts and documents created by historians and others. In the process, you'll learn what it takes to accurately portray stories based on occurrences in the past.

Your work in this unit will revolve around the following questions:

- What were the causes of World War II?
- What materials can help us understand significant events, such as the causes of World War II, that profoundly influenced the course of history?
- How do filmmakers and others who create media set in the past interpret history, and how do these interpretations influence our understanding of the past?

Unit Project

For the unit project, you and your team will create a written storyboard for a scene in a film set between World Wars I and II. With your team, you will create a visual timeline of events leading up to World War II. Each team member will then write a brief summary of the causes of World War II. Finally, as a team, you will choose an event from your timeline to depict in a film scene and create a written storyboard for the scene.

What You Will Do in This Unit

Learn about events in Europe in the years between World War I and World War II. Read about people, places, and occurrences during the interwar years in Europe.

Create a visual timeline. Work with your team to construct a timeline of key events that pushed Europe toward World War II.

Write a summary of the causes of World War II. Use your team's visual timeline to write a brief summary of the events in Europe that led to World War II.





Conduct research about an event leading up to World War II. With your team, choose and research an event to use as a backdrop for a scene in a historical film.

Create a written storyboard. As a team, develop the story behind your scene and create a written storyboard for the film scene.

Vocabulary Used in This Unit

Allied powers: The military and political alliance of countries led by England, the United States, and the Soviet Union that fought the Axis powers in World War II.

Appeasement: The political strategy of placating a potentially hostile nation by granting concessions in the hope of avoiding war.

Axis powers: The military and political alliance of countries led by Germany, Italy, and, later, Japan that fought the Allied powers in World War II.

Fascism: A movement, ideology, or attitude that favors dictatorial government, centralized control of private enterprise, repression of all opposition, and extreme nationalism.

Inference: A conclusion based on evidence or reasoning.

Nationalism: Excessive or fanatical devotion to a nation and its interests, often associated with a belief that one country is superior to all others.

National Socialism: The ideology of the Nazi Party; sometimes called *Nazism*.

Nazi: Short version for the German name of the *National Socialist German Workers Party*, a right-wing, nationalistic, and anti-Semitic political party formed in 1919 and headed by Adolf Hitler from 1921 to 1945.

The Reichstag: The seat of parliamentary government in Germany.

Reparations: Compensation demanded of a defeated nation by the victor in a war.

Storyboard: A "blueprint" depicting sequences of scenes for films, TV shows, video games, animations, and advertisements. Storyboards help filmmakers organize and sequence their work.

Synagogue: The place of worship and communal center of a Jewish congregation.



Handout 2:

The Path to War Project Description

You will work as part of a team to develop a story for a film scene from one of the key events leading up to World War II. Your team will:

- create a visual timeline of events in Europe between World War I and World War II
- choose an event from your timeline to use in a film scene dramatizing one of the causes of World War II
- develop a story that takes place during the event
- create a written storyboard for a film scene based on your story
- present your storyboard to the class

Storyboards are a series of drawings or sketches that are often used as “blueprints” for films, animations, and advertisements. Storyboards help film directors and others organize and sequence their work. For this project, you will create a written storyboard that describes the characters, setting, and events in your film scene.

Step 1: Create a Visual Timeline

Your teacher will assign readings about the circumstances in Europe between World War I and World War II. You and your team will use the readings, your notes, and class discussions and activities as the basis for your team’s timeline.

With your team, you will create a timeline of important people and events leading up to the beginning of World War II in Europe. On your timeline, you will organize items—such as photographs, illustrations, and quotes—in chronological order, and create an information key for additional details and facts. Through class discussions and activities, you will add information to your timeline. You will include both primary source information, such as photographs, eyewitness accounts, advertisements, cartoons, quotations, and letters, and secondary source information from accounts given by historians.

Step 2: Choose an Event to Dramatize

With your team, you will choose an event from your timeline and create a story for a film scene that takes place during that event. Your story will powerfully dramatize one of the events that led to World War II.

To choose your event, you will consider four key factors:

- Real-life historical characters
- Visual and written information about the physical setting of the event
- Quotations
- Particularly dramatic episodes or moments



Step 3: Outline the Story

You and your team will describe the characters and setting in the story for your film scene and decide on a point of view from which to tell the story.

You will use historical details to help you visualize your film scene by looking carefully at the details you included on your visual timeline.

Step 4: Create a Written Storyboard

Using your story outline, you and your team will create a written storyboard for the sequence of shots in your film scene. You will describe what the audience actually sees as well as what you, as filmmakers, want the audience to infer during each shot.

Step 5: Present Your Work to the Class

Your team will present your storyboard to the class. To help your classmates visualize your film sequence, you may decide to describe it orally, act it out, or create visuals to go along with the written storyboard. Your presentation should address these questions:

- Why did your team choose to depict this particular event? What is its historical significance as one of the causes of World War II?
- How does your written storyboard tell a particular story?
- What process did you use to choose the characters and setting for your story?

Be prepared to answer questions on your presentation and on the historical content of your work.



Assessment Checklist: *The Path to War Project*

Use this assessment to help create your visual timeline and written storyboard. Make sure to include all the requirements. Your teacher will use this assessment to evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Visual Timeline		Student Comments	Teacher Comments
Includes key events that occurred in Europe between World War I and World War II.	30%		
Lists events accurately and in chronological order.	20%		
Provides important details associated with events, such as people, places, documents, and quotes.	20%		
Demonstrates knowledge of causative events leading up to World War II in Europe.	30%		
Total	100%		





Requirements	Percentage of Total Grade	Comments	
Written Storyboard		Student Comments	Teacher Comments
Clearly and effectively details a film scene that occurs during an event leading up to World War II.	40%		
Provides a convincing description of setting and characters.	20%		
Includes both visual information about the scene (such as camera angle and the position of characters) and other details, such as character dialogue.	20%		
Accurately describes historical details.	20%		
Total	100%		



Self-Assessment Checklist: Teamwork

Use this assessment to help you assess and improve your teamwork skills.

Criteria	Comments
My Individual Teamwork Skills: As a team member, I . . .	
Listen to my teammates' ideas	
Ask questions of my teammates, in order to help them clarify their ideas	
Actively participate in team discussions	
Contribute my own ideas, and/or piggy-back or build on my teammates' ideas	
Help my team evaluate information, and propose creative solutions	
Communicate my ideas clearly and defend my ideas and opinions, with specific evidence	
Respect my teammates and their opinions	
Compromise, when necessary	
Help and offer assistance to other team members	
Do my share of the work	

**Criteria****Comments****Our Team's Teamwork Skills: As a team, we . . .**

Understand our team's goal

Identify the tasks that we need to accomplish

Assign tasks to different team members

Know each individual's role and tasks

Communicate clearly, listen, and resolve disagreements without attacking or blaming

Plan tasks and set deadlines

Meet deadlines

1A.2: The Interwar Years: Creating a Visual Timeline

1. Have students read about the interwar years.

Assign students the readings you have chosen about the years between World War I and World War II in Europe. Tell students to make notes as they read and to look for the following:

- Pivotal events
- Circumstances in Europe that contributed to the start of World War II (e.g., availability of goods, economic differences among countries)
- Important individuals or groups (e.g., workers, business leaders, anti-war protestors) and their role in events

Note: You can have students do the readings as an in-class or out-of-class assignment.

2. Introduce the visual timeline activity.

Assign students to teams. Distribute **Handout 3: Creating a Visual Timeline** and go over it with the class. Point out that the timelines are “works in progress” that teams will add to as they learn more about the events leading up to World War II.

3. Have teams go over their reading notes.

Have team members compare their notes from the readings. Ask them to organize their notes by doing the following:

- Putting events in chronological order
- Checking any discrepancies among their notes against the readings
- Choosing common language for items that may have been noted by more than one team member
- Deciding which events to include on their timeline (if not all of them)

Teacher's Notes: Structuring the Timeline

Students may need support in clarifying information from the readings and synthesizing it for the timeline. Based on your students' needs, you might have teams report out and then facilitate a class discussion to summarize the information. Other groups might benefit from a review of key vocabulary or background information.

This is the time to tell students about any additional key events from **Appendix A: Timeline of Events Leading to World War II**, if you decided to do so.

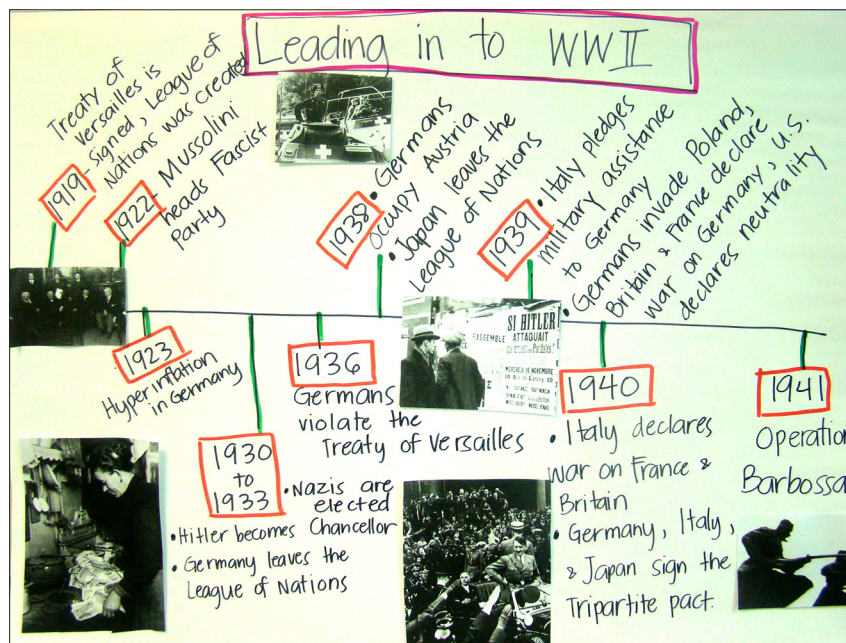
4. Have teams begin their visual timelines.

Distribute chart paper, tape, scissors, markers, and glue. Explain that students should begin and end their timelines with these two events:

- 1919: Treaty of Versailles ends World War I
- 1939: European countries make alliances

Encourage students to organize the information on their timelines by color-coding dates, events, people, and places. Have students record the events from their team timelines in their notebooks.

Note: Be sure to have teams leave enough space on their timelines to easily add information to them during the unit.



5. Have teams post timelines and present them to the class.

Ask a member of each team to present its timeline to the class.

Give students an opportunity to add to or revise the events in their timelines, based on the presentations.

6. Discuss causes of World War II.

Ask students to think about the events in their timelines as you pose these questions:

- Did you learn anything that was new or surprising while creating your timeline?
- Based on your readings and timeline, what do you think were some of the causes of World War II? Explain why you think so.
- If you were a filmmaker, during which event would you choose to set your movie scene? Why?



Handout 3: Creating a Visual Timeline

A *timeline* is a linear arrangement of events organized in chronological order. It is a great visual aid that can help you understand the connections between events. For this project, creating a timeline is the first step in planning your film scene.

As part of your unit project, you and your teammates will create a visual timeline of the events leading to World War II. You will use images, quotes, and drawings to illustrate these events. Once completed, you will use your team's visual timeline to choose an event as a backdrop for your final project: a written storyboard for a film scene. You will use your timeline to add important historical details to your storyboard.

Step 1: Draw the timeline on chart paper.

Have a team member label the beginning of each decade: 1920, 1930, and 1940. Label the beginning and end of the timeline with these dates and events:

- 1919: Treaty of Versailles ends World War I
- 1939: European countries make alliances

Label the five-year midpoint in each decade. As you add events to your timeline, mark and label the intervening years as necessary.

Step 2: Add events to the timeline from your readings, notes, and class discussions.

- Put events in chronological order.
- Check any inconsistencies in team members' notes against the readings.
- Choose common language to use.
- Decide which events to include on the timeline.
- Write a brief description of each event.

Step 3: Add images and quotes.

Bring your timeline to life by adding visual images and quotes from the class activities.

Step 4: Update and revise your timeline.

As you learn more about the events leading to World War II, you'll likely find more information about a particular event, discover a new image, or come across a quote that provides insight into the time period and/or inspiration for your team's written storyboard. Decide with your team what additional information to include on your timeline.

Activity 1B: The Aftermath of World War I



Students critically examine three primary source images and make observations and inferences about occurrences in the years after World War I in Europe. As they learn more about this era, students begin to evaluate how the actions and intentions of the people involved helped to shape events that led to the outbreak of World War II.

Understandings

- Visual images are not simply “windows” into history but are also artifacts that communicate a perspective and point of view.
- The Treaty of Versailles caused resentment among Germans toward other European powers and the new German government, thereby sowing the seeds of discontent that, in part, brought about World War II.



Materials Needed

- **Handout 4: *The Path to War* in Images**
- **Handout 5: Notes on Images 1–3**
- Images 1–3 for class display (see Advance Preparation)
- Packets of Images 1–3 (1 packet per team) (see Advance Preparation)



1. Introduce the activity and assign images to teams.

Point out to students that their timelines begin in 1919 with the signing of the Treaty of Versailles that ended World War I. Explain that they will look at images related to the time period after World War I in Europe. Tell students that they can add the images to their timelines after they complete the activity.

Distribute packets of images and assign one image to each team:

Image 1: Photograph of French premier George Clemenceau in the ruined streets of Noyon, France

Image 2: English cartoon: Peace and Future Cannon Fodder

Image 3: Maps of pre-1919 Europe and post-1919 Europe

Note: More than one team may be assigned the same image.

2. Distribute Handout 4: *The Path to War* in Images.

Review the handout with students. Explain that you will model making observations and inferences about an image and that students will then work in teams to make observations and inferences about their assigned images on their own.



Teacher's Notes: Observation and Inference

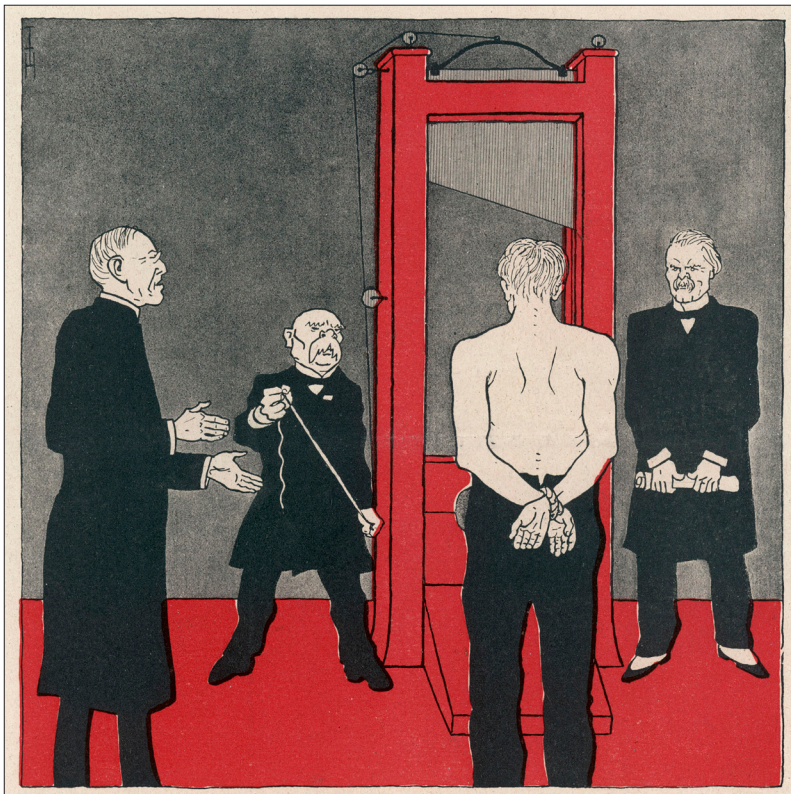
Discuss the difference between making *observations* and making *inferences* about an image with your class. Students should be familiar with the way that images are used in textbooks to illustrate historical events described in the text. Point out that students make observations from these images that reinforce the information found in the text. Students may be less familiar with the idea that photographs and illustrations in and of themselves are historical artifacts that can be critically examined as sources of information. Tell students that they can make inferences by viewing images in this way.

Note: Students' analyses of images provide a good opportunity for formative assessment.

3. Model making observations and inferences.

Display Image 2: German cartoon: Versailles sends Germany to the guillotine. Use the questions on **Handout 4** to make observations and inferences about the image.

Note: Possible answers are provided on the teacher's copy of Handout 4.



The terms of the Versailles treaty are equivalent to sending Germany to the guillotine. Reprinted with permission from the Mary Evans Picture Library.

4. Have teams make observations and inferences about their images.

Have student teams complete Handout 4.

5. Lead a discussion about the images.

Display each image and discuss teams' observations and inferences as a class.

Note any differences in the observations and inferences made by different teams that were assigned the same image.

6. Have teams add to their visual timelines.

Distribute **Handout 5: Notes on Images 1–3**. Discuss with students any changes that they may want to make to their inferences or any ideas that they may want to add based on the information in the handout. Have student teams update their timelines using the images and information from the handout.

7. Discuss primary and secondary sources, observations, and inferences.

Identify the three images, the handout notes, and students' earlier readings as primary and secondary sources. Tell students that they will encounter additional sources in the activities and research to come.

Explain that when students come across a primary source, they should be aware of how they interpret it. Similarly, when they consider a secondary source, they should think about who wrote it and the point of view expressed in it.

Discuss the following questions with the class:

- How did viewing primary source images help deepen your understanding of the time period?
- How did the notes help you place the primary source images in a historical context?
- What is the difference between making *observations* about an image and making *inferences* about an image?

Possible answer: *An observation is something you can make through your senses; an inference is making a decision about something you observe.*

- How might filmmakers use the skills of *observation and inference* to create a film that is set in the past?

Possible answer: *Filmmakers use the skill of observation to describe the elements of a shot, such as setting, characters, camera angle, and lighting. Filmmakers use the skill of inference to decide how these aspects of a film work together to tell a specific story.*



Handout 4: *The Path to War in Images*

When creating historical films, filmmakers use both creative skills and the skills of historical interpretation. To learn about the past, a filmmaker needs to understand how to interpret an image from the past as a historian. As an artist, a filmmaker uses visual analysis to create images that contribute to the film's story.

Your team will use the questions below to help you analyze an image. First, make observations about the visual elements and details of the image as you complete Part A. Then examine the image again and make inferences about the historical importance of the image as you complete Part B.

Image Number: 2

Part A: Make Observations

Sample Analysis of Image 2: German cartoon: Versailles sends Germany to the guillotine

What kind of image is it—a photograph, drawing, cartoon, caricature, painting, poster, or something else? What is the caption, if any?

The image is a political cartoon. The caption reads: "German cartoon: Versailles sends Germany to the guillotine."

If there are people in the image, describe them. Are they young, middle-aged, or elderly? Are they male or female? What is their race and ethnicity? What type of clothing are they wearing?

Three elderly white men in suits are pictured. A fourth white male is wearing black pants and no shirt. He looks younger than the other men, but the viewer cannot see his face.

What objects appear in the image? What is in the background or foreground?

The guillotine is the main feature of the image. Its reddish color makes it stand out from the rest of the image, which is depicted in shades of gray. There are no objects in the background or foreground.

What is happening in the image? If people are in the image, what are they doing? (For example, a group of people may be marching, or two men may be speaking to each other. If there are no people in the image, what kind of information is the image showing? (For example, if the image is a graph, what data is being displayed?)

Of the four men pictured in the cartoon, three are standing together. The one on the left has his hands open. The man in the center of the picture is holding the rope on the guillotine. The third man is standing with his arms in front of him, holding a rolled-up document. A fourth man stands with his back to the viewer, his hands tied behind him, facing the guillotine.

Additional observations:





Image Number: 2

Part B: Make Inferences

Sample Analysis of Image 2: German cartoon: Versailles sends Germany to the guillotine

What do you think is happening in the image? If there are people in the image, what do they seem to be doing? How do they seem to be interacting with one another?

The men seem to be preparing to send the shirtless man to the guillotine. The men in the cartoon probably represent U.S. President Woodrow Wilson, French Prime Minister Georges Clemenceau, and British Prime Minister David Lloyd George. The shirtless man may represent Germany. President Wilson looks like he is trying to talk to the other men, while the man in the middle seems ready to let go of the rope and behead Germany.

What clues indicate where and when the photograph was taken or the image created?

Though there is no information included about when the cartoon was created, its caption has the word "Versailles," probably referring to the Treaty of Versailles, which was signed in 1919.

Who do you think took the photograph or created the illustration? For what purpose do you think this person created the image?

The illustrator was probably German or a person sympathetic to Germany. He or she may have created the image to show how unfairly the Treaty of Versailles and the countries that signed it—France, England, and the United States—treated Germany.

Who might have been the intended audience for the image?

The intended audience may have been German citizens or other members of the European community sympathetic to complaints about the harshness of the Treaty of Versailles.

What people or objects might be missing from the image?

Other countries that may have sympathized with Germany's point of view could be missing from the image.

Additional inferences:



Handout 5: Notes on Images 1-3

Image 1: Photograph of French premier George Clemenceau in the ruined streets of Noyon, France

- World War I created devastation across Europe:
 - 59 million troops had been mobilized.
 - More than 8 million people died.
 - More than 29 million people were injured.
 - France suffered severe losses: The number killed equaled 10.5 percent of the able-bodied male population.
 - England's losses were also severe: 5.1 percent of the able-bodied male population.
- The destruction and casualties led to anti-war sentiment and a pervasive longing for peace during the 1920s and 1930s.
- Anti-war sentiment is seen in a number of treaties made during the interwar years, such as the Kellogg-Briand Pact of 1928, which attempted to eliminate war as an instrument of national policy.

Image 2: English cartoon: Peace and Future Cannon Fodder

- The peace conference talks that ended World War I resulted in the signing of the Treaty of Versailles in 1919.
- The conditions and stipulations in the Treaty of Versailles were determined by France, England, and the United States, as represented by:
 - French Prime Minister Georges Clemenceau
 - British Prime Minister David Lloyd George
 - U.S. President Woodrow Wilson
- The conditions imposed on Germany by the Treaty of Versailles were more drastic and punitive than the people of Germany had expected.

Image 3: Maps of pre-1919 Europe and post-1919 Europe

- The Treaty of Versailles, signed in 1919 at the end of the World War I, was overwhelmingly unpopular with Germans. Four aspects of the treaty were particularly resented:
 - *Loss of territory.* Germany lost one-tenth of its land and 6 million subjects.
 - *Limits to military force.* Germany's army was reduced to 100,000 troops, and its Air Force and Navy were disbanded.
 - *Reparations.* The total sum of war reparations demanded from Germany came to 226 billion Reich marks in gold (about \$16.2 billion). In 1921, this amount was reduced to 132 billion Reich marks (about \$7.1 billion), an amount that Germany was still unable to pay.
 - *Clause 231.* The language in this clause stated that Germany alone was to blame for World War I.
- The Treaty of Versailles fueled distrust and anger among many Germans toward the new German democratic government that had been forced to sign the treaty. According to some historians, the Nazi party used this resentment to gain the support of the German people.



Image 1: Photograph of French premier George Clemenceau in the ruined streets of Noyon, France, 1919



Image courtesy of *The New York Times Co.*



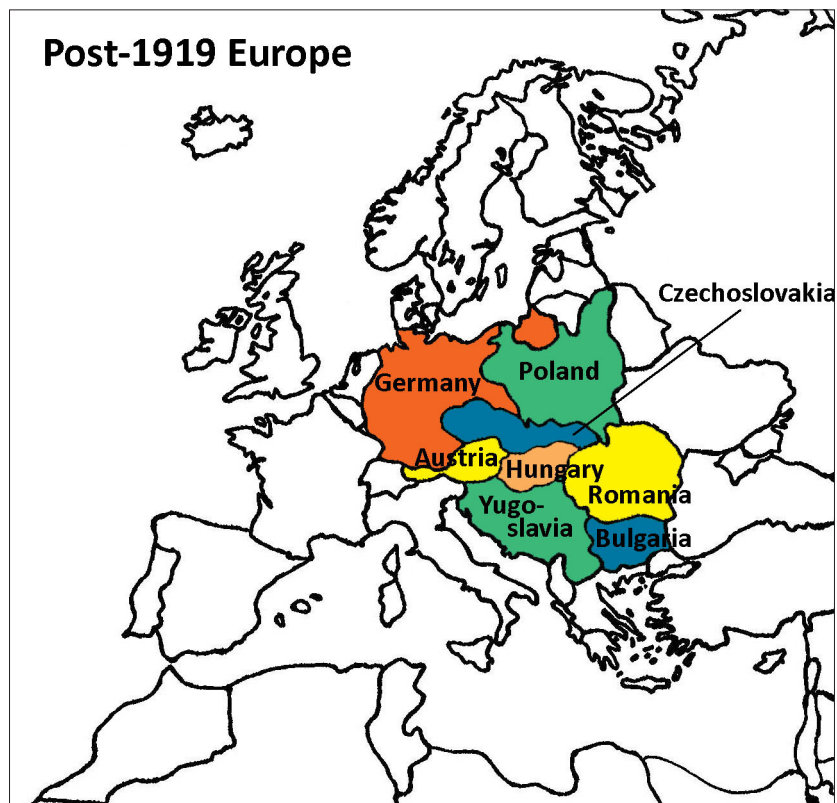
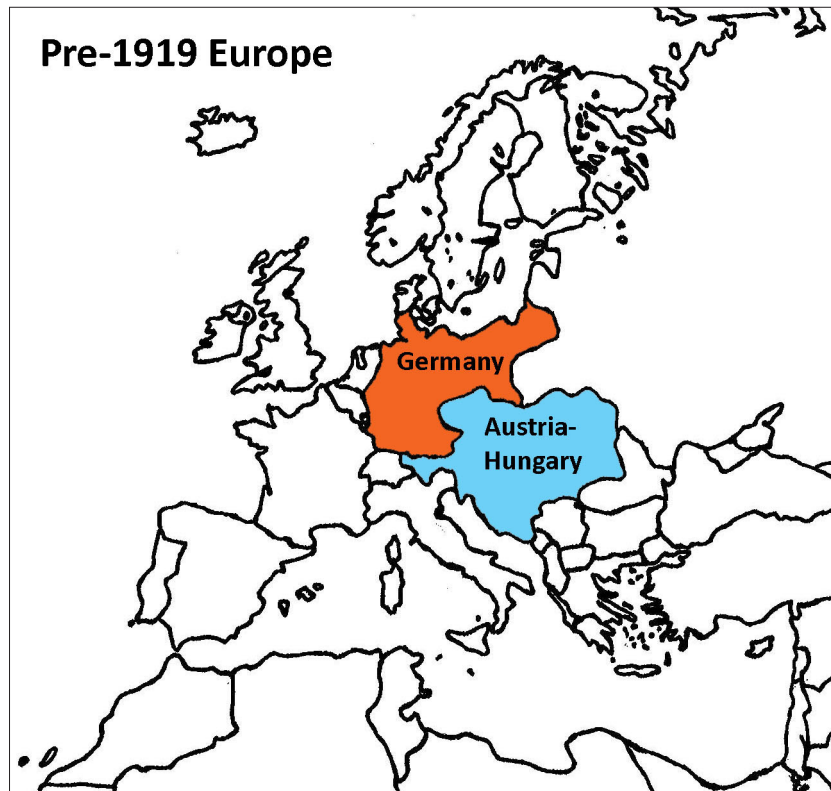
Image 2: English cartoon: Peace and Future Cannon Fodder



Image printed in the *Daily Herald*, May 1919, courtesy of Wikimedia commons.



Image 3: Maps of pre-1919 Europe and post-1919 Europe



Map by Katie Loesel

Activity 1C: Picture This



Students study the Great Depression as a cause of World War II. They practice identifying the ideas in historical images and act out scenes inspired by the images. Through this experiential activity, students gain a deeper understanding of this period of history and learn how to envision the “stories” that images tell us about our past.

Sequence

1C.1: <i>The Great Depression in Europe</i>	Students read about how the Great Depression contributed to the onset of World War II in 1939.
1C.2: <i>Looking at Ideas in Images</i>	Students analyze additional images from the years leading to World War II. They match quotations with images and deepen their awareness of how words and images can represent events in history.
1C.3: <i>Creating a Scene from Images</i>	Student teams act out scenes developed from and inspired by the images they analyzed.
1C.4: <i>Causes of World War II</i>	Student teams finalize their visual timelines, present them to the class, and revise them based on feedback. The class discusses the causes of World War II, and students write a short summary of the causes of the war.

Understandings

- Historical photographs contain information about historical events, and provide clues about the views of the people who took them.
- Economic forces, such as the Great Depression; political forces, such as the policy of appeasement; and social forces, such as anti-Semitism and nationalism, all contributed to the onset of World War I.



Materials Needed

- **Handout 6: The Great Depression in Europe**
- Students' history notebooks
- **Handout 7: Ideas in Images**
- Images 4–8 for class display (see Advance Preparation)
- Packets with sets of Images 4–8 (1 packet per team) (see Advance Preparation)
- **Handout 8: Notes on Images 4–8**



1C.1: The Great Depression in Europe



1. Have students read Handout 6: The Great Depression in Europe.

Distribute the handout. Have students read the article and answer these questions in their notebooks:

- In what ways did the Great Depression affect Germany, France, and England?
- In what ways, according to the authors, did the Great Depression directly or indirectly contribute to the coming of war in 1939?

Note: This assignment can be done in class or as a homework assignment.

2. Lead a discussion about the Great Depression and World War II.

Have student volunteers share their responses to the questions. Help them more fully understand the situation and make personal connections to what was happening with questions such as the following:

- Why do you think people reacted in the ways that they did?
- Can you think of other things that might have happened or that people might have done as a result of the economic situation?

As students discuss these questions, correct any misunderstandings or fill in any missing details.

Teacher's Notes: Connecting the Great Depression and World War II

You may want to provide guidance to help students make connections between the economic crises created by the Great Depression and the rise of Fascist political movements in Europe, especially the Nazi party.

Point out to students how the Great Depression also contributed to the inability of the Allied powers to act in the face of the rising German threat.

3. Have teams add to their timelines.

Allow time for teams to add information to their timelines, based on their reading and the class discussion.

1C.2: Looking at Ideas in Images

1. Introduce the activity.

Distribute **Handout 7: Ideas in Images** and tell students that one way to analyze and understand the historical context of a period, is to make connections between different sources from the time period they are studying. Explain that in this activity they will use this strategy, as they match quotes from the handout with images you display.

2. Display images and have students match them to quotes.

Show Images 4–8 in numerical order. Have students write the number of each image next to the quote that they think best expresses the idea in the image. Tell students that one or more images may be associated with each quote.

3. Discuss the images and quotes as a class.

Display each image again and have volunteers share why they think they paired a particular quote with an image. If students have chosen different quotes for the same image, ask them to support their choices with evidence from the image itself or from their readings, notes, or timelines.

Point out to students that by identifying the ways in which images convey ideas, they can begin to understand how filmmakers use descriptions and images from past events to create stories based on those events.





Handout 6: The Great Depression in Europe¹

Introduction

The onset of the Great Depression in 1929 stood at the halfway point between two catastrophic wars that defined European history in the first half of the twentieth century: the end of World War I in 1918, and the start of World War II in 1939. Throughout Europe, as in the United States, the Great Depression of the 1930s tested institutions, values, and leadership.

Against the backdrop of both world wars, however, the Depression can seem relatively insignificant. Yet precisely because it emerged at a crucial moment in the interwar period, the Depression merits our attention if we are to understand the course of both European and world history during the twentieth century. To what extent did the economic crisis lead to a questioning in Europe of the effectiveness and sustainability of democratic institutions, and how did people's concerns, doubts, and fears translate into political action?

Context: October 29, 1929

The stock market crash of October 1929 led directly to the Great Depression in Europe. When stocks plummeted on the New York Stock Exchange, the world noticed immediately. After the crash, it soon became clear that the world's economies were more interconnected than ever. The effects of the disruption to the global system of financing, trade, and production and the meltdown of the American economy were soon felt throughout Europe.

Causes of the Depression

While historians still debate the precise causes of the Depression, most now agree that the economic crisis began in the United States and then moved to Europe and the rest of the world.

Class Relations Before the Depression

While European economies during the 1920s experienced unemployment and the subsequent poverty, hunger, and despair, much remained invisible to the general public. To the middle and upper classes, the lives of the poor were either invisible or frightening. The Depression would transform many societies by making visible the unemployment, distress, and despair already there.

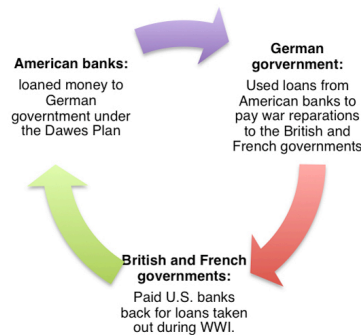
¹This text is used with permission from the Virginia Polytechnic Institute Digital History Project. Adapted from Module 04: The End of Optimism? The Great Depression in Europe, *European History: 19th and 20th Centuries*, http://www.dhr.history.vt.edu/modules/eu/mod04_depression/index.html



Germany's Postwar Debt

With the onset of the Depression, both the hopes of peaceful class reconciliation and the willful ignorance of working-class desperation came to an end. Poverty was evident everywhere, and conflict, rather than compromise, between classes appeared unavoidable. In Germany, the Depression struck an already weakened economy barely beginning to recover from the combined effects of wartime destruction and postwar reparations. The democratic Weimar government was deeply in debt, yet it tried to maintain high levels of unemployment benefits to prevent growing dissatisfaction among the lower classes.

Flow of money between U.S. banks and the German, English, and French governments before 1928



The German economy was linked to the economies of European countries through the Dawes plan, an attempt following World War I for Britain, France, and Russia to collect war reparations debt from Germany. Under the terms of the Dawes plan, American banks loaned money to the German government, which used the loans to pay reparations to the French and British governments, which in turn used the money to pay war debts to American banks. The high interest rates sustained by the Dawes plan made Germany an attractive debtor for American banks, and, for several years, considerable money flowed from the American financial sector into Germany. But by 1928, American banks had ceased to make loans under the Dawes plan. Germany, however, still had to repay its American loans in addition to making reparations payments.

The Collapse of German Banks

The German government's initial response to the crash of '29, and the subsequent withdrawal of American capital, involved cutting public services. The traumatic experience of extreme inflation in the early 1920s caused the government to respond to the crisis by decreasing, rather than increasing, public expenditure, which in turn worsened the economic conditions.

Declining productivity, mass unemployment, and business failures ensued. Chancellor Brüning resorted to the use of emergency powers granted by the President to implement measures so unpopular they earned him the name "Hunger Chancellor." The collapse of German banks in 1931 marked the start of a downward spiral into depression. In 1932, Germany defaulted on its reparations; two years later, Britain and France defaulted on their own war debts, which were owed primarily to the United States.



No fewer than 100,000 unemployed workers drew the dole each week at the Neukölln unemployment office in Berlin.

Source: H. Tiltman, *Slump! A Study of Stricken Europe Today* (1932: Jarrolds Publisher London Limited).

Election Campaigns and Political Consolidation

In addition to direct action on the streets by, in most cases, more extreme political movements, elections became an important measure of the impact of the Depression on Europe. Parties on the extreme left, such as the Communist Party, claimed that the interests of the working class could be served only by revolutionary, and inevitably violent, overthrow of the existing social, political, and economic order. Socialist parties, such as the Labour Party in Britain and the Social Democrats in Germany, argued that working-class interests were better served by working through the political system for policies that would promote equality, democracy, and peace. To the right of the Socialists stood a variety of parties, such as the Conservatives in Britain and the Catholic Center Party in Germany, which argued that middle- and upper-class interests were best served by traditional policies that protected property, maintained order, and promoted changes through the existing economic system.

In addition, a new force of political radicalism emerged on the extreme right arguing for stronger governments that took direct action to promote national interests for all classes at the expense of foreign and minority interests. The Nazi Party in Germany was the strongest example of such politics, although similar movements emerged in Britain and France as well.





The British Response to the Depression

In Britain, Prime Minister Ramsay Macdonald's Labour government responded to the economic crisis caused by the Wall Street crash and capital flight to America by imposing further restrictions on government spending, including threats to cut already meager unemployment payments. In the elections of 1931, the National Government, a new party, won a solid victory in the 1931 elections. The National Government seemed to represent a middle ground that strengthened moderate forces of both the left Labour Party and the right Conservatives. The election thus appeared as a sign of reassurance in a time of increasing demonstrations and protests in the streets. Such a position of strength allowed the National Government to implement several unpopular economic policies. But the government never undertook a major recovery effort, like the New Deal in the United States, and unemployment remained high through the end of the decade.

The Rise of the Nazi Party in Germany

In Germany, the fall 1930 elections returned only a handful of new seats for the parties supporting the Chancellor, while the extremist parties gained the most seats: twenty-three additional representatives for the Communists on the left and ninety-five new seats for the Nazis on the right, making the latter the second-largest party in the German Reichstag, or Parliament. In the election, more than six million Germans voted for the Nazi party. In subsequent elections, Nazi support continued to grow at the expense of moderate parties, such as the Social Democrats and the Catholic Center Party. By 1932, the Nazi Party had won more than one-third of the seats in the Reichstag and had become the largest single party within the representative body, with 196 seats compared to 121 seats held by Social Democrats. The growing strength of the Nazi party from 1930 to 1932 illustrates how the effects of the Depression shaped the increasing radicalization of German politics in ways that undermined the existing democratic government.

The Popular Front in France

In France, the Popular Front emerged as a powerful symbol of the collective determination to overcome both economic crisis and social division. Representatives of the Socialist, Liberal, and Communist Parties formed the Popular Front in early 1936. The program of the Popular Front thus illustrated combined efforts to mediate political divisions while promoting a program in support of government intervention in the economy, the defense of civil liberties, and the protection of social welfare.

Conclusion

The real end of the Depression in Europe came only, as in the United States, with the onset of war in 1939. The increasing military expenditures during the late 1930s put millions to work in ways that had not been possible through the more limited recovery programs adopted by the governments of Britain, France, and Germany in the earlier years of the Depression. Yet certain steps taken during the 1930s illustrate how the responses to the Depression shaped the political situation on the eve of war. In England, "hunger marches" emerged as an effective means of social protest and political mobilization. In contrast to the situation prior to the Depression, the British public was far more aware of the suffering of those in situations of economic distress.





German recovery from the Depression under the Nazi government occurred, in the words of Gordon Craig, "with a speed that amazed the world." Hitler's popularity derived largely from his explicit promise to put Germans back to work. Rearmament played the greatest role in economic growth, although government investment in industry, public works programs, and tax relief for major industries also contributed to the rapid recovery. Unemployment, which had reached six million in 1932, fell to less than one million by 1936.

Claims that Hitler ended the Depression certainly overstate the extent of his personal role in the transformation. Moreover, within Germany, the renewed growth of the economy and the profound changes in public attitudes accounted for increased support for Hitler's government, which had begun to shift its attention toward foreign policy.

Rearmament also played a role in French recovery from the Depression, although the bitter political disputes over the perceived threat from Germany, in combination with collective memory of the costs of the First World War, made the French government reluctant to invest heavily in militarization. While the Popular Front government led a modest recovery from the Depression, continuing political divisions contributed to the anxiety and ambivalence that characterized the French response to the increasingly aggressive stance taken by Hitler. The tensions within the French democratic government thus constituted yet another consequence of the Depression, and one that contributed indirectly to the coming of war in 1939.



Handout 7: Ideas in Images

The quotes below were made by people or printed in a newspaper during the years between the end of World War I and the start of World War II.

Match each quote with at least one image displayed by your teacher. Write the number of the image or images next to the quote that best illustrates the image's meaning, and in the space provided write why you paired each quote with a certain image.

Image Number(s)	Quote	Why did you choose to pair the image and the quote?
4 <i>German hyperinflation</i>	<p>A. My father was a lawyer, and he had taken out an insurance policy in 1903, and every month he had made the payments faithfully. It was a 20-year policy, and when it came due, he cashed it in and bought a single loaf of bread.</p> <p>—Walter Levy, internationally known German-born oil consultant in New York (n.d., as quoted in <i>Commanding Heights: The German Hyperinflation</i>, 1923 on PBS)</p>	
7 <i>Leaders of England, France, Germany, and Italy prepare to sign the Munich Agreement</i>	<p>B. Does the experience of the Great War and of the years that followed it give us reasonable hope that if some new war started that would end war any more than the last one did? No. I do not believe that war is inevitable . . .</p> <p>It seems to me that the strongest argument against the inevitability of war is to be found in something that everyone has recognized in every part of the House. That is the universal aversion from war of the people, their hatred of the notion of starting to kill one another again . . .</p> <p>—Neville Chamberlain, Prime Minister of the United Kingdom, 1938</p>	



Image Number(s)	Quote	Why did you choose to pair the image and the quote?
6 <i>Photo: The 1936 remilitarization of the Rhineland</i>	C. The definitive solution lies in an extension of our living space, that is, an extension of the raw materials and food basis of our nation. —Adolf Hitler, German Chancellor, 1936 (from Bell, 1986, p. 46)	
8 <i>Photo: The Boerneplatz synagogue in flames during Kristallnacht</i>	D. What I saw was hordes of people standing in front of a beautiful synagogue, and throwing stones through these magnificent, uh, colored windows. And, uh, as we arrived, of course we ran past the, the, the place itself, the noise, the shouting, the screaming. I suppose there was an, an aura of, of eeriness about it, because we still didn't know what was happening, but I suppose just the mere fact that so many people were there and were screaming and shouting and, and throwing stones into the, uh, stained glass windows was enough to make us run.... [It] then unfolded slowly but surely the, uh, grim story of what happened during the night, that the synagogues all through Germany had been set on fire, destroyed. —Johanna Gerechter Neumann, describing <i>Kristallnacht</i> in Hamburg, Germany (from a 1990 interview housed in the U.S. Holocaust Memorial Museum)	



Image Number(s)	Quote	Why did you choose to pair the image and the quote?
5 <i>Chart: Unemployment statistics for Europe, 1929– 1933</i>	<p>E. Everywhere in Europe—in Italy, in Sweden and Norway, in Rumania and Bulgaria—the number of unemployed grows rapidly. The only exception is France. Because of the favorable economic situation and the low birth-rate there is practically no unemployment in France. Tens of thousands of foreign workers have come to France in the last few years for work. With the least change in the economic conditions they will be thrown out of work and many more also—and unemployment will hit France too. This is how things stand in Europe.</p> <p>—From “20,000,000 Unemployed in World,” <i>Revolutionary Age</i> (7 April 1930), 2</p>	



Image 4: Photo: German hyperinflation, 1923.



Bundesarchiv, Bild 102-00104
Foto: o. Ang. | 1923

Image courtesy of Deutsches Bundesarchiv (German Federal Archive).



Image 5: Chart: Unemployment statistics for Europe, 1929–1933

Country	1929	1930	1931	1932	1933
<i>Austria</i>	225,000	239,000	304,000	417,000	456,000
<i>Belgium</i>	28,000	42,000	207,000	350,000	383,000
<i>Czech</i>	50,000	88,000	340,000	634,000	878,000
<i>France</i>	9,000	14,000	72,000	347,000	356,000
<i>Germany</i>	2,484,000	3,041,000	4,744,000	6,034,000	5,599,000
<i>Norway</i>	24,000	23,000	29,000	38,000	42,000
<i>Poland</i>	177,000	289,000	373,000	360,000	280,000
<i>Sweden</i>	44,000	42,000	73,000	99,000	121,000
<i>U.K.</i>	1,204,000	1,694,000	2,666,000	2,660,000	2,821,000
<i>Yugoslavia</i>	12,000	10,000	12,000	23,000	23,000

Source: Lionel Robbins, *The Great Depression* (New York: Macmillan, 1936), 213.



Image 6: Photo: The 1936 remilitarization of the Rhineland



Photograph from United States Holocaust Memorial Museum.





Image 7: Leaders of England, France, Germany, and Italy prepare to sign the Munich Agreement, 1938

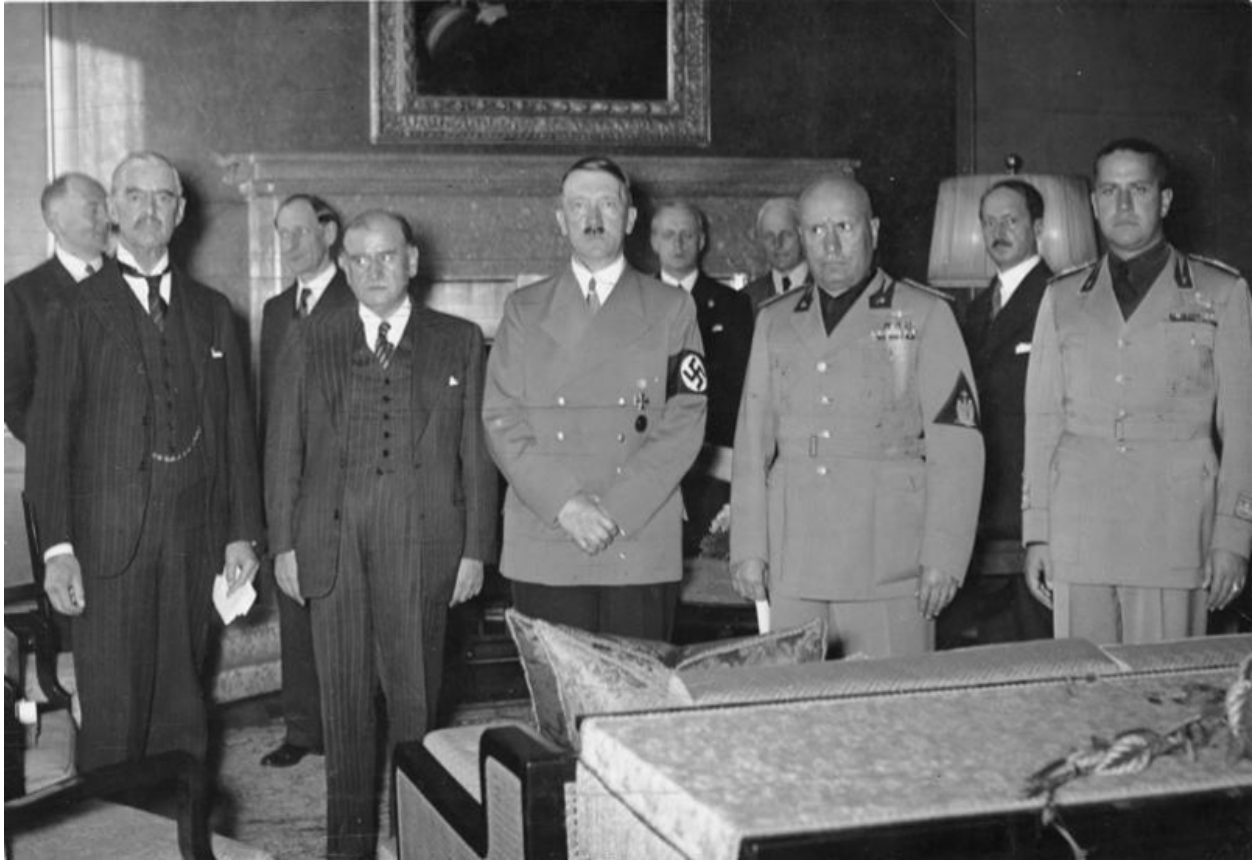


Image courtesy of Deutsches Bundesarchiv (German Federal Archive).



Image 8: Photo: The Boerneplatz synagogue in flames during *Kristallnacht* ("The Night of Broken Glass"), Frankfurt am Main, Germany, November 10, 1938



Photo from BPK via Art Resource

1C.3: Creating a Scene from Images



1. Introduce the activity.

Explain that filmmakers, like historians, use their experiences and historical information to make inferences from primary sources. Point out that filmmakers go one step further by using their imaginations to create scenes in a movie.

Tell teams that they will create and act out film scenes based on the images used in the previous activity. They will use their filmmaker's eye to come up with characters that step into the actions and emotions of the scene. Teams will then present their scenes to the class in front of the displayed image.

Note: If students are not comfortable acting out a scene, you can provide them with the option of writing a scene in lieu of performing.

2. Assign images to teams.

Distribute the packets of Images 4–9 to each team:

- **Image 4:** Photo: German hyperinflation
- **Image 5:** Chart: Unemployment statistics for Europe, 1929–1933
- **Image 6:** Photo: The 1936 remilitarization of the Rhineland
- **Image 7:** Leaders of England, France, Germany, and Italy prepare to sign the Munich Agreement, 1938
- **Image 8:** Photo: The Boerneplatz synagogue in flames during *Kristallnacht* ("The Night of Broken Glass"), Frankfurt am Main, Germany, November 10, 1938

Tell teams that after they present their scenes, they will add all these images to their timelines.

Note: You can assign an image to each team, or have teams choose their own image—just make sure that each image is assigned to a team.

3. Have teams prepare their scenes.

Distribute **Handout 8: Notes on Images 4–8**. Have students use the handout, their visual timelines, and information from their readings to think of scenes to act out.

Describe an example scene for students.

Teacher's Notes: Example Scene for Image 4: German Hyperinflation

You might suggest that students create a scene where the man pictured explains to his children how paper money has lost its value and become worthless.

If students need further examples, refer to **Appendix B: Ideas for Scenes**.

4. Have teams present their scenes.

Note: Make sure that there is ample classroom space for student teams to act out their scenes in front of the displayed images. You may wish to refer to the diagram and ideas for classroom setup in Advance Preparation for the unit.

Display the images as backdrops for the teams' scenes. After each team's presentation, discuss the following questions with the class:

- What story does this image tell?
- What might this image tell us about the causes of World War II?





Handout 8: Notes on Images 4–8

Image 4: Photo: German hyperinflation

- In the years after World War I, Germany suffered unprecedented economic turbulence. Prices rose dizzyingly, while German currency—the mark—lost its value. By November 1923, one U.S. dollar equaled 1 trillion marks.
- After the experience of hyperinflation, the fledgling Nazi party, whose attempted coup had failed in 1923, legally won 32 seats in the next election.

Image 5: Chart: Unemployment statistics for Europe, 1929–1933

- The stock market crash on Wall Street in October 1929 led to the Great Depression in Europe.
- The Great Depression tested the major financial, social, and political institutions in Europe. The unemployed in Germany, Britain, and France took to the streets, staging protests and strikes to call attention to their situation.
- The economic crisis gave rise to extreme political movements, such as the Nazi Party in Germany. Similar far-right movements also emerged in Britain and France in response to the economic downturn. In the autumn of 1930, the Nazis gained 95 new seats in the German parliament.
- Germany recovered from the Great Depression under Nazi rule. Unemployment fell from about 6 million in 1932 to less than 1 million by 1936. The recovery was largely due to Hitler's policy of rearmament but also to government investment in industry, public works, and tax relief for major industries. This economic miracle increased support for Hitler in Germany and around the world.

Image 6: Photo: The 1936 Remilitarization of the Rhineland

- *The Rhineland* is the general name for the land on both sides of the river Rhine in the west of Germany. The remilitarization of the Rhineland was an open violation of the Versailles Treaty of 1919.
- Many local Germans who lived in the Rhineland supported the remilitarization because of their resentment over the French occupation of the area until 1930.
- Even though the remilitarization violated the Treaty of Versailles, France and England decided not to use force to stop the German military's action. At the time, France was in a financial crisis and holding political elections; no incoming French president wanted to be responsible for waging an unpopular war against Germany. Most English politicians agreed with France's decision not to act.



Image 7: Leaders of England, France, Germany, and Italy prepare to sign the Munich Agreement, 1938

- In 1938, Chamberlain flew to Germany to meet with Hitler twice before the Munich Conference on September 29. At the conference, Germany, Italy, England, and France agreed to cede the Sudetenland, an area of Czechoslovakia with a majority German population, to Germany.
- When Chamberlain returned to England, he was received by many with enthusiasm. He gave a now infamous speech announcing to the world that the talks in Munich had been successful and meant “peace for our time.” With the outbreak of war barely one year later, Chamberlain’s belief was proved false.
- Many citizens of Czechoslovakia were angered by the Munich Agreement, especially as no member of the Czechoslovakian government was allowed to participate in the conference.

Image 8: The Boerneplatz synagogue in flames during *Kristallnacht*, Frankfurt am Main, Germany, November 10, 1938

- *Kristallnacht*—literally, “Night of Crystal”—refers to the wave of violent anti-Jewish actions that took place on November 9 and 10, 1938, throughout Germany and Austria. The name came from the large quantities of glass fragments from the broken windows of shops, homes, and synagogues that littered the streets the following day.
- Nazi party members and Hitler Youth units destroyed 267 synagogues and shattered an estimated 7,500 Jewish-owned stores and businesses. *Kristallnacht* claimed the lives of at least 91 Jews.
- *Kristallnacht* is seen as a turning point in Nazi Germany’s persecution of Jews. The passive response of most Germans signaled to the Nazi party that the public would tolerate more radical measures to eliminate Jews from German political and economic life.

1C.4: Causes of World War II

1. Have teams finalize and present their timelines.

Explain to students that each of the six images (Images 4–8), as well as the quotes on Handout 7, represent a factor in the cause of World War II.

Have teams sort through their packets of Images 4–8, the quotes on Handout 7, and the notes on the images from Handout 8, and add images and information to their timelines.

Have teams choose one member to present their timeline to the class.

2. Have students give feedback on timelines.

Have team members take notes as the class offers feedback on their timeline.

3. Have teams revise and finalize timelines.

Have students complete their timelines based on the class feedback. Give teams an opportunity to share any changes they have made.

4. Lead a discussion on the causes of World War II.

Make sure that students have a clear understanding of the events that led to World War II.

5. Have students write summaries.

Have students write a two-page summary of the causes of World War II.

Note: Students' summaries provide a good opportunity for formative assessment.



Part 2: Creating the Story

Each student team describes a film scene for a story based on an event from its timeline. The class works together to create a written storyboard for a film scene based on the story of a young girl's coming of age in Germany in the 1930s. Teams then create written storyboards for their own film scenes and present them to the class. Students assess their work on the project as individuals and as team members.

Length:
5 50-minute sessions

Advance Preparation

- Optional: In Activity 2A, students may conduct additional research. If students do not have Internet access, prepare copies of research materials for them to use. (See *Additional Resources for Teachers*.)



Activity 2A: Depicting a Scene



Student teams choose an event on their visual timelines, conduct additional research as needed, and describe a scene from a story based on the event.

Understandings

- Filmmakers, historians, and other interpreters of history synthesize and incorporate information from a variety of sources to present a particular interpretation of a historical event.



Materials Needed

- Handout 9: Describe Your Scene**
- Optional: Computers with Internet access OR copies of additional research materials (see Advance Preparation)

1. Have teams choose an event from their timelines.

Have students look over their visual timelines and choose an event on which to base their film scenes. Tell students to use the images, quotes, and descriptions in their timelines to help them decide. Be sure that students understand how the event led up to World War II.

Note: You might want to assign events to student teams in order to ensure that several important causes of World War II are represented.

2. Have teams describe their film scene.

Distribute **Handout 9: Describe Your Scene**. Tell students that they will use the handout to outline the story idea for their team's film scene and, later, to create the written storyboard for their scene.

Have student teams use the information in their visual timelines to help them complete Handout 9. As you meet with each team as they complete handout 9, discuss students' ideas and their justifications for their scenes.

3. Optional: Have students conduct additional research.

Provide students with Internet access or distribute copies of additional research materials. Give students time to find information they can use to expand on or add detail to their scenes.



Handout 9: Describe Your Scene

Use this worksheet to plan a five-minute film scene. (Your team will use these notes later to create your written storyboard.) Include historical details from your visual timeline so that you can create a compelling and believable scene.

Visualize the Setting

Where and when does the scene take place—in a rural area, in a city, or somewhere else? At night, or during the day? What season of the year is it? Describe the landscape and architectural features, as well as other objects and artifacts in the surrounding area.

Visualize the Way of Life

How are people living at this time? What kind of clothing and shoes do they wear? What modes of transportation do they use?

Visualize the Characters

Who are the characters in your scene? What do they look like? How old are they? Describe each character's role in relation to your chosen event.



Determine Point of View

From which character's viewpoint will you tell the story—that of an ordinary citizen who might have lived during this period, such as a teacher or a soldier, or that of an actual historical figure, such as a politician or a military leader?

Plan Your Scene

Your short scene needs the basic story components—a beginning, middle, and end.

Beginning:

Middle:

End:

Justify Your Choice

During what World War II-related event is your scene set? Why did you choose to depict a scene during this particular event? Why is your scene historically important?

What visual elements from your timeline could you choose to tell the story in your scene? Why might you choose those elements?



Activity 2B: Creating a Storyboard: One Girl's Story



Students read a first-person account of a young woman's coming of age in Germany during the 1930s. As practice for their team storyboards, the class works together to create a written storyboard for a scene from a film about the girl's story.

Understandings

- When creating a film, filmmakers make choices that reflect a point of view or an idea they wish to communicate.
- A film reveals not only the historical period it depicts, but also the viewpoint and intent of the storyteller or filmmaker.



Materials Needed

- **Handout 10: One Girl's Story**
- **Handout 11: Storyboard Template** (several copies for each student)

1. Distribute Handout 10: One Girl's Story.

Have students read the handout, which contains a first-person account of a young woman's coming of age in the 1930s in Germany. Tell students that the class is going to work together to create a written storyboard for a short film scene based on the girl's story. Explain that this will give them practice for creating the written storyboards for their own film scenes.

2. Discuss the story with the class.

Use the following questions to lead a discussion about the story:

- What explanations does the text offer as to why the Nazis were successful in gaining the support of the German people?
- What historical events does the girl point to as shaping her point of view?
- What information in the text helps you visualize the story—for example, quotations, dramatic episodes, or descriptions of specific story settings? How might these details contribute to a film portrayal of World War II?

3. Describe the use of storyboards.

Explain to students that storyboards are a common way to sequence scenes in movies before the movies are filmed. Storyboards typically show one panel for each shot in a scene. (A *shot* is one continuous take with a camera. When a movie cuts from one scene to another, a new shot begins.) Ask students the following question:



- Why do you think filmmakers use storyboards in the beginning stages of making a film?

***Possible answers:** To ensure that the story is told clearly and effectively; to communicate their vision of the film to others; to plan the action and structure of the film; to draft ideas about how to tell the story; to plan the filming schedule efficiently to save time and resources.*

4. Create a written storyboard for a scene from the story.

Distribute **Handout 11: Storyboard Template**. Students may need several copies, depending on the length of the scene. Explain that the class will work together to create a written storyboard for a scene from *One Girl's Story*.

As a class, choose a scene from the story. Have students identify and describe the “shots” in the scene as they complete Handout 11.

Point out that in the storyboard, students are telling the story from the girl's point of view. Tell students that when they create written storyboards for their own teams' scenes, they will need to interpret events, make certain inferences, and leave some things out of the scene.

5. Discuss point of view.

After students have completed the activity and if time allows, discuss how a scene might be different if it were told from another point of view. As an example, use the scene in which the young girl expresses excitement over hearing the fanfare at the beginning of the radio news announcement. Point out that if the scene were told from the point of view of a person in occupied France, the more likely reaction would be apprehension rather than excitement.



Handout 10: One Girl's Story¹

This story is told by Margrit Fischer, a kindergarten teacher born in 1918. In 1942, a Third Reich organization promoted her to a key teacher training position. Though pressured to join the Nazi Party, she never did.

I was born in the last year of the First World War, and from earliest infancy I was aware of Germany's hatred for the Treaty of Versailles. I remember very clearly my mother's grief over her fallen brothers and cousins, and my family's very strong antiwar feelings. The inflation that occurred after the war, which I remember even though I was only five, strengthened those feelings. Then we had a few calmer years, but the early 1930s was a catastrophic time for Germany.

In Bremen, where I grew up, there were lines in front of the employment offices, lines in front of the food distribution centers, longer and longer lines every day. There were parades and demonstrations by the Communists and Social Democrats with their beating drums. And these demonstrations were not always peaceful: every night there was fighting, and we lived right next to the working-class district, so we often heard gunfire. There was a great sense of uneasiness everywhere. So when this odd Hitler came along with his slogans that captured the essence of what was in the hearts of the German nationalists, then it became clear, even to a child that things would change very soon.



Parade of Hitler Youth in Berlin, 1933.
Image courtesy of *Deutsches Bundesarchiv* (German Federal Archive).

The mood of the country was explosive, and Hitler's slogans, which came more and more into the public sphere after 1931, resonated well among the people. At that time he never spoke of war. He promised us that unemployment would end, and that Germany would once again take its place in the world as a

²From *The Century* (1998) by Peter Jennings and Todd Brewster. New York: Doubleday, p. 171.





state worthy of respect. And I think that was probably the key thing, for the Treaty of Versailles had cut to the root of Germany's self-respect, and a people cannot survive for long without self-respect. So this man was not only admired, but welcomed, longed for.

When the change of power happened, and the streets were suddenly peaceful and clean, and there was no more fighting—then all of us, who hadn't really been for Hitler necessarily, were initially greatly relieved . . .

The jubilation came one or two years later, after unemployment had really been fought and the streets were clean. At that time there was still no mention of war, and no mention of persecuting Jews either, at least not publicly. The most important thing now was that the people really had a feeling of participation. It all happened so quickly in those first four years: first the creation of jobs, then the creation of all sorts of organizations. The previous private associations—the Scouts, the religious groups, and so on—were gradually subsumed into the Hitler Youth. Not everyone had to join. I, for example, did not join the Hitler Youth at first, because I was raised to be very individualistic, and I was wary of big gatherings. But in high school, I had a wonderful teacher who completely embodied the ideals of National Socialism, and she was a role model for me.



Hitler Youth and League of German Girls, 1935.
Image courtesy of Deutsches Bundesarchiv (German Federal Archive).

It is very difficult to capture charisma in words. I was hiking, and I met up with a group of BdM girls [Bund deutscher Mädel, or League of German Girls] on the way up to where Hitler had his residence. I was wearing a *dirndl* [the traditional German folk dress]. And merely waiting in this group created a feeling of suspense, which then relaxed when the door opened and the Führer walked up to us very matter-of-factly and shook our hands and talked with us—not really like a father, but more like a comrade. He had a very deep understanding of young people, and had an ability to speak with youths. He joked around with us, and asked us where we were from and why we had come; it was a very natural half hour. But his entire personality, his bearing, touched a place in the heart that is quite seldom



reached . . . Afterwards, when we hiked down the mountain, we felt like we were walking on air. We fell into each other's arms and exclaimed how we had been blessed to experience such a half hour—that it was an experience we would never forget for as long as we lived . . .

During the Olympic Games in Berlin, we had a friend from England visit us in Bremen. He thought Germany was incredible, and he said to us, "This National Socialism has made Germany into an entirely different country, and I only wish England could experience something like this." So by this time, the Germans could again look out on the world with heads held high, and we could again see ourselves as equals amidst the chorus of other countries. We received so much praise from the rest of the world—never was there so much praise for Hitler's *Reich* as in 1936.



Handout 11: Storyboard Template

Title: _____ Page: _____ of _____

Created by: _____

What's happening in this shot of the scene? <i>(Describe what you want the audience to infer about the shot)</i>	What does the shot look like? <i>(Describe or draw what the audience observes in the shot—characters, setting, action)</i>	Additional information:
What's happening in this shot of the scene? <i>(Describe what you want the audience to infer about the shot)</i>	What does the shot look like? <i>(Describe or draw what the audience observes in the shot—characters, setting, action)</i>	Additional information:
What's happening in this shot of the scene? <i>(Describe what you want the audience to infer about the shot)</i>	What does the shot look like? <i>(Describe or draw what the audience observes in the shot—characters, setting, action)</i>	Additional information:



Activity 2C: Creating a Written Storyboard



Student teams create their written storyboards for the film scene they've chosen to depict from an event leading to World War II, and present their storyboards to the class. Students assess their work on the project as both individuals and team members.

Understandings

- Filmmakers, historians, and other interpreters of history synthesize and incorporate information from a variety of sources to present a particular interpretation of a historical event.



Materials Needed

- Handout 11: Storyboard Template** (several copies for each student)
- Students' completed copies of **Handout 9: Describe Your Scene**
- Students' completed copies of **Handout 11: Storyboard Template for One Girl's Story**
- Students' copies of **Assessment Checklist: The Path to War Project** and **Self-Assessment Checklist: Teamwork**

1. Introduce the activity.

Explain that just as the class created a written storyboard for a scene in *One Girl's Story*, teams will now create written storyboards for their scenes. Tell teams that they can decide how to present their storyboards to the class. For example, they may want to act them out or create visuals to go along with the storyboards.

2. Have teams create written storyboards.

Distribute **Handout 11: Storyboard Template**. As in the last activity, students may need several copies, depending on the length of their scenes. Tell students to use their completed copies of Handout 9 as they create their written storyboards. Students may also want to refer to their completed copies of **Handout 11** for *One Girl's Story*.

As students work in teams, circulate around the classroom to answer any questions.

Note: To provide more time for students to work on their written storyboards, give the class a deadline and ask teams to work on their storyboards and presentations outside of class.

3. Have teams make presentations.

Remind students that in their presentations they should be sure to describe the event during which their scene takes place and connect it to one of the causes of World War II. They should also explain why the event they chose is important and how it contributed to the beginning of World War II.

Have teams present their storyboards to the class.

4. Conduct a concluding discussion.

Discuss with students the process of translating history into film and the extent to which films influence our perceptions of the past. Use the following questions to guide the discussion:

- How did your historical research inform the design of your film scene?
- What difficulties did you encounter while creating your written storyboard?
- How did this activity change the way you view historical films?

5. Assign assessment checklists.

Have students fill out and turn in the Student Comments section of the Assessment Checklist and the Self-Assessment Checklist.

Appendix A: Timeline of Events Leading to World War II

1919	<ul style="list-style-type: none"> The Treaty of Versailles is signed. The victorious powers of World War I (the United States, Great Britain, France, Italy, and other allied states) impose terms on a defeated Germany. The treaty requires Germany to give up territory, restrict its military forces, and pay reparations to the victorious nations.
1922	<ul style="list-style-type: none"> Mussolini becomes Prime Minister of Italy as head of the Fascist Party. The French occupation of Ruhr Valley in Germany begins in an attempt to force Germany to pay reparations.
1923	<ul style="list-style-type: none"> Italy bombards and occupies the Greek island of Corfu. Hyperinflation in Germany reaches its height.
1925	<ul style="list-style-type: none"> The Locarno Treaties are concluded; the European powers guarantee Germany's Western borders.
1928	<ul style="list-style-type: none"> The Kellogg-Briand Pact outlawing war as an instrument of foreign policy is signed by 61 nations (including Germany, England, the United States, and Italy) in Paris.
1929	<ul style="list-style-type: none"> The New York Stock Market crash of October 1929 triggers the beginning of the Great Depression.
1930	<ul style="list-style-type: none"> <i>Reichstag</i> elections are held in Germany; 107 Nazis are elected.
1933	<ul style="list-style-type: none"> Hitler becomes Chancellor of Germany. Germany withdraws from the League of Nations, an international organization founded after World War I to maintain world peace and sort out international disputes.
1934	<ul style="list-style-type: none"> The German-Polish Non-Aggression Pact is signed. The Soviet Union joins the League of Nations.
1935	<ul style="list-style-type: none"> The Franco-Soviet Mutual Assistance Treaty is signed. Britain and Germany sign the Anglo-German Naval Agreement in an attempt to reach better relations. The Italian invasion of Ethiopia begins.
1936	<ul style="list-style-type: none"> German troops enter and occupy the Rhineland demilitarized zone in violation of the Versailles Treaty. The Spanish Civil War breaks out; both Hitler and Mussolini intervene in support of Franco's nationalist forces. The Rome-Berlin Axis is formed. Germany and Japan sign the Anti-Comintern Pact, in which Germany and Japan agree to create a united front against the Communist forces in China and the USSR. The great purges begin in the Soviet Union and continue into 1938. In these two years, as many as 1 million people—from peasants to generals—are executed as "enemies" of Josef Stalin, the Secretary General of the Central Committee of the Communist Party of the USSR.

1938	<ul style="list-style-type: none"> German troops occupy Austria, and Hitler declares the union, or <i>Anschluss</i>, of Germany and Austria. Italy joins the Anti-Comintern Pact with Germany and Japan and withdraws from the League of Nations. The Munich Agreement is signed: Germany, Italy, England, and France agree to Germany's occupation of the Sudetenland, the German-speaking area of Czechoslovakia. <i>Kristallnacht</i>—attacks on German Jews and Jewish businesses and institutions—takes place in Germany.
1939	<ul style="list-style-type: none"> Britain and France make guarantees to Poland, Greece, and Romania to provide military aid if any of these countries are attacked by Germany. In the Pact of Steel, Italy pledges military assistance to Germany in the event that Germany goes to war against another country. The German-Soviet Non-Aggression Pact is signed. Germany invades Poland from the west and the Soviet Union invades from the east, dividing Poland between them according to secret agreements made during the signing of the German-Soviet Non-Aggression Pact. Britain and France declare war on Germany in response to the German invasion of Poland. The United States declares neutrality in the war, but passes an amendment to the Neutrality Act to enable European democracies to buy weapons from U.S. arms manufacturers on a cash and carry basis, thus in effect ending the arms embargo on nations engaged in war.
1940	<ul style="list-style-type: none"> Germany attacks Denmark and Norway in April, and France in May. Italy declares war on France and Britain. France surrenders to Germany and Italy. Italy invades Egypt and Greece. Germany, Italy, and Japan sign the Tripartite Pact—a promise of military aid if any one of them is attacked by a power not already involved in the war.
1941	<ul style="list-style-type: none"> Germany attacks Yugoslavia and Greece. Germany invades the Soviet Union in Operation Barbarossa. The United States enters the war on the side of the Allies.

Appendix B: Ideas for Scenes

Image Number and Description	Scene
5. Chart: Unemployment statistics for Europe, 1929–1933	Unemployed people are waiting in line at the unemployment office for any help the office can provide their family. As they stand in line, they are reading a newspaper that features the unemployment chart. What kinds of reactions might they have to the chart? How might they feel toward their government at this time?
6. Photo: The 1936 Remilitarization of the Rhineland	A reporter is interviewing the local German citizens and soldiers. What questions might the reporter ask? How might the citizens and soldiers feel about the remilitarization of the Rhineland?
7. Photo: Leaders of England, France, Germany, and Italy prepare to sign the Munich Agreement, 1938	Coworkers at lunch in England are discussing the Munich Agreement. Some agree with Chamberlain's appeasement policy toward Hitler, and others disagree with Chamberlain's policy of diplomacy.
8. The Boerneplatz synagogue in flames during <i>Kristallnacht</i>, Frankfurt am Main, Germany, November 10, 1938	<p>A radio station is broadcasting live coverage to its audience. What words might reporters use to describe what is happening? What background sounds might the audience hear?</p> <p>Reporters conduct one-minute "on the spot" interviews with onlookers and participants—rock throwers, frightened people running away, Jewish citizens, the rabbi. What questions might reporters ask?</p>

Materials Needed

Throughout Unit

- Digital projector or slide projector (for projecting images)
- Chart paper and markers

Part 1: The Path to War in Images and Film

Writing Supplies and Other Equipment

- Scissors
- Tape
- Glue
- Students' history notebooks

Handouts

- **Handout 1: Unit Overview**
- **Handout 2: *The Path to War* Project Description**
- **Assessment Checklist: *The Path to War* Project**
- **Self-Assessment Checklist: Teamwork**
- **Handout 3: Creating a Visual Timeline**
- **Handout 4: *The Path to War* in Images**
- **Handout 5: Notes on Images 1–3**
- **Handout 6: The Great Depression in Europe**
- **Handout 7: Ideas in Images**
- **Handout 8: Notes on Images 4–8**

Examples of Media Resources

- Four- to five-minute clip from a film set during World War II (see Advance Preparation)
- Optional: DVD with “extra features” describing historical accuracy (see Advance Preparation)
- Readings on the interwar years between World War I and World War II (see Advance Preparation)
- Images 1–3 for class display (see Advance Preparation)
- Packets of Images 1–3 (1 packet per team) (see Advance Preparation)
- Images 4–9 for class display (see Advance Preparation)
- Packets with sets of Images 4–9 (1 packet per team) (see Advance Preparation)

Advance Preparation

- Select a four- to five-minute clip from a film set during World War II in Europe. (See *Media & Resources* for suggestions.)
- Optional: Choose “extra features” from the DVD version of an historical movie that describe how filmmakers ensure historical accuracy. (See *Additional Resources for Teachers*.)
- Determine the readings you will have students use to get detailed information of the interwar period for their visual timelines. Your class textbook may have adequate information. Decide whether to use your textbook and/or the reading suggestions provided. (See *Media & Resources* for suggested readings.) Make sure to review each of the suggested readings to determine which is best for your students.
- Look over **Appendix A: Timeline of Events Leading to World War II** and determine whether you will tell students about any additional events to help structure their timelines.
- In Activities 1B and 1C, students analyze nine images from the post-World War I era. Decide how you will display the images for class viewing. In addition, you will need to create packets of images for each student team, one packet containing a set of three images numbered from 1 to 3 and the other containing a set of six images numbered from 4 to 9. Each team should get both packets. (See *Media & Resources* for images to display and use in the packets.)
- In Activity 1C, students interact with the displayed images. Make sure that there is ample classroom space for students to act out scenes in front of the images. (For ideas on classroom setup, see Advance Preparation for the unit.)

Part 2: Creating the Story

Art Supplies and Other Equipment

- Students’ history notebooks

Handouts

- **Handout 9: Describe Your Scene**
- **Handout 10: One Girl’s Story**
- **Handout 11: Storyboard Template** (several copies for each student)

Examples of Media Resources

- Optional: Computers with Internet access OR copies of additional research materials (see Advance Preparation)

Advance Preparation

- Optional: In Activity 2A, students may conduct additional research. If students do not have Internet access, prepare copies of research materials for them to use. (See *Additional Resources for Teachers*.)

Media & Resources

These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

Media & Resources are also available at <http://dma.edc.org> and at <http://dmamediaandresources.pbworks.com>, a Wiki that allows users to add and edit content.

Part 1: The Path to War in Images and Film

Activity 1A: An Introduction to World War II

Films Set During World War II in Europe

Mrs. Miniver (1942). Winner of six Academy Awards, including Best Picture, this film portrays an idealized England that tends its prize-winning roses while confronting the terror of war. The film struck a patriotic chord with American audiences and became 1942's Number 1 box-office hit. Winston Churchill and President Roosevelt praised it for its strong pro-war sentiment.

A Midnight Clear (1992). This film portrays an American intelligence patrol that is offered the opportunity to "capture" the Germans without a fight—until a fatal misunderstanding plunges their efforts into tragedy.

Das Boot (1981; director's cut, 1997). This German film takes a frighteningly shocking look at submarine warfare in World War II. It follows the crew of U-96, who were sent to destroy Allied convoys.

Saving Private Ryan (1999). Directed by Steven Spielberg, this film centers on a small band of U.S. soldiers who are sent on a mission during the World War II battle at Normandy to find the lone survivor of a family of four brothers. Though it does not delve into the higher questions of war, that absence of perspective could be a good basis for a class discussion.

Suggested Readings About the Interwar Period

Grolier Online—Iwo Jima—"Between World Wars." Provides an overview of the events leading to World War II.

http://gi.grolier.com/wwii/wwii_i.html

Spartacus Educational—"Second World War." Provides information about the events leading to World War II. Subsections include Background to the War, Nazi Germany, Chronology of the War, Political Leaders, and European Diplomacy.

www.spartacus.schoolnet.co.uk/2WW.htm

History Learning Site—“*Causes of WW2.*” Divides the causes of World War II into long- and short-term causes. Each cause is linked to text, which includes a narrative description.

www.historylearningsite.co.uk/causes_of_WW2.htm

SEG Syllabus 2120 (Modern World)—“*Causes of the Second World War.*” Lists some of the most commonly understood causes of World War II in outline form, which provides a helpful overview of the events leading to the war.

Additional Resources for Teachers

Part 1: The Path to War in Images and Film

Activity 1A: An Introduction to World War II

Cabaret (1972; DVD released in 2003)

Das Boot—The Original Uncut Version (1981; DVD released in 2004)

Defiance (2008)

Saving Private Ryan (Widescreen Two-Disc Special Edition, 1998)

Part 2: Creating the Story

Activity 2A: Depicting a Scene

England—World War II History

BBC—History—“Churchill: The Gathering Storm”

www.bbc.co.uk/history/worldwars/wwtwo/churchill_gathering_storm_01.shtml

BBC—History—“The Jarrow Crusade”

www.bbc.co.uk/history/british/britain_wwone/jarrow_01.shtml

Germany—World War II History

The Weimar Republic: The Fragility of Democracy

www2.facinghistory.org/Campus/weimar.nsf/Welcome?OpenForm

BBC—History—“The Rise of Adolf Hitler”

www.bbc.co.uk/history/worldwars/wwtwo/hitler_01.shtml

Weimar Republic

www.johndclare.net/Weimar1.htm

Russia—World War II History

Spartacus Educational—Russian Revolution

www.spartacus.schoolnet.co.uk/Russian-Revolution.htm

History of the World—History of Russia—1918–41

www.historyworld.net/wrldhis/PlainTextHistories.asp?groupid=3412&HistoryID=ac14

France—World War II History

France Diplomatie—History—1914–1945: Between the Wars

www.diplomatie.gouv.fr/en/france_159/discovering-france_2005/france-from-to-z_1978/history_1984/1914-1945-between-the-wars_1441.html

World War II Multimedia Database—Prelude to War: France

www.worldwar2database.com/html/preludefrance.htm

History of the World—History of France—1914–39

www.historyworld.net/wrldhis/PlainTextHistories.asp?groupid=1069&HistoryID=ab03

Italy—World War II History

Italian Life Under Fascism: Selections from the Fry Collection

<http://specialcollections.library.wisc.edu/exhibits/Fascism/>

History of the World—History of Italy—Fascist Italy

www.historyworld.net/wrldhis/PlainTextHistories.asp?groupid=3432&HistoryID=ac52

Prelude to War—Italy—World War II Multimedia Database

www.worldwar2database.com/html/preludeitaly.htm

Causes of World War II

Western Civilization: A Saga of Pride and Prejudice, Peace and War—Western Civilization: Act III [from 1921]

www.omnibusol.com/westernciv2.html

Europe in Retrospect, Part Three—Reconstruction and New Order: 1918–1945

www.britannia.com/history/euro/3/intro.html

Standards

This unit was developed to meet the following standards.

California Academic Content Standards for Grade 10: World History, Culture, and Geography: The Modern World

10.6 Students analyze the effects of the First World War.

1. Analyze the aims and negotiating roles of world leaders, the terms and influence of the Treaty of Versailles and Woodrow Wilson's Fourteen Points, and the causes and effects of the United States' rejection of the League of Nations on world politics.
3. Understand the widespread disillusionment with prewar institutions, authorities, and values that resulted in a void that was later filled by totalitarians.

10.7 Students analyze the rise of totalitarian governments after WWI.

3. Analyze the rise, aggression, and human costs of totalitarian regimes (Fascist and Communist) in Germany, Italy, and the Soviet Union, noting especially their common and dissimilar traits.

10.8 Students analyze the causes and consequences of WWII.

2. Understand the role of appeasement, nonintervention (isolationism), and the domestic distractions in Europe and the United States prior to the outbreak of WWII.

Historical and Social Sciences Analysis Skills for Grades 9–12

Historical Interpretation

1. Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments. (CTE AME Foundation Standard: History-Social Science 1.3.1)
2. Students recognize the complexity of historical causes and effects, including the limitations on determining cause and effect. (CTE AME Foundation Standard: History-Social Science 1.3.2)
3. Students interpret past events and issues within the context in which an event unfolded rather than solely in terms of present-day norms and values. (CTE AME Foundation Standard: History-Social Science 1.3.3)

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