



Canada at War
1914-1919 | 1939-1945

How We Remember

///Junior Learning Tool///



A project of



HISTORICA
CANADA

with support from

Canada

///How We Remember///

Table of Contents

How We Remember Contest	1
Visual Art	2-3
Writing	3-4
Select Your Evidence	4
Draft Your Ideas	5
Feedback	5
Finalize	5

Note to educators:

Accommodations for special education, ELL and ESL students are included under the appropriate sections and identified as “Modification.”

“It is logical that artists should be a part of the organization for total war, whether to provide inspiration, information or comment on the glory or the stupidity of war.”

— A. Y. JACKSON, CANADIAN
FIRST WORLD WAR ARTIST

How We Remember is part of Historica Canada’s educational campaign on the First and Second World Wars. Educational guides, learning tools with additional activities, and other resources are available to assist students and teachers during the creative process and to supplement classroom learning. This learning tool explores the themes of commemoration and remembrance as they relate to the First and Second World Wars. We challenge students to reflect on how the past has been commemorated and invite them to use their creative writing and visual art skills to create an original work centered on these concepts.

Historica Canada is the country’s largest organization dedicated to enhancing awareness of Canada’s history and citizenship. For more information, visit HistoricaCanada.ca.

This learning tool was produced with the generous support of the Government of Canada.

WHAT TO CONSIDER?

There are many things to keep in mind when thinking about commemorating the past.

Imagine you are having a picture taken, or an article written because you have achieved something great at your school or in your community.

- How would you want to be seen?
- What would you want highlighted?
- What would you want left out?
- What objects would be relevant to tell the story of your achievement?

These are exactly the kinds of questions that writers, artists and historians must answer when deciding how to commemorate the past.

///The Contest: How We Remember///

Students in grades 4 – 12 (grade 4 – secondary 5 in Québec) are invited to submit a written piece or visual artwork to the How We Remember contest.

This contest challenges students to create a piece around the theme of remembrance of either the First or Second World War. How to commemorate an armed conflict raises many challenging questions — questions such as what should we remember? Whose experiences should be commemorated and how? What are the ethical dimensions of remembrance?

Should heroism, sacrifice and injustice all be commemorated in the same way?

These are some of the questions artists and authors should consider in their piece.

Entries will be reviewed by a contest jury and winners will be selected from three grade categories:

- Elementary (grades 4 – 6)
- Junior (grades 7 – 9, or secondary 1 – 3 in Québec)
- Senior (grades 10 – 12, or secondary 4 – 5 in Québec)

A classroom prize will also be awarded to a group entry from a grade 4 – 11 (grade 4 – secondary 5 in Québec) class with six or more participants. Each entry must include a written artist or author statement (max. 300 words).

There will be a first-, second- and third-place prize for each category.

Please see the contest [guidelines](#) for the rules, regulations and deadline.

Note to educators: Highlight *commemoration* and discuss related terms such as *remembrance* and *preservation*. Provide context and prompt students by discussing a recent Remembrance Day ceremony. Brainstorm ideas of different people or events to commemorate. Offer some examples of potential topics. Ask students to discuss their ideas with a partner and then share with the class. Some students may need access to shorter articles and/or text-reading software.

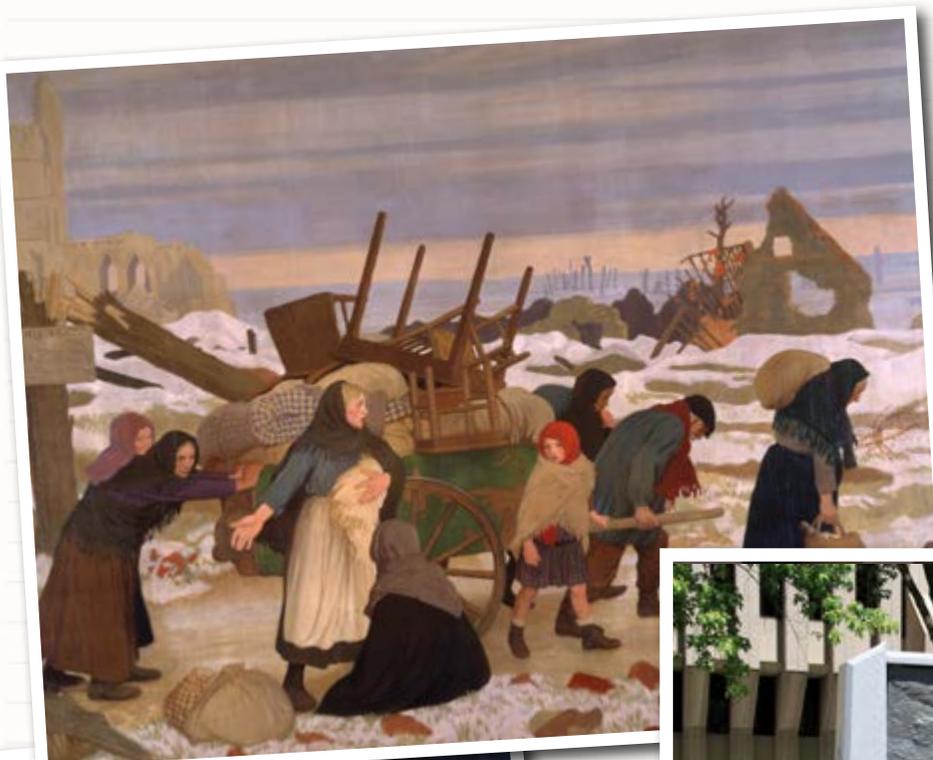


/// Visual Art Possibilities ///

Create a piece of visual art: What historical details will you include? How will you express your own voice or point of view?

While we often think of memorials as statues or monuments, there are many other ways to visually commemorate the past. Your entry must be two-dimensional, but the design possibilities are limitless!

- Design a poster, textile, mural or sculpture.
- Create a commemorative space that asks people to walk in and remember — for example, Memorial Hall at the Canadian War Museum or Beaumont-Hamel Park (also called Beaumont-Hamel Newfoundland Memorial).
- Design a monument: where would it be located and what would it look like?



◀ *Returning to the Reconquered Land* by George Clausen, 1919 (courtesy Canadian War Museum/19710261-0121).

This painting is one of eight large canvases depicting scenes of war that hang in the Senate of Canada. This one shows the people of France returning home to their farms after the armistice was signed on 11 November 1918. The paintings remind lawmakers of Canada of the consequences of war.



▲ *Night Traffic, Gander Newfoundland* by Albert Cloutier, 1945 (courtesy Canadian War Museum/19710261-1797).



▲ This memorial, unveiled on 11 November 1989, commemorates soldiers of the Royal 22^e Régiment killed during the First and Second World Wars and the Korean War. Sculpture by André Gauthier (courtesy Malimage).

“I remember one night sitting in the control tower of a station on the Canadian east coast watching [large numbers of] bombers take off for the European theatre. Not only could I see them take off, but I could hear [the pilots’] voices — young, brash, frightened and confident. Their voices told a story that was an important part of what I was seeing.”

— ALBERT CLOUTIER, OFFICIAL WAR ARTIST, SECOND WORLD WAR

The Canadian National Vimy Memorial is a memorial site in France dedicated to the memory of Canadian Expeditionary Force members killed during the First World War, unveiled in 1936 (courtesy CWGC). ▼



▲ Beaumont-Hamel Newfoundland Memorial, France. Dedicated to Newfoundlanders who fought in the First World War (courtesy Alamy/DYE489).

Women soldiers: tribute to the women of the British Commonwealth who served in the armed forces during the First and Second World Wars. Located on Winnipeg's Memorial Boulevard (courtesy Radharc Images/Alamy/C6D9AD). ▼



Bedford Basin plaque commemorates the assembly of convoys near Halifax, Nova Scotia (courtesy Robert Alfors). ▼



//// Writing Possibilities ////

Written works have always been an effective tool to memorialize the past. Poetry, short stories, songs and plays are some of the ways that writers have commemorated history. Use your writing skills to create your own memorial:

- Create a plaque commemorating a person, place or event.
- Compose a poem or a song that captures an emotion.
- Write a short story or a play. For inspiration, think of a play or skit you have seen performed at a Remembrance Day ceremony in your community.
- Write a composition that explains why a specific site should be named after an important figure or event — for example, a road, public building, park, mountain, school or airport.

Modification: The images included in this learning tool can be used to help emphasize the various ways that we can commemorate. Focus on terms such as *memorial*, *monument*, and *commemorate* when discussing the various artworks and structures.



Mike Mountain Horse story robe, from the Esplanade Museum, Medicine Hat, Alberta (courtesy Esplanade Museum).

RESOURCES

The Memory Project, Historica Canada:

Visit thememoryproject.com to listen to veterans speaking about their time in the service.

The Canadian Encyclopedia:

Visit thecanadianencyclopedia.ca to research Canadian historical figures and events.

Parks Canada, National Historic Sites:

Look up criteria for designating historic sites.

Canadian War Museum Website

National Film Board

Veterans Affairs Canada:

Diaries, letters, stories and poems.

Local or provincial archives



//// Select Your Evidence ////

Use the resources above to learn more about the First and Second World War and choose a topic for your project. Your piece can tell a story about the entire war, a specific event or place, one individual, or a group of people.

Look for stories in your own community: What do the elders know? What are your family stories? Are there stories that haven't been told before? Look at **primary-source evidence** on your chosen topic.

Narrow your focus to something you're interested in and for which you have enough evidence.

Mike Mountain Horse, 5 March 1959 (Courtesy Glenbow /NB-44-92).

Mike Mountain Horse enlisted in 1916 to fight in the First World War. He was a member of the Blood Tribe and served for two years in the Canadian Army. Using a calfskin robe as his canvas, Mountain Horse recorded his war experience in the way of the Blackfoot people.



Primary-source evidence can be anything that people used or created in the period being studied. Letters, diaries, photographs, news articles, artwork or artifacts from a time of war can reveal a lot about how people thought, felt or acted during a given time.

Many primary sources are available online from the resources listed above. Visit these websites and explore their collections.

Note to educators: Offer some examples of primary sources in your classroom.

Modification: Provide some examples of where primary sources can be found. Prompt students with questions such as, if someone in the future wanted to learn about your life, where should they look? Give students time to discuss any complicated language or concepts.

The Man with Two Hats, Ottawa, unveiled in 2002. A twin statue stands in Apeldoorn, the Netherlands, symbolizing the friendship and partnership between Canada and the Netherlands during the Second World War (courtesy Marshall Ikonography/Alamy/BNC8Y2).

////Draft Your Ideas////

Think about what you have learned about your topic and make note of any new evidence you have found. Consider the ethical dimensions of history:

- What is important to include in my feature on this person's story or event? What can I leave out?
- Is there any sensitive information, and how will I deal with it? For example, if the person or people involved have living family members, how would they react to my memorial? Is it respectful?
- How does my memorial educate the public? Will people pay attention to it? What details do they need to know to understand it?
- Who is my audience? How could my piece impact them?

Infantry near Nijmegen, Holland by Alex Colville, 1946 (courtesy Canadian War Museum/19710261-2079).

Modification: Alternate questions include: What can my memorial teach people? Who will see the commemoration? How will my piece make them feel?

Create a handout for students based on the "Select Your Evidence" and "Draft Your Ideas" sections and include resources. Encourage students to take notes while you explain the assignment.

////Gather Feedback////

Get feedback from your peers, teachers, parents and other members of your community. Ask yourself and others:

- How does my piece make a strong impact?
- Does it move my audience with a clear message?
- What parts can be improved?
- Have I included accurate historical details?
- Why is my piece valuable for my community?

Modification: Some questions may need to be rephrased for students. This checklist should be submitted with completed answers for feedback.

For more information on teaching the ethical dimensions of history please refer to historicalthinking.ca.



Victory Square Cenotaph, Vancouver, British Columbia. Photograph by Jennifer Mackenzie, date unknown (courtesy Alamy #cyy45h).



▲ Memorial in Pictou, Nova Scotia dedicated to members of the No. 2 Construction Battalion, Canadian Expeditionary Force, a segregated unit for Black soldiers (courtesy Pictou-Antigonish Regional Library).

THE MISSING AIRMAN

By Nelson Moses.

O, sometimes yet I feel lonely,
For him who went away overseas;
Time's healing wing, and time only,
Can soothe the empty heart with ease.
That parting hour was hard to bear,
When we shook hands and said good-bye.
Hope alone breathed over our prayer,
While tears rose up and dimmed each eye.
But our Mother, in sore distress,
Was heard from o'er the restless wave—
Her sons falter'd not in her stress,
It was victory, or the grave.
Jim sleeps, with many comrades brave,
Sleep on; your battle is done.
No lonely cross will mark the grave,
Where rests the Empire's warrior son.

////Finalize////

Use the feedback to finalize your written or artistic project.

Before submitting your project, make sure you can answer the following questions: Who is the audience? What is the purpose of your memorial? Is it respectful? Do you have evidence to support your point of view?

Once you have completed your written piece or work of art, enter your project into the How We Remember contest here! Canada1914-1945.ca

◀ Poem: "The Missing Airman" by Nelson Moses, written April 1918 (courtesy John Moses).

Lt James Moses was reported missing on 1 April 1918 while serving with the Royal Air Force. His father Nelson wrote this poem after receiving the missing-in-action telegram.