



TEACHER GUIDE

GRADES 9-12

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

A Farewell to Arms

Ernest Hemingway

READ, WRITE, THINK, DISCUSS AND CONNECT

A Farewell to Arms

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NOTE:

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

ISBN 978-1-50203-780-0

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Novel Units: Rationale

How do you ensure that the needs of individual students are met in a heterogeneous classroom? How do you challenge students of all abilities without losing some to confusion and others to boredom?

With the push toward “untracking” our schools, these are questions that more and more educators need to examine. As any teacher of “gifted” or “remedial” students can attest, even “homogeneous” classrooms contain students with a range of abilities and interests.

Here are some of the strategies research suggests:

- cooperative learning
- differentiated assignments
- questioning strategies that tap several levels of thinking
- flexible grouping within the class
- cross-curriculum integration
- process writing
- portfolio evaluation

Novel Units are designed with these seven facets in mind. Discussion questions and projects are framed to span all of the levels of Bloom’s taxonomy. Graphic organizers are provided to enhance critical thinking. Tests have been developed at two levels of difficulty (Level I =lower; Level II =higher). While most activities could be completed individually, many are ideal vehicles for collaborative effort. Throughout the guides, there is an emphasis on collaboration: students helping other students to generate ideas, students working together to actualize those ideas, and students sharing their products with other students. Extension activities link literature with other areas of the curriculum—including writing, art, music, science, history, geography, and current events—and provide a basis for portfolio evaluation.

Finally, teachers are encouraged to adapt the guides to meet the needs of individual classes and students. You know your students best; we are offering you some tools for working with them. Here are some of the “nuts and bolts” for using these “tools”: a glossary of some of the terms used above that will facilitate your use of the guides.

Discussion Questions • Vocabulary Writing Suggestions • Activities

Book One

Chapters 1-6

Pages 3-32

Vocabulary Words:

bawdy 6
offensive 9
grappa 17
dugouts 23
edifying 32

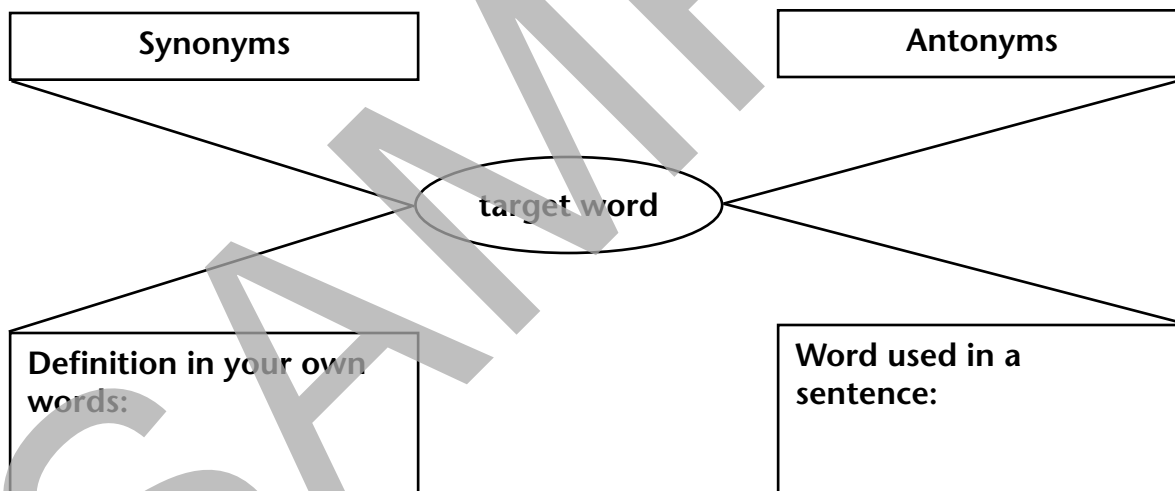
tannic 7
chancres 12
picturesque 20
cloistered 26

baited 7
battery 15
pontoon 23
frescoes 29

atheist 8
infantry 17
tolerance 23
post 29

Vocabulary Activity:

Word mapping is an activity that lends itself to any vocabulary list. For words that have clear antonyms, the following framework would be suitable:



Students might enjoy coming up with variations on this framework. For example, instead of listing antonyms, students could provide line drawings to illustrate the target word.

Cooperative Learning Activity:

You may want to have all students examine examples of word maps for all target vocabulary words, even when the list is too lengthy to expect one student to map all words. One way to circumvent the problem is to assign small groups responsibility for several words; each group selects a reporter who describes the group's word maps to the large group, using an overhead projector or the chalkboard.

Discussion Questions:

1. What do you see in your mind's eye at the very beginning of the story? What sounds do you imagine? Are the images pleasant or unpleasant ones? What tone is set by that opening?
blue river, falling leaves, marching troops, guns rumbling by, rich plains, bare mountains where the fighting is going on; Tone is ultimately depressing, as fall turns to winter with rains, cholera, and the mention that "things went very badly" for the Italian side.
2. What are your impressions of the narrator so far? (Begin an attribute web—see pages 12-13—and add to it as you read.) Do you think he is a reliable narrator? Does he remind you of any other narrators you have met in literature or film?
He seems rugged yet sensitive to the beauty of nature, articulate, inured to the dying that is part of war; probably a reliable reporter of external events, but pretty close-lipped about his own feelings.
3. How and why did the narrator get involved in World War I?
He signed up to drive an ambulance in the Italian army; he tells the head nurse he was in Italy, and spoke Italian.
4. What does the narrator's attitude toward the war seem to be? What tone of voice do you imagine when you "hear" him say at the end of the first chapter, "the cholera...was checked and in the end only seven thousand died of it in the army..."?
He seems objective and detached, but there is irony in his tone at the end of the opening.
5. How can you tell that the narrator likes the priest? What is the priest like? How do the others tease him? Why, do you think?
He smiles understandingly at the priest when the others tease, and feels badly when the priest's feelings are hurt. The priest is young and sincere, and the others tease him about his celibacy.
6. Why is the lieutenant allowed to go on leave? Where does he go? What does he do? Why does he apologize to the priest about how he spent his leave?
The snow puts an end to the offensive; he visits women in several cities—Milan, Florence, Rome, etc.—but disappoints the priest by not visiting the priest's hometown and family.
7. Who is Miss Barkley? How does the lieutenant meet her? What does their first impression of each other seem to be? What does each learn about the other?
A British V.A.D.—something like a nurse's aide—she has been seeing Rinaldi; Lt. Henry finds her beautiful, and she seems to like Lt. Henry, as Rinaldi observes.

-
8. Is Rinaldi jealous of the lieutenant, do you think? Are you surprised that Rinaldi doesn't seem resentful of his friend? What does he mean, p. 32, "Thank God I did not become involved with the British"? *A devil-may-care type, he seems the sort who would not want a "heavy commitment" with a woman, and who would cheerfully concede to a male friend.*
 9. When the lieutenant goes to the villa to visit Miss Barkley the first time, she slaps him. Why? Is she justified? How does he react? How does he feel?
He tries to kiss her, and she slaps him because of the "nurse's night off aspect of it;" he is angry, but acts understanding.
 10. Why does the lieutenant tell Miss Barkley that he loves her? What does he mean, "This was a game, like bridge..."—p. 30. How does he really feel about her?
He says it because it is what she wants to hear—if they are to have a physical relationship—but he has no intention of falling in love.

Prediction:

The lieutenant promises Miss Barkley, "I'll always come back." Will he?

Writing Activity:

The lieutenant attempts to describe the time he spent on leave (p. 13). Images, fragmentary thoughts and feelings are jumbled together as he tries to convey his experience. Think of a time when you tried to "get away from it all"—over a weekend, or a longer vacation, perhaps. Using Hemingway's passage as a model, try to capture on paper some of your experiences and thoughts.