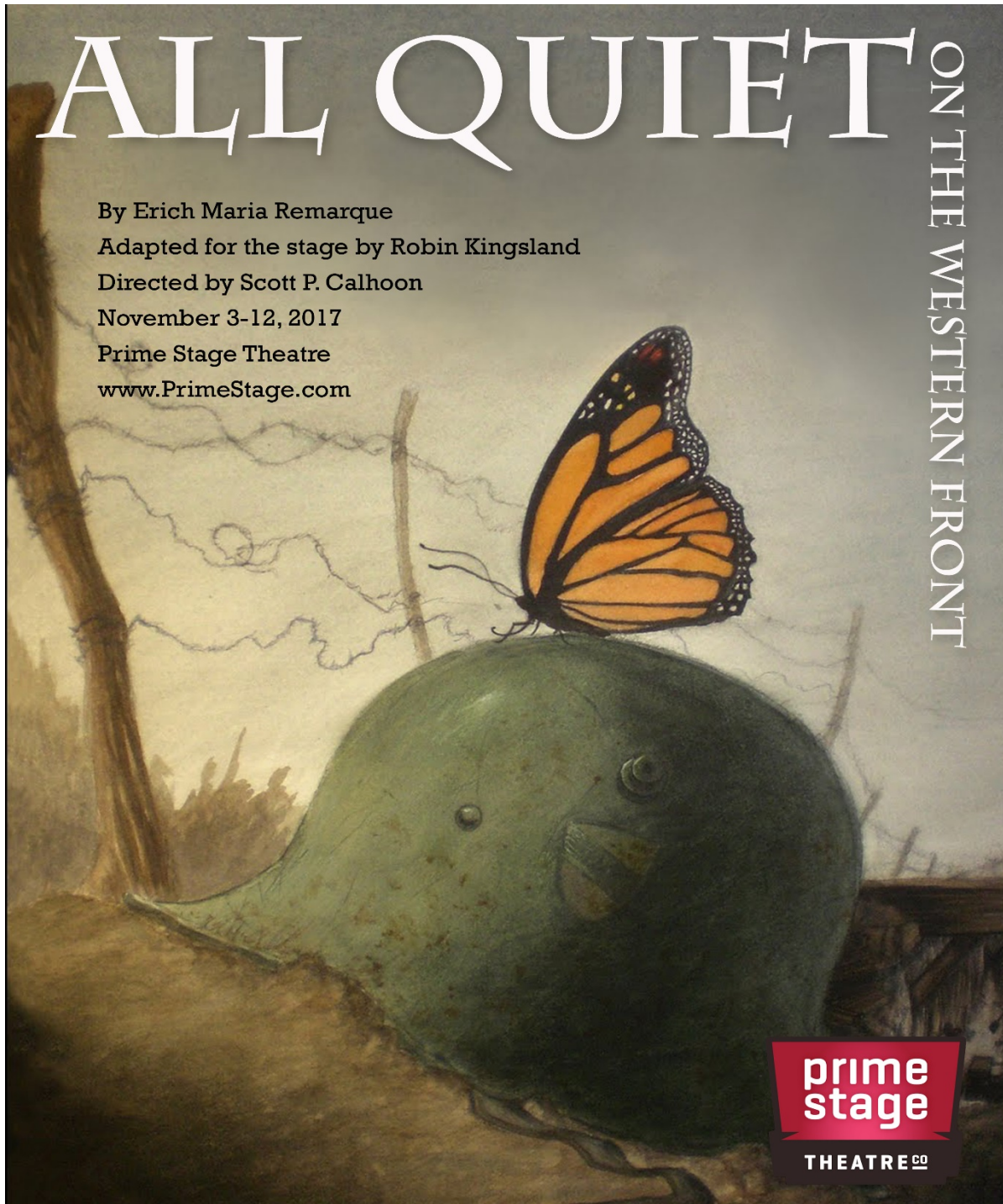


RESOURCE GUIDE



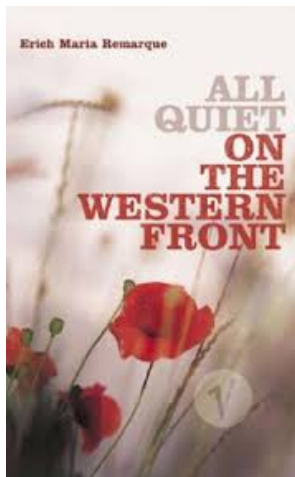
**Prime Stage Theatre Performances are located at
The New Hazlett Theater Center for Performing Arts**

Welcome to Prime Stage Theatre's 2017-2018, Season
Humanity In The Face Of Adversity

Bringing Literature to Life!

Dear Educator,

We are pleased to bring you the US Premiere adaptation of *All Quiet on the Western Front* by Robin Kingsland from the novel by Erich Maria Remarque, our first exciting production of the season.



All literature produced by Prime Stage is always drawn from middle and secondary Reading Lists and themes in the Pennsylvania curriculum.

This Resource Guide is designed to provide historical background and context, classroom activities and curricular content to help you enliven your students' experience with the literature and the theatre. We encourage you to use the theatrical games and creative thinking activities, as well as the Theatre Etiquette suggested activities to spark personal connections with the themes and characters in the story of *All Quiet on the Western Front*.

If you have any questions about the information or activities in the guide, please contact me and I will be happy to assist you, *and* I welcome your suggestions and comments!

Linda Haston, Education Director & Teaching Artist
Prime Stage Theatre
lhaston@primestage.com

The activities in this guide are intended to enliven, clarify and enrich the text as you read, and the experience as you watch the literature.



Our Education Programming is funded in part by the following:

Literacy In ACTion Program

Student Matinee Field Trips

Theatre Mentor/Interns

Professional Development

Education Director

Teen Dating Awareness



The Heinz Endowment



Massey Charitable Trust



Featured National Standards:

English/Language Arts Standards Developed by International Reading Association and National Council of Teachers of English

1. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, and aesthetic) of human experience.
2. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context and graphics).
3. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
4. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
5. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Theatre

NA 5-8.3 Designing by developing environments for improvised and scripted scenes

Students analyze improvised and scripted scenes for technical requirements.

NA5-8.7 Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions

Students articulate and support the meanings constructed from their and others' dramatic Performances Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.

NA 9-12.2 Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

NA 9-12.3 Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.



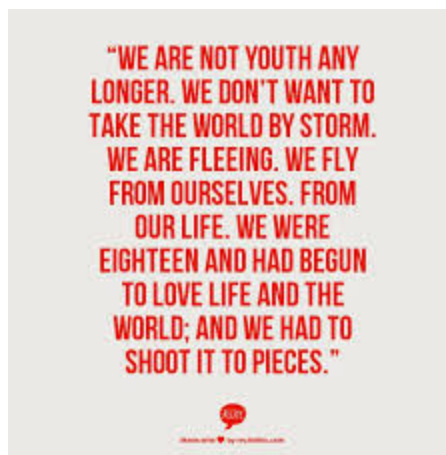
NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

NA9-12.7 Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.

Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.



All Prime Stage productions and Resource Guides address the following:

Pennsylvania Common Core Standards:

CC.1.3.9-10.A: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.1.3.9-10.C: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CC.1.3.9-10.D: Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

CC.1.3.9-10.E: Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.

CC.1.3.9-10.F: Analyze how words and phrases shape meaning and tone in texts.

CC.1.3.9-10.G: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

CC.1.3.9-10.H: Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.

CC.1.3.9-10.K: Read and comprehend literary fiction on grade level, reading independently and proficiently.

CC.1.5.9-10.A: Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CC.1.5.9-10.G: Demonstrate command of the conventions of standard English when speaking based on grade 9-10 level and content.

CC.1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

CC.1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

CC.1.6.11.D: Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion.



Theatre Etiquette and House Rules

Going to a play is a special experience, one that you will remember for a long time.

Everyone in the audience has been looking forward to seeing the performance. The production team put in many long hours and hard work to mount this performance. If you keep in mind common courtesy for the performers, as well as your fellow audience members, everyone's theatre experience will be terrific.

A few reminders for attending the theatre.

- When you arrive, stay with your group at all times, and wait for the ushers to help you find your seat.
- Gum, food, drinks, or candy, are **never** allowed in the theatre.
- Please go to the restroom before seating for the performance or at intermission.
- **TURN OFF ALL** cell phones, pagers, beepers, alarms, **anything** that can disturb the production, actors and the audience during the performance.
- Lights will dim just before a performance and then go dark. This is to prepare our experience by sitting quietly and calmly.
- **Do not talk during the performance.** The actors on stage can hear you which is why you can hear them so well. Laughter is permissible at appropriate times.
- **No** taking of pictures or video recording is allowed.
- **Stay in your seat until the cast has taken their curtain call at the end.** Show your appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed the performance!



ERICH MARIA REMARQUE



Born: July 22, 1898
Osnabrück, Germany
Died: September 25, 1970
Locarno, Switzerland
German-born American author

The German-born American author Erich Maria Remarque was a popular novelist whose *All Quiet on the Western Front* described the soldier's life in World War I (1914–18; a war involving Germany, Austria-Hungary, and Turkey on one side, and Great Britain, France, Russia, Italy, Japan, and the United States on the other). The novel was a best-seller.

Early life

Erich Maria Remarque, whose real name was Erich Paul Remark, was born on July 22, 1898, in Osnabrück, Germany, the only son among Peter Franz Remark and Anna Maria Remark's three children. His father worked as a bookbinder. The family was poor and moved at least eleven times during Remarque's childhood. He began writing at age sixteen or seventeen.

Remarque attended the University of Münster and was planning for a career as an elementary school teacher. Toward the end of World War I, which Germany had entered in support of Austria-Hungary, he was drafted into the army. While recovering in a German hospital from wounds suffered during the war, Remarque worked on *Die Traumbude (The Dream Room)*, his first novel, which was published in 1920. Around this time he switched to the original French spelling of his last name. After the war he worked as a press reader, teacher, salesman, and racing driver, among other professions.

Popular success

The immense success of *Im Westen nichts Neues* (1929; [All Quiet on the Western Front](#)) established Remarque as an author. This novel falls into a class of antiwar and antimilitary fiction that grew rapidly in Germany in the later 1920s—Arnold Zweig's (1887–1968) *Sergeant Grischa* is another famous example. These books are characterized by a matter-of-fact, often conversational style similar to that of a newspaper or magazine report.

Although Remarque conceals little of the horror and bloodiness of life in the trenches, at the same time there is a sentimental streak in the book that is maintained strongly right through to the last pages, in which, following the death of his friend, the hero himself dies two weeks before the end of the war, on a day when all is reported quiet at the front. *All Quiet on the Western Front* was translated into some twenty-five languages and sold over thirty million copies. The 1930 film version of the book was a huge box-office hit and won several Academy Awards.



Blacklisted in Germany

Remarque's next book was also a war novel, *Der Weg zurück* (1931; *The Road Back*). *Drei Kameraden* (1937; *Three Comrades*) deals with life in postwar Germany and is also a tragic love story. By 1929 Remarque had left Germany and lived in Switzerland. The pacifism (opposition to war or violence) in his works and their strong sense of sadness and suffering made them very unpopular with the Nazi government (the controlling party in Germany beginning in the 1930s that scorned democracy and considered all non-Germans, and especially Jewish people, as inferior). In 1938, in fact, Remarque was stripped of his German citizenship.

In 1939 Remarque arrived in the United States and he became an American citizen in 1947. His next novel, *Liebe deinen Nächsten* (1940), was published in America under the title *Flotsam*. After World War II (1939–45), in which Germany, Japan, and Italy were defeated by the Allies (including the United States, Great Britain, France, and the Soviet Union, among others), Remarque's productivity increased, and he turned more and more to the study of personal relationships set against a background of war and social destruction. *Arc de Triomphe* (1946), the story of a German refugee doctor in Paris, France, just before World War II, returned Remarque's name to the best-seller lists.

Later years

Remarque's later works include *Zeit zu leben und Zeit zu sterben* (1954; *A Time to Love and a Time to Die*), *Der schwarze Obelisk* (1956; *The Black Obelisk*), *Der Funke Leben* (1957; *Spark of Life*), *Der Himmel kennt keine Günstlinge* (1961; *Heaven Has No Favorites*), and *Die Nacht von Lissabon* (1962; *The Night in Lisbon*). All these novels are gripping and skillful stories of personal crisis, escape, and adventure. Remarque also had one play produced, *Die letzte Station* (1956; *The Last Station*). Erich Maria Remarque died in Locarno, Switzerland, on September 25, 1970.



Erich Maria Remarque.

Reproduced by permission of Mr. Jerry Bauer

For More Information

Barker, Christine R., and R. W. Last. *Erich Maria Remarque*. New York: Barnes & Noble Books, 1979.

Gilbert, Julie Goldsmith. *Opposite Attraction: The Lives of Erich Maria Remarque and Paulette Goddard*. New York: Pantheon, 1995.

Read more: <http://www.notablebiographies.com/Pu-Ro/Remarque-Erich-Maria.html#ixzz4wrIVvG3A>



ROBIN KINGSLAND – ADAPTOR



An experienced and versatile writer has written for a range of TV programs as well as for the stage. He has adapted several classic novels successfully for the stage including ALL QUIET ON THE WESTERN FRONT and AROUND THE WORLD IN 80 DAYS. In May 2014, his reworked youth theatre version of ALL QUIET ON THE WESTERN FRONT was performed as part of the neat14 Festival in association with the Nottingham Playhouse. His play CAUTIONARY TALES FOR DAUGHTERS ran at the Edinburgh Festival in 2015, before embarking on a tour, and had a London run at the Jermyn Street Theatre. He has written extensively for children's and family TV, on shows ranging from pre-school classics like THOMAS THE TANK ENGINE to CBBC comedy dramas.

Robin is also a successful actor, having appeared most recently in Stephen Berkoff's ON THE WATERFRONT in the West End and on tour in Japan.

DIRECTOR'S COMMENTS ON ROBIN KINGSLAND

Erich Marie Remarque wrote *All Quiet on the Western Front* as a story about the common soldier, a story that could hold true for any soldier. In so doing, he broke from the style of the period, choosing truth over romanticism. He gave us an epic story that puts the reader behind and on the front lines of a gruesome war without making it about any specific set of battles. Robin Kingsland, the author of this piece, has captured this 'truth' in his stylized adaptation. Upon reading the script, I was impressed with his knowledge of how to place a difficult piece such as this on a stage and immediately thought that, in addition to his writing prowess, he must also have acting and directing experience. I did not realize how much that was true.

Over the past nine months, I have had the pleasure of communicating with him at length. Not only is he well versed in all aspects of theatre and writing, but he is a genuinely nice guy and a true conversationalist. He shared previous versions of the script and we discussed changes between them and even sometimes what worked well, what was changed and why. He shared with me his idea of how he hoped that each production of the piece might add a touch of 'localism' to it so that the audience could better connect to the characters as "loss has no allegiance."

In our production we wished to further lay bare the truth, including in the way we handled the effects in the show. We, at Prime Stage, truly hope that our vision has created a piece that tells this story in a way that would meet with Robin's vision and that doesn't romanticize the death and destruction, physical and mental, that soldiers everywhere must endure. In addition, I hope that this piece presents not only the gruesome side of conflict but also the beauty and camaraderie that the soldiers found during the war that helped them endure.





DIRECTOR NOTES



All Quiet on the Western Front is a story that enlightens the audience to the effects of warfare and specifically trench warfare on young men during World War I--one of the most tragic wars in human history. At the same time, these affects relate to soldiers of every era and every nation. To that point, Paul Baumer can represent everyone as he tells the story.

For our production, we blend styles of staging and acting to create not only poignant moments between comrades as they grow closer together to support each other as they deal with difficult situations, but also more stylistic scenes that can show the expanse of the story in a compressed timeline and add humor at endearing moments.

One of my personal hopes for this piece is to allow the audience to realize those moments of beauty that the soldiers found during the war that helped them endure.

We hope that our production will provide valuable information concerning World War I, but also help the audience sympathize with other cultures and see that our differences can benefit each other with knowledge and insight instead of separating us and leading to bloodshed.

Scott Calhoun

Director

Prime Stage production of "All Quiet on the Western Front," November, 2017



COSTUME DESIGN NOTES



Of all the themes associated with the novel and the stage version, the strongest and most universal, is the futility of war. As the Costume Designer for this production, the challenge is to re-interpret military uniforms that serve the narrative but function for the actor's quick changes in multiple roles. While the military uniforms may be identical, no actor/soldier's personality is the same – despite formal training. The humanity of each character – representative of the millions of soldiers who perished – transcends clothing and circumstance. The costumes serve to tell a story which ultimately begs the question: Is this (WWI) was the “war to end all wars,” WHY are we still fighting them?

Kim Brown

Costume Designer

Prime Stage production of "All Quiet on the Western Front," November, 2017



SCENIC DESIGN



Set designer's model

When designing the scenery for our production of *All Quiet on the Western Front*, the director and I decided that instead of trying to recreate a true-to-life copy of a “dug” out trench, we would represent our setting with a collage of deconstructed elements that you might have seen while in such an environment. The set consists of mixture of rusted corrugated metals, broken cinderblock walls and piles of sandbags that can be utilized as surfaces for our media designer to project images onto. Twisted coils of barbed wire and white birch branches also are added close to the audience to help encapsulate them into the world of the play. All of these elements are used to create a generic playing space that the ensemble can manipulate into the wide array of settings in this piece.

JohnMichael Bohach

Scenic Designer

Prime Stage production of "All Quiet on the Western Front," November, 2017



LIGHTING DESIGN



When traveling to the front, Paul describes his perceptions of traveling as “surreal shard of reality.” In that statement, the seeds for the lighting design are planted. In that moment, he is unable to see the large picture and is focusing in on specific details that evoke a response from him. In the same way, the lights of the show aren’t trying to recreate the total scale and scope of the world at war. Instead, it’s taking specific qualities of the light (colors, shapes and angles) to focus on one aspect of the reality that surrounds the scene and building out from there. Just like war, there’s always something real at the core of the lighting design even as it fades, splinters and devolves at the edges.

J.R. Shaw

Lighting Designer

Prime Stage production of "All Quiet on the Western Front," November, 2017





Actor Connor McNelis as Paul Baumer

ALL QUIET ON THE WESTERN FRONT PLOT SUMMARY

All Quiet on the Western Front is narrated by Paul Baumer, a young man of nineteen who fights in the German army on the French front in World War I. Paul and several of his friends from school joined the army voluntarily after listening to the stirring patriotic speeches of their teacher, Kanterek. But after experiencing ten weeks of brutal training at the hands of the petty, cruel Corporal Himmelstoss and the unimaginable brutality of life on the front, Paul and his friends have realized that the ideals of nationalism and patriotism for which they enlisted are simply empty clichés. They no longer believe that war is glorious or honorable, and they live in constant physical terror.

When Paul's company receives a short reprieve after two weeks of fighting, only eighty men of the original 150-man company return from the front. The cook doesn't want to give the survivors the rations that were meant for the dead men but eventually agrees to do so; the men enjoy a large meal. Paul and his friends visit Kemmerich, a former classmate who has recently had a leg amputated after contracting gangrene. Kemmerich is slowly dying, and Müller, another former classmate, wants Kemmerich's boots for himself. Paul doesn't consider Müller insensitive; like the other soldiers, Müller simply realizes pragmatically that Kemmerich no longer needs his boots. Surviving the agony of war, Paul observes, forces one to learn to disconnect oneself from emotions like grief, sympathy, and fear.





Novel vs. Movie—a comparison

The major theme of the novel is the futility and senselessness of war. Remarque offers such a graphic portrayal of war horrors that it seems unfathomable why people still engage in such abominable activities. Why do two countries have to send their men to kill each other when all they want is to live in peace? When Paul seeks

forgiveness from the French soldier that he killed, he says: “Forgive me, comrade. We always see it too late. Why do they never tell us that you are poor devils like us, that your mothers are just as anxious as ours, and that we have the same fear of death, and the same dying and the same agony – Forgive me, comrade; how could you be my enemy?” (Remarque, 191).

For all the clarity, immediacy, authenticity and convincingness of the major theme of the novel, the novel is not very simple. Remarque was blamed for all sins possible: misrepresentation, misconduct, desecration of the war and its heroes, partiality, emotional imbalance and pacifism. The book was treated as a political manifesto, which it was not, and was banned in Germany in 1930 and was publicly burnt by Nazis in 1933 (Barker and Last).

The novel was published in 1929 and soon after in 1930 the film “All Quiet on the Western Front” followed, which was a faithful adaptation of the novel. “The landmark, epic film, made on a large-scale budget of \$1.25 million, was an Academy Award winner for best Picture and Best Director (Lewis Milestone). [...] It was a critical and financial success, and probably the greatest of pacifist, anti-war films ...” (Dirks).

Being a faithful adaptation of the novel, the film manages to convey the major theme very skillfully. The film seems to be very realistic and authentic. Of course, it cannot include all of the details of the book, so there are some modifications of the original that do not distort the main message. However, the major difference between the novel and the film is that the film does not offer such graphical portrayal of the unspeakable war horrors as the novel. The only episode where we see such detail is the hands of a French soldier hanging on the wire. Another difference is that the film tries to compensate the lack of descriptiveness that we see in the novel by adding more action that characters take. For instance, in the novel, Paul never delivers a “Peace speech”, yet it does not distort Remarque’s themes because Paul’s speech is consistent with his character.

Conclusion

The screen version which was done masterfully is a true adaptation of the novel. It is a faithful adherence to Remarque’s novel together with the talent of the director and the star performances of the film cast make the film watchable even today.

However, the book has a much stronger emotional impact on readers. So, the recommendation would be to read the book first and then watch the film. And better yet, read the whole trilogy, comprised of “All Quiet on the Western Front”, “The Road Back”, and “Three Comrades”.



**ACTIVITY IDEA! **

ADAPT A SCENE FROM “ALL QUIET”

Select a short passage from “All Quiet” novel, and write your own script in the space below. You may want to continue a scene featured or choose a different part of the book. Once your script is written, assign roles, and take turns acting out the different versions your class has created.

SCRIPT FORMATTING TIPS:

CAPITALIZE the name of the CHARACTER who is speaking.

(Put stage directions in parentheses.)

This scene is from Chapter _____, Page(s) _____.

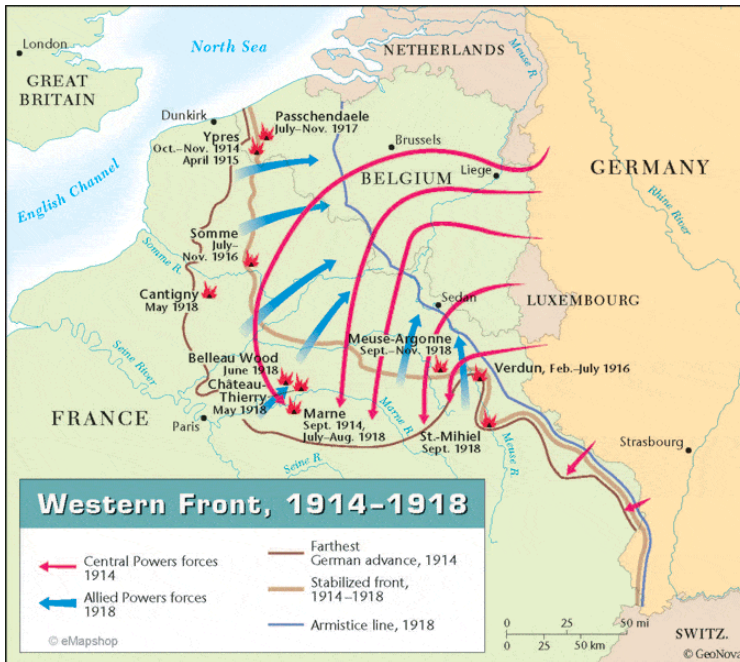
(Add on additional pages as needed.)



ACTIVITIES

After you finished reading the book and seeing the play, try some of these activities!

Maps

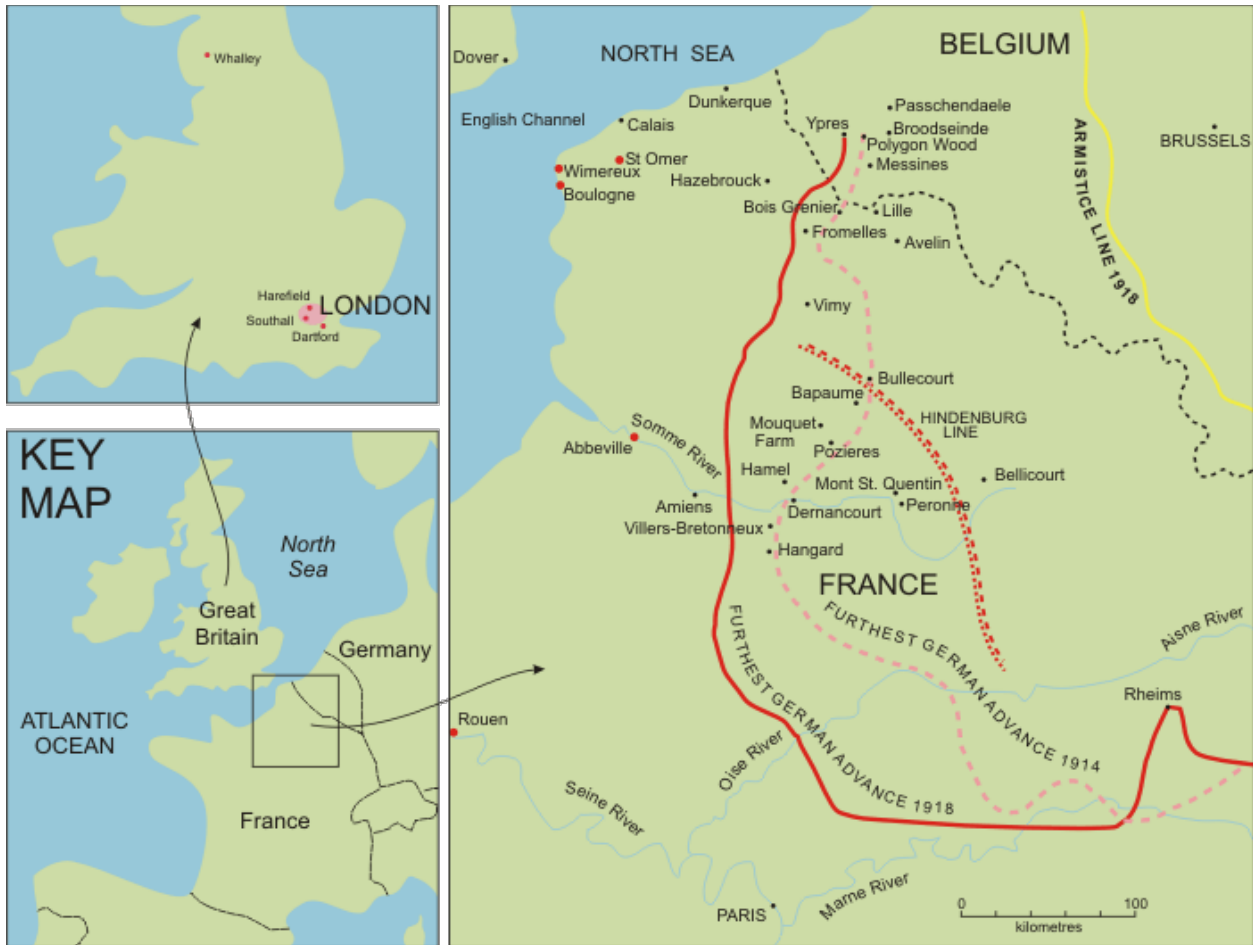


The map of the world changed significantly in many places after World War I. Assign your students to learn the boundaries of the countries at war during World War I. Have them make maps of these countries before, during and after the conflict. They can color code their maps to show the allegiance between the nations, learning the concept of the Central Powers and the Allied Powers. Ask them to find any new countries that formed or significant borders that changed as a result of the war.



Where was Western Front and why was it important?

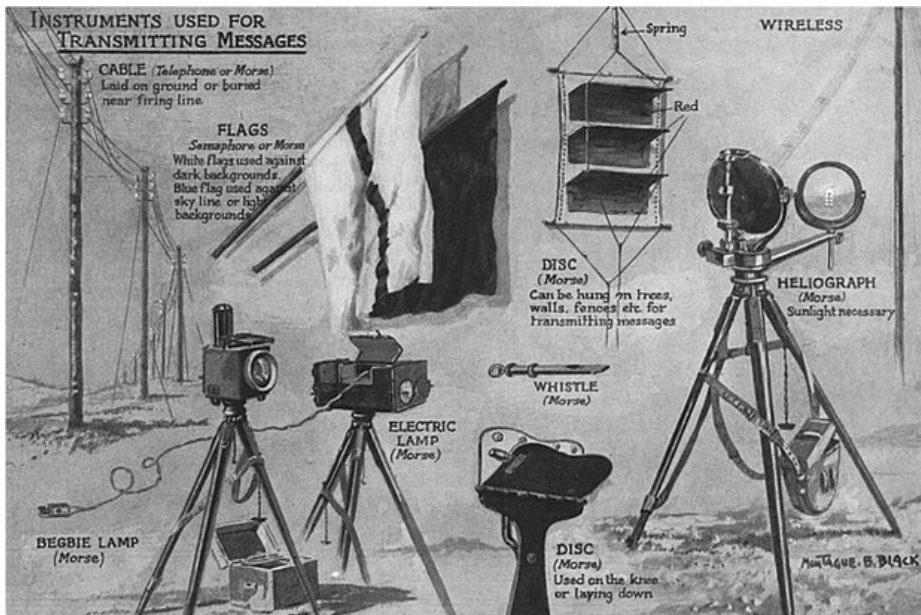
The Western Front, a 400-plus mile stretch of land weaving through France and Belgium from the Swiss border to the North Sea, was the decisive front during the First World War. Whichever side won there – either the Central Powers or the Entente – would be able to claim victory for their respective alliance. Despite the global nature of the conflict, much of the world remembers the First World War through the lens of the Western Front, in large part thanks to the success of Remarque’s classic, *All Quiet on the Western Front*.





Communication

Begin a lesson on how people communicate today. Survey the class to see what ideas the students have about communication in the armed forces today. Then, introduce the fact that most of the communication devices known today were not available during the World War I. Introduce the concept of dashes and dots in selected formations to form words, then teach the concept of Morse Code, its origins and how it was used in World War I.



Media

World War I was the first modern conflict to be significantly photographed. Painters and sculptors also made art in response to the war. There are images in movies recreating World War I dating back to the silent era.

Assign your fifth graders to find images from the war and

explain what the image shows. Trench warfare was a significant aspect of World War I strategy and was frequently photographed and documented. Emphasize the importance of learning just how important the images were to the governments and civilians of the nations involved.

Vocabulary

Assign a vocabulary lesson of words that came into national and international politics because of the war and the United States entrance into it. For instance, the Cold War specifically refers to the time after World War II, but has its origins in World War I when the United States first became an international power and the Soviet Union was first formed after the Russian Revolution. Isolationism is a word still used in American politics that comes from the era when the nation first became heavily involved in international conflict. (See examples below)

- **aberration** a state or condition markedly different from the norm
 - **acrid** strong and sharp, as a taste
- **anemic** relating to or having a deficiency of red blood cells
 - **annihilation** destruction by obliterating something



World War I Timeline – As provided by Soldier's & Sailors Memorial Hall Musuem

June 8, 1914 – Archduke Franz Ferdinand, heir to the throne of the Austria-Hungary Empire, is assassinated in Sarejevo.

August 4, 1914 – Great Britain declares war on Germany.

September 5-10, 1914 – First Battle of the Marne halts German invasion in France.

September 15, 1914 – The first trenches are dug on the Western front in Europe.

February 4, 1915 – Germany declares a submarine blockade of Great Britain. Any boat approaching England is considered a target.

May 2, 1915 – The Lusitania is sunk by a German submarine.

February 21 – December 18, 1916 – The longest battle of the war, the Battle of Verdun, is fought to a draw with an estimated million casualties.

November 7, 1916, Woodrow Wilson is re-elected President of the United States.

April 6, 1917 – The United States declares war on Germany.

March 21, 1918 – Germany launch the first of five offensives to win the war before American troops appear in the trenches.

August 8, 1918 – Allied counter offensives on the Somme push the German army back.

November 11, 1918 – At eleven o'clock on the eleventh day of the month 1918, the war ends as Germany and the allies sign an Armistice.

June 28, 1919 – The Versailles Treaty is signed by German delegates and the Allies.



Trench Warfare:

Trench warfare in World War One was one of the harsh ways of fighting, however also one of the most affective. Within trench warfare comes many parts, some including the diseases and sickness. They were prone to the harsh ways of battle resulting in thousands of casualties, along with the limit in food and daily necessities. Death was a constant companion to those fighting.

The diseases in the trenches were spread and carried by rats and lice. Other sicknesses included Trench Mouth, Trench Fever, and Trench Foot. The mud and the water infections led to trench foot.

A soldier would be expected to serve time in the front line. This would be followed by time spent in support and then in reserve lines. A period of rest would follow; generally short in duration before the whole cycle of trench duty would start fresh. The men would be inspected by either the company or platoon commander. "No commander was ever privileged to lead a finer force; no commander ever derived greater inspiration from the performance of his troops." — John J. Pershing. (<http://www.goodreads.com/quotes/tag/world-war-i>).



They would be given daily chores like refilling sandbags, the repair of the duckboards on the floor of the trench and draining of trenches.

Patrols would often be sent out into No Man's Land.

Some men would be tasked with repairing or adding barbed wire to the front line. Others however would go out to assigned listening

posts, hoping to pick up information from the enemy lines. Not to mention the amount of fire that they were under whenever they were in the trenches fighting.

Soldiers were equipped with a variety of weaponry, including the grenade; the grenade was the primary weapon for the soldier. The hand grenade is an old weapon. The armies found that the hand grenade was suited for trench combat because it was a great way to take out masses of soldiers without requiring precision. Some grenades were homemade, and called "Jam Pots." They were sometimes made from old tin cans.



The machine gun was another weapon of trench warfare, and, often, is the weapon we imagine when thinking of World War I. Assaulting the enemy became much more difficult as a result of these weapons. In addition to the machine gun there were snipers, highly accurate marksmen as a one shot one kill method.



Although not necessarily thought of as weaponry, barbed wire was an important part of trench warfare. It slowed the enemy in crossing the battlefield, and was important defensive equipment. This slowed the enemy advancing fast towards them. One other piece of equipment is gas, some types include, mustard gas and chlorine gas. This was used to kill large amounts of people. The gas would not kill instantly but would harm the soldier's respiratory system.

There was one main way of fighting in the trenches but in the background many other things were taking place, for example tunnels. The soldiers would dig tunnels to place mines in them. These mines would destroy a portion of the enemy trench, and the soldiers could then take advantage of the confusion to launch an attack. However this method did not last long as the tunnels were discovered by the enemy and they would attack them underground. One other method used was raids, where soldiers would gain prisoners. “My center is giving way; my right is in retreat, situation excellent. I attack.” — Ferdinand Foch (<http://www.goodreads.com/quotes/tag/world-war-i>, 2009)

For trench warfare to take place the trenches would have to be constructed. The construction of trenches was difficult. According to the British trench guidelines, it took nearly six hours for 450 men to construct 250 meters of trench. After this they would have to add the other materials necessary this was the barbed wire and duck bored to limit the soldiers walking in water.

Most trenches were muddy, cold, and full of water. Many soldiers simply died from exposure to the cold, as the temperature within a trench was often below zero in the winter. The soldiers would have limited protection at night when sleeping; often resulting in frostbite leading to soldiers losing fingers and toes. “Human nerves quickly get accustomed to the most unusual conditions and circumstances and I noticed that quite a number of men actually fell asleep from sheer exhaustion in the trenches, in spite of the roaring of the cannon about us and the whizzing of shrapnel over our heads.” Fritz Kreisler.

(<http://www.brainyquote.com/quotes/quotes/f/fritzkreis373845.html>, 2008)



In addition to the physical harm of war, soldiers often suffered from psychological problems as well. Soldiers may never recover. This was called "shell shock", what we would know today as PTSD – Post Traumatic Stress Disorder. “I would lie here in the trenches with your picture next to me”. (<http://www.searchquotes.com/search/Trenches/>, 2010)

Some soldiers hated the war so much they wanted to get out, the only way out was an injury. Soldiers sometimes hoped for a “Blighty” wound, and some even took the matter into their own hands. Some soldiers shot themselves in hopes of getting out of war.

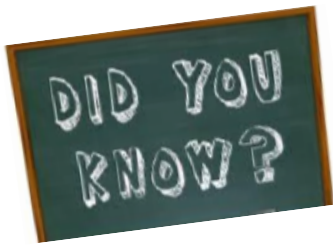
There was limited food during the time of World War I and soldiers did not have the luxury of hot meals very often. They had little variety in food, which mostly came in tins or cans. At most times, however, soldiers had to rely on what they had, typically stale crackers and salted meat.

Listen to the soldiers in the play talk about the food and one special soldier named Kat who found food.



Photo of the trench from the production of *All Quiet on the Western Front*.





Finding Private Enright

Michael Connors – Pittsburgh Post-Gazette (October 29, 2017)

Ninety years ago, the first Americans died in World War I. Thomas Enright of Pittsburgh was one of the three. Here is the story of a forgotten hero.

Thomas Enright was born May 8, 1887, on Taylor Street in Bloomfield. He was the seventh child (fourth surviving child) of Ellen and her considerably older husband, John Enright. Thomas was their first child not born in their native Ireland. He spent his youth on Taylor Street.

While the construction of Soldiers & Sailors Memorial Hall was under way, a few weeks before the start of the 1909 World Series, Enright enlisted into the very small U.S. Army. It was the inaugural season of Forbes Field when Honus Wagner and the Pirates defeated the Detroit Tigers led by Ty Cobb.

By the end of his second enlistment and return to Pittsburgh, Enright had an impressive record. He had been to China, post-Boxer Rebellion. He had earned the title of expert cavalryman, fighting Moros in the Philippines.

In 1914, as part of the 16th Infantry, Enright was one of the troops in Vera Cruz harbor when seaman Francis DeLowry was shot from the mast of the USS New Hampshire. DeLowry had been a classmate at St. Mary's in Lawrenceville.

In 1916 Thomas Enright was back in Mexico. Though he wrote to his sister Mary of seeing nothing but starving cattle, he was part of the Pershing-led expedition in pursuit of Pancho Villa.

After a short time back in Pittsburgh, perhaps out of a sense of duty, hearing talk of U.S. involvement in Europe's war -- or a good look at his brothers' lives as industrial laborers -- Enright re-enlisted.

He rejoined the 16th Infantry stationed in Fort Bliss, Texas, just in time to be sent back across the country by rail to Hoboken, N.J.

The 16th Infantry, 2,600 strong, was made up largely of new enlistments. Many were expecting a Boy Scout-type adventure. That adventure began with a two-week crossing of the Atlantic Ocean as part of the very first troop convoy.

On June 26, 1917, they disembarked in St. Nazaire, France, as part of the First Infantry Division. Their chief of operations would become well known to history -- it was George C. Marshall of Uniontown. The First would come to be known as "Pershing's Darlings." *The best damn division in the Army*, Pershing would call them.

When the French government requested a U.S. military presence for a Fourth of July ceremony, Pershing ordered Enright's battalion from the 16th to Paris. "The first appearance of American combat troops in Paris brought forth joyful acclaim from the people," wrote Pershing in his memoir. At this occasion, a U.S. officer declared -- to acknowledge France's key role in the American Revolution -- "Lafayette, we are here!" (It's possible that Pershing himself uttered it.)



Four months after that proclamation, the U.S. Army was for the first time at the front. Company F, 16th Infantry, to which Enright belonged, had been in the trenches only a few hours. The Germans were aware of their presence, having been informed by a French deserter.

A little after 3 a.m. on Nov. 3, 1917, the Germans launched a nearly hour-long "box assault." This was an artillery assault to the left, right and rear of Company F's position, cutting them off from reinforcements or retreat.

Across a frozen no-man's land, 200 seasoned German shock troops advanced with the odds 10 to 1 in their favor. Eleven men of Company F were taken prisoner. Five others were left wounded. Pvt. Merle Hay, Cpl. James Gresham and Thomas Enright were killed.

Scattered in and about the trench were a few German helmets and rifles. The Pittsburg (as the city was spelled at the time) Press quoted a French general: "You fell facing the foe in a hard, desperate hand-to-hand fight."

On Nov. 5, 1917, Enright, Gresham, and Hay were buried in the country where they had died, with the following inscription to mark their graves in the Lorraine region: "Here lie the first soldiers of the illustrious Republic of the United States who fell on French soil for justice and liberty."

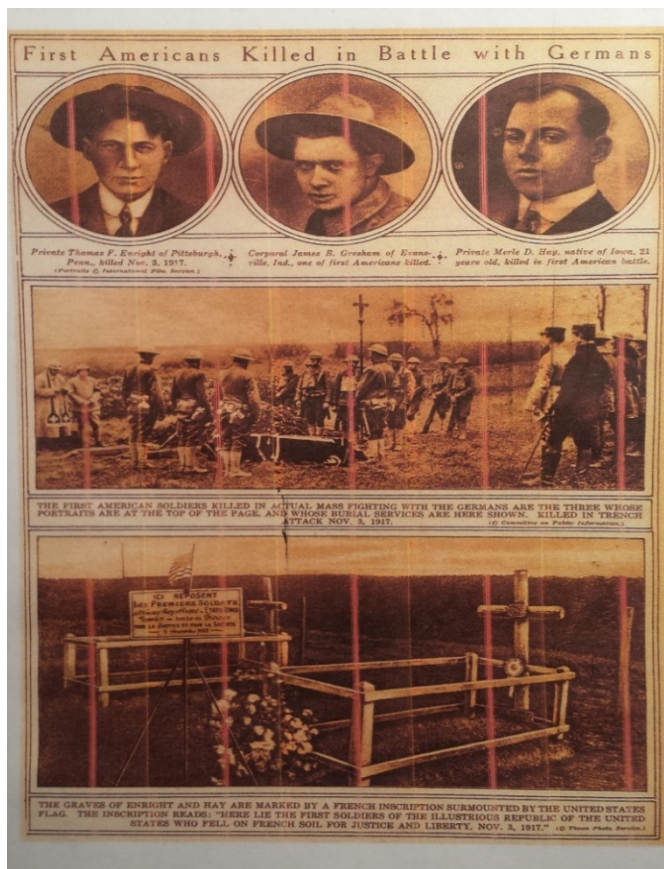
The deaths of these three men would solidify the country's resolve, becoming a notorious episode in U.S. military history. Enright, Gresham, and Hay could have been any farmer's or millworker's boys.

At the election night smoker of the Pittsburgh Commercial Club, plans were laid for raising funds to build a memorial to Enright. Every person in the city would be asked to contribute the number of pennies corresponding with their age.

On July 10, 1921, Gen. John Pershing stood straight and square to greet the transport ships which carried the bodies of Thomas Enright, James Gresham and Merle Hay.

More than 7,000 flag-draped coffins were unloaded from the two ships. When carried onto the embarkation pier, they stretched row upon row.

Photo courtesy of Soldiers & Sailors Memorial Museum



Never comfortable as a public speaker, Pershing spoke with measured voice but with visible emotion: *"These men who died on foreign soil laid down their lives for us. They fought for freedom and for eternal right and justice, as did the founders of the great American Republic before them.*

"They gave all, and they have left us their example. It remains for us with fitting ceremonies, tenderly with our flowers and our tears, to lay them to rest on the American soil for which they died"

Pershing gently laid a wreath on the coffin of Gresham, Hay and Enright.

On July 14, Enright's casket arrived in Pittsburgh at Pennsylvania Station, accompanied by William Wiggans, one of the very few of Company F to have survived the box assault intact. Comrades of various veteran organizations and a squad of motorcycle policeman were present. The body was taken to the home of Enright's sister, Mrs. Charles Trunzer, in West Etna. The following day, Enright's casket was delivered to Soldiers & Sailors Memorial Hall where, like Francis DeLowry before him, he lay in state.

Throughout the day, a steady stream of mourners arrived, not only those who knew him, but those who knew him only as a rallying cry. Dozens of floral arrangements were delivered.

Photo courtesy of Soldiers & Sailors Memorial Hall & Museum



Who do you know that is veteran of a war? Talk with him or her.



On Saturday July 16, Enright's flag-draped casket was carried on the shoulders of his pallbearers through the front door of Soldiers & Sailors Hall. All were alumni of St. Mary's school and veterans of the Great War. Enright was carried down the long walkway and placed on a gun caisson drawn by six horses and taken to St. Paul Cathedral for the service.

During the formation of the procession, headed by a detachment of 500 ex-servicemen from the Pittsburgh police and fire departments, "the great crowd stood in silent tribute ... many wept unashamed," The Pittsburg Press reported.

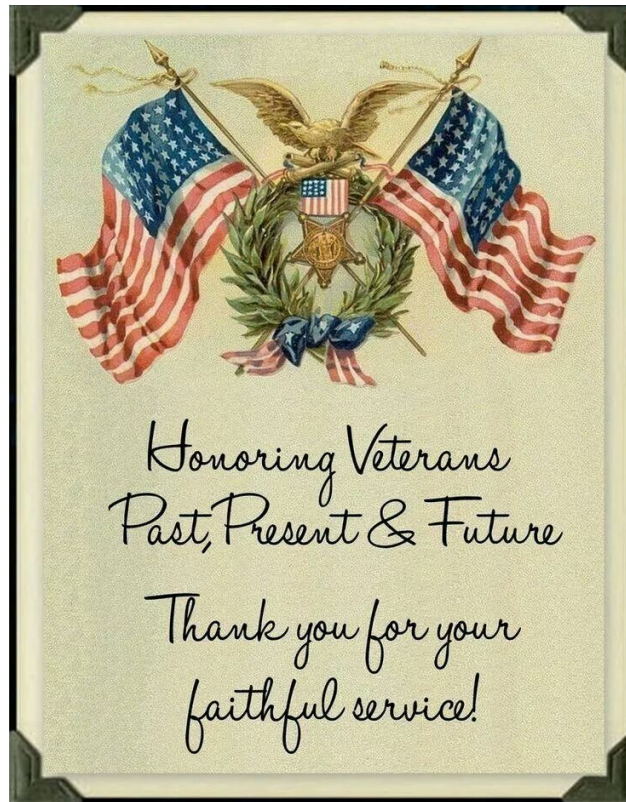
The cathedral could not accommodate the overflow crowd. Thousands crammed their way inside, filling the aisles. Most waited outside while a Mass was said by Bishop Hugh C. Boyle.

From Oakland, the procession made its way to St. Mary's Cemetery in Lawrenceville, where after multiple conflicts and thousands of miles, Private Thomas Francis Enright was buried again, not far from where he had been born. Pershing's wreath was laid upon the freshly mounded earth.



Today – we honor those who made the ultimate sacrifice to ensure our freedom from all war, along with veterans, those who are serving our country, and their families.

Prime Stage recognizes and thanks all veterans for their service. We hope you do the same.



LESSON PLANS FOR ALL QUIET ON THE WESTERN FRONT

WORKSHOP I

Theatrical Warm-up and Get students engaged!

Objective: Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

Procedure:

- Begin with movement/vocal warm-up

Start with head/neck roles

The Puppet –

1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big “uhhh” sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

6-8 minutes -----



VOCABULARY – READING AND RESPONDING TO TEXT



Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading and writing. Using and understanding different vocabulary will also expedite comprehension and focus. It allows for **audibility**: projecting your voice so your audience can hear and understand you; **pronunciation**: recognizing words before you say them and pronounce all sounds correctly; **articulation**: using your tongue, mouth and lips to pronounce all the sounds correctly; **vocal variety/expression**: using appropriate pitch, volume and flow.

The following standards are addressed in this lesson plan:

CC.1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

CC.1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

CC.1.6.11.D: Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion.

Vocabulary

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading of *ALL QUIET ON THE WESTERN FRONT*. Using and understanding different vocabulary will also expedite comprehension and focus.

Divide class into teams. Use vocabulary cards and distribute copies to the students for example:

empire
assassinate
neutral
front
trench
biplane
submarine
treaty
propaganda
gasmask



Ask students to refer to the definitions they wrote on their vocabulary cards to answer each question below. The questions require them to apply the meaning of the words to their own experiences.

1. What is an experience that you find puts you in a **neutral** position?
2. When have you seen a **submarine**?
3. Describe an **assassination** character from a movie.
4. Tell about a **neutral** event from the news.
5. What would you describe with the word **propaganda**?

20 minutes

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

- **Comprehension Focus**

Analyze Theme

Community vs. Individual

Once America joined the war, the manufacturing power (tanks, guns, bi-planes) and the amount of soldiers were too much for the Central Powers. Every month over 100,000 American soldiers were sent over to Europe to fight. With such overwhelming odds, the Central Powers surrendered on November 11, 1918. Millions of soldiers were killed in what the world thought would be the “**war to end all wars.**”

Divide students into teams

1. Using some of the characters in *ALL QUIET* distribute “Character” cards to the teams.
2. Allow them to discuss amongst themselves (along with instructor) for 4 minutes how the characters contribute to the theme and movement of the play.

19-20 minutes End of Workshop I



WORKSHOP II

Objective: Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

Procedure:

- Begin with movement/vocal warm-up from Workshop I

6-8 minutes

Theatre Game:

Observing Change

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

20 minutes

Objective: Training students on how to be an “audience” member.

Theatre Etiquette

1. Bring in a playbill – explain the importance of reading the contents of the Playbill.
2. Bring in picture of the set – explain the importance of observing the set and how important it is to the movement and tone of the play.

Explain how important it is to respect performers on stage by being quiet and listening to the performance. Students will learn the proper way to attend a theatrical performance by being observant and focused on the playbill, the set the language and will thus have an enjoyable experience and be able to ask intelligent questions at the Q&A after the performance.

20 minutes

END Workshop II



WORKSHOP III


AFTER THE PRODUCTION

Evaluation, Reflection and Comprehension

Objective: To evaluate the learning experience of the play and comprehension quality of the experience. Reflections on student experience.

Procedure: Initiate and participate with students in collaborative discussion on various aspects of the play. A Q&A period on paper and/or verbally for the entire session.

To properly evaluate the learning experience for the students, the Instructor can pose questions on paper from Workshops I and II and the theatre experience. **40 minutes**



We were eighteen and had begun to love life and the world; and we had to shoot it to pieces. The first bomb, the first explosion, burst in our hearts. We are cut off from activity, from striving, from progress. We believe in such things no longer, we believe in the war.

(Erich Maria Remarque)

izquotes.com



ALL QUIET ON THE WESTERN FRONT
AGREE/DISAGREE QUESTIONNAIRE

Before seeing the play *All Quiet on the Western Front*, respond as to whether you agree or disagree with each statement by providing a check (✓) if you agree or an X if you disagree.

After seeing the play, examine your answers in the before column and respond again in the after column. Have any of your answers changed?

Before

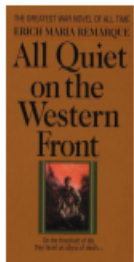
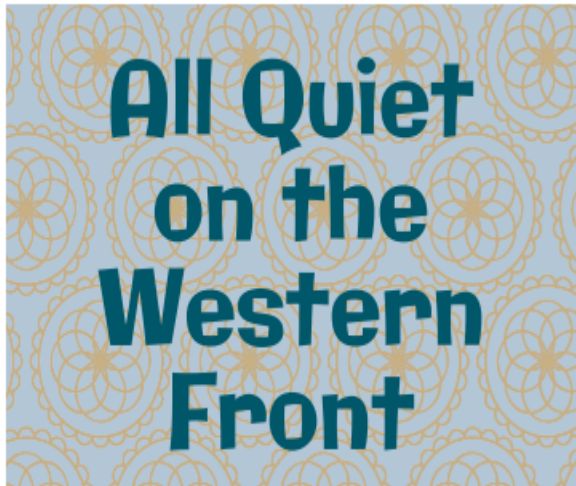
After

	Who is speaking at the end of the play?	
	Does the novel/play change how you view war?	
	If the same story had been written today but set in the current war, would it be different?	
	Are women treated any different in the novel/play than today?	
	Does the novel/play affect you differently by being told from the German perspective?	
	Talk with a veteran in your family or neighborhood and thank him or her for their service.	
	What are your thoughts about what Paul Baumer says that life experience provides better education than reading books?	
	I have a better respect for veterans of <i>all</i> wars.	
	Which character do you relate to and why?	
	How does narration help move the plot along?	
	How does knowledge about the author help you understand the novel? What other authors would you like information about before you read?	
	It is important to blend drama with humor. What are some moments of humor in the book and how are they portrayed in the play?	

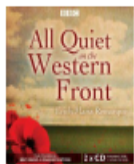
Write a Letter to Paul Baumer about your experiences and what he taught you or what you would like to say to him.



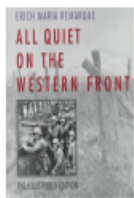
If you enjoyed *All Quiet on the Western Front* we encourage you and your students to explore these and other topics by checking out the following suggested reading resources.



All quiet on the Western Front
by Erich Maria Remarque
The testament of Paul Baumer, who enlists with his classmates in the German army of World War I, illuminates the savagery and futility of war



All Quiet on the Western Front
by Erich Maria Remarque
Listen to the audiobook version of Remarque's classic war novel.



All quiet on the western front : the illustrated edition
by Erich Maria Remarque
An illustrated edition brings this literary classic to life with sixty photographs drawn from the Liberty Memorial Museum in Missouri, showing various World War I scenes, including German soldiers in trenches, gathered around the cook-house, and guarding Russian prisoners.



All quiet on the western front : An Adapted Classic
by Tony Napoli
An adaptation of Erich Maria Remarque's anti-war novel follows a group of German recruits during World War I as they go from patriotism to disillusionment

More books on WWI



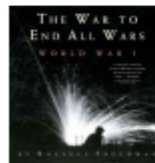
War horse
by Michael Morpurgo
Joey the horse recalls his experiences growing up on an English farm, his struggle for survival as a cavalry horse during World War I, and his reunion with his beloved master



World War I
by Simon Adams
A close-up study of World War I takes readers on a gripping journey into the heart of the war where they will witness life in the trenches, the devastation of Europe by the Great War and much more, in a visual account that features photographs, maps and an abundance of information, releasing to coincide with the 100th anniversary of the beginning of the conflict. Simultaneous.



Women in World War I
by Kristine Carlson Asselin
Discusses the role of women during World War I, describing the jobs they took to help the war effort at home and abroad, social programs they created, and the lasting impact the war had on them



The war to end all wars : World War I
by Russell Freedman
Complemented by archival photographs, an accessible introduction to the "Great War" explains its relevance as a conflict that involved many nations and casualties while introducing modern weaponry and military strategies that have shaped all subsequent wars. By the Newbery Award-winning author of *Lincoln: A Photobiography*. Reprint. 25,000 first printing.

The collected poems of Rupert Brooke by Rupert Brooke

A complete collection of the English poet's works is critically introduced and is accompanied by a short biography



Dogs of war
by Sheila Keenan
A graphic novel tribute to the contributions of heroic military canines during World War I, World War II and the Vietnam War includes three stories inspired by historic battles and actual military practices that detail the shared experiences of soldiers and service dogs.



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Please go to our website: <http://www.primestage.com> to find this form and send it back directly online! Or you can mail it to us at: Prime Stage Theatre, P.O. Box 99446, Pittsburgh, PA 15233.

THE RESOURCE GUIDE STUDENT EVALUATION FORM

YOUR NAME _____

NAME OF SCHOOL _____

GRADE _____ NAME OF TEACHER _____

What part/parts of this story did you enjoy when you were seeing the play?

What part/parts of this play confused you while reading or watching the play?

What part/parts of the stage version helped you understand the book?

What did you learn from reading or seeing this play?

Which character would you like to play?



Please go to our website: <http://www.primestage.com> to find this form and send it back directly online! Or you can mail it to us at: Prime Stage Theatre, P.O. Box 99446, Pittsburgh, PA 15233.

THE RESOURCE GUIDE TEACHER EVALUATION FORM

Prime Stage constantly assesses the work provided by our education department. Your feedback is vital to our ongoing need for funding for this program. Please fill out the following forms and mail or email them to the address given below. Thank you.

YOUR NAME _____

NAME OF SCHOOL _____

EMAIL ADDRESS _____

Which part(s) of the play and experience you find most helpful for you and your students?

Was the guide useful to you?

Which part(s) did you find most helpful?

How can we improve the theatrical for the future?

