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Emma Dianne Schulte

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UNIVERSITÉ DE FRANCHE-COMTÉ — BESANÇON

INSPE DE FRANCHE-COMTÉ

**Mémoire de deuxième année de Master “Métiers de l’Enseignement de
l’Éducation et de la Formation”**

Emma Dianne SCHULTE

*Rilla of Wartime: An Analysis on Rilla of Ingleside and the
Presence of War*

**Sous la direction de Mme Jennifer Murray, Maître de Conférences en
Littérature Américaine et Canadienne à l’Université de Franche-Comte**

**Assesseur : Mme Margaret Gillespie, Maîtresse de Conférences à
l’Université de Franche-Comté.**

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¹ Référence à une chanson de Taylor Swift / Reference to a Taylor Swift song : Swift, Taylor. "Seven." *Folklore*, Republic Records, 2020.

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Analysis of *Rilla of Ingleside*

Research Introduction

The *Anne of Green Gables* series (also called the *Anne* series) by Lucy Maud Montgomery features eight Young Adult novels that follow the life of Anne Shirley, starting when she is a young girl and following her life up into late motherhood. These novels were originally published between the years 1908-1921. The last two books of the series, *Rainbow Valley* and *Rilla of Ingleside*, shift the focus away from Anne and onto her children because “by 1919, Maud was sick to death of writing about Anne” (Rosenberg 178)². This lighthearted series follows the mistakes, the romances, the trials, and the adventures of a full cast of characters who navigate life within their small community. However, the carefree tone of the early novels shifts as war comes into their lives and forces their little corner of the world on Prince Edward Island to change. Montgomery’s books were special because they showcased Prince Edward Island as a focal point, which gave a Canadian point of view on the war rather than an American one (Hammill 660)³.

Rilla of Ingleside is the final installment in the series, which follows Anne’s youngest child, Rilla Blythe, as most of Anne’s other children are nearly grown up. Rilla is beautiful and vibrant with a zest for life and laughter. She has no ambitions for the future, until war breaks out in Europe. As her brothers enlist, Rilla finds ways to do her “bit” as well (Montgomery 216)⁴; she joins the Junior Red Cross and discovers an abandoned war-baby in a soup tureen, deciding to raise him. The novel follows the citizens of Glen St. Mary, an ensemble of vivid characters who navigate World War One on the Canadian homefront,

² Rosenberg, Liz. “A Changed World, A Woman ‘They Cannot Bluff, Bully, or Cajole’”. *House of Dreams: The Life of L. M. Montgomery*. Kindle ed, Candlewick Press, 2018, pages 161-178.

³ Hammill, Faye. “‘A New and Exceedingly Brilliant Star’: L. M. Montgomery, ‘Anne of Green Gables,’ and Mary Miles Minter.” *The Modern Language Review*, vol. 101, no. 3, 2006, pp. 652–70. *JSTOR*, <https://doi.org/10.2307/20466900>. Accessed 19 Sep. 2022.

⁴ *Rilla of Ingleside* by L. M. Montgomery. Bantam Books, Vol. 9, 1998. With a Biography of L.M. Montgomery by Caroline Parry.

exploring how “in quiet, hill-girdled Glen St. Mary, thousands of miles away, hearts beat with hope and fear over the varying dispatches from day to day” while war rages across Europe (Montgomery 80). In this analysis of *Rilla of Ingleside* and the presence of war, this thesis will focus on how World War One affects the community of Glen St. Mary.

Firstly, the theme of powerlessness will be explored; how the war renders certain characters helpless amidst the war, the reasons behind this feeling, and how they choose to cope with it.

Next, the idea of empowerment will contrast with the previous section, diving into how the war empowers some characters, and what actions they take because of this newfound empowerment. This mentioning of contrasting ideas helps evoke the dynamic of the characters within the novel, as each character has a unique voice and personality, which clearly distinguishes between the different ways that some characters cope with World War One.

In addition to this study of power, it is important to explore how this community is altered due to the impacts of the war. Some of these changes are forms of communication, the idea of the passing of time, the general attitude towards the idea of war, and the overall quality of life.

An examination of the tone will develop the idea of how this war novel still manages to fit in within the series because of the mixture of lighthearted moments and tragedies that seem to create a manageable balance between the two. Also, shifts in tone will be noted and investigated.

Lastly, there will be a brief exploration of the historic context of the novel, and how L. M. Montgomery utilised her personal experiences to craft her novel.

Part One: A Sense of Powerlessness

Glen St. Mary is a peaceful community with angelic descriptions, like “meadows of sunset afterlight were behind the westerning hills” and “a bell was ringing in the little church over-harbour and the lingering dream-notes died around the dim, amethystine points” (Montgomery, *Rilla of Ingleside* 25). However, peace cannot last forever, for Gertrude Oliver, a boarder with the Blythe family, has premonitions in her dreams; she dreams of “a long, silvery, glistening wave” that swallows up the Glen, which is the first foreshadowing of the war before the news breaks (Montgomery, *Rilla of Ingleside* 19). During a pleasant evening, younger members of the community enjoy a soirée over harbor when Jack Elliot, “a quiet chap not much addicted to social doings” breaks the news of war (Montgomery, *Rilla of Ingleside* 32). He states that “England has declared war on Germany today” (Montgomery, *Rilla of Ingleside* 33). The characters cope with the news as the community prepares for war; that night, the captain that mans the lighthouse “ran up the Union Jack at the Four Winds Light and it streamed on the fierce wind against the clouded sky like a gallant unquenchable beacon” (Montgomery, *Rilla of Ingleside* 39).

The war affects the community in many ways. Certain characters become stagnant and stuck due to the war. This stagnant nature comes from the powerlessness of parental figures, who feel helpless and are no longer able to function. For example, while Anne Shirley was the heroine in most of the novels in L. M. Montgomery’s *Anne of Green Gables* series, she fades away from the world of *Rilla of Ingleside*. The beloved, spunky girl becomes a distant, dismal mother. When war begins, she feels powerless against the changes that

occur. Her eldest son, Jem, decides to enlist, and thus Anne cannot bear the idea of him leaving because “it’s all come so suddenly” (Montgomery, *Rilla of Ingleside* 42). Her explanation hints at her feeling overwhelmed by the war, as if already she cannot cope with the idea of the war altering her family’s dynamic. Her initial shock is warranted, as many mothers would worry about their children going out onto dangerous battlefields to fight. Her maternal instinct to protect her son causes her suffering, as she cannot shield her children from the horrors of war. In fact, from the beginning, she cannot stomach the stress and sadness of the war. Her eyes “filled with such imploring anguish” when Jem enlists. Her expression was only like this once before “in the House of Dreams when little Joyce [Anne’s firstborn; a stillborn] died” (Montgomery, *Rilla of Ingleside* 42). Anne immediately associates this enlistment with death, as if she perceives the war from a pessimistic point of view, focusing only on what might be lost and the impending danger that her child might encounter. She states that she simply needs time to recover from the shock of Jem enlisting, but throughout the novel, the war becomes even harder for her to bear. While Anne feels powerless from the beginning, she remains determined to try and overcome this feeling to regain control, even if she ultimately fails to do so. As an orphan who endured many hardships, Anne shifts into someone who becomes easily overwhelmed, which seems out of character compared to the first books in the series.

This is not to say that Anne is completely passive and does not make any effort to endure. For example, when Jem is about to leave after enlisting, Anne was “upstairs in the boy’s room, engaged in a more personal task. With dry, anguished eyes they were packing up Jem’s belongings” (Montgomery, *Rilla of Ingleside* 52). Her “dry, anguished eyes” illustrate how Anne manages to come to terms with her son’s departure, but her pain remains. She has just enough control of the situation that she can help prepare for her son’s departure rather than become overcome by sadness, even if Anne is utterly powerless in keeping her son safe.

In the tranquil town of Glen St. Mary, she did not have to worry about her son's well-being, and now she will have to fear for his life. This is the first time that Anne has to truly worry for her child's safety when he is out of her reach, which is why she becomes helpless. Jem is also the child that survived, as her firstborn died as a baby. For Anne, Jem could symbolize hope and life, so the idea of him going into a battlefield filled with death and grief makes the idea of her son being in danger even harder to bear.

While Anne experiences these trials due to motherhood, the hardships and stress fathers experience is present as well. Mr. Meredith, the local pastor, is consumed by his sadness almost immediately, as he is also no longer able to protect his children from hardship. On the night when his son and Jem have just enlisted, Mr. Meredith's "face quivered . . . 'Whatever I felt, it could not alter my belief — my assurance that a country whose sons are ready to lay down their lives in her defense will win a new vision because of their sacrifice'" (Montgomery, *Rilla of Ingleside* 51). He remains honest with himself, understanding the need for soldiers, and his son's desire to fight, but he must spend the night alone, in his study, as if this is already unbearable for him. From this point forward, he will no longer be able to watch over his son. When his son comes back wounded from an eye injury, Mr. Meredith wonders if he would "ever again see his dead wife's eyes looking at him from his son's face?" (Montgomery, *Rilla of Ingleside* 143). While he is not as present in *Rilla of Ingleside* as he was in *Rainbow Valley*, whenever he makes an appearance in this novel, it is accompanied by a sense of sadness, which shows how the war has taken away his ability to protect his children. Similarly to Anne, he seems to dwell in his grief rather than use it as fuel.

The grief that arises from guardians who can no longer keep loved ones safe is not only limited to parents. Susan, the Blythe family housekeeper, is not a blood relative, but she shares a parental bond with the children. She also feels a lack of control against the war in terms of the Blythe children's safety and well-being. She is constantly worrying over the

children on the battlefield, meaning that Susan does not choose to remain ignorant to the war. Even the cool weather leads her to wonder “if the boys in the trenches are warm” (Montgomery, *Rilla of Ingleside* 95). In the past, Susan might have tied scarves around their necks, whereas now she can only worry about the boys overseas. She goes so far as to want to remember those missing at Christmas by “setting out Jem’s place for him as usual” (Montgomery, *Rilla of Ingleside* 89). She tries to take control of the situation by setting Jem’s place at the dinner table, but although this symbolic act might appease Susan, it does nothing to physically protect Jem. When two of the Blythe boys are off fighting in the war, “two empty chairs were too much even for Susan” (Montgomery, *Rilla of Ingleside* 146). Susan is rendered powerless because she no longer feels that she controls the situation, and setting their places at Christmas no longer gives her comfort.

Similarly to Susan understanding the harsh realities of the war weather conditions, Anne is not ignorant about everything. She understands that there “is a Call [the call of war] greater and more insistent than the call of our love” (Montgomery, *Rilla of Ingleside* 120). Even though she understands why her children must fight on the battlefield, Anne cannot combat the lack of power that eventually removes Anne’s productivity as she loses her ability to do everyday tasks. She states that “I would knit if I could—but I cannot” (Montgomery, *Rilla of Ingleside* 237). She cannot shift her mind away from the war, and remains restless and suffering. Her powerlessness consumes her to the point where she cannot function as she used to. When the war finally seems to be coming to a close, Anne has suffered greatly; throughout the war, three of her sons have enlisted: young Shirely joins the aviation unit, Walter dies in combat, and Jem is reported missing in action. Amidst this suffering, Anne wishes that she could just “*sleep for the next three months — and then waken to find Armageddon over*” (Montgomery, *Rilla of Ingleside* 233). She almost seems grateful for her lack of control, since she wishes to sleep away the time until the war ends. She would rather

remain ignorant of the events at the end of the war than risk more pain. Anne's suffering has become so great due to the potential loss of two sons that she wishes to remain ignorant amidst the following events to save her from further possible heartbreak, which again shows her pessimistic viewpoint that arises in this novel. She becomes so weak due to her suffering that her husband, Gilbert, remarks that she is "getting transparent" (Montgomery, *Rilla of Ingleside* 187). The war takes a physical toll on Anne as well as a mental one, which could also explain her desire to sleep through the end of the war; this is a form of self-preservation in order to keep herself from completely slipping away for when her sons, Jem and Shirley, return home.

Rilla is the only character who uses motherhood to combat this sense of powerlessness. At the beginning of the novel, when she had no ambition, she hated babies. But when a war baby is left all alone, Rilla steps up; she "had never encountered any of the tragedies of life before and this one smote her to the core of her heart" (Montgomery, *Rilla of Ingleside* 63). In fact, she later discovers that "at last — she loved her war-baby" (Montgomery, *Rilla of Ingleside* 94). Rilla assumes a maternal role when she adopts the war baby. However, while she has come to love this child, it is important to note that the baby never faces any real danger because of the war. Therefore, while she fits into the group of worried parents, she is not rendered powerless in the same way as other parental figures because the child in her care is not constantly endangered due to the war. Still, she offers up a direct contrast to the other parents, regardless of her difference in situation. In his book *The Story of a Classic: Anne and After* by Joseph Gerard Brennan, the author expresses how "Rilla does her bit—the leitmotif of orphan and home sounds once again by Rilla taking on a moribund, parentless infant, nursing it back to health, and bringing it up herself. A constant

lighthouse of dreams, signals that out of death comes life” (Brennan 254)⁵. Rather than allowing her maternal role burden her with doubt and worry, she uses it as a source of hope.

Grief and fear in this community becomes a weight that keeps its members from functioning as they once did, which becomes a great hindrance for some like Anne. However, perhaps the most powerless character of all is Dog Monday, the Blythe family pet; after Jem enlists, he patiently awaits Jem’s return, waiting at the train station for four years. He “would not move” when anyone tried “to coax him home” (Montgomery, *Rilla of Ingleside* 57). Dog Monday is so powerless that he cannot cope with Jem’s enlisting, so he waits. He abandons the life of a family dog, and chooses to spend his days waiting by the platform. The community believes that the dog has supernatural powers that allow him to sense when his loved ones are wounded, and following Walter’s death, “Rilla heard distinctly a dog howling in a melancholy way down in the direction of the station” (Montgomery, *Rilla of Ingleside* 187). For Dog Monday, besides waiting, the only thing he can do is inform Glen St. Mary of Walter’s loss. This is the only sense of control he can muster over the situation. Other than that, he has no power against the war, only steadfast loyalty.

Anne’s son, Walter, struggles, but this lack of power causes him to react, which sets apart from the rest of the characters; his lack of power does not come from the war itself, but from his own fear and guilt. Walter is known for being afraid of everything, and the horrors of war haunt him. He imagines himself ““thrusting a bayonet through another man — some woman’s husband or sweetheart or son . . . I can’t face even the thought of it”” (Montgomery, *Rilla of Ingleside* 81). His constant anxiety causes him to be afraid to enlist at first. This results in him feeling powerless, as if he is his own enemy that is stopping him from pursuing his destiny. From the beginning, he wishes that he did not feel this way, since he states ““I envy Jem”” for being able to enlist (Montgomery, *Rilla of Ingleside* 46). However, Walter’s

⁵ Brennan, Joseph Gerard. “CLASSICS REVISITED: The Story of a Classic: Anne and After.” *The American Scholar*, vol. 64, no. 2, 1995, pp. 247–56. *JSTOR*, <http://www.jstor.org/stable/41212322>. Accessed 23 Sep. 2022.

jealousy of Jem goes beyond the mere act of enlisting: Walter wishes he could be fearless like Jem, and see war as a great adventure. He has a sense of self-loathing that he takes out on Jem because he wishes that war did not affect him so deeply, and that causes him to feel ashamed. Walter's fear eats away at him; his fear is not "of death itself," but rather "the pain that might come before death" (Montgomery, *Rilla of Ingleside* 46). Like Anne, he associates war with death and pain from the beginning, which haunts him. As he imagines himself at war, he wonders "How could I face the reality?" (Montgomery, *Rilla of Ingleside* 81) which implies that he understands the horrors of war, and his fears are rational. He takes this lack of control and turns it into a sense of strength, pushing against the powerlessness that he experiences.

However, various members of the Glen St. Mary community criticize Walter for his fear, which renders him even more powerless since he is no longer in charge of his own narrative. Having fears is natural, and these fears become manageable as he avoids the battlefield. Yet when others push him to face his fears, Walter begins to feel shame for staying behind, which seems to help him move past his fear. In the end, he finally enlists, so that "no one could ever call Walter a slacker" again (Montgomery, *Rilla of Ingleside* 119). In his article *L. M. Montgomery's Rilla of Ingleside: Intention, Inclusion, Implosion*, Owen Edwards comments on "the persecution of Walter before he enlists," describing it as "very ugly, and it suggests a social sickness beneath the pro-war patriotism" (Edwards 174)⁶. Walter's decision to enlist seems to come from a place of deep guilt, since the town pressures him into going by bullying him and shaming him for not immediately enlisting as many other boys in the community did. His shame, unlike his fears, becomes unmanageable, which is the tipping point that forces Walter into enlisting. This unfortunate peer pressure gives Walter the

⁶ Edwards, Owen Dudley. "L.M. Montgomery's *Rilla of Ingleside*: Intention, Inclusion, Implosion (1994)." *The L.M. Montgomery Reader: Volume Two: A Critical Heritage*, edited by Benjamin Lefebvre, University of Toronto Press, 2014, pp. 163–77. *JSTOR*, <http://www.jstor.org/stable/10.3138/j.ctt21kk00n.13>. Accessed 9 Nov. 2022.

power to react against the war, rather than letting the war consume him. The citizens of Glen St. Mary are cast in a dark light, since all this pressure placed on Walter evidently worked, and he ends up dying on the battlefield. If Walter had never felt this pressure, this guilt, and this personal resentment to enlist, he might have still been alive at the end of the novel. However, he never would have faced his fears, and he would not have ended up being a martyr.

Walter never seems to ask to be considered as a martyr, and decides to fight more so out of obligation to himself and to his community. Still, some characters wish to be considered as heroes. For example, Anne showcases little, albeit rare, snippets of spunk. She states that she is ““determined to be a heroine”” (Montgomery, *Rilla of Ingleside* 76), but her attempt is unsuccessful; in the final installment of her own series, Anne does not have the power anymore to be the heroine. Instead, Anne shifts into a figure of tragedy. Her eyes, “that had once been so full of laughter,” now appeared to be “always full of unshed tears” (Montgomery, *Rilla of Ingleside* 171). Anne becomes a shell of herself, the complete opposite of what she was. Instead of joy and “laughter,” she is filled with sadness.

Rather than hoping for the best and finding the positive side of the war ending, she only fixates on the idea of death, just as she did when she learned that Jem was going to enlist. Anne fades away because she is too haunted by loss, by “little Joyce’s grave . . . the white cross in France . . . Jem in the terrible trenches . . . surely she had given enough” (Montgomery, *Rilla of Ingleside* 206). She feels that her sacrifice of her loved ones should suffice, though all of her sons eventually enlist. The Anne that was ““determined to be a heroine”” does not show up, as she dwells on her losses instead of enduring them (Montgomery, *Rilla of Ingleside* 76). She does not fight against the darkness that the war brings, allowing her pessimistic side to win, which ends up eating away at her.

Even though some characters are rendered powerless, feeling as though they have no control over the war due to them being on the homefront, they find power in doing what they can for the war effort. Susan clearly illustrates how she turns her feelings of powerlessness into a productive outlet for making powerful strides for the war effort and for her family. Even when she is overcome with tears following Jem's announcement of enlisting, she states, "I am going to wash the dishes" (Montgomery, *Rilla of Ingleside* 42).

As opposed to other characters within the community, like Anne, Susan has a fierce determination to stay busy. Susan's reasoning for working amidst the tragedies is simply that it "has to be done, even if everybody has gone crazy," (Montgomery, *Rilla of Ingleside* 42) although not all characters have this same sense of productivity. Her need to work functions as a coping mechanism. For example, when she is waiting to read the latest headlines in the paper, she is compelled to "knit hard till the papers come" (Montgomery, *Rilla of Ingleside* 80). In this example, her chosen task, knitting, allows her to "calm down" and she is able to return to "business again" (Montgomery, *Rilla of Ingleside* 80). The term "business again" insinuates that working in this way, even with the war in Europe, is completely normal. She highlights this by describing others as going "crazy," showing that Susan's natural state, even before the war broke out, is to be a hard worker. Yet as she uses her admiration for productivity as a coping mechanism, her tasks become an unhealthy obsession, hinting that if the work stopped, she too would stop.

However, Susan is not some perfect, hardworking machine; sometimes escapism fails her. When she hears the wheels of the buggy that distributes the newspapers, she "could not work properly" unless "the papers were brought home and read" (Montgomery, *Rilla of Ingleside* 80). This gives Susan a sense of humanity because no one can remain strong as iron in the face of war, even if she demonstrates great strength and endurance.

Susan is not the only one who relies on work to cope. Rilla explains in her diary that everyone can “*go on with ordinary life just as if nothing were happening overseas that concerned us, just as if any day might not bring us awful news. But we can and do. Susan is putting in the garden, and mother and she are housecleaning, and we Junior Reds are getting up a concert in the aid of the Belgians*” (Montgomery, *Rilla of Ingleside* 101). It is important to note that life for many in the community could not stop because of the war. Many characters succeed in finding some semblance of normalcy by still completing banal, necessary tasks. This farming community cannot cease all work because of the war, or else the inhabitants would perish as well. Rilla relates to Susan, as her tasks are not done out of a necessity to live, but rather in a way to focus on other things, which becomes a necessity for her peace of mind. Rilla wishes that she could “just keep on working all the time” (Montgomery, *Rilla of Ingleside* 189) because this keeps her thoughts occupied, which explains why she is like Susan in her productivity.

The war also allows certain characters to grow; while some characters remain stagnant, the community as a whole cannot. For example, Walter is able to face his fears, while Susan becomes more worldly. For someone who used to ““not care what happened outside of P.E. Island,”” (Montgomery, *Rilla of Ingleside* 146) Susan begins to absorb a large wealth of worldly knowledge that exceeds her small corner of the world. For example, following a siege, “Susan pored over maps of Mesopotamis” (Montgomery, *Rilla of Ingleside* 146). This desire to track the war feels vastly different from the Susan at the beginning of the book. Now, “not a move on the great chess-board of king or bishop or pawn escaped Susan” (Montgomery, *Rilla of Ingleside* 146). She craves to understand the status of the war, noting each victory and loss. This allows her to feel in control of the situation, even if she can no longer protect the Blythe boys.

In addition to her work, Susan finds strength in other outlets, which serves as a fuel that highlights how the community can still find hope and persevere. Susan's faith in Kitchener, a British military field marshal whose "image was used for the iconic army recruitment campaign" (National Portrait Gallery)⁷, keeps her going. In addition to this faith, her hatred for the enemy fuels her. She admits to passing the moments when she cannot sleep "by torturing the Kaiser [the German leader] to death" (Montgomery, *Rilla of Ingleside* 83). Her hate for the Kaiser brings out a dark, yet humorous side of Susan. She does not choose to dwell on tragedy, becoming a character foil for Anne, taking on the roles that Anne does not, and enduring the war rather than succumbing to it.

Susan does not merely focus on the enemy, but she also puts great importance into the little victories. For example, when Dr. Blythe asks her what she thinks the year 1915 will bring, she shouts "Victory!" (Montgomery, *Rilla of Ingleside* 91). For the most part, she is able to remain optimistic and finds hope in the small moments. After each victory, she raises the flag, and keeps it "flying at Ingleside all the next day" (Montgomery, *Rilla of Ingleside* 114). Susan is able to take these minor moments of joy and carry them with her. When the headline "Battered but Not Broken" is published, "Susan repeated it over and over to herself as she went about her work" (Montgomery, *Rilla of Ingleside* 239). This sense of hope that endures even in the dark moments allows her to become empowered by the war because she uses the good to help her through the bad.

Susan is not alone in this thirst for hope, as other characters seek reasons to keep up their spirit. A perfect example of this is Mary Vance, a local orphan who was adopted in *Rainbow Valley*. She is able to remain cheery in face of hardship and never shows a sign of weakness in regards to the war. When giving advice to the Ingleside clan about sending Walter off, she states that "the main thing is to smile and act as if nothing was happening"

⁷ "Herbert Kitchener, 1st Earl Kitchener - National Portrait Gallery." *Person - National Portrait Gallery*, www.npg.org.uk/collections/search/person/mp02564/horatio-herbert-kitchener-1st-earl-kitchener-of-khartoum. Accessed 29 Aug. 2023.

(Montgomery, *Rilla of Ingleside* 126). Mary has already sent off her betrothed, so she is familiar with saying goodbye to a loved one. However, as she was an orphan for most of her childhood, one could assume that she has become accustomed to bearing tragedy, so this war does not affect her the way it affects others who might not have experienced many hardships in life. Yet Mary does not seem to use outlets to cope with the war, but rather represses any tragic feeling and replaces it with smiles. Regardless, she uses this as a fuel to remain strong, as her determination to come out of this war with a smile forces her to succeed. She does not have control over the war, but she controls her mood, so although she is powerless, she manages to find a sense of control over the situation.

Craving hope, and seeking it, is the key to the community's survival. Susan's beloved headline, "Battered but Not Broken," could summarize the community of Glen St. Mary. They are a powerful force filled with hope and endurance. Even if some members of the community, such as Anne and Mr. Meredith, break amidst the tragedy, the overall community succeeds in overcoming this sense of powerlessness that looms during the war. Moments of empowerment arise, and they refuse to allow their community to crumble amidst the horrors of World War One.

Part Two: A Sense of Empowerment

Whether through hope, obligation, or sheer determination, members of Glen St. Mary find a sense of empowerment. Within the Blythe household, “the Ingleside folk found it was possible to ‘carry on’ even in the face of ever-darkening bad news” despite the trials (Montgomery, *Rilla of Ingleside* 60). Walter Blythe is among them because he is able to persevere despite wartime challenges. From the moment Walter learns about the war, he feels empowered to fight—and for his country to fight—because he describes the war as “‘a family affair’” (Montgomery, *Rilla of Ingleside* 35). Part of Walter’s desire to fight comes from his nationalistic spirit, which shows his devotion to his country. He represents a nationalistic martyr who will bravely face the dangers of the war, even if it scares him. His yearning to fight allows him to put aside his fear that had previously hindered him from enlisting. Walter comments on this by explaining that he “‘felt a sort of nausea with life’” that “‘such a thing could happen,’” but this only heightens his desire to rid the world of war (Montgomery, *Rilla of Ingleside* 118). War empowers Walter to become an unintentional martyr, meaning that he has a strong desire to fight in the war, but merely as an end to suffering and violence rather than a boyish dream of combat. Unlike Anne, who attempts to be a heroine and fails, Walter does not strive to be a hero, he simply intends to fight for what he believes in, and winds up being a martyr anyway.

Walter’s reasoning to fight is what sets him apart from the other men in Glen St. Mary who enlist. His inspiration to enlist does not come from a desire for adventure, but from a place of guilt; he stayed behind longer than most of those who enlisted in his community, so each headline reporting a tragedy on the frontlines sends him spiraling. For example, when a

British ocean liner sank as a result of an German attack, Walter expresses that he ““couldn’t live any longer on such terms”” with himself (Montgomery, *Rilla of Ingleside* 118). His defeated way of speaking gives readers the impression that he needs to fight as a form of self-preservation, rather than he wants to fight because he yearns to take part of the action on the battlefield.

Walter and Rilla both find strength amidst the suffering. While Rilla struggles with the war, like everyone in Glen St. Mary, she comes back stronger because of it. The war empowers her to keep moving forward. However, this develops throughout the book: in the beginning, Rilla remains at a distance from war, seeing it as a far-away object that could never touch her everyday life. She does not understand why Canadians ““should fight England’s battles”” (Montgomery, *Rilla of Ingleside* 35). She wishes that ““they would talk of something besides war,”” which shows that the war does not encompass her life as it does others (Montgomery, *Rilla of Ingleside* 51).

Even as she grows more aware of war, noting how ““everything is so changed,”” she is not touched by war as others are (Montgomery, *Rilla of Ingleside* 45). Unlike Susan, who craves to be informed and feels each victory and loss deeply, Rilla distances herself from it; for example, when Jem sends a letter explaining that he is coming home at last, Rilla states “*I didn’t feel anything. I felt numb, just as I did when I heard Walter had enlisted*” (Montgomery, *Rilla of Ingleside* 262-263). She does not express her emotions about the war the same way that other characters do, which allows her to endure and persevere. By distancing herself from her feelings about the war itself, she is able to become empowered by the war effort, and dedicate all of her energy to it. On the rare occasions when she does feel deeply, it never overtakes her. When she thinks that she cannot endure the war, she does; as her family awaits a letter, she believes that the anticipation might be too difficult to bear, but ““she endured it as the others did for a week”” (Montgomery, *Rilla of Ingleside* 103). Just when

Rilla believes that she cannot bear all the hardships, “then came the awful thought that perhaps she could bear it” (Montgomery, *Rilla of Ingleside* 116). She refuses to believe the worst, stating “I won’t despair. We are not conquered” (Montgomery, *Rilla of Ingleside* 237). She rarely allows herself to show her emotions, and when she does, it is always in private: for example, “for her mother’s sake she had put on calmness and endurance as a garment in the day; but night after night she lay in her bed, weeping the bitter rebellious tears of youth” (Montgomery, *Rilla of Ingleside* 188-189). This makes her suffering quiet, and sometimes results in Rilla coming across as unbothered by the war. However, she does struggle like the others, but those moments are rare, and she only breaks quietly, in private.

Rilla finds that “it was possible to go on with existence, since existence had still to be reckoned with” (Montgomery, *Rilla of Ingleside* 188). Yet she is able to endure because she changes throughout the book, which allows her to endure—and grow empowered—by the war. These changes in character become evident when Rilla wonders how she could bear the war for so long, then she “picked up her sock and went on. The Rilla of two months before would have rushed off to Rainbow Valley and cried” (Montgomery, *Rilla of Ingleside* 75). In order to come out stronger, Rilla must grow, which is shown when Walter decides to enlist: “from that night Rilla Blythe’s soul was the soul of a woman in its capacity for suffering, for strength, for endurance” (Montgomery, *Rilla of Ingleside* 119-120). When compared with Anne, who almost gave out under the war’s hefty burden, Rilla personifies the idea of the need to evolve as a survival tactic during trying times. This ability to change might be linked to her age: Rilla is a young, impressionable girl, and therefore she was already in a stage of development when war broke out.

Rilla becomes very productive in the war effort, much like Susan. She bears these hardships by fixating on goals; while she cannot fight, she still wants to participate, stating “I can’t do anything to win the war—but I must do something to help at home”

(Montgomery, *Rilla of Ingleside* 52). Her desperation to partake in the war effort mirrors Susan's and Walter's desperation. Each expresses a need to participate, rather than a flighty yearning, which illustrates how the war and their participation empowers them, rather than hinders them.

Rilla joins the Junior Red Cross, “basting the hem of a sheet for the first time in her life” (Montgomery, *Rilla of Ingleside* 52). She opens herself up to new experiences in the face of the war, such as humility, perseverance, and enjoyment. In the beginning of the novel, Rilla is often portrayed as vain, yet because of her role in the Junior Red Cross, she agrees to recite at one of their fundraisers, regardless of her pride; and while she “lisped several times, and lay awake most of the night in an agony of wounded vanity,” her desire to participate in the war effort overpowers her pride, and empowers her to move outside of her comfort zone (Montgomery, *Rilla of Ingleside* 93). Because of her love for the Junior Red Cross and working for the war effort, she is able to put pride aside and reconcile with a former friend, justifying with “if Jem and Jerry can face the Huns surely I can face Irene Howard, and swallow my pride to ask a favor of her for the good of the Belgians” (Montgomery, *Rilla of Ingleside* 108). Uncomfortable confrontations and fighting on the battlefield are not the same—which is why this scene feels humorous—and yet both portray facing one's fears, which is an act of bravery. Rilla's desire to be a part of the war effort empowers her to overcome her own obstacles, such as speaking with Irene Howard and reciting a speech.

While Rilla was “hemming sheets and organizing a Junior Red Cross in her thoughts as she hemmed; moreover, she was enjoying it” (Montgomery, *Rilla of Ingleside* 53). Amidst times of trial, she finds joy in her work for the war effort; while war is considered a tragic and difficult time, characters such as Rilla are able to take these hardships and turn them into something positive.

Overall, the war gives Rilla power. However, Rilla is rendered powerless because of the war as well, similarly to many in the Glen St. Mary community. Rilla cannot stop her brother from enlisting—cannot stop the war from taking him away from her—and she feels helpless because there was “nothing to do now but to go home — and wait” (Montgomery, *Rilla of Ingleside* 57). In these rare moments, the war does not inspire her to move forward, but rather hinders her productivity. She comes to accept “the fact then and there. He must go,” as these hindrances only last a few paragraphs (Montgomery, *Rilla of Ingleside* 119). In order to move forward, Rilla must use Walter’s bravery as a source of fuel. Her promises to Walter help her to keep the strength, and not let the war render her powerless. She promises to “keep the faith . . . I will work — and teach — and learn — and laugh. . . through all my years, because of you and because of what you gave when you followed the call,” which is her way of sacrificing parts of her future, just as Walter sacrificed his life (Montgomery, *Rilla of Ingleside* 193). She does not allow herself to be consumed by tragedy, but rather forces herself to come out stronger. Due to this, her empowerment does not always feel natural. She states that “*Walter died for Canada — I must live for her. That is what he asked me to do,*” so she makes herself take advantage of life, because Walter could not (Montgomery, *Rilla of Ingleside* 230). One could say that the war empowered Rilla to mature, but Walter’s death gives her true ambition. After he passes away, Rilla truly begins making plans for the future: she sends her war baby home, and she starts seriously thinking about marrying Kenneth Ford and starting a family.

Although Rilla moves through many hardships with strength, she is not ignorant regarding her sacrifices. She expresses that “*our sacrifice is greater than his . . . our boys give only themselves. We give them,*” which highlights the suffering of those left on the homefront (Montgomery, *Rilla of Ingleside* 120). In her article *Women at War: L. M. Montgomery, the Great War, and Canadian Cultural Memory* by Andrea McKenzie, she notes

that “Montgomery projects this brother-sister sacrifice to affirm a similar equality for the men and women throughout Canada who have won maturity for the new Canada” in reference to Rilla sacrificing her brother to the war, while Walter also sacrifices his own life (McKenzie 343)⁸. Using Rilla as the focal point of suffering and sacrifice in the novel shows that Montgomery “was not blind to the realities of war, especially as they affected women” (McKenzie 326). In fact, “Montgomery’s Canadian version is based on female sacrifice during wartime, the forging of a new nation based on shared sacrifice and shared suffering, with women as the representatives of the nation-in-the-making” (McKenzie 326). Women such as Rilla and Susan are instrumental in keeping the community going, as they are the agents that keep the family fed and equip the soldiers with knitted socks and parcels of goods; in addition to their efforts, they also boost morale by celebrating small victories and giving inspiring speeches, which helps preserve the bruised spirit of the community.

Since “Canada as a unified nation born out of the sacrifice and fires of war,” the theme of sacrifice is crafted around the community of Glen St. Mary, rather than World War One itself (McKenzie 326). The boys enlisting might also feel empowered—or powerless—because of the war. However, the novel rarely gives the soldiers the spotlight. Mostly, the readers receive news in four forms: gossip, letters, telegrams, and newspapers. Jem shares most of his information regarding the war in his letters. For example, he is “in camp on Salisbury Plain” (Montgomery, *Rilla of Ingleside* 80), then he describes that he is “in an old wine cellar tonight. . . in water to our knees. Rats everywhere” (Montgomery, *Rilla of Ingleside* 97). Most of his information does not talk directly about the war, but of the circumstances of war. However, when he does describe the war, it describes death, such as “one boy—he was a Nova Scotian—was killed right beside me yesterday. A shell burst near

⁸ McKenzie, Andrea. “Women at War: L.M. Montgomery, the Great War, and Canadian Cultural Memory (2008).” *The L.M. Montgomery Reader: Volume Two: A Critical Heritage*, edited by Benjamin Lefebvre, University of Toronto Press, 2014, pp. 325–49. *JSTOR*, <http://www.jstor.org/stable/10.3138/j.ctt21kk00n.24>. Accessed 9 Nov. 2022.

us and when the mess cleared away he was lying dead” (Montgomery, *Rilla of Ingleside* 97). This might lead the reader to thinking that Jem feels powerless against the war and death, but his experience is not necessarily the same for other soldiers. The information from the soldiers on the battlefield is so slight and indirect, it is difficult to definitively say whether they are empowered or rendered powerless by the war. This is because the novel’s focal point is the homefront; the suffering of the people who stay in Prince Edward Island remains the focus, which is why there is little information regarding the war in Europe, except the information that directly impacts the characters in Glen St. Mary and the overall plot. This novel “breathes a wind of death from the battlefield, but little is said of specific casualties. Nor does this depart from realism” (Edwards 166). Jem occasionally shares his thoughts with readers through letters, but most communication from the battlefield is filtered through the characters on the homefront because the novel highlights moreso how the community changes during the war rather than the war itself.

Part Three: Changes for Glen St. Mary

Glen St. Mary changes in many ways throughout the novel. Some of these changes include shifting views on religion, questioning the idea of war, varying forms of communication, the rhythm of the passing of time, and breaks in habits and traditions.

In terms of religion, the changes are minor, but existant. A fight even breaks out within a church during service, which feels out of place; when a Methodist deacon, Mr. Pryor, gives “a pacifist appeal of the rankest sort” during the prayer, heretic townspeople Norman Douglas ““threw him out—he couldn’t be let go on yammering and yodelling and yawning sedition and treason”” (Montgomery, *Rilla of Ingleside* 174-175). In this chapter, political beliefs overpower societal expectations for polite behavior in a religious setting. Nobody puts a stop to Norman Douglas’s outbreak, and while his ““was utterly improper and scandalous and outrageous,”” churchgoers such as Bilbert Blythe find that ““it was *satisfying*”” (Montgomery, *Rilla of Ingleside* 176). A fellow L. M. Montgomery reader Christine Pennylegion reviews this novel on her blog, *In This Ordinary Time*, comments on this incident with Mr. Pryor. She describes Mr. Pryor as “a character who seems to act as a foil to the patriotism of the rest of the Glen’s inhabitants” (Pennylegion)⁹. Depicted as a villain because he “forbids his daughter from marrying her sweetheart,” “is suspected of setting fire to another man’s barn . . . and he is consistently characterized as ignorant and mean-spirited” (Pennylegion). This could contribute to the community’s reaction to Mr. Pryor’s attempts of

⁹ Pennylegion, Christine. “Pacifism and Treason in Rilla of Ingleside.” *In This Ordinary Time*, 1 Aug. 2017, [https://christinepennylegion.com/2017/08/01/pacifism-and-treason-in-rilla-of-ingleside/#:~:text=Pryor%2C%20a%20character%20who%20seems,therefore\)%20a%20suspected%20German%20sympathizer](https://christinepennylegion.com/2017/08/01/pacifism-and-treason-in-rilla-of-ingleside/#:~:text=Pryor%2C%20a%20character%20who%20seems,therefore)%20a%20suspected%20German%20sympathizer). Accessed 28 Aug. 2023.

prayer, where Montgomery “is gently inviting the reader to consider whether Mr. Pryor makes a sensible point” as “one can even support the just cause of a war while still praying that its duration would be brief” (Pennylegion). The “treatment of Mr. Pryor subtly invites the reader to question their own assumptions about pacifism, patriotism, what constitutes treason, and what a former colony does, or doesn’t, owe its parent” (Pennylegion); Montgomery also questions the role religion plays in the war, specifically what prayers are considered patriotic, and which are not. However, the horrors from World War One caused Montgomery to identify “with the Allied cause to an almost manic degree. News of even the smallest Allied victory became cause for celebration” (Brennan 253). Rather than commenting on the place of religion itself, she could be commenting on the manic, nationalistic spirit that the characters have developed, which no longer aligns with any pacifist ideas, which mirrors her own nationalistic spirit. Despite this, compared to the first few pages of the novel where Susan explains a quarrel from her youth in church ““over who should get a Sunday school card with the words ‘God is Love,’”” Norman Douglas’s speech feels like a drastic change between what becomes acceptable and unacceptable inside a church in the Christian community of Glen St. Mary (Montgomery, *Rilla of Ingleside* 9).

Susan is the poster child of a devout Christian, and even she changes her views on Sunday Rest. She explains ““I must knit on Sunday at last. I have never dreamed of doing it before . . . it was a violation of the third commandment”” (Montgomery, *Rilla of Ingleside* 237). A day that she used to consider as sacred becomes a day of work, due to the war. Her need to knit outweighs her previous beliefs on how one should act on Sundays. Also, young characters, such as Rilla’s war baby, Jims, question religion. When the German troops take over Paris, Jims asks ““Is God dead?”” because he cannot fathom why the God he learned about in Sunday School would cause so much suffering (Montgomery, *Rilla of Ingleside*

236). However, none of the characters ever fully reject religion, yet these minor changes still show how the community as a whole has been altered throughout the novel.

Besides religious viewpoints, the idea of war itself changes. When the war first breaks out, “Jem and Jerry went to Charlottetown that night and two days later they came back in khaki. The Glen hummed with excitement over it. Life in Ingleside had suddenly become a tense, strained, thrilling thing” (Montgomery, *Rilla of Ingleside* 42). Enlisting becomes an exciting, all-consuming event. The young soldiers are praised because “it was splendid to think of the lads of Canada answering so speedily and fearlessly and uncalculatingly to the call of their country” (Montgomery, *Rilla of Ingleside* 43). The tone of these two excerpts mark the difference in perspective; these beginning quotes use phrases such as “hummed with excitement”, “thrilling”, and “splendid”, which are all positive words. “Tense” and “strained” are the only words that have negative connotations, suggesting that, at this point in the novel, there were few negative emotions and thoughts surrounding the war within Glen St. Mary. Characters begin to “hate this war” rather than celebrate each enlisting (Montgomery, *Rilla of Ingleside* 91). Jem and Gerry were celebrated for leaving, but “there was no crowd at the Glen Station the next morning to see Walter off. It was becoming a commonplace for a khaki clad boy to board that early morning train after his last leave” (Montgomery, *Rilla of Ingleside* 126). Enlisting no longer is a source of excitement as the characters realize that the war is not so easily won. Jem comments that “they don’t realize yet what it is has broken loose— I didn’t when I first joined up. I thought it was fun. Well, it isn’t!” which highlights his innocence at the beginning of the novel (Montgomery, *Rilla of Ingleside* 97). He expresses an awakening—a loss of innocence—after enlisting, as fighting as a soldier is not at all what he imagined. He viewed war almost like playing pretend, since he states that he “thought it was fun” at first. The darker sides of war have shattered his preconceived notions of swift victory.

As the war worsens, communication—and the connotation of certain forms of communication—adapt. Rilla deems that “*the coming of the mail is the most exciting event of every day now. Father just snatches the paper — I never saw father snatch before — and the rest of us crowd round and look at the headlines over his shoulder*” (Montgomery, *Rilla of Ingleside* 44). The characters crave every ounce of information they can get, so letters and newspapers become essential. Gilbert Blythe “snatches” the paper because he is so desperate for news.

Previously, receiving news was not nearly as important for the community. Now, “there was just one great event every day — the coming of the mail” (Montgomery, *Rilla of Ingleside* 80). Since the war becomes all-consuming, the few means of communication grow into something coveted, but also dreaded. Rilla expresses that she associates receiving mail as dreaded due to the war, and she wonders ““if I shall ever again be able to await the coming of the mail with feelings of composure — never to speak of pleasure”” (Montgomery, *Rilla of Ingleside* 122). Because of the war, mail receives a negative connotation, as the telephone does. When her brother is reported as missing, Rilla admits that “*for a day or two I just refused to answer it, because I thought I could not endure the horrible moment that came between saying ‘Hello’ and hearing a response*” (Montgomery, *Rilla of Ingleside* 99). For her, the coming of the mail, along with the ringing of the telephone, triggers anxiety attacks and intense moments of stress.

Certain characters value certain means of communication more than others. Some “*news came at night by ‘phone but Susan wouldn’t believe it until she saw the Enterprise headline the next day*” (Montgomery, *Rilla of Ingleside* 177). Susan trusts the information in the newspapers more than news from telephone calls; although fake news and misinformation is not a topic generally associated with World War One, this excerpt reflects the idea of choosing which sources are valuable, and which to take with a grain of salt. Susan could

prefer information from newspapers for many reasons, such as she is not willing to accept the truth.

Conversation topics themselves change within the community, which means that topics of gossip also change. Before World War One broke out, people “thought and talked in terms of Glen St. Mary. Now, we think and talk in terms of military tactics and diplomatic intrigue” (Montgomery, *Rilla of Ingleside* 80). These new topics of conversation are not necessarily excluded from gossiping, which could result in the spread of misinformation; if “everything comes back to the war . . . We can’t get away from it — not even when we talk of the weather,” then one could assume that in a community with many busybodies, gossip also changes to be about the war (Montgomery, *Rilla of Ingleside* 95).

While mediatization is not heavily touched upon in terms of the newspapers, another form of mass media in the novel briefly exhibits this. When Rilla and her mother go to the movie theater, they watch as the “heroine was struggling with a horrible German soldier” on screen (Montgomery, *Rilla of Ingleside* 260). Already, the movie industry has begun to disparage the enemy within the films, making the German soldiers play the antagonists. This could be a form of political propoganda because the film could depict the German soldier in such a negative light that the audience is more inclined to join the war effort. By giving German soldiers villainous roles in movies, they are dehumanized; Rilla never once considers the fact that her brothers are also soldiers, and that the Germans might be watching similar films with the roles reversed. This film is successful in riling Rilla up, serving its purpose, as she stands up to scream at the screen in an attempt to save the heroine’s life (Montgomery, *Rilla of Ingleside* 260).

Montgomery incorporates nationalist themes in her novel, which is clear during Rilla’s speech at the Junoir Red Cross event. Rilla “passionately demanded how could men die better than fighting for the ashes of their fathers” and “assured her audience with thrilling

intensity that one crowded hour of glorious life was worth an age without a name” (Montgomery, *Rilla of Ingleside* 93). Her speech results in “more than one recruit joined up because Rilla’s eyes seemed to look right at *him*” (Montgomery, *Rilla of Ingleside* 93). Northrop Frye explores Canadian Literature from the 20th century in his academic articles, and he comments that Montgomery’s nationalistic voice is due to the fact that “Canadian intellectuals have always been, for the most part, cultural nationalist” (Frye 246)¹⁰. However, considering that *Rilla of Ingleside* was published after the war ended, the goal of this novel is not to inspire people to enlist, but rather to “glorify the courage and patriotism and self-sacrifice it evoked . . . universal peace may come and may be a good thing” (Edwards 165). Still, these new advances in technology allow this nationalistic voice to shine, since the other novels in the series speak more on general Canadian pride that does not feel as strong of a theme as in Rilla’s story.

Even the way that the community views the passing of time changes. When the war first breaks out, Rilla “supposed — with a sigh — that there would be three or four months of it yet” (Montgomery, *Rilla of Ingleside* 51). This is a common theme throughout the novel: characters underestimate the duration of the war. For example, Gilbert Blythe states that “‘The war will not be over before next spring now,’ . . . when it became apparent that the long battle of the Aisne had resulted in a stalemate” (Montgomery, *Rilla of Ingleside* 75). The people of Glen St. Mary start with lots of confidence and ignorance regarding the realities of war. Rilla states, “‘two years tonight since the dance at the light, when Jack Elliott brought us news of the war . . . We all thought the war would be over in a few months then . . . it seems so ridiculous that we ever had supposed it’” (Montgomery, *Rilla of Ingleside* 182). Similarly to this, Rilla has a moment of a loss of innocence when “came the awful thought that . . . there might be years of this hideous suffering before her” and that her life might change more than

¹⁰ Frye, Northrop. “English Canadian Literature, 1929-1954 [1955].” *World Literature Today*, vol. 63, no. 2, 1989, pp. 246–49. *JSTOR*, <https://doi.org/10.2307/40144825>. Accessed 8 Nov. 2022.

she had thought (Montgomery, *Rilla of Ingleside* 116). The characters had previously viewed the duration of the war as quick, like a blip in their life that would only last for a short time. This mirrors their confidence and hope that is present at the beginning of the novel, which later shifts into pessimism regarding the end of the war: “two years ago we would have said ‘It can’t last two years.’ But five more years of *this*” (Montgomery, *Rilla of Ingleside* 183).

Along with this, time also seems to pass slowly for the characters because of the war. In general, wartime makes the characters feel stuck in a never-ending loop. When “*it is four years tonight*” since the war broke out, Rilla expresses how “*it seems like three times four*” (Montgomery, *Rilla of Ingleside* 258). After the characters move past thinking that the war will end soon, they begin to feel stuck in the wartime atmosphere. Also, time slows when the characters are awaiting or have received bad news; when Rilla is at the concert, and she learns about Walter enlisting, “she walked restlessly up and down the little dressing-room. Would the concert never end!” (Montgomery, *Rilla of Ingleside* 117). Here, the concert could be a metaphor for the war itself, and the tragedies that follow. While Rilla wonders if the concert would ever end, one could replace the word “concert” with “war” to comment on the desperation and pessimism the characters feel towards the end of the novel.

Time changes, but so does how the characters spend this time. The members of the community are forced to change their traditions, especially during beloved holidays. For example, “at Christmas the college boys and girls came home and for a little while Ingleside was gay again. But all were not there — for the first time one was missing from the circle round the Christmas table” (Montgomery, *Rilla of Ingleside* 89). Because Jem enlists, he is not able to come home for Christmas, which is the first time that the Blythe family is missing someone during the holiday season. While this example only describes the Blythe family’s experience, one can conclude that many other families also encounter this. Holiday traditions, such as who attends Christmas dinner, are overturned and altered.

Glen St. Mary, which used to be a carefree community, shifted to an anxious one, where “no one in Ingleside ever got up in the morning without a sudden piercing wonder over what the day might bring” (Montgomery, *Rilla of Ingleside* 94). The characters began to dread sleep; Rilla comments ““I wish I didn’t have to go to sleep. It is hideous to go to sleep and forget it for a little while, and wake up and have it all rush over me anew the next morning”” (Montgomery, *Rilla of Ingleside* 189). In a farming community, it is unusual to view sleep as something to avoid, since it would be considered a basic need to get through the day. However, the added stress from the war forces the characters’ perspective on sleep to change. Instead of a time of rest, sleep becomes an unwanted escape where reality would come crashing back in the morning. While the characters don’t voice this, they might also dread sleeping because of nightmares, as the war could act as nightmare fuel.

Aside from holiday traditions and sleeping habits, the community’s old ideas of certain novels shift. The community used to be filled with trivial beauty, as was the *Anne* series. Yet after the war hits, the characters struggle to find beauty where it once thrived, even in the pages of fiction novels, since ““everything written before the war seems so far away now... This poem of Wordsworth’s . . . the beauty of the lines seem to belong to another planet, and to have as little to do with the present world-welter as the evening star”” (Montgomery, *Rilla of Ingleside* 153-154). Glen St. Mary has changed so much that even formally beloved literature does not hold the same allure. Perhaps this could be Montgomery commenting on the *Anne* series as a whole, as her innocence was broken, and the horrors that she lived during World War One brought about a newfound darkness to her writing.

Part Four: Lighthearted Darkness

L. M. Montgomery's writing features many shifts throughout the novel. She weaves lighthearted moments amongst the dark scenes in order to balance out the tone. Because of this, even though *Rilla of Ingleside* deals with more serious and traumatic subjects than previous novels in the series, the novel's tone still fits in within the vein of the *Anne* series. Montgomery wanted *Rilla of Ingleside* to mirror real life, with hardships, celebrations, and moments of peace.

Many scenes are seen through Rilla's eyes, and they are filtered through her point of view. Montgomery keeps the underlying tones of girlhood, as this is a coming-of-age story. Montgomery references several times that Rilla is young, and her perspective on certain things differs from others within the community because she is not as mature as them yet. For example, when the war is announced during the party, Rilla is "suddenly lonely and unhappy"; the narrator comments that "it does not do to laugh at the pangs of youth" because "youth has not yet learned that 'this, too, will pass'" (Montgomery, *Rilla of Ingleside* 34). One might think that this tone is condescending, as if belittling Rilla's feelings. However, it also gives off an affectionate sense, as if understanding that young girls such as Rilla feel and experience life differently as they are growing up, and some things cut deeper for them than they would if the girls were older and more mature. Montgomery actually seems to side with Rilla by acknowledging that her feelings might be blown out of proportion, but that they are valid.

In fact, Montgomery actually criticizes those who belittle young girls' emotions; when Rilla receives her first love letter with great excitement, the narrator states "a girl's first love letter, whatever blase, older people may think of it, is an event of tremendous importance in the teens" (Montgomery, *Rilla of Ingleside* 140). Through the narrator, Montgomery validates girlhood. Her minor form of condescension reads more like a good-natured eye-roll with a small smile rather than a great criticism. However, this is a theme within the *Anne* series, as Montgomery is always more likely to side with the heroine's opinions rather than the adults'. When Walter has enlisted, a similar comment is made. Only "one week — only one week more with Walter! The eyes of youth did not see how she was to go on living" (Montgomery, *Rilla of Ingleside* 119). Rilla's youth is highlighted because she is overdramatic in thinking that her life will end when Walter goes away to training. But Montgomery evokes a real feeling of not being understood that many, especially teens, experience. Perhaps this is why her books are multifaceted and appeal to readers of all ages: younger readers could see themselves in Rilla, while older readers could see their *past* selves in Rilla and their current selves in the narrator. Montgomery also portrays Rilla's development into adulthood, since "Rilla found it was possible to go on with existence, since existence had still to be reckoned with" (Montgomery, *Rilla of Ingleside* 118). Rilla's journey from girlhood into adulthood becomes the reader's journey as well, as they navigate the war alongside her.

These comments on youth also give the novel a humorous edge, despite *Rilla of Ingleside* being set during World War One. This is another way that this novel still fits within the *Anne* series because it keeps a lighthearted undertone. These bouts of humor are present in relation to the war, but also simply in relation to the characters' everyday lives. One of these humorous moments is when Susan receives a marriage proposal. She refuses with fervor, expressing that "if it had not been for that [referencing a snide remark about Susan's

endurance] I would not have chased him with my dye-pot” (Montgomery, *Rilla of Ingleside* 219). Regardless, she is grateful because she “always thought that I would like to have just one offer of marriage to reject” (Montgomery, *Rilla of Ingleside* 218-219). This comical portrayal of a proposal gone wrong from an unwanted suitor brings a lighter tone to the novel, which feels intentional; in the chapter, *Susan Has A Proposal of Marriage* (Montgomery, *Rilla of Ingleside* 211-220), Montgomery purposely puts this fun chapter in the midst of tragic ones, which describe Shirley enlisting and Jem reported missing, in order to balance out the lighthearted tone of the series with the dark tone of war. Susan is commonly used as comedic relief, with comments such as “*Susan would give the last drop of her blood for her ‘king and country,’ but to surrender her beloved recipes is a very different and much more serious matter*” to lighten the tone (Montgomery, *Rilla of Ingleside* 231).

Montgomery mixes in humor in direct relation to the war by utilizing the characters’ comments. For example, when Mary Vance explains how she feels about her fiancé losing his leg in combat, she says ““I would rather Miller with only one leg than any other man in the world with a dozen . . . unless it was Lloyd George [the British Prime Minister at the time]”” (Montgomery, *Rilla of Ingleside* 215). Instead of focusing on the serious side of war injuries and traumas, Montgomery decides to turn it into a joke; this fits with her writing style, but also with the genre. At the time, she was writing for children and young adults, therefore she catered the content to her audience. An instance of this child-like commentary on the war occurs with the Blythe family’s cat, which is named both Hyde and Jekyll due to his evil alter ego. The family notices that “that cat is far oftener Hyde than Jekyll now? The more victories Germany wins the *Hyder* he becomes” (Montgomery, *Rilla of Ingleside* 219). This comment reads as one a child would make to try to understand the interworkings of the war. More mature readers notice that this cat is most likely simply old and growing cranky, but younger readers might buy into the idea that the cat’s behaviour is linked to the war.

As mentioned, Montgomery seems to write for readers of all ages. Because of this, some of the humorous moments are more universal. For instance, the “United States has declared war at last . . . in spite of Woodrow’s gift for letter writing” (Montgomery, *Rilla of Ingleside* 204). This joke can be enjoyed by all readers, even if some of the nuances are not evident to the younger ones. However, regardless of a reader’s age, these moments of humor achieve the goal of adding bits of laughter. *Rilla of Ingleside* allows readers to feel a variety of emotions, including amusement and joy along with sadness and empathy.

This cocktail of light and dark is most commonly presented in the theme of nature; throughout the series, there are many rich descriptions that mirror the characters’ current lives. These descriptions from *Rilla of Ingleside* present themes such as hope, denial, and hardship. While writing in her diary, Rilla reflects on this, claiming “*How can spring come and be beautiful in such a horror . . . When the sun shines and the fluffy yellow catkins are coming out on the willow-trees down by the brook, and the garden is beginning to look beautiful I can’t realize that such dreadful things are happening in Flanders. But they are!*” (Montgomery, *Rilla of Ingleside* 98). By using nature, Montgomery depicts how the community might be changing, but the nature around them still follows its natural cycle without interference. Rilla is unable to comprehend how beautiful flowers can grow during a time of hardship, and this allows her to escape for a short while. These luscious descriptions allow readers to infer that Montgomery loved nature, as well, especially since she specifies the different types of plants, such as “catkins” and “willow-trees”. However, a distinction is made between Canada and the battlegrounds in Europe, which are not untouched; “there were gardens over here — beautiful gardens with the beauty of centuries — and what are they now? Mangled, desecrated things!” (Montgomery, *Rilla of Ingleside* 97-98). This serves as a reminder that Glen St. Mary remains untouched from the physical violence of the war. Yet it

connects the two communities by linking them together through “beautiful gardens”, which mirrors Rilla’s quote as she states that “the garden is beginning to look beautiful”.

Montgomery’s inclusion of nature is a hallmark of her work, as she states in her memoir that she “had always a deep love of nature. A little fern growing in the woods, a shallow sheet of June-bells under the firs . . . It has always seemed to me, ever since early childhood, that, amid all the commonplaces of life, I was very near to the kingdom of ideal beauty” (Montgomery 15, *The Alpine Path*)¹¹. She does not sacrifice her admiration for nature simply because this is a war novel, which allows her to utilise these hints of nature within the descriptions to include figurative language. For example, when bad news arrives, Rilla “had seen it coming to her — coming — coming — as one sees the shadow of a cloud drawing near over a sunny field, swiftly and inescapably” (Montgomery, *Rilla of Ingleside* 119). This use of a simile helps depict how the news overshadows the character as the cloud overshadows the field; the use of foreshadowing within this simile and adverbs such as “swiftly” and “inescapably” give readers the sense that this cloud is not merely passing by, and might encompass them. A direct opposite of this quote is used to illustrate the end of the war; “all at once the sun broke through the thick clouds and poured through the big crimson maple outside the window. Its reflected glow enveloped her [Gertrude Oliver] in a weird immaterial flame” (Montgomery, *Rilla of Ingleside* 266). The sunlight becomes a metaphor for peace, while the clouds are a metaphor for war. Through this metaphor, Montgomery is able to give beautiful visuals that reflect how the characters feel and the fight between the lightness and the darkness.

The nature in Glen St. Mary becomes almost its own character. For example, while Rilla and Gertrude await news about Jem, “the bells on the ‘Tree Lovers’ twinkled elfinly and fitfully in the gusty March wind. . . ‘Please give us better news tomorrow’” (Montgomery,

¹¹ Montgomery, L. M. *The Alpine Path: The Story of My Career*. Read Books Ltd., 2017. Hoopla, <https://www.hoopladigital.com/title/11967563>. Accessed 28 Aug. 2023.

Rilla of Ingleside 40). The use of “fitfully” evokes a restlessness that inanimate objects cannot possess. However, the choice of “elfinly” contradicts this form of personification, giving the bells an otherworldly feel rather than a human one. Personification is present as well with the wind. A couple pages later, the family receives the news that Jem is missing in action; the wind seems to foreshadow this by alerting Rilla and Gertrude, as the “gusty March wind” is what causes the bells to ring. Because of this, the wind feels almost like another character that is hinting at the future. When Rilla mourns Walter, nature also seems to comfort her, as “there was a new light on her pale young face when she finally stood up, amid the asters Walter had loved, with the sunshine of autumn around her. For the moment at least, she was lifted above pain and loneliness” (Montgomery, *Rilla of Ingleside* 192). By being “amid the asters Walter had loved,” Rilla is embraced by “sunshine of autumn” which allows her a respite from her grieving. The sun embraces Rilla as a person might: by comforting her with a warm hug. Nature provides a sense of warmth and kindness in this scene that helps keep the balance between light and dark.

Yet sometimes, even amidst the humorous scenes and lush descriptions, the darkness overcomes the lightness. Even the humor turns dark, which is evident with a member of the community, Mrs. Richard Elliot who “is worrying herself sick because she used to be always scolding her husband about smoking up the parlor curtains. Now that he has enlisted she wishes she had never said a word” (Montgomery, *Rilla of Ingleside* 95). The idea of “smoking up the parlor curtains” gives off the easy-going tone of a wife nagging her husband, but the reality turns dark as this nagging could be the driving force of her husband’s choice to enlist. Mature readers might notice these implications that the wife’s actions could result in her husband’s death, which becomes a great source of regret for her. Other mature readers may interpret this as the wife did not notice what she had, until her husband could be potentially taken away from her, and suddenly she realizes how much he means to her.

This idea is similar to what Walter notices and shares with Rilla: “*life has always seemed such a beautiful thing to me — and now it is a hideous thing*” (Montgomery, *Rilla of Ingleside* 81). His sense of wonder of the world disappears in the face of tragedy because the dark moments sometimes drown out the light ones, and he might regret not making the most of it. This loss of innocence is not sugar coated. These characters are honest about how their views of the world change, which can be disheartening to read at times. Walter’s death might cause readers to cry, but this plotline remains to provide a reading experience that reflects the war. In fact, Montgomery “saw no reason either to shield her child readers from the existence of Death or to wallow in it,” as she refuses to romanticize war and death as she did in previous novels (Edwards 166).

In their analysis of Young Adult War Novels, Ben and Beth Nelms explain that if war novels show “war in all its harshness and violence, it may go so far beyond young readers’ background of experience that they cannot relate. On the other hand, if it is limited to aspects of war to which youngsters can personally relate, it may make war seem remote and romantic, even glamorous or relatively harmless” (Nelms and Nelms 106)¹². While Montgomery strives to find a balance between the light moments and the dark ones, she never belittles the hardships or adversities of war. With her mixture of humour, warmth, and drama on the homefront, she is able to show the harsh realities of war in a manner that touches young readers without scarring them with horrific imagery. Unlike some of her characters in the novel, she does not need to sacrifice bits of her heart and spirit to endure.

¹² Nelms, Beth, and Ben Nelms. “Young Adult Literature: Wars and Rumors of Wars.” *The English Journal*, vol. 75, no. 3, 1986, pp. 106–08. *JSTOR*, <https://doi.org/10.2307/818888>. Accessed 8 Nov. 2022.

Part Five: More than Fiction

L. M. Montgomery wrote this novel looking back at the war, as it was published in 1921, three years after the war ended. In his newspaper article on American War Literature, David Lundberg explores that “even though the causes and goals of the war were condemned in the 1930s, the spirit of national unity and dedication to a common cause it generated in its soldiers and civilians alike was singled out for praise” (Lundberg 783)¹³. His comments of “national unity” and “dedication” to the cause, which is present in *Rilla of Ingleside*, references a post war society, which gives the notion that some of Montgomery’s themes made her work ahead of its time. According to Lundberg, War Literature from World War One left behind “the lofty sentiments and inflated rhetoric of the Victorian and Edwardian periods which glorified war and sanctified death. War was now portrayed as horrible and senseless; death as brutal and meaningless” (Lundberg 377). He also states that in the works of authors such as “Wilfred Owen, Isaac Rosenberg, Robert Graves, and others,” the idea of “suffering and destruction were described in an ironic, detached manner” (Lundberg 377). This is a direct opposite from Montgomery’s works, as she “brings the effect of time and the war itself on the peaceful hamlet where the children and their friends, now grown, must live through the war at the front or at home” (Brennan 254). She maintains the feel of the previous novels in the series, simply incorporating new, darker themes.

As most of Montgomery’s works, this book teeters between Children’s and Young Adult Literature. However, due to the mature themes and intense vocabulary in *Rilla of*

¹³ Lundberg, David. “The American Literature of War: The Civil War, World War I, and World War II.” *American Quarterly*, vol. 36, no. 3, 1984, pp. 373–88. *JSTOR*, <https://doi.org/10.2307/2712739>. Accessed 8 Nov. 2022.

Ingleside, one could classify this novel within the Young Adult genre. An expert on Young Adult War Books, Chris Crowe, notes that “the brutal realities of battle presented in YA fiction and nonfiction can help teenagers understand that the people being shot and bombed in any war are human beings—they have families and friends, they live and love, and they hurt and bleed just as we do” (Crowe 159)¹⁴. *Rilla of Ingleside* has a family dynamic that creates a sense of timelessness, regardless of the early twentieth century setting. Crowe only references contemporary war novels, which highlights this timelessness, as his comments apply to *Rilla of Ingleside*. Because she focuses on the homefront, readers can more easily identify with those who pick up the pieces of the war. According to Crowe, “war books for young adults make the traumatic effects of war even more personal by showing that war is indeed hell, not only for soldiers, but also for children and their families who become its direct and indirect victims” (Crowe 159). *Rilla of Ingleside* reflects this idea, as young readers are able to empathize with the community of Glen St. Mary.

Even though “War Literature of the 1920s and 1930s frequently condemned the mechanized, impersonal nature of modern war produced by the application of science to the techniques of killing,” Montgomery’s work is more a study on the community (Lundberg 381). *Rilla of Ingleside* “epitomizes this notion of shared war stories, of a community at war, while foregrounding women as active and legitimate participants in the Great War many decades before women’s war scholarship would seek to establish them in this very role” (McKenzie 343). It is “a uniquely Canadian version of war myths, focused on women and community, in place of male-combatant British-based myths” that feels modern and dated simultaneously, exploring war in an accessible way, and placing women center-stage, focusing more on those left behind than the soldiers themselves (McKenzie 343).

¹⁴ Crowe, Chris. “Young Adult Literature: Peace-Keeping Forces: YA War Books.” *The English Journal*, vol. 89, no. 5, 2000, pp. 159–63. *JSTOR*, <https://doi.org/10.2307/822325>. Accessed 8 Nov. 2022.

Other books of the time differed from Montgomery's novel, mostly due to the fact that "Canadian war literature remains a site of struggle, mostly focused on male voices" and that "most books written during and after the War rapidly went out of print" (McKenzie 328). *Rilla of Ingleside* stands out in this aspect, as it is still easily accessible in bookstores and online stores today. Montgomery offers a fresh take on women's experiences as well, featuring many female characters such as Susan, Rilla, Gertrude Oliver, and Mary Vance, all while they navigate life amidst the war. Montgomery highlights the important role that the community on the homefront play, rather than disregarding them and focusing on the conflict on the battlefield. In this photograph of a Canadian advertisement from World War One, the role of women is evident; the women were there to comfort and find a way to move forward ("The Comforter"; Library and Archives Canada)¹⁵. Montgomery comments on this pressure on women's roles during the war, as Anne whispers, "'When our women fail in courage, shall our men be fearless still?'" (Montgomery, *Rilla of Ingleside* 40).



Promotional Poster for the Canadian Red Cross.

"The Comforter." *Flickr*, Ottawa, 14 Mar. 2023,

<https://www.flickr.com/photos/lac-bac/52747823074/in/album-72177720306677316/>. Accessed 28 Aug. 2023.

¹⁵ Library and Archives Canada. "The Comforter." *Flickr*, Ottawa, 14 Mar. 2023, <https://www.flickr.com/photos/lac-bac/52747823074/in/album-72177720306677316/>. Accessed 28 Aug. 2023.

While other female British authors also wrote books based on the war, McKenzie paints Montgomery's novel as unique: Montgomery "is perhaps the only English-speaking woman and the only Canadian author, male or female, to have written a contemporary war book that has maintained its place in popular culture since the War" (McKenzie 344). With her novel, "the Canadian Montgomery succeeded in creating a lasting work where a myriad of British women authors failed" (McKenzie 326). This makes *Rilla of Ingleside* "both ahead of its time and of it, a narrative that epitomizes the ongoing struggle to define legitimacy of voice for women and for Canadians" (McKenzie 331).

While this novel is a work of fiction, it remains historical fiction that is very closely based on real events, with fictitious characters and anecdotes. Montgomery utilises history to her advantage to make the story more poignant and real, as her "keen observation, social perceptions, community cartography, delicious irony, catalysis in comedy, infectious pathos make her works admirably serviceable to the historian with the sense to use her" (Edwards 164). Out of a population of 8,075,000, Canada raised an army of 368,000 soldiers, which was three times more men than the United States offered (Dickie 1023)¹⁶. In fact, the "male population, most of which could be better spared than the farmers, miners, fishermen, and lumber workers, who existed in the most westernly provinces of Manitoba, Saskatchewan, Alberta, and British Columbia. Yet, sparse as was the population of these latter provinces, it will be noted that they supplied more than their share of men" (Dickie 1024). In a photograph from 1917, people in Toronto gather together at the Red Cross to create "one lot of 379,000 parcels," which illustrates how even those many miles away from the battlefields chipped in (Dickie 1030).

¹⁶ Dickie, Francis J. "Canada's Work in the World War." *Current History (1916-1940)*, vol. 5, no. 6, 1917, pp. 1023-30. *JSTOR*, <http://www.jstor.org/stable/45323622>. Accessed 23 Sep. 2022.



“One lot of 379,000 parcels at Toronto Red Cross Depot. Canadians have sent nearly 100,000,000 such parcels to their soldiers at the front” (Dickie 1030).

Dickie, Francis J. “Canada’s Work in the World War.” *Current History (1916-1940)*, vol. 5, no. 6, 1917, pp. 1023–30. JSTOR, <http://www.jstor.org/stable/45323622>. Accessed 23 Sep. 2022.

With this historical information, it becomes clearer why Montgomery chose to focus on the fictional community in Glen St. Mary: they must endure without those who enlist, all while keeping the community alive. Many women joined the effort, “from farmer’s wife to bank president’s wife, and all through the various ranks of society, women have come forth and performed nobly,” and “the women of Canada have shown themselves to be perfectly able to stand side by side with men in guiding the destiny of the Dominion” (Dickie 1029-1030). The events in *Rilla of Ingleside* are almost purely fictitious, but the historical context remains; there are many aspects of the novel that reference real events, such as women working for the war effort and the immense number of men who enlisted.

The historic setting and detail in the novel comes from Montgomery herself living through the war, and she uses that to craft the story of *Rilla of Ingleside*. Caroline Parry and Liz Rosenberg explain this connection in their biographies about L. M. Montgomery. In her journal, “on August 5, Maud noted with horror that England had declared war on Germany” (Rosenberg 161). Like Rilla and Susan, Montgomery gains a sense of empowerment from the

war. Her “passionate involvement was unusual for her place and time” as she “became president of the local Red Cross and later traveled around, ‘stumping’ for conscription — a mandatory draft for Canadians. Maud followed the war news as if her life depended every skirmish” (Rosenberg 161). Montgomery was unusual, a bit like the overzealous Susan who screams “Victory!” as “most of Maud’s well-to-do farmer neighbors in Leaskdale felt aloof from the war in Europe” (Rosenberg 161).



1918 newspaper headline from *The Globe* in Toronto, Canada. Headline reads: “Franco-British sweep on wide front. Canadians play part in Great Victory”

Blackley, Shelby. “‘Canada Plays Part in Great Victory’: Relive the Final Months of the First World War through the Pages of the Globe.” *The Globe and Mail*, The Globe and Mail, 8 Nov. 2018, www.theglobeandmail.com/canada/article-last-100-days-world-war-one-globe-pages/.

This newspaper headline from Toronto’s *The Globe* from 1918, “Franco-British Sweep on Wide Front, Canadians Play Part in Great Victory,” mirrors some of the headlines from *Rilla of Ingleside* that fuels the characters’ well of hope (Blackley). This headline bears a resemblance to the one Susan would repeat: “‘Battered but Not Broken’” (Montgomery, *Rilla of Ingleside* 239). Like in the novel, newspapers and letters held great importance for her and her community. During the war, Montgomery’s “mail arrived each day at twelve thirty, a half hour before lunch. If the news was good, Maud felt too excited to eat. If bad, she was too distraught” (Rosenberg 161).

Montgomery endured the war by being “immensely productive both domestically and professionally . . . she continued to pour out her problems and the agonies of her inner life in her journal” (Parry)¹⁷. For her, “writing . . . was rescue, escape, salvation, and purpose” (Rosenberg 171). Her “world revolved around her children, her work, and the war” (Rosenberg 164). She needed a distraction from the war, as like many characters in her novels, it was a time of hardship and trial. She notes her experiences down in her various journals, and these experiences bear a striking resemblance to some events that occur in the novel. Just like Susan scouring over her maps, Montgomery “posted a map of Europe in the manse. She kept up with three newspapers each day” (Rosenberg 164). Another similarity is with Mary Vance’s sweetheart, who returns from the war without a leg. Montgomery’s “youngest half brother, Carl . . . was injured on the battlefield and left to lie in the bitter cold for eighteen hours. As a result, he lost one leg” (Rosenberg 163). Because this novel is so deeply rooted in Montgomery’s real life, the historical context must be considered to fully analyze the story. She drew from her own life to craft *Rilla of Ingleside*, giving the work a solid basis of authentic historical context.

¹⁷ Extrait from Caroline Parry’s *L. M. Montgomery: A Biography* from *Rilla of Ingleside* edition: Montgomery, L. M., and Caroline Parry. *Rilla of Ingleside: With a Biography of L.M. Montgomery by Caroline Parry*. Vol. 9, Bantam Books, 1998.

Research Conclusion

At first glance, it might seem surprising that Montgomery would choose to finish off the Anne series with a war novel, especially because the previous installments are not as overtly anchored in real events. However, Montgomery is linked to war in many ways, from her various journals describing her own life experiences between 1914-1918, to her “writing would later be given to Polish soldiers during World War Two, to comfort and strengthen them. The book they chose was another novel Maud composed during the first world war, *Anne’s House of Dreams*” (Rosenberg 161). Her connection to war is brought out in many pieces of her work, but most prominently in *Rilla of Ingleside*.

Even though “critics generally agree [*Rilla of Ingleside*] is one of Montgomery’s weakest Anne books, uncharacteristically dark and sentimental,” (Rosenberg 171) this is not a clear reflection of the work itself; in a nine-novel series, it is simply natural that the last one is occasionally passed over, as readers might shift focus halfway through the series as Anne grows. Regardless, this heartfelt story continues to remain in print in libraries and bookshops. This story of perseverance, community, love, loss, and hope during bleak times can resonate with readers of varying ages, which is why it remains a timeless addition to Young Adult Literature. A combination of true historic events and fiction, *Rilla of Ingleside* showcases the unique World War One experience of the fictional Glen St. Mary community that represented the real residents of Prince Edward Island.

Analyse de la séquence “World War One Canadian Nursing Sisters”

Introduction didactique

L'analyse de *Rilla of Ingleside* de L. M. Montgomery permet de mieux exploiter le sujet de la narration d'un roman de guerre avec le point de vue spécifique que nous avons vu, dans un cadre didactique, alors cette partie didactique est essentielle pour montrer les compétences et connaissances acquises par les élèves, afin de réfléchir plus en profondeur sur le sujet pour le rendre le plus accessible possible dans une situation d'enseignement. Pendant les stages du semestre neuf (S9) au Lycée Louis Pergaud à Besançon, sous la direction de Madame Anne Scandella, j'ai pu réaliser cette séquence avec une classe de premières ST2S (le bac technologique de sciences et technologies de la santé et du social). En connaissant déjà cette classe avant de commencer, j'ai constaté que la plupart des élèves envisagent de devenir infirmier dans l'avenir. Alors cette classe est le modèle parfait pour tester ma séquence.

Selon le Cadre Européen Commun de Référence pour les Langues, le niveau visé est B2 (CECRL)¹⁸. Ce sujet correspond à l'axe dans le cycle terminale : *Territoire et Mémoire*, qui affirme que de “la mémoire d'un individu ou d'un peuple trouve son reflet dans le patrimoine ; héritage dont l'évolution dans le temps témoigne de la relation que chaque peuple entretient avec son passé et, par extension, la manière dont il se projette dans l'avenir” (Le Bulletin Officiel)¹⁹. Tous les supports nous amènent vers ce mélange de patrimoine,

¹⁸ “Cadre Européen Commun de Référence Pour Les Langues : Apprendre, Enseigner, Evaluer.” *Conseil de l'Europe*, Unité des Politiques linguistiques, Strasbourg, 2001, rm.coe.int/16802fc3a8.

¹⁹ Ministère de l'Éducation nationale et de la Jeunesse. “Programme de Langues Vivantes de Première et Terminale Générales et Technologiques, Enseignements commun et optionnel.” *Le Bulletin Officiel de l'Éducation Nationale*, www.education.gouv.fr/sites/default/files/imported_files/document/spe585_annexe2CORR_1063703.pdf Accesse d 13 Jan. 2024.

hommage, et héritage. Cette séquence met en question la guerre en première ligne et aussi les effets de la guerre au Canada ; la guerre et les rôles des citoyennes changent en fonction du territoire. De plus, plusieurs supports rendent hommage aux infirmières et aux soldats, ce qui rend l'autre partie du thème de mémoire essentiel et pertinent, alors la séquence entre complètement dans l'axe.

Puisque j'ai réalisé cette séquence avec une classe de première, je vais d'abord montrer la séquence de base, ensuite j'expliquerai comment cette séquence a été développée pendant sa réalisation, et finalement j'aborderai mes réussites et mes défis avec cette séquence, quelles modifications seront nécessaires, et le feedback que j'ai reçu des élèves.

Pendant les semaines où j'ai réalisé cette séquence, j'ai noté mes opinions et sentiments dans un carnet, comme une sorte de journal intime. Dans cette analyse, j'utiliserai ce que j'avais mis dans ce carnet afin de mieux expliquer la séquence. Les remarques révèlent un aspect personnel, qui est essentiel parce que l'enseignement n'est pas seulement de la méthodologie, mais aussi de la réalité ; c'est-à-dire, sur papier, une séquence peut être parfaite, mais il y a des facteurs qui jouent dans la vraie vie qui peuvent empêcher la réussite. Cette expérience m'a permis de voir mes pistes d'amélioration ainsi que mes points forts, et tout cela sera relevé dans cette analyse.

Détails de la séquence

Sous le titre de “World War One Canadian Nursing Sisters,” cette séquence aborde le thème de l’impact de la première guerre mondiale au Canada. Le but de cette séquence est de répondre à la question “What were the roles of the Nursing Sisters of Canada during World War One?” en sachant aussi comment rédiger une entrée d’un journal intime ; d’ailleurs, la tâche finale permet d’imaginer la vie d’un infirmier/membre de la croix rouge/soldat pendant la première guerre mondiale (et donc créer une entrée d’un journal intime dans un minimum de dix lignes d’une telle personne permet d’exprimer leur vie). À la fin de la tâche finale, les élèves partagent leur travail dans un exercice de speed dating dans l’espoir de faire un échange d’idées créatives sans le stress de lecture devant toute la classe. Selon le dictionnaire Larousse, le speed dating est un “rendez-vous organisé et minuté avec des personnes différentes dans le but de trouver un partenaire (amoureux ou professionnel, par exemple)” (Larousse, “speed dating”)²⁰. Dans ce cas-là, le but n’est pas de trouver un partenaire, mais de partager le travail fait avec la classe d’une manière privée, efficace, et individualisée.

Il y a plusieurs objectifs dans cette séquence. Par exemple, les objectifs culturels sont la découverte de l’œuvre de Lucy Maud Montgomery, une autrice canadienne très connue et réputée, dans les extraits de *Rilla of Ingleside*. De plus, il y a la découverte des “Nursing Sisters” au Canada et de l’histoire générale de “The Red Cross” et “The Junior Red Cross,” surtout en étudiant la propagande canadienne de la première guerre mondiale. En enseignant

²⁰ “Speed dating.” *Larousse*.

https://www.larousse.fr/dictionnaires/francais/speed_dating/10910830#:~:text=Rendez%2Dvous%20organis%C3%A9%20et%20minut%C3%A9,ou%20professionnel%2C%20par%20exemple

ces objectifs culturels, on explore les objectifs linguistiques de la voix passive, le vocabulaire historique de la guerre, le vocabulaire médical et la prononciation des terminaisons des verbes au passé. Par ailleurs, les élèves doivent aussi savoir écrire une note de journal intime en imaginant la vie de quelqu'un d'autre dans un contexte historique, et partager le travail fait dans le cadre d'un speed dating. En générale, cette séquence permet aussi de développer des futurs citoyens parce que les élèves ont besoin de se mettre à la place d'autrui pour réaliser la tâche finale. En plus, ce sujet de séquence les sensibilise à l'histoire ignorée du rôle des femmes canadiennes pendant la première guerre mondiale.

La première séance consiste en un brainstorming comme activité d'anticipation. Ensuite, il faut analyser les deux exemples de la propagande canadienne de Library and Archives Canada, qui s'appellent "The Comforter"²¹ et "France's Day"²². Enfin, les élèves doivent utiliser le temps restant à chercher certains mots de vocabulaire et faire leurs propres définitions. Si ce travail n'est pas terminé à la fin de l'heure, cela sera transformé en devoir maison.

Pendant la séquence, les élèves font des exercices de compréhension écrite avec deux extraits de *Rilla of Ingleside* :

Word had come from Red Cross headquarters that sheets and bandages would be required. Nan and Di and Rilla were hard at work. [...]

Rilla was basting the hem of a sheet for the first time in her life. When the word had come that Jem must go she had her cry out amongst the pines in Rainbow Valley and then she had gone to her mother.

"Mother, I want to do something. I'm only a girl—I can't do anything to win the war—but I must do something to help at home."

"The cotton has come up for the sheets," said Mrs. Blythe. "You can help Nan and Di make them up. And, Rilla, don't you think you could organize a Junior Red Cross among the young girls? I think they would like it better and do better work by themselves than if mixed up with the older people."

"But, mother—I've never done anything like that."

"We will all have to do a great many things in the months ahead of us that we have never done before, Rilla."

Rilla of Ingleside by Lucy Maud Montgomery, page 52

²¹ Library and Archives Canada. "The Comforter." *Flickr*, Ottawa, 14 Mar. 2023, <https://www.flickr.com/photos/lac-bac/52747823074/in/album-72177720306677316/>. Accessed 28 Aug. 2023.

²² Library and Archives Canada. "France's Day." *Flickr*, Ottawa, 14 Mar. 2023, <https://www.flickr.com/photos/lac-bac/52747822879/in/album-72177720306677316/> Accessed 28 Aug. 2023.

20th August 1918

The Canadians have been in action again and Mr. Meredith had a cable today saying that Carl had been slightly wounded and is in the hospital. It did not say where the wound was, which is unusual, but we all feel worried.

There is news of a fresh victory every day now.

Rilla of Ingleside by Lucy Maud Montgomery, page 259

Ces extraits donnent un côté littéraire à un sujet plutôt historique qui fait le lien entre l'histoire et l'écriture créative dans la tâche finale. Ce n'est pas le seul exemple d'écriture créative : à partir de quelques photos historiques des infirmières de la première guerre mondiale, les élèves doivent imaginer et décrire la vie de ces infirmières dans un paragraphe. Cet exercice fonctionne comme une tâche intermédiaire pour préparer les élèves pour la tâche finale.

De plus, il y a des activités de compréhension orale, par exemple la vidéo de *Heritage Minutes*²³ qui explique le rôle des "Nursing Sisters" au Canada. À part cette activité, il y a aussi toute la compréhension des cours, parce qu'il y a très rarement un passage en français sauf si c'est absolument nécessaire, notamment l'explication d'un journal intime. Puisque ce n'était pas clair si les élèves avaient déjà eu l'information sur le format et contenu d'un journal intime, ce sujet est fait en français pour faciliter la compréhension, tandis que l'écriture du journal intime reste en anglais.

Pour mieux comprendre le déroulement de la séquence et le contenu, voici le dossier de la séquence donné aux élèves. Chaque jour, les activités sont marquées, sauf l'anticipation. Il y a aussi une fiche de vocabulaire de la séquence donnée aux élèves. Les autres documents utilisés qui ne sont pas exploités dans cette analyse se trouvent dans les annexes.

²³ "Heritage Minutes: Nursing Sisters." *YouTube*, Historica Canada, 14 May 2015, <https://www.youtube.com/watch?v=00n67k-f7Yw>. Accessed 5 Jan. 2024.

Name: _____

World War One Canadian Nursing Sisters



Day Two: First Extract from *Rilla of Ingleside* (1921)

Word had come from Red Cross headquarters that sheets and bandages would be required. Nan and Di and Rilla were hard at work. [...]

Rilla was basting the hem of a sheet for the first time in her life. When the word had come that Jem must go she had her cry out amongst the pines in Rainbow Valley and then she had gone to her mother.

“Mother, I want to do something. I’m only a girl—I can’t do anything to win the war—but I must do something to help at home.”

“The cotton has come up for the sheets,” said Mrs. Blythe. “You can help Nan and Di make them up. And, Rilla, don’t you think you could organize a Junior Red Cross among the young girls? I think they would like it better and do better work by themselves than if mixed up with the older people.”

“But, mother—I’ve never done anything like that.”

“We will all have to do a great many things in the months ahead of us that we have never done before, Rilla.”

Rilla of Ingleside by Lucy Maud Montgomery, page 52

- 1) Highlight all the characters that you see. In your opinion, who is each character in this story?
- 2) In your opinion, when does this story take place?
- 3) Highlight all the words that are connected to the Red Cross or nurses.
- 4) What does Rilla want to do? Why?
- 5) Summarize the text in your own words.
- 6) In your opinion, what is the Red Cross like today? Are the tasks of the Junior Red Cross different from what you imagined?

Day Three: Video from *Heritage Minutes: Nursing Sisters*

Watch the video and these questions.

First Watch

What is the setting?

List all the words you hear about war.

Second Watch

How does the nurse feel about war? Who is she?

How many Canadian nurses took part in the war?

Third Watch

What is the purpose of this video?

In your own words, summarize what happens in the video.

HOMEWORK!

You must research one of these choices (definition, time period, basic facts, etc). Five sentences minimum. Be prepared to present your information in class.

- Nursing Sisters
- Eleanor Thompson
- The Red Cross/The Junior Red Cross

Day Four: Conversation Hour

Present your homework to the class. Then in your group, decide who is the person in the photo. Make up what you imagine their life is like. Create a small summary of their life (you can use your imagination!) and be prepared to present your work to the class.

Day Five: Second Extract from *Rilla of Ingleside*

20th August 1918

The Canadians have been in action again and Mr. Meredith had a cable today saying that Carl had been slightly wounded and is in the hospital. It did not say where the wound was, which is unusual, but we all feel worried.

There is news of a fresh victory every day now.

Rilla of Ingleside by Lucy Maud Montgomery, page 259

What makes a good diary entry?

Day Six: Work in Class for the Final Task/Quiz

Imagine that you are living during World War One. You must write a diary entry describing your life. You may choose to write from the perspective of a nurse, soldier, **or** a member of the Junior Red Cross. You must write a minimum of ten sentences. You will present this to your classmates.

Day Seven: Present Your Diary Entry. You will have a speed date with a book!

Vocabulary Sheet

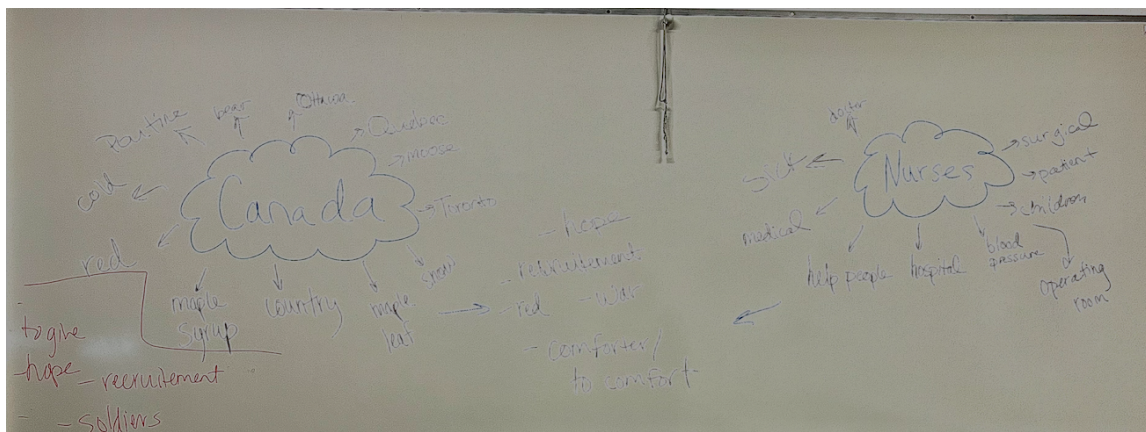
Sheets	
Bandages	
To baste a hem	
The Junior Red Cross	
Suffering	
Mangled	
Blinded	
Air Raid	
To be awarded (a medal)	
The Sister Nurses of Canada	
To have a cable	
Wounded	

Développement de la séquence

Cette séquence est censée être composée de sept séances, et j'ai réalisé la séquence pendant ce temps-là, avec une heure de cours chaque semaine (13h00-13h55). Par contre, je n'ai pas pu réaliser le speed dating dans une séance entière, alors cela n'a pas vraiment fait partie de la tâche finale.

L'anticipation de la séquence est un brainstorming des mots "Canada" et "Nurses". Ensuite, les élèves font un nuage de mots pour chaque catégorie. Après, ils sont censés trouver quelques mots pour lier les deux thèmes. Cette séance a eu lieu vers la fin de l'heure le 6 novembre, suite à un contrôle de la séquence précédente avec Madame Anne Scandella. Du début à la fin de sa réalisation, la séquence a été modifiée et développée.

Voici le travail de la classe de ST2S au Lycée Pergaud :



Suite à cette activité, les élèves analysent les documents de propagande, et ensuite ils remplissent la fiche de vocabulaire. En montrant la première affiche de propagande, une élève a eu peur du sujet ; elle pensait que nous allions parler de la guerre en grand détail, surtout en abordant des blessures. Il est incontestable que la guerre peut être un sujet difficile pour certains élèves en ce moment, mais après ce moment-là, nous n'avons pas eu de problèmes

par rapport à cela parce que j'ai expliqué que nous allions étudier plutôt l'impact de la guerre au Canada au lieu de la guerre elle-même.

Les élèves ont réussi, mais au début, j'ai rencontré un problème qui a persisté pendant toute la séquence : d'abord, je ne pensais pas que le manque de compréhension était si profond, mais les élèves ne comprenaient pas le rôle ni la signification de la Croix Rouge, même en passant par le français. Parce qu'une partie de ma séquence parle de cette organisation, suite à quelques séances, j'ai donné une recherche sur l'organisation comme devoir. Je pensais que remplir la fiche de vocabulaire serait assez facile et ne prendrait pas beaucoup de temps. Cependant, cela a pris presque l'heure entière ; la gestion du temps est parfois compliquée, mais en plus je n'ai pas été assez claire. J'aurais dû projeter un chronomètre sur le tableau, et donner environ trente minutes maximum pour faire le travail. J'ai noté le progrès du cours dans mon journal intime :

“The first day of the unit. The students were fairly reactive. They succeeded in completing a word cloud for a brainstorming with the word ‘Canada,’ and then with ‘Nurses’. Afterwards, they were able to analyse the two recruitment posters from the Red Cross, comparing and contrasting. Lastly, they found a way to link together ‘Nurses’ and ‘Canada’ and complete a mini word cloud to tie the two ideas together. At the end of class, we practiced the pronunciation of the vocabulary words. The photocopies were not ready at this time, so we couldn't start using the ‘dossier’ yet, but we used the unit powerpoint” (Schulte, “Research Diary” 6/11/23)²⁴

En générale, certains aspects de cette séquence étaient compliqués pour eux à cause d'un manque de savoirs culturels, comme avec la Croix Rouge. Par exemple, plusieurs élèves ne connaissaient pas les dates de la première guerre mondiale, et certains pensaient que c'était un événement beaucoup plus récent. Cependant, ces élèves font une spécialité

²⁴ Schulte, Emma. (2023). “Research Diary”. *World War One Canadian Nursing Sisters*. Unpublished manuscript.

technologique, donc c'est normal qu'ils soient plus à l'aise avec d'autres sujets, au lieu de l'histoire. De plus, je suis venue en cours avec eux avec des préjugés, comme l'idée qu'ils auraient déjà acquis certaines informations, mais ce n'était pas forcément le cas.

D'ailleurs, j'ai fait la séquence avec beaucoup d'ambition, mais le tableau de séquence préparé et la séquence que j'ai réalisé ne sont pas les mêmes. C'est-à-dire, j'avais prévue des activités de réactivation pour chaque cours, mais je n'en ai rarement fait. D'habitude, la gestion du temps se passe assez bien, mais ce cours a lieu directement après l'heure du déjeuner, alors chaque séance, certains élèves viennent en retard. À cause de cela, des activités de réactivation et des rituels sont devenus plus compliqués à intégrer dans le cours, du fait que le cours commence déjà tard. En réalité, cette séquence semble un peu accélérée parce qu'elle est tombée directement après les vacances d'automne, et nous avons voulu la terminer avant les vacances d'hiver. Parfois, je n'ai pas abordé un thème au maximum parce que je me suis sentie pressée de tout finir avant les vacances.

Suite à la séance d'anticipation, la séquence commence avec le premier extrait de *Rilla of Ingleside* ; dans cet extrait, Rilla et sa famille font quelques tâches pour aider les soldats, et Rilla a l'idée d'organiser "The Junior Red Cross" à Glen St. Mary. Les élèves répondent aux questions données pour faciliter la compréhension du texte, et ils ont aussi leur fiche de vocabulaire remplie pour les aider.

"To start, I asked them what they know about the Red Cross. This surprised me and took more time than I had previously anticipated because many of them had never heard of the Red Cross before, even when I asked them in French about "La Croix Rouge". Despite this, they were still able to understand in general what it was, and they found the difference between the Red Cross and the Junior Red Cross, especially when I gave them the example of what the difference was between *Disney* and *Disney Jr.* This helped them understand right

away that Jr/Junior meant a younger audience. Afterwards, we looked up the vocabulary words in the dictionary” (Schulte, “Research Diary” 13/11/23).

Cette exercice m’a posé des problèmes parce que à la fin de l’heure, quand je posais des questions de réactivation du texte, une élève m’a informée qu’elle n’a rien compris, mais elle ne m’a pas demandé de l’aide, ni posé de questions, alors c’était difficile pour moi de savoir qu’elle n’avait pas compris le texte, surtout parce qu’elle faisait le travail et avait l’air d’écouter. Donc je me suis rendue compte que j’ai besoin d’être plus vigilante. Certains élèves n’osent pas dire s’ils n’ont pas compris, et je dois chercher les signes de manque de compréhension au lieu de supposer qu’un manque de questions indique la compréhension.

Ensuite, comme avec la compréhension écrite, nous étudions la vidéo de l’infirmière Eleanor Thompson. Chaque visionnage correspond à quelques questions ; après la vidéo, nous faisons une trace écrite. Les devoirs sont de faire de la recherche sur un des trois sujets : Eleanor Thompson, The Junior Red Cross, ou The Nursing Sisters of Canada.

“They must also do research on either Eleanor Thompson, the Nursing Sisters of Canada, or The Junior Red Cross. Today we watched the video about Eleanor Thompson, which was from a heritage channel on Youtube. The students were able to answer the questions mostly on their own, but I feel like I am never able to fully exploit the documents as much as I should” (Schulte, “Research Diary” 27/11/23).

La prochaine séance contient la tâche intermédiaire qui prépare les élèves pour la tâche finale. Pour commencer, les élèves doivent partager leur recherche avec la classe ; pour chaque sujet, nous faisons une trace écrite ensemble. Après, les élèves sont organisés dans des groupes, choisis par moi et au hasard. Voici les groupes :



En groupe, les élèves écrivent une histoire à partir d'une photo d'une infirmière pendant la première guerre mondiale. La deuxième photo a été coupée en deux et recadrée, alors deux groupes pouvaient travailler sur la même photo sans le savoir, et sans les vrais noms pour mieux cultiver la créativité.



²⁵CHARLOTTE LOUISE MCNAUGHTON. *Lives of the First World War*, <https://livesofthefirstworldwar.iwm.org.uk/lifestory/5645884>. Accessed 5 Jan. 2024.



Parmi ces trois photos, chaque groupe n'a qu'une seule photo. Ils décrivent la vie de cette personne, en expliquant son passé, son travail, sa famille, ses rêves, et d'autres informations qu'ils inventent à propos d'elle. Plusieurs élèves avaient du mal avec cette activité parce que l'écriture créative faisait trop peur ; c'est-à-dire, certains n'arrivaient pas à inventer l'histoire de quelqu'un à partir d'une photo. Cela m'a inquiété puisque l'invention de l'histoire de quelqu'un d'autre est la tâche finale. En revanche, chaque groupe a réussi à écrire quelque chose en anglais qui décrivait la vie de la personne en photo.

Finalement, après avoir partagé les histoires créées dans la séance précédente, nous utilisons encore un autre extrait de *Rilla of Ingleside*, mais cette fois, c'est un extrait du journal intime de Rilla. Les élèves travaillent sur la compréhension du texte et ils se demandent qui est Rilla, de quoi elle parle, et si le journal intime est bien fait ou pas. La dernière question a été la plus intéressante parce que plusieurs élèves ont dit que ce n'était pas du tout bien fait à cause du manque d'information, surtout parce que cet extrait ne commence pas avec "Dear Diary". Ensuite, les élèves prennent des notes sur le format et le contenu d'un journal intime, et nous passons en français. La plupart des élèves ne savaient pas écrire un journal intime, même en français, donc cette prise de notes est essentielle dans la séquence afin de réaliser la tâche finale. Pour finir le cours, nous expliquons la tâche finale.

²⁶ *Bell Tent: Sister M Pugh and Sister E Parker. Learning Portal,* <https://learning.royalbcmuseum.bc.ca/pathways/documents-and-diaries/look/>. Accessed 5 Jan. 2024.

La dernière séance avant les vacances nous amène enfin à la tâche finale. Les élèves ont quarante-cinq minutes pour écrire leur texte, et puis pendant les dernières minutes qui restent, ils font l'activité de speed dating. De base, j'imaginai faire un cours à part pour réaliser le speed dating, qui permettrait à tout le monde de passer, mais ce n'était pas possible avec les contraintes de temps.

“Many of the students didn't want to participate in the speed dating. Some people didn't feel comfortable sharing or reading their work, and many didn't want to break away from their friend groups” (Schulte, “Research Diary” 18/12/23). Cependant, la moyenne des notes de la classe est de 14,80. Trois élèves ont été absents ce jour-là, alors c'est une moyenne avec 17/20 élèves. La note la plus basse est 11, et la plus haute 18,75, alors la notation est assez bienveillante. Par contre, la tâche finale est un travail d'écriture créative, et pour valoriser les élèves et leurs idées, je préfère être moins sévère.

Ensuite, pour conclure cette séquence, au vu que “the final task went well overall,” le feedback que j'ai reçu après les vacances était plutôt positif (Schulte, “Research Diary” 18/12/23). Les élèves ont même exprimé qu'ils étaient tristes que je doive partir et changer d'établissement. Malgré ça, en réfléchissant, il y a certains aspects de ma séquence que j'aurai dû modifier, comme la gestion du temps, la gestion de classe, et la vérification des détails.

Changements nécessaires

Avant de commencer la séquence, j'ai effectué plusieurs heures d'observation avec cette classe de première. J'ai remarqué que certains élèves se parlent entre eux, d'autres n'écoutent pas, et d'autres ne sont pas assez proches de l'écran. Par contre, je n'ai pas changé le plan de la salle. J'aurai dû déplacer les élèves tout au début afin d'éviter certaines situations de bavardage qui se sont passées.

De plus, par rapport à la gestion du temps, il y a une activité qui a pris beaucoup plus du temps que prévu : la fiche de vocabulaire. De base, je voulais passer 15-20 minutes sur cette fiche de vocabulaire. Les élèves doivent remplir sept cases et chercher les définitions de ces sept mots dans le dictionnaire (les mots : sheets, bandages, suffering, mangled, blinded, air raid, wounded). Les cinq autres cases ont été remplies par moi-même (les termes : to baste a hem, the Junior Red Cross, to be awarded (a medal), the Sister Nurses of Canada, to have a cable) puisque les définitions de ces termes ne sont pas présentes dans le dictionnaire. Par contre, cette activité a pris environ quarante minutes. Dans mon journal intime, j'ai noté : "This took the rest of the hour! I hadn't expected that at ALL! I should have been more strict about making them rush through rather than take their time, but it's okay because this period of student teaching has a learning curve, and I am testing things and experimenting, so there will be days when the lesson goes perfectly, and there are days when I learn from my mistakes" (Schulte, "Research Diary" 13/11/23). En fait, nous avons seulement réussi à trouver les définitions, mais nous n'avons pas pu finir la mise en commun, ni copier les définitions que moi j'avais faites. Alors, la semaine suivante, voici ce que j'ai constaté :

“Today, we finished filling in the vocabulary sheet and they copied down the definitions that I had found for them. This took less than ten minutes to complete. After that, we did a popcorn reading of Rilla of Ingleside. (Schulte, “Research Diary” 20/11/23).

Déjà, certains élèves ont pris quelques minutes pour découvrir les dictionnaires ; c’est-à-dire, ils ne savaient pas qu’il y avait deux côtés, et ils cherchaient des mots anglais dans le côté français. En plus, une élève m’a informé qu’à cause de ses problèmes de vue, elle ne pouvait pas lire le petit texte dans le dictionnaire. Dans son cas, pendant toute la séquence j’ai vérifié avec elle que j’étais en règle avec son PAI, et aussi qu’elle soit à l’aise. Pour cette exercice, elle a travaillé avec un partenaire, et son partenaire disait les mots et définitions, et elle écrivait.

Selon Anne Scandella, j’aurais dû être plus précise et stricte avec les élèves aussi. Elle m’a conseillé de donner un chronomètre concis pour les élèves, pour qu’ils se dépêchent au lieu de progresser lentement. Les élèves prennent le temps et en profitent si c’est donné, alors que s’il y a une échéance précise, ils savent à quelle vitesse il faut travailler.

D’ailleurs, souvent la gestion du temps me pose des problèmes ; à mon avis, quand les élèves s’ennuient, ils font plus de bêtises. Il est important d’aborder un support au maximum, mais pas trop. “I have a hard time finding the balance between working on a document, and spending too much time on one. I think that I am so scared to have bored students (because that is usually when they goof off) that I don’t want to spend more than one class on a document” (Schulte, “Research Diary” 27/11/23). Par contre, à cause de ma peur de passer trop du temps sur un support, j’ai raté quelques approfondissements possibles. J’ai essayé de ne pas utiliser le même support pendant deux cours, mais c’est difficile avec cette classe : ils ne font qu’une heure d’anglais par semaine, alors la séquence semble très longue déjà, simplement parce qu’elle dure pendant plusieurs mois, même si elle consiste seulement de sept séquences.

Voici mes critiques, mais les élèves ont aussi évalué la séquence. À mon avis, c'est essentiel d'avoir leur point de vue aussi pour deux raisons. Premièrement, je me critique beaucoup, et parfois j'ai tendance à me sous-estimer, alors ce feedback donne une autre perspective. Deuxièmement, ils ont vécu la séquence, donc eux seulement peuvent dire si la séquence a été efficace.

Commentaires des élèves

Dans une classe de 20 élèves, un élève a été absent, alors le feedback ne contient pas les avis de tous les élèves. Le cours suite aux vacances, les élèves ont reçu cette fiche à remplir :

PAS DE NOM — ANONYME				
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non				
<i>Entourez votre ressenti. En général, comment ça s'est passé ?</i>				
Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris des informations	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents
<i>Pensez aux activités, à la professeure (Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires :</i>				

En faisant une moyenne de chaque catégorie, le ressenti de la classe devient plus clair. Selon les élèves, le sujet de la séquence reste entre les deux cases “très intéressant” et “assez intéressant.” Cependant, le résultat d'information acquise est pile sur “j'ai appris des informations,” qui reste assez vague, mais est un bon signe. À propos de la compréhension, les réponses populaires sont plutôt “parfois, je n'ai pas compris,” mais avance plus vers le côté “j'ai presque tout compris” au lieu de “je n'ai rien compris”. C'est sûr que la plupart des

élèves dans cette classe n'ont pas choisi une spécialisation en anglais, comme LLCE ou AMC, alors ils ne sont pas forcément très à l'aise en anglais. En revanche, les élèves tentent la plupart du temps, sauf les élèves qui se sous-estiment. Même si les élèves n'ont pas forcément choisi une filière linguistique, ils ont trouvé les documents choisis comme "assez intéressants et pertinents".

Voici les commentaires des élèves (sans modifications) :

<p>"Les documents étaient assez intéressants mais parfois compliqués. La séquence était correcte. Vous avez pris le temps de nous expliquer certaines choses pas comprises. Vous êtes une professeure sympathique."</p>
<p>"J'ai beaucoup aimé le fait que vous ayez pris le temps de nous expliquer chaque chose que l'on avait pas compris même les choses les plus banales que on est sensé connaître."</p>
<p>"C'était une séance productive. J'ai appris beaucoup de chose."</p>
<p>"Séquence correste mais assez longue. Vous avez pris le temps de nous expliquer ce qui était incompris."</p>
<p>"Les cours écrit étaient complet mais assez longs. Madame Schulte était beaucoup à l'écoute et n'a pas hésiter à nous aider au moindre problème. Professeure super gentille."</p>
<p>"J'ai bien aimé le fait de devoir rédiger un journal intime en tâche finale, c'est original. Et j'ai aussi aimé le fait que vous soyez bienveillante."</p>
<p>"Bien."</p>
<p>"C'était bien."</p>
<p>"Intéressant même si je suis un peu nul mais Hassoul²⁷."</p>
<p>"La prof est gentille mais le cours ne m'a pas trop intéressé. J'ai compris le cours et les explications de Mme Schulte mais je n'ai pas trouvé ça très intéressant."</p>
<p>"J'ai beaucoup aimé étudier avec Madame Schulte, la séquence était très intéressante, et prend le temps de nous expliquer lorsqu'on ne comprend pas."</p>
<p>"J'ai trouvé que la séquence était intéressante, c'était la première fois que je travaillais sur ce genre de cours. La méthode de travail de Madame Schulte est efficace. (battonets = participation²⁸)"</p>

²⁷ Hassoul est un mot arabe qui se traduit par "bref" en français. Développement, Synapse. "Définition : Hassoul - Le Dictionnaire Cordial, Dictionnaire de Français, Adverbe." *Cordial*, www.cordial.fr/dictionnaire/definition/hassoul.php. Accessed 13 Jan. 2024.

²⁸ Ma méthode pour faire participer les élèves de toutes les classes est en utilisant des bâtonnets en bois ; j'écris le prénom de chaque élève sur un bâtonnet, et quand je pioche les noms au hasard pour répondre à mes questions, faire des activités, traduire les consignes, etc.

“Le sujet était intéressant et j’ai acquis de nouvelles connaissances. J’ai aimé en apprendre plus.”

“C’était intéressant et tout correspondait avec le sujet. Par moment la rédaction de cours était longue mais par contre complet.”

“C’était intéressant mais long.”

“La professeur est très gentil c’est agréable et intéressant. J’ai appris des choses mais je n’ai pas tout compris.”

“Cours très intéressant avec une bonne compréhension suite à l’aide apporté par Madame Schulte. La professeur est aussi très agréable. Je n’ai donc pas eu peur de me tromper quand j’étais interrogé.”

“C’est un cours intéressant. La professeure est agréable et à l’écoute. C’est un plaisir de venir en cours avec Madame Schulte.”

“J’ai beaucoup aimé le sujet, il était très intéressant et complet. Vous vous exprimez très bien en français. J’ai compris le contenu en anglais.”

Ce qui est intéressant, c’est que la plupart des élèves écrivent des commentaires à propos de mon caractère. Je leur ai dit que ce sondage est anonyme, et qu’ils pouvaient être honnêtes sans avoir peur. Cependant, les seuls commentaires négatifs sont la durée de la séquence, et le sujet, si ce n’était pas intéressant personnellement pour certains élèves.

Avec beaucoup de reconnaissance et de surprise, je prends ces commentaires avec moi ; je les garde dans ma poche pendant les jours difficiles de ce métier, pour que je puisse me rappeler de ces mots gentils. Apparemment, je me sous-estime parfois. Cela me réchauffe le cœur que les élèves n’ont pas peur de se tromper devant moi, qu’ils me trouvent à l’écoute et bienveillante.

Selon ces commentaires, je trouve qu’il faut peut-être améliorer quelques aspects de ma pratique, par exemple la gestion du temps et la didactique, mais il semble que je suis en bonne voie pour la gestion de classe.

Conclusion didactique

Le but d'un professeur, c'est de transmettre des connaissances, mais aussi de développer des futurs citoyens. Les valeurs de la république doivent être transmises aussi à travers les cours d'anglais. À mon avis, il faut aussi montrer aux élèves de faire tout avec gentillesse.

Certains élèves, comme les ST2S, ne vont pas continuer avec les études d'anglais, alors peut-être qu'ils oublieront les verbes irréguliers, mais ce qui reste, ce sont les souvenirs du contenu et les professeurs. Après un cours, une élève m'a demandé si c'était possible de commencer à lire la série *Anne* en anglais. Une autre m'a dit que j'explique l'anglais sans le dédain, même si je suis native, alors elle n'avait pas peur de poser des questions. Selon moi, ce sont ces aspects qui resteront.

C'est pour des moments comme ceux-ci que je poursuis cette filière d'études. Je ne suis ni la plus intelligente, ni la plus éloquente, ni la plus qualifiée, mais j'arrive à établir un environnement doux et efficace qui facilite l'apprentissage. Dans cette expérience, j'ai constaté des pistes d'amélioration, sans doute, mais au-delà, j'ai appris qu'il faut que j'aie confiance en moi et en mes compétences que j'ai construites à l'INSPE.

Conclusion: The Sound of Going²⁹

My grandmother gave me my first copy of *Anne of Green Gables* one year for Christmas, and I quickly devoured the entire series. When I finally reached the chapter where Walter dies, I was in the car with my family, going to celebrate Thanksgiving at my grandparents' house. When I started crying, everyone asked me what had happened. My response would have been something akin to "Walter died! It's just like Matthew all over again!" if I had not been in shock that Montgomery should send her sweetest characters to tragic deaths, just like she had done with Matthew Cuthbert.

I obsessively scoured bookstores until I had managed to obtain the entire collection, then I started searching for her other works: the *Emily* series, *Pat of the Silverbush*, *The Blue Castle*, her collections of short stories. She quickly rose up in the ranking of my favorite authors, so it was a knife to the chest when none of my students had ever heard of *Anne of Green Gables* before starting the new unit, let alone *Rilla of Ingleside*. Only a few had heard of *Anne with an E*³⁰, a Netflix adaptation that is loosely inspired by the series. Montgomery herself had expressed that she did not "'suppose it [*Rilla of Ingleside*] will be a success, for the public are said to be sick of anything connected with the war,' she noted on 3 September 1921," yet she felt that this novel was "'the first one I have written with a purpose'" (Edwards 164). This novel has a purpose, which is clear after working on this novel with some students because it was the war aspect that sparked their interest, and was the backbone of the unit.

Many believe that Anne brought about Montgomery's popularity, which "is still largely dependent on, and sometimes effaced by, that of her fictional heroine," meaning that Anne often overshadows Montgomery herself (Hammill 670). However, Rilla and her war

²⁹ Chapter five title from *Rilla of Ingleside*: Montgomery, L. M., and Caroline Parry. *Rilla of Ingleside: With a Biography of L.M. Montgomery by Caroline Parry*. Vol. 9, Bantam Books, 1998.

³⁰ *Anne With An E*. Created by Moira Walley-Beckett, season 1-season 3.

story would not exist if Anne had not become such a popular heroine first. Yet this is not true because a student in my class was inspired to read more Montgomery through Rilla; in this case, Rilla piqued this student's interest, not Anne.

Regardless, Montgomery has a gift of crafting timeless stories that can resonate with readers of all ages. All the books in the series are poignant, emotional, fun, and unique, which is perfectly summarized in a bookshop scene from Norah Ephron's 1998 movie *You've Got Mail*: "read it with a box of Kleenex" (Ephron)³¹. Montgomery's works express the complexities of life by mixing the good with the bad. Even amongst the bad, there are overlying messages of benevolence, such as the sun will always come out after the storm, that every day has a fresh start, and that adventures can easily be found within the pages of books.

³¹ Ephron, Nora, director. *You've Got Mail*. Warner Bros., 1998.

Abstract

This dissertation is a deep dive into the idyllic community of Glen St. Mary, and how the war permanently alters their way of life. First, I explore to what extent the characters within this community are rendered powerless by the war, such as Susan Baker and Walter Blythe, before branching out with a wide lens by analyzing how the community as a whole has changed. Whether through communication, religious beliefs, or traditions, the general lifestyle of the characters shifts throughout the novel. Next, I pick apart Montgomery's writing style, specifically how she combines lighthearted moments with dark ones, as she finds an equilibrium between the dark sides of the war and humorous scenes. Some of the literary devices she uses are personification, metaphors, foreshadowing, and pathetic fallacy. Finally, I illustrate the historical backbone of the story; because this novel was inspired by true events, as well as Montgomery's life, I show the real-life influences that helped to craft this novel.

Key Words

Lucy Maud Montgomery, Ingleside, Community, Women, World War One, War Effort, Prince Edward Island, Canada, Nurses, The Red Cross

Annexe

Mon carnet de recherche / My Research Diary :

Research Diary

Monday Nov. 6, 2023

First day of the unit. The students were fairly reactive. They succeeded in completing a word cloud for a brainstorming with the word "Canada", and then with "Nurses". Afterwards, they were able to analyse the two recruitment posters from the Red Cross, comparing and contrasting these pictures. Lastly, they found a way to link together "Nurses" and "Canada" and complete a mini-word cloud to tie the two ideas together. At the end of class, we practiced the pronunciation of the vocabulary words. The photocopies were not ready at this time, so we couldn't start using the "dossier" yet, but we used the unit powerpoint.

Monday Nov. 13, 2023

To start, I asked them what they knew about the Red Cross. This surprised me and took more time than I had previously anticipated because many of them had never heard of the Red Cross before, even when I asked them in French about "La Croix Rouge." Despite this, they were still able to understand in general what it was, and they found the difference

between the Red Cross and the Junior Red Cross, especially when I gave them the example of what the difference was between Disney and Disney Jr. This helped them understand right away that Jr/Junior meant a younger audience. Afterwards, we looked up vocabulary words in the dictionary. This took the rest of the hour! I hadn't expected that at All! I should have been more strict about making them rush through rather than take their time, but it's okay because this period of student teaching has a learning curve, and I am testing things and experimenting, so there will be days when the lesson goes perfectly, and there are days when I learn from my mistakes.

Monday Nov. 20, 2023

Today, we finished filling in the vocabulary sheet and they copied down the definitions that I had found for them. This took less than ten minutes to complete. After that, we did a popcorn reading of the first extract of Rilla of Ingleside (pg. 52). They had a few problems with pronunciation, but overall it was okay. I learned from last time, and I set a timer for them to finish their work. At first, I gave them 12 minutes. At the end, they asked for more time, so I gave them 3 more minutes. Overall, they had 15 minutes to complete

the activity. We had already discussed the questions beforehand to check that the students understood what was being asked of them, so there were no problems there. Once we regrouped, I called on some students to answer the questions. This worked overall, but we didn't finish. If the definition work would have been finished beforehand, I think that this would have fit within the time constraints. Some students had forgotten their documents. I was nice this time, but I knew that if this happens a second time with these students, there will be consequences.

Monday, Nov. 27, 2023

I was finally reactive; after weeks of students not understanding what the Red Cross is (même en français: La Croix Rouge), so for homework, the students must be ready to explain what that organization is and what they do. They also must do some research on either: Eleanor Thompson, the Nursing Sisters of Canada, or The Junior Red Cross. Today we watched the video about Eleanor Thompson, which was ^{from} a heritage channel on YouTube. The students were able to answer the questions mostly on their own, but I feel like I am never able to fully exploit the documents as much as I should. I have a hard time finding the balance between ~~working~~ working on a document, and

spending too much time on one. I think that I am so scared to have bored students (because that is usually when they goof off) that I don't want to spend more than one class on a document.

Monday, Dec 4, 2023

Today was the conversation hour, so the students had to share their research, which was their homework, and some of them did not do the work. I don't know if it's a cultural difference, a generation thing, or what, but I am starting to faldm - I feel like students are no longer doing the work. Honestly, I think a part of this is the long school day. When I was in high school, at least 2 hours after school was dedicated to my homework, and that was considered the minimum. But anyway...

Some of the students did the bare minimum, with the exception of a few who did some very complete work. So they were able to understand The Nursing Sisters of Canada, Eleanor Thompson, and the Junior Red Cross. This information was in the previous documents. This will be evaluated later on on the day of the deviens sur table.

Then we did a creative writing exercise. They had to work in a group of 4.

Using a picture of a real WWI nurse, they had to imagine the life of this person. They were supposed to use the content from the entire unit, but also their imagination. Some of them found this difficult (which isn't good since this is the "tâche finale"). It wasn't the language that was a big roadblock, but rather the idea of imagining the life of someone else. Some of them are so nervous to make a mistake that they want it all very structured and spelled out for them. I know that this activity works, because I did it when I was an assistant in college and lycée I did this activity. Also, some groups were able to imagine so many things, but it was disheartening to me that, for some, this creative writing activity seemed so foreign. I hope that they will be able to open themselves up and use their imagination for the "tâche finale".

Monday, Dec 11, 2023

Monday, Dec 18, 2023

Many of the students didn't want to participate in the speed dating. Some people didn't feel comfortable sharing or reading their work, and many didn't want to break away from their friend groups. Regardless, the final task went well overall.

Fiche de feedback sans commentaires / Feedback sheet without comments :

PAS DE NOM — ANONYME

Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressentiement. En général, comment ça s'est passé ?

Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris des informations	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeure (Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

Les fiches de feedback / Feedback sheets :

PAS DE NOM — ANONYME

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Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeure (Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

des documents étaient assez intéressants mais parfois compliqués. La séquence était correcte. Vous avez pris le temps de mieux expliquer certaines choses pas comprises. Vous êtes une professeure sympathique.

PAS DE NOM — ANONYME

Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressentiement. En général, comment ça s'est passé ?

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Pensez aux activités, à la professeure (Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

J'a beaucoup aimé le fait que vous avez pris le temps de nous expliquer chaque chose que l'on avait pas compris même les choses les plus banales que on est sensé connaître.

PAS DE NOM — ANONYME

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Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeure (Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

C'était une séance productive. J'ai appris beaucoup de chose.

PAS DE NOM — ANONYME

Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressentiement. En général, comment ça s'est passé ?

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Pensez aux activités, à la professeure (Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

Séquence correcte mais assez longue. Vous avez pris le temps de nous expliquer ce qui était incompris.

PAS DE NOM — ANONYME

Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

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Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

des cours écrit étaient complet mais assez long.
Madame Schulte était beaucoup à l'écoute et n'a pas hésité à nous aider au moindre problème.
Professeuse super gentille.

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Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

Bien.

PAS DE NOM — ANONYME

Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressentiement. En général, comment ça s'est passé ?

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Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

j'ai bien aimé le fait de devoir rédiger un journal intime en tâche finale, c'est original.
Et j'ai aussi aimé le fait que vous soyez bienveillante

PAS DE NOM — ANONYME

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J'ai beaucoup aimé étudier avec Madame Schulte, la séquence était très intéressante, et prend le temps de nous expliquer lorsqu'on ne comprend pas

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Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

La prof est gentille mais les cours ne m'a pas trop intéressé
J'ai compris le cours et les explications de Mme Schulte mais j'ai n'ai pas trouvé ça très intéressant

PAS DE NOM — ANONYME

Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressentiement. En général, comment ça s'est passé ?

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Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressentiement. Commentaires :

J'ai trouvé que la séquence était intéressante, c'était la première fois que je travaillais sur ce genre de cours. La méthode de travail de Mme Schulte est efficace. (batailles - participation)

PAS DE NOM — ANONYME
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

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Information acquise	J'ai appris beaucoup d'information	J'ai appris d'information	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires :
le sujet était intéressant et j'ai acquis de nouvelles connaissances. J'ai aimé en apprendre plus.

PAS DE NOM — ANONYME
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressenti. En général, comment ça s'est passé ?

Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris d'information	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires :
C'était intéressant mais long.

PAS DE NOM — ANONYME
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressenti. En général, comment ça s'est passé ?

Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris d'information	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires :
la professeur est très gentille c'est agréable et intéressant j'ai appris des choses mais je m'ai pas tout compris -

PAS DE NOM — ANONYME
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressenti. En général, comment ça s'est passé ?

Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris d'information	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires : C'était intéressant et tout correspondait avec le sujet. Par moment la rédaction de cours était longue mais pas très complet

PAS DE NOM — ANONYME
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressenti. En général, comment ça s'est passé ?

Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris d'information	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires :
Cours très intéressant avec un bon niveau de compréhension suite à l'aide apportée par Madame Schulte. La professeur est aussi très agréable. Je m'ai donc pas eu peur de me tromper quand j'étais interrogé.

PAS DE NOM — ANONYME
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressenti. En général, comment ça s'est passé ?

Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris d'information	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires :
J'ai beaucoup aimé le sujet, il était très intéressant et complet. Vous vous exprimez très bien en français. J'ai compris le contenu en anglais.

PAS DE NOM — ANONYME
Est-ce que vous me donnez le droit de partager vos réponses ? Oui Non

Entourez votre ressenti. En général, comment ça s'est passé ?

Sujet de séquence	Très intéressant	Assez intéressant	Un peu intéressant	Pas intéressant
Information acquise	J'ai appris beaucoup d'information	J'ai appris d'information	J'ai appris un peu d'information	Je n'ai rien appris
Compréhension	J'ai tout compris	J'ai presque tout compris	Parfois, je n'ai pas compris	Je n'ai rien compris
Documents choisis	Très intéressants et pertinents	Assez intéressants et pertinents	Un peu intéressants et pertinents	Pas intéressants et pertinents

Pensez aux activités, à la professeur(Madame Schulte), le sujet, le contenu, les documents, etc. Exprimez votre ressenti. Commentaires :
C'est un cours intéressant. La professeur est agréable et à l'écoute. C'est un plaisir de travailler avec Mme Schulte.

La grille d'évaluation des élèves (avec les noms effacés) / The grading scale (with the names removed) :

Qualité du contenu 3,75/6 pts	Langage/ Grammaire 4/6 pts	Format 2,5/3 pts	Suivi des consignes 1,5/3 pts	Creativité 1,5/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	13,75 /20
Le travail est assez complet et cohérent, mais tu pouvais écrire même plus 😊 la fin est abrupte.	Quelques faux amis, fautes de conjugaisons (ex. I <u>am</u> eating; to <u>lose</u>), 14h = 2pm, attention aux lettres qui doivent être en majuscule.	Le format se conforme aux attentes, sauf la fin ; <u>xoxo</u> est un peu trop moderne pour cette époque.	Tu n'as pas écrit 10 lignes. De plus, ce n'est pas clair si tu es infirmière, ou un membre de la Croix Rouge.	Tu as tiré des informations de la séquence, donc le texte n'est pas individualisé; l'addition du personnage Henry est intéressante.	

Qualité du contenu 5,5/6 pts	Langage/ Grammaire 4,5/6 pts	Format 2/3 pts	Suivi des consignes 3/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	17/20
Le texte est complet avec pas mal d'informations sur la guerre et la vie d'infirmière, par contre tu pouvais écrire plus à propos du médaille gagné.	Vocabulaire riche (<u>alarming</u> , <u>distress</u>), <u>scary</u> (adj) vs <u>fear</u> (n), parfois les terminaisons des phrases sont abruptes.	Attention aux dates ; <u>xxx</u> est un peu trop moderne pour cette époque. De plus, le journal intime n'est pas vivant, alors des phrases comme <u>how are you</u> et <u>I love you</u> ne sont pas naturelles.	Tu as écrit plus que 10 phrases, et tu as montré la vie d'une infirmière pendant la première guerre mondiale.	Tu as tiré des informations de la séquence, mais tu as ajouté même plus de détails qui viennent de ton imagination.	

Qualité du contenu 4,5/6 pts	Langage/ Grammaire 4,5/6 pts	Format 2,5/3 pts	Suivi des consignes 1,5/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	14/20
Ce travail est censé s'agir de la première guerre mondiale, pas la deuxième. En plus, le travail est vague et n'est pas assez développé. On voit les sentiments, mais il n'y a pas assez d'intrigue ou action, et l'information donnée est flou (ex. Unknown destination)	Tu as fait des phrases complexes avec peu de fautes d'anglais, mais le vocabulaire est un peu trop riche (alors c'est saturé) que c'est perturbant; parfois l'écriture n'est pas assez claire et ça empêche la compréhension.	La fin <u>Soldier Alexander on the road to uncertainty</u> ne s'agit pas vraiment d'une fin d'un journal intime.	Tu as écrit de la <u>deuxième guerre mondiale (date donnée : 1941)</u> .	Beaucoup de tournures de phrases littéraires, donc le style est intéressant et tu abordes les sentiments d'Alexander d'une façon unique.	

Qualité du contenu 5/6 pts	Langage/ Grammaire 5/6 pts	Format 2,5/3 pts	Suivi des consignes 3/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	17,5/20
Très intéressant avec pas mal de détails à propos de William, par contre la fin de chaque paragraphe est trop abrupte.	Très peu de fautes, attention aux majuscules (ex. <u>i am vs I am</u>), alors la structure est cohérente, mais parfois les fins des phrases ne sont pas claires.	Attention aux dates (ex. <u>January 20, 1916 vs January 20th, 1916</u>), la fin de chaque jour est un peu abrupte sans une vraie conclusion.	Ton travail a plus que 10 phrases et tu parles de la vie d'un soldat pendant la première guerre mondiale.	Tu as décrit plusieurs jours avec diverses informations.	

Qualité du contenu 4,5/6 pts	Langage/ Grammaire 3/6 pts	Format 2/3 pts	Suivi des consignes 1,5/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	13/20
Très intéressant avec pas mal de détails, par contre le texte est censé s'agir de la première guerre mondiale.	Parfois l'écriture n'est pas assez claire, la structure de phrases n'est pas assez cohérente, alors ça empêche parfois la compréhension, attention aux conjugaisons.	Il n'y a pas de vraie fin du journal intime.	Tu as écrit de <u>la deuxième guerre mondiale (the soldiers of WW2, date donnée : 1941).</u>	La vie de l'infirmière est complexe et on comprend ses sentiments, et ce qui se passe dans sa vie.	

Qualité du contenu 5/6 pts	Langage/ Grammaire 4,5/6 pts	Format 2,5/3 pts	Suivi des consignes 1,5/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	15,5/20
Le texte est très riche avec beaucoup d'informations à propos de l'infirmière, mais malheureusement le texte est censé s'agir de la première guerre mondiale.	Très peu de fautes, sauf au niveau des conjugaisons; vérifier le sujet avant de conjuguer (singulier? pluriel?), et se demander si l'action est fait tout d'un coup (<u>I cooked pasta</u>) ou est-ce que c'est en train de se dérouler (<u>I was cooking pasta when the police came</u>)	Attention aux dates (Monday, 27th, November 1939 = Monday, November 27th, 1939).	Tu as écrit de <u>la deuxième guerre mondiale (date donnée : 1939)</u> au lieu de la première guerre mondiale.	Tu montres la vie quotidienne de cette infirmière en donnant beaucoup de détails.	

Qualité du contenu 6/6 pts	Langage/ Grammaire 4,5/6 pts	Format 2,5/3 pts	Suivi des consignes 3/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	18/20
Le texte est très complet et cohérent. Il est riche avec beaucoup de détails qui décrivent la vie d'Anastasia.	Attention : <u>person</u> au pluriel = <u>people</u> . Tu as incorporé quelques phrases idiomatiques (ex. In the heart of the war) et tu as pris des risques, alors même si parfois tu as fait des fautes, l'effort est là, ce qui t'aidera à progresser.	Le format est presque complet, sauf qu'il n'y a pas de vraie fin. Le début est très fort, alors ça semble moins complet de ne pas avoir une conclusion.	Ton travail a plus que 10 phrases et tu parles de la vie d'un soldat pendant la première guerre mondiale.	Tu as plusieurs idées intéressantes et uniques, comme les événements de l'année.	

Qualité du contenu 4/6 pts	Langage/ Grammaire 4/6 pts	Format 2/3 pts	Suivi des consignes 1,5/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	13,5/20
Le travail est assez complet et plutôt cohérent, mais tu pouvais écrire même plus 😊	Attention à l'orthographe: la plupart des fautes s'agit des fautes d'orthographe. Parfois l'écriture n'est pas assez claire.	Il n'y a pas de vraie fin du journal intime, et d'habitude la date est au début.	Tu n'as pas écrit 10 lignes. De plus, ce n'est pas assez clair si Henry est infirmier, un membre de la Croix Rouge, ou un soldat.	Le travail est unique, surtout en ajoutant les peurs de Henry et les sens (<u>the odor of blood</u> , <u>the smoke of the canons</u>)	

Qualité du contenu 5/6 pts	Langage/ Grammaire 4/6 pts	Format 1,5/3 pts	Suivi des consignes 2,75/3 pts	Creativité 2/2 pts	TOTAL

<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	15,25/20
Le texte est très intéressant, par contre il n'y a pas de vraie conclusion ; attention aux fausses informations.	Quelques faux amis qui empêchent la compréhension, et attention aux conjugaisons. D'ailleurs, pour dire l'âge, on utilise toujours le verbe être en anglais (ex. <u>I am 19 years old</u>)	Il n'y a pas de vraie fin du journal intime, ni un "Dear Diary" (sauf une fois). Attention aux dates (ex <u>1st March 1914 = March 1st, 1914</u>).	Tu n'as pas fait 10 phrases, mais presque chaque phrase est complexe.	Beaucoup de créativité, surtout au niveau des personnages.	

Qualité du contenu 3,5/6 pts	Langage/ Grammaire 3,5/6 pts	Format 2/3 pts	Suivi des consignes 3/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	14/20
Les phrases sont très courtes, tu pouvais écrire plus, mais en général le contenu est assez complet.	Attention aux fautes d'orthographe. En plus, ce n'est pas clair si tu veux écrire au passé ou au présent parce que tu fais les deux. Comme ça, le texte est moins clair.	Il n'y a pas de vraie fin du journal intime, et il n'y a pas de date.	Ton travail a plus que 10 phrases et tu parles de la vie d'un soldat pendant la première guerre mondiale.	Tu as incorporé quelques détails uniques, par exemple <u>The White House</u> , <u>Tennessee</u> , et le <u>mission</u> .	

Qualité du contenu 4/6 pts	Langage/ Grammaire 3,5/6 pts	Format 2,5/3 pts	Suivi des consignes 2,75/3 pts	Creativité 1,5/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	14,25 /20
Le travail est assez complet et cohérent, mais tu pouvais écrire même plus 😊 surtout parce que ce n'est pas assez clair comment Christy est liée à la guerre, au vu que l'Australie est tellement loin du conflit.	Attention aux faux amis (ex <u>impressional</u> en anglais veut dire influençable) mais je remarque que ces mots étaient tirés du dictionnaire parce qu'ils existent en anglais, mais la connotation n'est pas toujours la même ; d'ailleurs, vérifiez que tu termines chaque pensée/phrases. Plusieurs phrases ne sont pas complètes.	La première date est après la deuxième, alors ce n'est pas cohérent avec le format chronologique d'un journal intime. Pour la deuxième date, attention au format, mais c'est bien que tu as ajouté l'heure.	Ton travail a plus que 10 phrases et tu parles de la vie d'une infirmière pendant la première guerre mondiale (sauf l'Australie n'a pas fait partie de cette guerre).	Tu as beaucoup de bonnes idées, mais les détails de l'histoire ne sont pas assez clairs, alors ces bonnes idées n'ont pas la chance d'être mises en lumière.	

Qualité du contenu 3,5/6 pts	Langage/ Grammaire 4,5/6 pts	Format 2,5/3 pts	Suivi des consignes 2,75/3 pts	Creativité 1,75/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	15/20
Le travail est très complet, mais pas cohérent. À la fin, on a l'impression que James écrit maintenant au lieu de Sofia.	Attention aux petites fautes qui empêchent la compréhension : la différence entre him et her (garçon vs fille), don't vs doesn't, et quand il faut écrire les lettres en majuscule.	Il n'y a pas de vraie fin du journal intime, et " <u>this medal is for you, mother</u> " donne l'impression que ce texte s'agit plutôt d'une lettre.	Ton travail a plus que 10 phrases et tu parles de la vie d'un soldat pendant la première guerre mondiale.	Tu as beaucoup de bonnes idées avec beaucoup d'intrigue et de personnages, mais vers la fin, l'histoire n'est plus claire, alors ces bonnes idées n'ont pas la chance d'être mises en lumière.	

Qualité du contenu 6/6 pts	Langage/ Grammaire 5,25/6 pts	Format 2,5/3 pts	Suivi des consignes 3/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	18,75/ 20
Le texte est très complet et cohérent. Il est riche avec beaucoup de détails qui décrivent la vie de cette infirmière. (On n'a pas son prénom, mais ce n'est pas essentiel)	Tu utilises un langage très développé et littéraire, mais attention aux fautes basiques (ex. <u>We were young, I was not expecting, we are supporting, much vs many</u> (much = indénumbrable: I don't have much money. Many: on peut compter: there are many dogs in the room)).	Le format est presque complet, sauf qu'il n'y a pas de vraie fin. Le début est très fort, alors ça semble moins complet de ne pas avoir une conclusion.	Ton travail a plus que 10 phrases et tu parles de la vie d'une infirmière pendant la première guerre mondiale.	Ton journal intime est unique avec beaucoup de détails et idées intéressantes.	

Qualité du contenu 3,5/6 pts	Langage/ Grammaire 3,5/6 pts	Format 2,5/3 pts	Suivi des consignes 3/3 pts	Creativité 1,5/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	14/20
Le travail est assez complet et cohérent, mais tu pouvais écrire même plus ; ce n'est pas assez clair comment Léa est un membre de Junior Red Cross (une association pour les ados) si elle a des enfants et un mari.	Attention aux différences entre <u>since</u> et <u>for</u> , et les conjugaisons. En plus, either donne un choix (soit on mange du poulet, soit we eat chicken, or pork)	Le format se conforme aux attentes, sauf la fin ; le journal intime n'est pas vivant, alors des phrases comme <u>thank you</u> et <u>I love you</u> ne sont pas naturelles.	Ton travail a 10 phrases et tu parles de la vie d'une infirmière pendant la première guerre mondiale.	Tu as plusieurs idées intéressantes, mais l'histoire n'est pas claire (elle est infirmière, elle est membre de Junior Red Cross?), alors ces bonnes idées n'ont pas la chance d'être mises en lumière.	

Qualité du contenu 3,75/6 pts	Langage/ Grammaire 3/6 pts	Format 2,5/3 pts	Suivi des consignes 3/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	14,25/20
Tu as plusieurs bonnes idées, mais la fin est trop abrupte. Tu pouvais écrire même plus	Attention aux faux amis (sécurité = safety, balle = bullet). La plupart des fautes auraient pu être évitées avec une deuxième lecture avant de rendre le travail.	Le format est presque complet, sauf qu'il n'y a pas de vraie fin, qui donne l'impression qu'elle est soudainement morte.	Ton travail a 10 phrases et tu parles de la vie d'une infirmière pendant la première guerre mondiale.	Tu as incorporé beaucoup d'idées de ton imagination (le manque de nourriture, la balle dans le bras)	

Qualité du contenu 4/6 pts	Langage/ Grammaire 3/6 pts	Format 2/3 pts	Suivi des consignes 2/3 pts	Creativité 2/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	13/20
Le travail est assez complet et cohérent, mais tu pouvais écrire même plus 😊 on ne voit pas assez la vie quotidienne de Mary.	Attention au <u>placement des adjectifs</u> et si le nom vaut mieux <u>au pluriel ou au singulier</u> . De plus, il y a une phrase qui n'est pas assez claire, et ça empêche la compréhension (... <u>countryside near to front against a life in my husband and my children</u> = ... <u>paysage près à devant/première ligne contre une vie dans mon mari et mes enfants</u>)	Attention aux dates : <u>Monday, December 18th, 1914</u> . La fin est un peu abrupte.	Tu n'as pas écrit 10 lignes. Mais c'est clair que tu décris la vie d'une infirmière pendant la première guerre mondiale.	On voit à la fois les sentiments de Mary, son backstory, et les tâches qu'elle doit réaliser. Le contenu est intéressant.	

Qualité du contenu 4/6 pts	Langage/ Grammaire 3/6 pts	Format 1,5/3 pts	Suivi des consignes 1/3 pts	Creativité 1,5/2 pts	TOTAL
<i>Mon journal intime est complet et donne beaucoup d'informations</i>	<i>Je peux écrire un journal intime sans fautes qui empêchent la compréhension</i>	<i>Je sais suivre le format d'un journal intime</i>	<i>Je sais suivre les consignes demandées</i>	<i>Mon journal intime est unique</i>	11/20
Tu as plusieurs bonnes idées, mais la fin est trop abrupte. Tu pouvais écrire même plus. Par contre, il y a pas mal de description.	Attention au placement des adjectifs, et aux faux amis (ex repos = rest, armes = weapons, et vérifier les conjugaisons (found = participe passé vs to find = infinitif, they were, to be vs to have)	Attention aux dates : Friday, October 2nd, 1915. La fin est très abrupte.	Tu n'as pas écrit 10 lignes. Ce n'est pas clair si tu décris la vie d'une infirmière ou d'un soldat.	Tu as plusieurs idées intéressantes, mais l'histoire n'est pas assez claire (il s'agit d'un infirmier, un soldat, etc.), alors ces bonnes idées n'ont pas la chance d'être mises en lumière.	

La diaporama de la séquence (avec le travail des élèves) / The unit's presentation (with the students' work) :

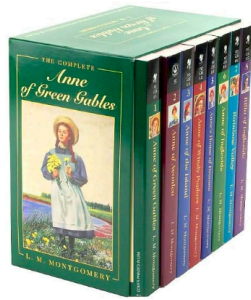
Canada	Nurses
	



Sheets	It covers the bed (for patients)
Bandages	To protect wounds
Suffering	pain
Mangled	Mutilated, to be severely wounded
Blinded	Cannot see
Air Raid	Attack from planes
Wounded	To be hurt

The Junior Red Cross	The Red Cross for teens and students.
The Sister Nurses of Canada	These were what the Canadian nurses during WW1 and WW2 were called. While some belonged to religious organizations, not all of them did.
To baste a hem	Faufiler un ourlet ; Coudre à grands points avant l'ourlet définitif
To be awarded (a medal)	Être décoré (une médaille)
To have a cable	Recevoir un câblogramme

The Red Cross



- 1) Highlight all the characters that you see. In your opinion, who is each character in this story?
- 2) In your opinion, when does this story take place?
- 3) Highlight all the words that are connected to the Red Cross or nurses.
- 4) What does Rilla want to do? Why?
- 5) Summarize the text in your own words.
- 6) In your opinion, what is the Red Cross like today? Are the tasks of the Junior Red Cross different from what you imagined?

- 1) Highlight all the characters that you see. In your opinion, who is each character in this story?

Mrs Blythe is the mother, and Nan, Di, and Rilla are the children.

- 2) In your opinion, when does this story take place?

In my opinion, this story takes place in 1921 after WW1 in Ingleside, Canada.

Sheets
Bandages
The Red Cross
The Junior Red Cross
The cotton
Basting the hem of the sheets

- 4) What does Rilla want to do? Why?

Rilla wants to help at home because she can't help to win the war by fighting in the war.

5) Summarize the text in your own words.

This text is about the Blythe family. In this text, a girl named Rilla wants to help to win the war by helping at home. She talks with her mother to help convince her to join the same organisation like her sisters. The text describes the tasks of the Junior Red Cross.

6) In your opinion, what is the Red Cross like today? Are the tasks of the Junior Red Cross different from what you imagined?

Recap: Rilla of Ingleside text summary

6) In your opinion, what is the Red Cross like today? Are the tasks of the Junior Red Cross different from what you imagined?



First Watch

What is the setting?

List all the words you hear about war.

Second Watch

How does the nurse feel about war?
Who is she?

How many Canadian nurses took part in the war?

Third Watch

What is the purpose of this video?

In your own words, summarize what happens in the video.

HOMEWORK!

You must research one of these choices (definition, time period, basic facts, etc). Five sentences minimum. Be prepared to present your information in class.

Nursing Sisters
Eleanor Thompson
The Junior Red Cross

The Nursing Sisters of Canada

In the past, nursing was a no-paying job

Sense of prestige and respect

Differentiate them from the other hospital staff

Nursing sisters of Canada was called this because some nurses belonged to a religious order.

Eleanor Thompson

She was born in Valleyfield, Quebec in 1888
The nurses were called the bluebirds because the soldiers were grateful to see them
All of the nurses have received many medals for their work in the war
She was awarded a military medal for her acts of bravery

The Junior Red Cross

The International Red Cross is the largest humanitarian network in the world.
This is a youth-focused branch of the Red Cross
The goal is to engage young people in human services, community service, and education
It gives teens an opportunity to participate in various programs and projects

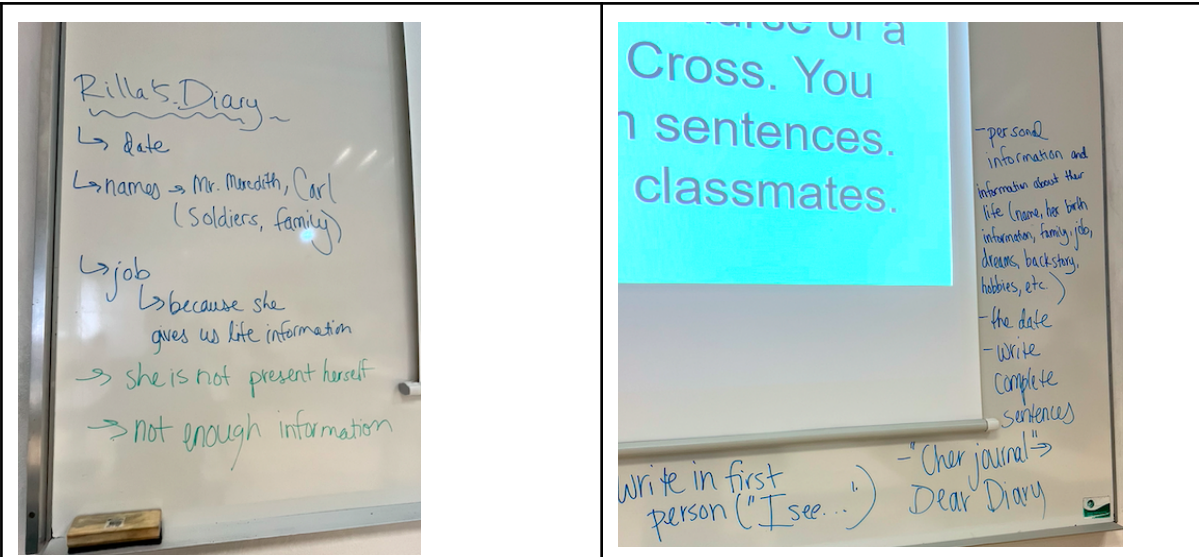
Conversation Hour!

Imagine the life of this person. Be creative! Use as much detail as you can.

**Who is this person? Where are they?
What is happening? Where are they from? What is this person like? What is their backstory?**



What makes a good diary entry?



Comment rédiger un journal intime

Contenu :

- Écrivez à propos de ce qui vous arrive
- Explorez vos émotions et vos sentiments
- Faites preuve de créativité pendant que vous écrivez
- Incorporez des détails qui font appel à vos cinq sens

Format :

- Écrivez la date en haut de l'entrée
- Incluez le lieu et l'heure pour apporter un meilleur contexte
- Commencez avec « cher journal »
- Utilisez la première personne dans votre journal

Information tiré de <https://fr.wikihow.com/%C3%A9crire-un-journal-intime>

Review your notes for the quiz tomorrow

Imagine that you are living during World War One. You must write a diary entry describing your life. You may choose to write from the perspective of a nurse or a member of the Junior Red Cross. You must write a minimum of ten sentences. You will present this to your classmates.

Le dossier des élèves / The students' workbook :

Name: _____

World War One Canadian Nursing Sisters



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³² Photo of Alice E. Isaacson found from Library and Archives Canada. 1916-1919. Item ID: 1965681.

Day Two: First Extract from *Rilla of Ingleside* (1921)

Word had come from Red Cross headquarters that sheets and bandages would be required. Nan and Di and Rilla were hard at work. [...]

Rilla was basting the hem of a sheet for the first time in her life. When the word had come that Jem must go she had her cry out amongst the pines in Rainbow Valley and then she had gone to her mother.

“Mother, I want to do something. I’m only a girl—I can’t do anything to win the war—but I must do something to help at home.”

“The cotton has come up for the sheets,” said Mrs. Blythe. “You can help Nan and Di make them up. And, Rilla, don’t you think you could organize a Junior Red Cross among the young girls? I think they would like it better and do better work by themselves than if mixed up with the older people.”

“But, mother—I’ve never done anything like that.”

“We will all have to do a great many things in the months ahead of us that we have never done before, Rilla.”

Rilla of Ingleside by Lucy Maud Montgomery, page 52

- 1) Highlight all the characters that you see. In your opinion, who is each character in this story?
- 2) In your opinion, when does this story take place?
- 3) Highlight all the words that are connected to the Red Cross or nurses.
- 4) What does Rilla want to do? Why?
- 5) Summarize the text in your own words.
- 6) In your opinion, what is the Red Cross like today? Are the tasks of the Junior Red Cross different from what you imagined?

Day Three: Video from *Heritage Minutes: Nursing Sisters*

Watch the video and these questions.

First Watch

What is the setting?

List all the words you hear about war.

Second Watch

How does the nurse feel about war?
Who is she?

How many Canadian nurses took part in the war?

Third Watch

What is the purpose of this video?

In your own words, summarize what happens in the video.

HOMEWORK!

You must research one of these choices (definition, time period, basic facts, etc). Five sentences minimum. Be prepared to present your information in class.

- Nursing Sisters
- Eleanor Thompson
- The Red Cross/The Junior Red Cross

Day Four: Conversation Hour

Present your homework to the class. Then in your group, decide who is the person in the photo. Make up what you imagine their life is like. Create a small summary of their life (you can use your imagination!) and be prepared to present your work to the class.

Day Five: Second Extract from *Rilla of Ingleside*

20th August 1918

The Canadians have been in action again and Mr. Meredith had a cable today saying that Carl had been slightly wounded and is in the hospital. It did not say where the wound was, which is unusual, but we all feel worried.

There is news of a fresh victory every day now.

Rilla of Ingleside by Lucy Maud Montgomery, page 259

What makes a good diary entry?

Day Six: Work in Class for the Final Task/Quiz

Imagine that you are living during World War One. You must write a diary entry describing your life. You may choose to write from the perspective of a nurse **or** a member

of the Junior Red Cross. You must write a minimum of ten sentences. You will present this to your classmates.

Day Seven: Present Your Diary Entry. You will have a speed date with a book!

Vocabulary Sheet

Sheets	
Bandages	
To baste a hem	
The Junior Red Cross	
Suffering	
Mangled	
Blinded	
Air Raid	
To be awarded (a medal)	
The Sister Nurses of Canada	
To have a cable	
Wounded	

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³³ Electronic Version consulted: *Rilla of Ingleside*. By L. M. (Lucy Maud) Montgomery, 1874-1942. New York: Frederick A. Stokes Company, 1921. <https://digital.library.upenn.edu/women/montgomery/rilla/rilla.html>

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