COURSE: CHC2D- Canadian History since World War I, Grade ten academic

SPECIFIC EXPECTATION EXPLORED: B3.2 Describe some significant changes in the arts and popular culture in Canada during this period (e.g., changes in fashion and popular music; changes in Canadian art, as reflected in the work of the Group of Seven; the increasing popularity of movies; the increasing influence of American culture; the international reputation of Canadians in sports; the introduction of the poppy as a symbol of war and remembrance; prohibition), and explain the contributions of some individuals and/or events to these changes (e.g., Mazo de la Roche, Stephen Leacock, Tom Longboat, John McCrae, Howie Morenz, Mary Pickford; the racing career of the Bluenose; the founding of the National Hockey League and the Ladies Ontario Hockey Association)

ABSTRACT: This resource pack offers an exploration of the six historical thinking concepts through the lens of popular arts and culture in Canada from 1914-1929. Each lesson explores a specific historical thinking concept, with examples from various events and figures from the time period, such as the prohibition of alcohol, symbols of remembrance, the racing career of the Bluenose, and the impact of Tom Thomson. Students will experience history through interacting with primary and secondary documents, engaging in debates, and writing historical fiction.

KEYWORDS: Historical significance; evidence; continuity and change; cause and consequence; historical perspectives; the ethical dimension; poppy; First World War; John McRae; Flanders Fields; 1920's; Fashion; Women; Flappers; Mary Pickford; art; Group of Seven; A. Y. Jackson; Tom Thomson; Prohibition; Temperance; Rum-runners; Bluenose; Captain Angus Walters; W.J Roué; bootlegging.

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COURSE: CHC2D - Canadian History since World War 1, Grade ten Academic

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PRIMARY HISTORICAL THINKING CONCEPT EXPLORED: Historical Significance

SECONDARY HISTORICAL THINKING CONCEPTS EXPLORED: Evidence

LESSON #: 1

TITLE: The Poppy as a Symbol of War and Peace

OVERVIEW: This lesson will explore the introduction of the poppy as a symbol of war and peace and allow students to explore the conditions from which it came. We will talk about John McCrae’s contribution to culture and what it means to us today.

MATERIALS:
1. Primary Source Documents (PSD 1.1, 1.2)
2. Instructions for teacher
3. Black Line Master (BLM 1.1)
4. Blank paper
5. Pencil crayons

PLAN OF INSTRUCTION:

Step 1: Warm up (5 minutes)
Read the poem “In Flanders Fields” (BLM 1.1) closely and discuss with the students. What did they feel? Ask them to close their eyes while you read it and to imagine the five senses during your reading. What did they feel? What did they smell? What did they see? What did they hear? What did they taste? What symbol from the poem stood out to them the most?

Step 2: Discussion (10 minutes)
Ask students what our current symbols for remembrance, war, and peace are and create a list on the board. Have them decide what the most prominent is (the poppy). Ask them what inspired the use of the poppy as a symbol of remembrance and if they do not already know lead the discussion toward “In Flanders Fields”.

Step 3: Modeling (10 minutes)
Ask students to think about the First World War and Flanders Fields and discuss the significance. Why do we still use the poppy as a symbol of war and peace? What does the poppy commemorate?
(fallen soldiers)? Give students copies of PSD 1.1 and PSD 1.2 (letters home from soldiers). Talk about the juxtaposition of the beautiful poppy fields against the horrors of war.

**Step 4: Guided Practice (10 minutes)**
Have students in groups of three to five read the letters home from soldiers (PSD 1.1, 1.2) and discuss them in small groups. These letters explicitly mention the poppy, which is why they are helpful for discussion.

**Step 5: Independent Activity (40 minutes)**
If students were to “update” our symbol of war and peace what would they use? Students may need computers to look through primary sources for inspiration or they may have an idea from their own lives. Have them draw their symbol on blank paper and write a one-paragraph description that they will share with the class along with their drawing. Their symbol should both capture the conflict of war and the beauty of freedom.

**Step 6: Sharing / Discussing / Teaching (60 minutes)**
Have students share their symbols that they created with the class and explain their reasoning behind their choices. Provide feedback at the end of the presentations.

**ASSESSMENT:**
The success of the lesson and the students will be determined by the symbols they present in the final class, as well as their ability to justify their choices.
COURSE: CHC2D - Canadian History since World War I, Grade 10 Academic

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A1.3 assess the credibility of sources and information relevant to their investigations (e.g., by considering the perspective, bias, accuracy, purpose, and context of the source and the values and expertise of its author). 

A1.6 evaluate and synthesize their findings to formulate conclusions and/or make informed judgements or predictions about the issues, events, and/or developments they are investigating.

PRIMARY HISTORICAL THINKING CONCEPT EXPLORED: Evidence

SECONDARY HISTORICAL THINKING CONCEPTS EXPLORED: Continuity and Change, Historical Significance

LESSON #: 2

TITLE: Women’s Fashion in the 1920’s

OVERVIEW: Looking at a variety of primary sources regarding fashion of the 1920’s, students will practice making observations and inferences while examining evidence.

MATERIALS:

1. Primary Source Documents (PSD 2.1)
2. Instructions for teacher
3. Black Line Masters (BLM 2.1, BLM 2.2, and BLM 2.3)

PLAN OF INSTRUCTION:

Step 1: Warm up (3 minutes)
Play a video of the party scene from the 2013 movie The Great Gatsby. Available at: https://www.youtube.com/watch?v=o8wtDY6TZgc
Advisy your students to be mindful of the fashion presented in the video.

Step 2: Modeling/Discussion (20 minutes)¹
Project the image “Lady of Fashion” (PSD 2.1) for the class. Have the students list observations

¹ Activity modified from Dr. Peter Seixas and Tom Morton, The Big Six: Historical Thinking Concepts (Toronto: Nelson, 2013), 53-56.
² Adapted from Dr. Peter Seixas and Tom Morton, The Big Six: Historical Thinking Concepts (Toronto: Nelson, 2013), 120-121.
from the image, focusing on details that are visible to them. Observations students might make could include

- Shorter dress
- Bobbed hair cut
- Less fitted clothing (rectangular)
- Dropped waistline

Have a discussion regarding pulling out objective observations while examining a source. Encourage your students to then ask questions based on their observations, which will lead into a discussion about changes in the 1920’s. Focus on women (men’s fashion changed very little compared to women’s). What has changed regarding fashion, and why did these changes happen? What events pushed women towards cutting their hair, dressing and behaving differently? Refer back to PSD 2.1 to visualize what these changes looked like.

A discussion connecting the evidence from the source to the events that caused the changes should follow. Focus on drawing conclusions from the evidence/making inferences, and making connections between different types of evidence.

**Step 4: Guided Practice (15 minutes)**
Divide the class into three groups. Provide each group with a different image (BLM 2.1, BLM 2.2, and BLM 2.3) and have them complete the corresponding charts.

**Step 5: Sharing / Discussing / Teaching (30 minutes)**
Have each group present their image to the class. Through looking at a variety of images, it should be possible to have a class discussion reinforcing what was presented to the class in the original lesson on the 1920’s.

**ASSESSMENT:**
Students can be assessed by their participation in the discussions and the ability to defend their arguments. You may also want to include a similar exercise for summative assessment.
COURSE: CHC2D - Canadian History since World War I, Grade 10 Academic

SPECIFIC EXPECTATION(S): B3.2 describe some significant changes in the arts and popular culture in Canada during this period (e.g. changes in fashion and popular music; changes in Canadian art, as reflected in the work of the Group of Seven; the increasing popularity of movies; the increasing influence of American culture; the international reputation of Canadians in sports; the introduction of the poppy as a symbol of war and remembrance; prohibition), and explain the contributions of some individuals and/or events to these changes (e.g. Mazo de la Roche, Stephen Leacock, Tom Longboat, John McCrae, Howie Morenz; Mary Pickford; the racing career of the Bluenose; the founding of the National Hockey League and the Ladies Ontario Hockey Association)

PRIMARY HISTORICAL THINKING CONCEPT EXPLORED: Continuity and Change

SECONDARY HISTORICAL THINKING CONCEPTS EXPLORED: Historical Significance and Evidence

LESSON #: 3

TITLE: Continuity and Change in artwork from The Group of Seven

OVERVIEW: Through the historical thinking concept, continuity and change, students will examine their own lives and select works by The Group of Seven.

MATERIALS:

1. Primary Source Documents (PSD 3.1, PSD 3.2, and PSD 3.3)
2. Instructions for teacher
3. Black Line Masters (BLM 3.1)

PLAN OF INSTRUCTION:

Step 1: Warm up (15 minutes)
This activity will be an introduction to the concept of continuity and change. Have your students write a timeline of their lives. They should start with “I was born,” and move up to “today,” and include significant events in their lives, such as strong memories, new family members, pets, and/or whatever they feel is important to them/lives. Next, have them identify which events would be considered a change in their lives (e.g. getting older or acquiring a pet), but also what has stayed constant in their lives (e.g. for most students, their parents, siblings, perhaps their house, their city).

Step 2: Modeling (10 minutes)
Project the image of A. Y. Jackson’s Montreal Harbour (PSD 3.1). Distribute copies of BLM 3.1 to each student, and as a class discuss and record observations about the painting.

Step 3: Guided Practice (15 minutes)
Project Tom Thomson’s “The Jack Pine” (PSD 3.2), and have your students engage in the same activity of listing observations (refer to Step 2). They can work independently or with those around them. Spend about five minutes on this image, and then project the final image, A. Y. Jackson’s
“The ‘Beothic’ at Bache Post, Ellesmere Island,” and repeat steps to complete the activity.

**Step 4: Sharing / Discussing / Teaching (30 minutes)**
Create a chart on the board with headings “What Changed” and “What Stayed the Same.” As a class, discuss elements of the paintings (e.g. subject, style, colours), and make lists of what is both similar and visibly different between the paintings. This should then lead into a discussion about The Group of Seven, Tom Thomson’s influence on Canadian art, and which aspects changed or remained the same, and why. Connections could be made into events happening at this time, and perhaps their influence on arts and culture.
COURSE: CHC2D – Canadian History since World War I, Grade 10 Academic

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PRIMARY HISTORICAL THINKING CONCEPT EXPLORED: Cause and Consequence

OTHER HISTORICAL THINKING CONCEPTS EXPLORED: The Ethical Dimension, Evidence, Historical Perspectives, and Historical Significance

LESSON #: 4

TITLE: Exploring the Causes and Consequences of the Prohibition of Alcohol in 1920’s Canada

OVERVIEW: Through the lens of the historical thinking concept, cause and consequence, students examine prohibition in Canada in the 1920’s. Students will examine evidence to determine possible causes and consequences (both intended and unintentional) of the prohibition of alcohol at this time, recognizing the significance of the social and political conditions of the time. In groups and individually, students will weigh the importance of various causes and consequences, and defend their ranking system.

MATERIALS:

1. Primary Source Documents (PSD 4.1, PSD 4.2, and PSD 4.3)
2. Instructions for teacher
3. Black Line Masters (BLM 4.1, BLM 4.2, BLM 4.3)

PLAN OF INSTRUCTION:

Step 1: Warm up (6 minutes)
Play the song “Dollar Bill” by Canadian folk group Tanglefoot at the beginning of class (can be accessed online at: https://www.youtube.com/watch?v=xP3CrF1Nug). Ask the students to think about what is being enforced, what could have caused that decision, and what Canadians are doing in response to the decision while listening.

Step 2: Discussion (20 minutes)
Lead a discussion on the prohibition of alcohol in Canada in the 1910’s and 1920’s, focusing on the causes and consequences surrounding the decision. You may choose to begin by breaking down the term prohibition, and follow by introducing concepts like the influence of the First World War, bathtub gin, bootleggers and rumrunners, and the Women’s Christian Temperance Union.
Some questions to consider: Why would people think banning the sale, production, and distribution of alcohol was a good idea? Why may it not have gone as planned?

*You may consider having your students create mind maps as you are exploring the causes and consequences.

**Step 3: Modeling (20 minutes)**
Show PSD 4.1 and discuss as a class. Begin by prompting students to discuss what they are seeing. Who is in the photograph? Next, prompt the class to identify whether this piece of evidence is depicting a cause of prohibition or a consequence.

Repeat for PSD 4.2 and PSD 4.3.

**Step 4: Guided Practice (10 minutes)**
Divide the class into small groups (three or four students), and distribute BLM 4.1. Have the students cut the squares from BLM 4.1, and then sort the sections into two piles: one for what they believe were potential causes of prohibition and one for what they believe were consequences of prohibition. Prompt students to further divide their consequence pile into what they believe were intended consequences and what they believe were unintended consequences.

Distribute BLM 4.2, and have the students rank the causes and consequences (fill in the charts from top to bottom).\(^2\)

**Step 5: Sharing / Discussing (15 minutes)**
Have groups share how they ranked the causes and consequences, and defend their decisions to the class.

**Step 6: Independent Activity (10 minutes)**
Have a chart consisting of a few key causes and consequences of the prohibition of alcohol in Canada in the 1920's (refer to BLM 4.3). Have the chart at the front of the room and hand each student a sticker. Have students individually and independently place their stickers on the chart, in the section of whichever cause or consequence they believe was the most interesting or significant. Have a discussion that may involve the students defending their reasoning.

**ASSESSMENT:**
Students will have demonstrated that they have learned the intended knowledge/skills/habits of mind when they have identified various causes and consequences surrounding the prohibition of alcohol in 1920's Canada, and have weighed the significance of these causes and consequences. This will be evident through their ability to defend their decisions and explain their reasoning (behind both their group’s ranking system and their individual sticker placement).

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\(^2\) Adapted from Dr. Peter Seixas and Tom Morton, *The Big Six: Historical Thinking Concepts* (Toronto: Nelson, 2013), 120-121.
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PRIMARY HISTORICAL THINKING CONCEPT EXPLORED: Historical Perspectives

SECONDARY HISTORICAL THINKING CONCEPT EXPLORED: Evidence

LESSON #: 5

TITLE: Different Perspectives Concerning the Bluenose

OVERVIEW: In this lesson, students examine aspects of the racing career of the Bluenose through the lens of the historical thinking concept, historical perspectives. Once acquainted with the story of the famous vessel, students will explore several sources and various perspectives on the story, to gain a better understanding of the variance of historical perspectives. Students will then produce a piece of historical fiction.

MATERIALS:

1. Primary Source Documents (PSD 5.1)
2. Instructions for teacher
3. Black Line Masters (BLM 5.1, BLM 5.2, BLM 5.3, BLM 5.4, BLM 5.5, and BLM 5.6)

PLAN OF INSTRUCTION:

Step 1: Warm up (5 minutes)
Prompt students to consider their own names. Do they like their names? Do they have nicknames? Do they know how they got their names? Prompt students to consider how the naming process and the popularity of certain names differs depending on context. Can you think of any names that were frequently heard in the past that are no longer common today? Why were certain names common in the past but are no longer common today? What about names that are popular today that were not seen as frequently in the past? How would someone with a different perspective see one of our names?

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3 Activity modified from Dr. Peter Seixas and Tom Morton, The Big Six: Historical Thinking Concepts (Toronto: Nelson, 2013), 149.
Step 2: Discussion (20 minutes)
Introduce the Queen of the North Atlantic. What do the students already know about the Bluenose (you may want to have a discussion about her name or her appearance on the dime)? Generate a discussion, touching upon key figures in her story, such as William J. Roué, Captain Angus Walters, Captain Ben Pine, crewmembers of the Bluenose and various vessels she competed against (e.g. the Columbia), as well as the state of sailing and spectator sports in the Maritimes in the 1920's. The notion of “Bluenose Fever” may be discussed, alongside an exploration of relations between Americans and Canadians more generally.

Show the heritage minute video of the Bluenose (can be found at: https://www.historicacanada.ca/content/heritage-minutes/bluenose). What is the message being portrayed in this video? How do we know that? Who felt that way? Did everyone involved with the Bluenose see it that way?

You may choose to tell the story of the 1923 race between the Bluenose and the Columbia, and the varying perspectives on the results of that race.

*Although the video focuses on the later career of the vessel, the reactions and support of the crowd began in the time period that this curriculum expectation focuses on.

Step 3: Modeling (10 minutes)
Examine PSD 5.1 as a class. Brainstorm what this piece of evidence reveals about the involved perspectives, being sure to discuss what (if anything) can be inferred by looking at this evidence. Whose perspective do we get to see from this source? What can we infer from what we are presented with? What was it like to be an American at a race involving the Bluenose? What evidence do we have to make those inferences?

Step 4: Guided Practice (15 minutes)
Divide the class into small groups to explore other sources and perspectives (BLM 5.2, BLM 5.3, and BLM 5.4) surrounding the story of the Bluenose. Hand out BLM 5.5 so that students can jot down notes while examining the evidence, considering questions similar to those you generated in the previous step.

While the appendices offers a selection of various sources, you may want to explore other avenues, or have your students conduct further research on their own, depending on their previous knowledge of the time and the Bluenose. Various perspectives of interest may include: Captain Angus Walters, Captain Ben Pine, William J. Roué, crewmembers (racers and/or fishermen), and/or spectators (Americans and Canadians).

Step 5: Independent Activity (30 minutes)
Distribute and discuss BLM 5.6.

Have students write a journal entry or a bio-poem from the perspective of one of the historical figures they encountered while discussing the Bluenose, or from the perspective of a fictional figure,

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4 Adapted from Seixas and Morton, Big Six, 159.
who they can base on their research (e.g. an American spectator of one of the exhibition races).\(^5\)

**Step 6: Sharing / Discussing (30 minutes)**

You may want to allow students to share their finished products with the class. Options may include ensuring that each assignment has been edited by at least two classmates before it is handed in, or having volunteers recite their bio-poems or read their journal entries to the class.

**ASSESSMENT:**

The students will demonstrate their understanding by engaging with historical fiction. They will write either a journal entry or a bio-poem keeping in mind historical perspectives.

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\(^5\) Thanks to “Bluenose Study and Resource Guide,” Queen of the North Atlantic Enterprises Inc., accessed December 1, 2014,

http://www.wjroue.ca/resources/education/Study%20%26%20Assignment_with%20cover.pdf.
**COURSE:** CHC2D - Canadian History Since World War 1, Grade ten Academic

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**PRIMARY HISTORICAL THINKING CONCEPT EXPLORED:** Ethical dimension

**SECONDARY HISTORICAL THINKING CONCEPTS EXPLORED:** Historical Significance

**LESSON #:** 6

**TITLE:** Examining the Ethical Dimensions of Prohibition

**OVERVIEW:** This lesson will explore the prohibition of alcohol in Canada during the First World War, with the aim of getting students to think about and decide if the prohibition of alcohol during the war was an ethical dilemma. The goal is to get students to evaluate ethical dilemmas and assume the role of a person involved in prohibition and to identify problems and successes. They will understand and explore the changes prohibition brought about and how it changed Canada.

**MATERIALS:**

1. Primary Source Documents (PSD 6.1 and PSD 6.2)
2. Instructions for teacher
3. Black Line Masters (BLM 6.1)

**PLAN OF INSTRUCTION:**

**Step 1: Warm up (10 minutes)**
Show video about prohibition in Cardston, Alberta (which can be accessed at: [http://www.cbc.ca/player/News/TV%20Shows/The%20National/ID/2541370228/]). Discuss that this is a recent debate for this town, occurring in 2014, but that the Temperance movement originated in the 1800’s and prohibition was enforced during the First World War.

**Step 2: Discussion/Modeling (15 minutes)**
Introduce students to the Temperance movement and Prohibition during the First World War. Introduce students to a few of the more famous bootleggers of the time period (e.g. Rocco Perri). Show students PSD 6.1, which is a photograph of a woman hiding alcohol on her person. Discuss the drastic measures that people went through to obtain and smuggle alcohol (e.g. bathtub gin).
Step 3: Independent Activity (15 minutes)
Give students worksheet (BLM 6.1) to get them thinking about what creates an ethical dilemma and things to consider when evaluating ethics.

Step 4: Guided Practice (20 minutes)
Have students research prohibition by showing them PSD 6.2 and letting them discuss it in small groups of three to five students. They can pose any questions they have during this time to the teacher.

Step 5: Independent Activity (60 minutes in the computer lab)
Divide students in two different groups. Half of them are assigned the role of bootleggers or rumrunners and half are assigned the role of prohibitionists. With their groups in mind, have students research prohibition on their own and take notes about whether prohibition was an ethical dilemma. Next period the rumrunners will hold a debate with the prohibitionists.

Step 6: Sharing / Discussing / Teaching (60 minutes)
Students hold a debate, pitting the rumrunners against the prohibitionists. They must use historical thinking and evidence to support their claims/why they feel the way they do about prohibition. They must discuss the ethics of prohibition during their debate. Each student will have one minute to present their standpoint before the debate begins, and then the rest of the period will be the student-held debate.

ASSESSMENT:
Students will be expected to discuss the ethical dimensions of the prohibition of alcohol during the debate. They will receive marks for knowledge and participation. Every student should come prepared to discuss their views according to their roles in the debate. Students will submit a short write up of one paragraph, summarizing their roles, the day after the debate.
APPENDICES:

1. Primary Source Documents
   a. PSD 1.1 “Dear Lola”
   b. PSD 1.2 “Dear Betty & Kiddies”
   c. PSD 2.1 “Lady of Fashion”
   d. PSD 3.1 “Montreal Harbour”
   e. PSD 3.2 “The Jack Pine”
   f. PSD 3.3 “The ‘Beothic’ at Bache Post, Ellesmere Island”
   g. PSD 4.1 “Hillhurst Presbyterian Sunday School Group”
   h. PSD 4.2 “Lawyer chases will of Hamilton’s biggest mobster”
   i. PSD 4.3 “Woman With a Flask in her Leggings”
   j. PSD 5.1 “Bluenose Leads Yank to Port”
   k. PSD 6.1 “Woman With a Flask in her Leggings”
   l. PSD 6.2 “Prohibition in the Newspaper”

2. Black Line Masters
   a. BLM 1.1 “In Flanders Fields”
   b. BLM 2.1 “Eatons Spring and Summer 1926”
   c. BLM 2.2 “Why I Have Not Bobbed Mine”
   d. BLM 2.3 “Mary and Friends”
   e. BLM 3.1 Observations of Group of Seven Paintings
   f. BLM 4.1 Cut and Paste Causes and Consequences
   g. BLM 4.2 Causes and Consequences Chart
   h. BLM 4.3 Example Chart
   i. BLM 5.1 “Bluenose Leads Yank to Port”
   j. BLM 5.2 “Building Bluenose”
   k. BLM 5.3 “B.H. Anchor Marine Paints”
   l. BLM 5.4 “Bluenose Launch”
   m. BLM 5.5 Perspective Chart
   n. BLM 5.6 Writing Historical Fiction
   o. BLM 6.1 Thinking About the Ethical Dimensions of Prohibition
June 21, 1916

Dear Lola,

I guess you thought I was never going to write but when I explain I know you'll excuse me. We have been under short range shell fire for almost a month steady and I was unable to procure paper and envelopes until today. We were living underground part of the time. I had seen some awful sights before but the last few days I have seen things I'll never be able to forget. I'm only just beginning to find out what war really is. We expect to be under fire for at least two weeks more but it will most probably be a lot better than the last three weeks. How is every-body around Huttonville and yourselves. I wrote to Fred but I am so used to leaving my address out that I must have forgotten to tell him where to answer so I will have to write again as soon as possible. The weather here now is quite changed for instead of being warm it is cold now. I guess Fred will be having quite an experience down where he is. There was a fellow in our platoon that used to be all around Peel County seventeen years ago. His home was in Brampton then. He was telling me about Brampton Eldorado Huttonville and all those places and what they were like when he left. He is wounded now so I won't see him for awhile. I have a snapshot of Huttonville from the Hill across the dam and he used to look at it and point out places he remembered. I guess you know Ralph has enlisted but I hope he doesn't get this far. All the boys from Huttonville in this battalion are safe but I haven't heard how Bob Dexter is. It was his brigade that the germans attacked at Hooge. I am writing this about two miles behind the lines. As we were walking through the fields today we were remembering how pretty the country was. The fields are mostly covered with poppies and daisies. The hedges are full of roses and one can hardly realize when you're away from the sound of the guns that there is a war on. I have to close now for I have nothing more to write. Tell Mr. Passmore I'll write in a few days and Remember me to Mrs. Passmore and Jennie, and the boys all wish to be remembered to you all and so I'll close remaining,

Your Sincere Friend
George H Tripp

Please excuse bad pencil and mistakes.

France July 5/17

My Dear Betty & Kiddies:

It is about 11 am and I am sitting in the dugout writing this - Pryor is also writing, I wish you could see us in our hole in the ground - in all our dirt etc - etc. We are having a rather cool spell of weather just now so this morning I got busy & made a fire-place in the side of our living - I then got and old biscuit tin to hold the fire & a couple of 3" shell cases which had been fired, to set it on & now we have quite a comfortable home, it is just large enough for two - I also have your pictures sitting on an improvised shelf - just as I write Fritz is dropping a few shell arround but we are quite safe unless one drops right on top of our dugout, then it would be "nappoo" "finish" for Willy. We are still in supports & having a fairly quiet time, though we may be going up into the front line [censored] I got your letter No7 yesterday, that leaves No's 5 & 6 still to come - you had better address my letters Cpl after this & not Serg't. I gather from you No 7 that Smalley have invited you there for a while, it would have been nice to have gone for a short visit, in view of the understanding that is between us - however you know best. I was ammused at the cable from East Africa I wonder who it cou could have been meant out for?

At the present time we are on a part of a battlefield which will be for ever famous in British history, & which will stand out as among the bloodiest of the whole war - France - our Imperial Army & Canada have each sacrificed many of their bravest & best here, & Germany also had paid an awful price for her unholy ambition. In my spare time I have braved the occasional bursting shells which Fritz throws over once in a while to let us know that he is still in the vicinity, & wandered over the scene, it is an old German position, one of the strongest they held - considered almost impregnable they say that France alone [censored] of her [censored] take it - It is a high ridge running for miles & which commands a splendid view of the country in every direction, an ideal place for defence. The Germans had literally tunelled it hollow, while the face of the slopes was criss-crossed in every direction with well constructed trenches - great & tremendously strong gun emplacements had been built here & there & I have been down old dugouts , which have have been 50 & Goft down in the earth - we have had to go down 60 steps & then not been at the bottom - & over the face of the ground everywhere a bewildering maze of barbed wire & pointed iron stakes - it seems almost impossible that men could have fought their ways through such a tangle. The place itself now, looks as though there had been some gigantic upheavals of nature - the trenches almost battered out of existance beneath our artilllery fire - dugouts broken in burying their occupants alive & along the top of the ridge there are immense craters, some of them you could put Eaton's Block in - this is where out men had tunnels under the ground from their own lines & laid mines filled with high explosives right under the Germans, & there at the proper time exploded them - thousands of Germans must have been burried under the debris as I wandered among the rack & ruin of it all I came across more than one pile of bones with grining skull, which told their significant & pitiful story - The shell torn ground is littered with every conceivable kind of war material & over all a tangled harvest of thistles - mustard - blood red poppies & strange to say "Batchelor Buttons" are growing, South Africa was nothing to this, & the horror of it all can never be described, its worse than hell. Its only a matter of time before the end comes - longer or shorter, & sometimes I think it will not be very much longer, Fritz is going back all the time, & if you could hear our artillery & see our shells bursting in & behind his lines, you would indeed wonder how he could stand up under it all. I believe we put 30 shells over for every one that he sends. We are hoping that its true that
Russia is commencing again. About parcels - If you send cocoa - tea - a little sugar, chewing gum they would be very acceptable don't send the prepared cocoa, just Van Houtens with some sugar, & don't bother about tobacco or socks - the shortbread & cake will be acceptable but don't out soap in parcel, I have lots anyway - I would not bother about sending any more papers except the Tribune Fiction Magazine.

Tell Shirley & Billy that I will not be able to send any more cards for a while - but if I can, I will bring them some German cartridges & perhaps a German helmet - there are all kinds of them here but we cannot load ourselves with them I am in the very best of health, & hope you are feeling better. Remember me to Thorey & Guns, with best love & lots of hugs & kisses to my little son & daughter & wife God bless & keep you.

Your loving Daddy
Will

Betty XXXXXXXX
Shirley XXXXXXXX
Billy XXXXXXXX

“Lady of Fashion,” Calgary, Alberta. ca. 1920’s.

“Lady of Fashion,” *Glenbow Archives*, accessed December 2, 2014,
Hillhurst Presbyterian Sunday School Group, Calgary, c. 1912-1916 (courtesy of Glenbow/NA-1639-1)

In Flanders Fields

By John McCrae, May 1915

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

BLM 2.1b

<table>
<thead>
<tr>
<th>Observations</th>
<th>Inferences</th>
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Excerpt from *Why I Have Not Bobbed Mine*, Mary Pickford.

“I could give a lengthy and, I think, convincing discourse about long hair making a woman more feminine, but there is some doubt in my mind as to whether it does or not. Of one thing I am sure: she looks smarter with a bob, and smartness rather than beauty seems to be the goal of every woman these days.”

…

“Then, too, in spite of the great variety of hair-cuts, one can achieve many more effects with long hair. This is, to me, of vital importance. A wind-blown bob or boyish bob has to remain just what it is until the next visit to the barber or until nature repairs the damage, but long hair can be dressed according to mood or circumstance. For instance, there are days when it gives me great pleasure to part my hair in the center and wear it drawn back smoothly and demurely over my ears. This is usually when I am feeling rather subdued and that life is not treating me just as it should.

On the other hand, there are mornings when I waken feeling very frivolous, and nothing will express this mood as well as a myriad little nodding curls all over my head. A dozen different moods can be interpreted by the hair-dress, and for a woman to have a way of giving an outlet to her mood is very valuable indeed.”

---

Observations of *Group of Seven* Paintings

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>A. Y. Jackson</td>
<td><em>The &quot;Beothic&quot; at Bache Post, Ellesmere Island</em>, 1929.</td>
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<tr>
<td>Women’s rights activists supporting the temperance movement (such as the Women’s Christian Temperance Union).</td>
<td>Systems for regulation, such as controlled liquor sales, were brought in. Many provinces still employ these systems today.</td>
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<tr>
<td>Businesses like gambling houses and prostitution rings were supported by illegal liquor profits.</td>
<td>Social issues like domestic violence were brought to attention.</td>
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<tr>
<td>Distillers/bootleggers/rumrunners made fortunes smuggling alcohol to the United States.</td>
<td>The opinion that alcohol was the cause of many of society’s problems, such as violence within the home.</td>
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<td>The argument that making alcohol wasted precious grains and effort, which could otherwise help with the war effort.</td>
<td>Speakeasies and blind pigs (illegal bars) became widely successful.</td>
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<tr>
<td>A decrease in public drunkenness.</td>
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## Causes of the Prohibition of Alcohol in 1920’s Canada

## Consequences of the Prohibition of Alcohol in 1920’s Canada

<table>
<thead>
<tr>
<th>Intended</th>
<th>Unintended</th>
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BLM 4.3

The following is an example of the chart that may be used for Step 6. You may want to change the consequences or causes that are highlighted here, according to what you focused your lesson on. You will want this chart to be on a much larger scale, so that your class can see it clearly and there is enough room for everyone’s stickers to fill each square, if necessary.

<table>
<thead>
<tr>
<th>Bathtub Gin</th>
<th>Controlled system</th>
<th>Organized Crime (e.g. Rocco Perri and Al Capone)</th>
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</thead>
<tbody>
<tr>
<td>Decrease in public drunkenness</td>
<td>Speakeasies</td>
<td>Blind pigs</td>
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BLUENOSE LEADS YANK TO PORT IN FIRST: RACE HEAT

Light Air Fails to Handicap Canuck Fishermen.

James B. Connolly, noted sea writer, this morning describes the first of the series of races for the international fisherman’s trophy, sailed off Halifax yesterday. Blue-nose, the Canadian defender, won over the American challenger, Columbia of Gloucester, by 1 minute 20 seconds on a forty mile course.

BY JAMES B. CONNOLLY.

Halifax. N. S., OCL 29. [Special] There was great talk going around town last night that Capt. Walters of the Bluenose was going to ask that race rules be altered so that any race sailed under five hours would be thrown out. The matter was discussed in a special meeting, we were told.

Our Informants must have been spoofing us. The Bluenose today outsailed Columbia when the air was lightest and was itself outsailed when the wind freshened. The Columbia was supposed to be a sure winner going before the wind and the Bluenose against the wind. Today, there being more of light winds than fresh, and more of running before than beating against the wind, the Buenose won.

Won a Stanchly Fought Race.

She won a hard fought, well sailed race by nearly a quarter of a mile in 4:40-very good time for the weather conditions, and not a fluke to mar the whole affair.

An early peek out of the hotel window this morning almost discouraged us. The harbor waters lay smooth and dead; a thin vapor hanging over-head promised no immediate better-

However, by the time the city had washed up and breakfasted and was hurrying in large squads down the hillsides to the water front the harbor water, were taken on a riffle, the vapor was dissolving.

At 8:30 when the U. S. S. Bushnell shoved off for the start the smoke from her stacks was blowing out almost horizontally. It was a light southwest breeze coming in from the sea.

Bluenose First to Leave.

The Bluenose was the first to leave her slip. Higher built, especially in the bow, and having taken out thirty-five tons of her ballast for the racing set much higher out of water than our one.

When the vessels got the gun the Bluenose was first over. That quick lead was the first shock we got. We got another when we saw the Bluenose steadily increased her lead. Passing the automatic buoy, six miles away, it looked to us on the Bushnell as if we were nearly half a mile ahead. We did not know what to make of it. Light wind and started sheets-what was the supposedly heavy Nova Scotian doing to us?

Reaching down to Chebucto head brought a freshening wind and choppier waters. The Columbia began to do better. From there to the first turning buoy, 12¾ miles away, she held her own. But the Bluenose still had a clear lead. She turned the first buoy three-eights of a mile ahead. sailing the 12¾ miles at an 11 knot clip, the ebb tide helping a little.
The next stretch was a 9½ mile beat to Sambro buoy. The vessels headed out to sea on their leg.

Going Becomes Rougher.

They plunged into it, the going underneath becoming rougher and rougher and the wind increasing. We had been waiting for this windward beat with some worry, and here we got another shock. The Columbia, which was now having the best of it, did not gain fast, but she gained, by inches, almost, it seemed at times, and she continued to gain.

For an hour and a quarter they stood on the offshore tack. The Bluenose came about first; the Columbia quickly followed. In shifting topsails and staysails the Columbia, with two men to her mast, made much quicker work of it.

American Boat In Lead

When they were straightened out on the Inshore tack we saw that the Columbia was ahead and to windward, which cheered all Americans aboard the Bushnell. Both vessels eased their sheets as they neared the Sambro buoy, the Bluenose, if anything, footing faster here. As they rounded the buoy its bowsprit was almost over the Columbia’s stern.

It was now an 11¼ mile run back toward the harbor. The Americans on the Bushnell had not yet got it out of their systems that their vessel was a sure winner running off before the wind, and so most all hands of us went below to lunch with fine appetites.

But this changed Bluenose fooled us. When we came on deck for a soothing smoke after our lunch, we saw that the Bluenose was still there with her bowsprit almost over the Columbia’s stern.

Escapes a “Blanket.”

To keep the Bluenose from blanketing him Ben Pine sent the Columbia a point or two, into the wind. The Bluenose pointed after him. Ben went higher. Before long he was almost into the surf off Sambro Island. He had to swing her off then. Safely past the Sambo surf he pointed her up again. The Bluenose chased after him.

Both wound up pretty well in near the high Chebucto head. The nearer the Bluenose got to the land the better she seemed to go. Pine could not evade her. The crafty Walters would not let him. He held like a hound dog, to the wake of Pine. At last he got him. They were both close inshore when the Bluenose sailed past.

Once in the lead the Bluenose held it. Slowly she pulled from out under the bow of our vessel. Slowly she gained to the finish line, winning by 1 minute and 20 seconds in the decreasing breeze, not much to look at in cold type but good as an hour and twenty minutes for championship purposes.

<table>
<thead>
<tr>
<th>Perspective</th>
<th>List your observations</th>
<th>What can you extrapolate from this source (read between the lines)?</th>
<th>Context/Evidence to support your inferences</th>
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Writing Historical Fiction

Conduct research so that you can present accurate and realistic perspectives and include specific details in your narrative.

Write more than a description or an account of an event. Show your reader how your characters interpreted the event, keeping the complexity of their historical perspectives in mind.

Feel free to include fictional characters, as long as the conditions within which these imaginary characters operate and the major events they witness and/or engage in correspond with evidence.

Write realistic characters. What motivates them? The reasoning influencing their beliefs and actions may be complex. Embrace this and give your characters depth.

You must represent your characters’ perspective accurately. However, you do not need to agree with or support your characters’ beliefs.

Questions to Consider While Writing

How do I know what I am writing? What evidence do I have to support what I am writing?

Whose point of view am I writing from? Could this story be told from another point of view? Should it be told from another point of view?

Are there other options that my characters could have, given the time and setting of my narrative?

Does the language I use create an authentic sense of the time period?

Does my writing help others understand a perspective differently than other sources?

1. Who wanted Prohibition of Alcohol in Canada?

2. Who did not want Prohibition in Canada?

3. Are there ethical challenges to be considered when talking about Prohibition?

4. Why should we avoid thinking about historical events like Prohibition with today’s morals in mind?

5. What were some of the arguments made by people FOR Prohibition?

6. What were some of the arguments made by people AGAINST Prohibition?

7. Were people or their rights manipulated by the Prohibition movement?

8. Was Prohibition controversial? Why?

9. In what way(s) was the consumption and sale of alcohol in Canada detrimental to society?

10. In what way(s) was the consumption and sale of alcohol in Canada helpful to society?