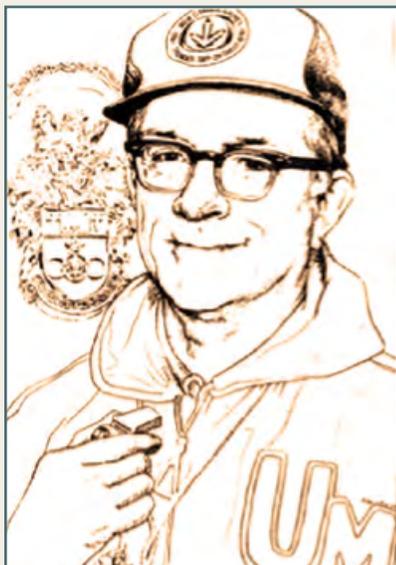




# Amédée (“Meddy”) Cormier

“I’ll be with you Boys”



## Overview

This lesson focuses upon using primary evidence and sources to think about continuity and change. It enables students to prioritize the past by selectively grouping events around periods in history. All of the templates, images, and archival sources used in this lesson plan can be found on the Amédée (“Meddy”) Cormier [introductory page](#).

## Continuity and Change

How can we make sense of the complex flows of history? (Seixas & Morton, 2013)

Grade Level **9**

Estimated Time **4-5 class periods**

## Materials Required

- Internet access to Canadian War Museum web site: [Canada and the Second World War](#), as well as [Canadian newspapers and the Second World War](#), and Veterans Affairs Canada [Chronology of the Second World War](#);
- Textbook: Canadian Identity (2006);
- Coloured markers;
- Whiteboard or mural paper and mounting tape;
- Photocopies of (or computer access to) primary archival source documents (as listed on introductory page);
- Photocopies of (or computer access to) scaffolding worksheets (as listed on introductory page);
- Large colour print image of Amédée Cormier’s aviator cap (H.F 2015.3-001);
- Additional Internet Resources: [Canada and the Second World War](#), [On all fronts: World War II and the National Film Board](#), [Canadian newspapers and the Second World War](#), The Historical Thinking Project (<http://historicalthinking.ca/>).

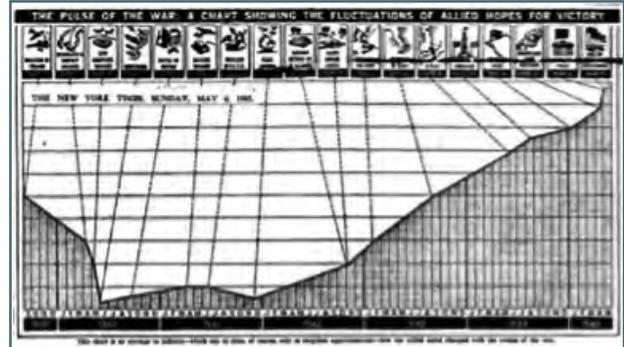
## Lesson

### Part A - Introduction:

#### Think:

1. Commence the class by reviewing students' Second World War (1939-1945) "Theaters of War" group work from the previous Sybil Irene (Beateay) Mitchell unit, as well as the [Canada and the Second World War](#), [Canada Remembers: Chronology of the Second World War](#), or [On All Fronts: World War II and the National Film Board](#) web sites as a resource. Encourage students to take notes.

End by displaying The New York Times (May 6, 1945) graph: "THE PULSE OF THE WAR: A CHART SHOWING THE FLUCTUATIONS OF ALLIED HOPES FOR VICTORY" (see archival list on Amédée Cormier introductory page).



2. Demonstrate historical thinking by posing questions such as:
  - How do these fluctuations relate (if at all) to students' findings regarding the theatres of war?
  - How would you group events of the war around periods of progress or decline? (Using coloured markers, demonstrate how events can be grouped around thematic periods of progress or decline).
  - What nation (or nations) is/are noticeably missing from this listing of "outstanding dates"?
  - Why do you think that might be?
  - What historic events need to be added?
  - Why?

### Part B - Thinking about Turning Points in History:

#### Pair:

3. Provide students with a copy of The New York Times (May 6, 1945) newspaper article "A Chronology of the War in Europe: 100 Outstanding Dates" ([Canadian Newspapers and the Second World War](#)), as well as the Veterans Affairs Canada document [Chronology of the Second World War](#).

Working in groups, encourage students to create a list of their "Top 10" turning point events in the Second World War. Have them highlight specific dates and events. Encourage them to be prepared to defend their choices (Remind them to return to their notes for additional information to support their claims).

### Share:

4. As a class, compare and discuss each group's "Top 10" results. Encourage each group to defend their choices. Record the results on the whiteboard as a timeline graph, similar to The New York Times - Pulse of War example. (This activity is intended to facilitate debate on whether each event represents progress or decline in the Allied war effort).
5. Then encourage students to create their own (similar) timeline graph, depicting their own choices of "Top 10" events.

### Homework Assignment:

6. Have students complete their graph at home, along with a 1 page (or more) written explanation for their choices.

## Part C – Joseph Isaie Amédée Cormier :

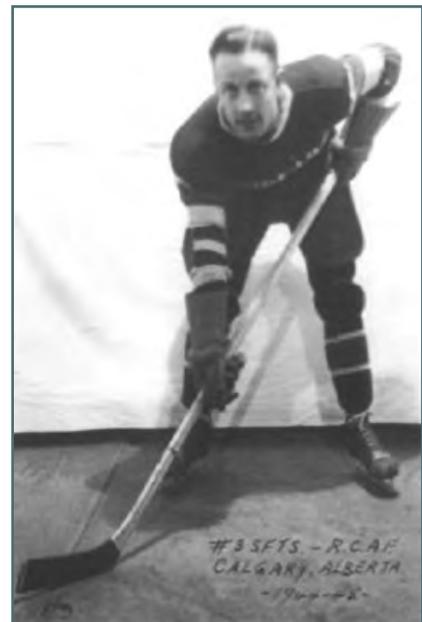
### Pair:

7. Working in groups, have students examine the archival records of Amédée ("Meddy") Cormier – creating a group timeline of significant events in his life. Encourage students to group these events into periods and assign thematic names to each.

### (Template: Primary Source Analysis Tool)

Using the primary source analysis tool as a guide to record observations, questions, and notes for further investigation, begin the exercise by showing students three images associated with Amédée Cormier:

- Posing in the hockey uniform of the R.C.A.F in Calgary (PHF82.1-005);
- Playing clarinet with the Royal Air Force Dance Band in Alberta (PHF82.1-009); and
- Playing clarinet under a Halifax KW-S bomber airplane (Shoo Shoo Baby Photograph PHF82.1-007).



Demonstrate historical thinking by encouraging questions such as:

- What is it?
- Where and when was the source created?
- Who created it? Why (do you think)?
- What does it say? What clues can you draw from these two sources about Amédée Cormier?



As an added feature, play a Youtube video version of The Andrew Sisters song [“Shoo Shoo Baby.”](#) What does this song suggest about the image?

Encourage students to work in groups, sifting through sources of evidence contained in the archival records and images (as listed on introductory page) about Amédée Cormier. Remind students to make note of the source for their evidence.

#### Additional Internet Resource:

- [Cursive Letter Writing Guide](#)

### Part D – Piecing Together Meddy Cormier’s Story:

#### Share:

8. Commence by displaying the RCAF recruiting poster “I’ll be with you Boys” (CWM 19770474-020). Then introduce Amédée Cormier’s military personnel records. Returning to the classroom timeline graph, encourage each student- group to contribute specific details relating to Amédée Cormier’s life, and correlating turning points in the war:

- What was going on in Amédée’s life when the Second World War began?
- When did he join the RCAF?
- When did he begin his training?
- When did he travel overseas?
- How does his life correlate with events taking place during the war? (Add these life events to the classroom graph, using a different coloured marker).

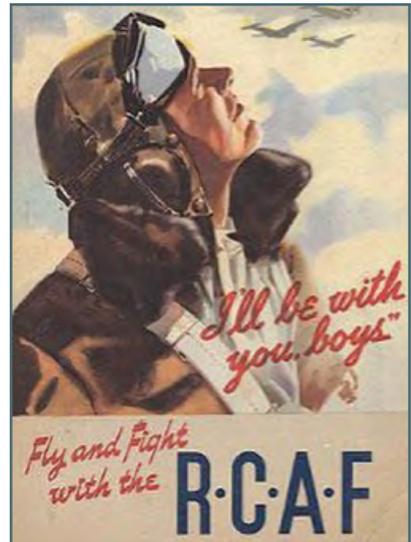
Encourage students to record these details on their own timeline graph.

#### Pair:

#### (Template: Interpreting Artefacts)

9. Working in groups, encourage students to carefully examine the artefact source - Amédée Cormier’s leather aviator helmet (H.F.2015.3-001) – along with the archival photograph of him in his flight gear (PHF82.1-011). Encourage students to record their evidence using the interpreting artefacts template as a guide. Explain that they will be asking similar questions as was demonstrated with the previous archival sources:

- What is it?
- Where and when was it created?
- Who created it? Why (do you think)?
- What does this mean?
- What clues can you draw from this artefact source about Amédée Cormier?



10. Next provide students with additional information, handing out the artefact accession record:

- What is the significance of this artefact?
- What more information about Amédée Cormier can you pull from the museum's accession record?
- Where does this evidence connect with other events in his life?

Encourage students to add the evidence that they have collected to their individual timeline graph about the Second World War and Amédée Cormier's life.



## Part E – Establishing Historical Significance and Perspective:

### Share:

11. Wrap-up: Using a “think aloud” strategy, encourage students to share their ideas about the war experience of Amédée Cormier. Prepare students for writing his biography by modelling how to use criteria of [historical significance](#) and [historical perspective](#) to create a storyline about Amédée Cormier (using the classroom timeline graph). Questions to ask:

- From the perspective of Amédée Cormier, how was the Second World War significant to him?
- What events, people, or developments resulted in significant changes in his life?
- Why?
- In writing a biography of Amédée Cormier, how would you periodize his war experience and what events, people, or developments would be most important to your story about his life?
- What parts on the timeline would you leave out?
- Reviewing the chronology of war sources (“A Chronology of the War in Europe: 100 Outstanding Dates” ([Canadian Newspapers and the Second World War](#)), as well as the Veterans Affairs Canada document [Chronology of the Second World War](#)), what other events in the war might you now add to your timeline?

12. In preparation for the assignment, encourage students to draft a short outline of their biography about Amédée Cormier, framing it around the topic:

### Amédée Cormier – “I’ll be with you Boys”

(As part of the assignment, provide students with an assessment rubric to guide their writing. You may also wish that students first prepare a draft - and have the class work as a group to edit each other's drafts- before submitting the final copy for assessment)



## Student Writing Assignment: Amédée Cormier – “I’ll be with you Boys”

### Due date:

Based upon discussions in class, and evidence that you have gathered from primary sources examined in class, write a biography about Amédée Cormier. What was his war experience like? How did he use his many talents during the war? What evidence do you have to support your claims?

### Assessment Rubric:

Criteria for Historical Thinking about Significance	Very Well	To some extent	To a limited degree	Not at all
Student begins the paragraph with a <b>statement</b> as to whether the Second World War shaped Amédée Cormier’s actions in a positive or negative way.	3	2	1	0
As the paragraph continues, student <b>reveals evidence</b> from primary sources to support this claim.	3	2	1	0
Student clearly organises their storyline around at least three <b>periods</b> in Amédée Cormier’s life.	3	2	1	0
Student makes more than three references to <b>comparative evidence</b> .	4	3	2	0
Student explains how Amédée Cormier’s life was <b>changed</b> by the Second World War.	3	2	1	0
Student makes reference to at least three specific <b>events</b> (during the Second World War) that relate to Amédée Cormier’s war experience.	3	2	1	0
Student ends the paragraph with a <b>summary statement</b> of what the evidence tells them about their response to the assignment question.	3	2	1	0
Student includes a bibliography of primary and secondary sources.	3	2	1	0

Score: /25