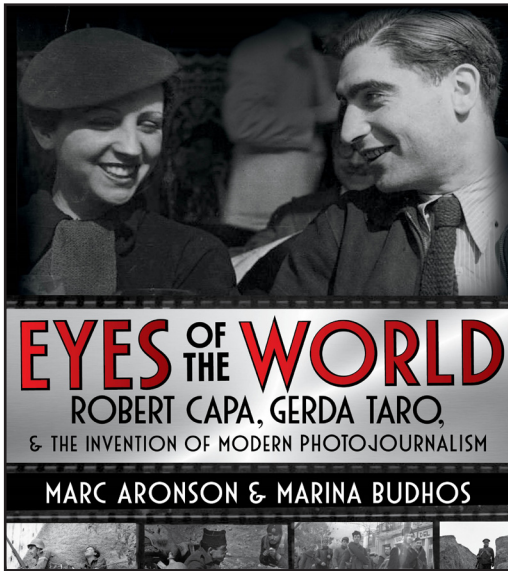


A TEACHER'S GUIDE FOR

EYES OF THE WORLD



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ABOUT THE BOOK

ROBERT CAPA and GERDA TARO were young Jewish refugees, idealistic and in love. As photographers in the 1930s, they set off to capture their generation's most important struggle—the fight against fascism. Among the first to depict modern warfare, Capa, Taro, and their friend Chim took powerful photographs of the Spanish Civil War that went straight from the action to news magazines. They brought a human face to war with their iconic shots of a loving couple resting, a wary orphan, and, always, more and more refugees—people driven from their homes by bombs, guns, and planes.

Today, our screens are flooded with images from around the world. But Capa and Taro were pioneers, bringing home the crises and dramas of their time—and helping give birth to the idea of bearing witness through technology.

With a cast of characters ranging from Langston Hughes and George Orwell to Pablo Picasso and Ernest Hemingway, and packed with dramatic photos, posters, and cinematic magazine layouts, here is Capa and Taro's riveting, tragic, and ultimately inspiring story.

FOR
USE WITH
COMMON CORE
STATE
STANDARDS

ABOUT THE AUTHORS

MARC ARONSON and MARINA BUDHOS are writers whose first joint book was the acclaimed *Sugar Changed the World*. Aronson is a passionate advocate of nonfiction and the first winner of the Robert F. Sibert Medal for Excellence in Nonfiction. Budhos writes fiction and nonfiction for adults and teenagers, including the recently published *Watched*. Aronson is a member of the faculty in the Master of Information program at Rutgers, and Budhos is a professor of English at William Paterson University. They live with their two sons in Maplewood, New Jersey.



This guide is aligned with the Common Core Standards and NCSS C3 Framework for grades 9–12 but can be applied to multiple grade levels. To attain specific Common Core grade level standards for their classrooms and students, teachers are encouraged to adapt the activities listed in this guide to their classes' needs. Please note that some thematic areas including Orwell, race, and staged photos are explored in both the 9-10 and 11-12 grade sections. Depending on the needs and interests of your students, you may choose to draw from either area or to combine these discussion questions. You know your kids best!



BEFORE READING:

1. Using the information on pp. 8–9, create a time line showing the pivotal events that impacted that part of twentieth century.

CCSS.RH.9-10.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

2. Both Robert Capa and Gerda Taro take fantastic risks to capture their photographs because they believe in the power of a picture. As Capa said, “If your pictures aren’t good enough, you aren’t close enough” (p. 147). Were the risks worth it? Is there power in a photograph?

CCSS.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

DISCUSSION QUESTIONS:

1. How did Hitler’s rise to power impact Jews living in Germany?
2. Why did André (Robert Capa) “stay focused on the pictures” (p. 14)?
3. Why did André Friedmann and Gerta Pohorylle change their names to Robert Capa and Gerda Taro?
4. What are the similarities and differences among socialism, communism, fascism, and capitalism?
5. Capa develops a trademark eye. What does he do differently from other photographers?
6. How did the revolution in Spain impact the traditional roles of women?
7. “Taro uses her camera to focus on the way that civilian life is being transformed. She captures a recruit getting a haircut. A close-up of a war orphan, loyalist cap perched on his head, shows him eyeing her warily as he scoops up a mouthful of soup. Capa takes a fascinating shot of a rebel officer being interrogated” (p. 60). Why do Taro and Capa choose these types of images to photograph the Spanish Civil War?
8. “To Capa, Taro, and so many who see the dangers looming in Europe, the war in Spain is the one chance, the last chance, to stop the growth of fascism” (p. 70). Why were so many countries hesitant to get involved?
9. On May 15, 1937, Taro survives her “first time living through an attack on a city and photographing the gruesome, immediate effects” (pp. 151–152). How does she react to this literal trial by fire? What does she choose to photograph?
10. By July 1937, “Taro’s photographs are wholly different from any she has taken before: they are eerie, overexposed, shaky, blurred. The artful young woman, who understands fashion and appearance, is gone. She has shed her sense of framing and care. She is all skin and bone, risk and intensity. She is inside the blur of action, shooting like a combatant” (p. 187). What led to Taro’s transformation?

AFTER READING

GRADES 9–10

1. Create a slideshow using photographs taken by Capa and Taro—as well as your own photographs—to tell a story that needs to be told.



CCSS.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

2. Both Capa and Taro are killed in action while taking photographs. Write a eulogy for one of the photographers. Include text evidence from the book proving they died for a cause they truly believed in.

CCSS.RI.9-10.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

CCSS.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. “Capa had an ‘automatic sense of the proper continuity for a picture story,’ photographer Henri Cartier-Bresson observes. Photos are no longer illustrations, showing in a picture what a writer describes in words. Now they unfold one after the other as stories—photo essays—guiding the eye across pages, spreads, into the heart of war” (p. 100). With what you learned about how Capa used images to tell a narrative, select a chapter of *Eyes of the World* and explain how images are used to bolster the narrative of the book.

CCSS.RI.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

4. Improvements in technology revolutionized photography. As Aronson and Budhos explain, illustrated news magazines “cover not just big events but everyday happenings, fashions, trends. People are seeing their own lives mirrored back to them through images. Readers everywhere hunger for photographs of the here and now” (p. 36). Moreover, photographers were able to share stories from around the world, informing the public of increasingly important events and their impact. Choose an event, place, or person impacting our world today, or who has impacted our history. Create a two-page illustrated magazine spread informing readers of the subject in both pictures and text. Finally, reflect on the images chosen. Explain why you picked them and what impact you hope they have on the reader.

CCSS.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

D2.Civ.5.9-12. Evaluate citizens’ and institutions’ effectiveness in addressing social and political problems at the local, state, tribal, national, and/or international level.

5. There is much controversy over Capa’s *The Falling Soldier*, with some arguing the photograph was staged. While there is strong evidence for both sides, the question remains: should photographers stage images to get their points of view across? Or, does the staging of the photograph break the trust between photographer and viewer?

CCSS.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

6. “‘We must know,’ [Paul Robeson] writes in his notebook, ‘that Spain is our Front Line.’ To fight Franco and Hitler in Spain is to stand against racism and lynching in America—the two battles are part of the same war. . . . The poet Langston Hughes shares Robeson’s sense of what Spain means. His time in the country has opened his eyes” (pp. 77–78). Why do Robeson and Hughes believe Spain is the front line? What was the link between the struggle for civil rights in the U.S. and the war in Spain?

CCSS.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

D2.His.2.9-12. Analyze change and continuity in historical eras.



7. George Orwell wrote about his time in Spain during the conflict: “ ‘From the little windows in the observatory you could see for miles around—vista after vista of tall slender buildings, glass domes, and fantastic curly roofs with brilliant green and copper tiles; over to eastward the glittering pale blue sea—the first glimpse of the sea that I had had since coming to Spain. And the whole huge town of a million people was locked in a sort of violent inertia, a nightmare of noise without movement’ ” (pp. 140–141). Did what Orwell witnessed there impact the writing of either *Animal Farm* or *1984*? Include text evidence from his novels as well as historical evidence of the conflict to defend your thinking.

CCSS.RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

D2.His.4.9-12. Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.

D2.His.5.9-12. Analyze how historical contexts shaped and continue to shape people’s perspectives.

8. “The loyalist push Taro and Capa hoped to witness has instead turned into a chaotic, scrambling retreat. As the merciless summer sun beats down, men and women leave the area on donkeys and on foot, clutching their bundles, with children hiked on their hips. Villagers have become homeless refugees racing for shelter and scanning the skies for terrifying planes. Capa and Taro capture the stream of refugees. The photos are heartbreaking” (p. 63). The haunting images taken of fleeing refugees informed the public of the destruction and disaster in Spain. Likewise, photojournalists have taken similarly haunting images when documenting refugees fleeing Syria. How do images tell a deeper story? Present your findings using images of current refugees.

CCSS.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

GRADES 11–12

1. In George Orwell’s novel *1984*, one of the major themes is the danger of totalitarianism. *Eyes of the World* includes Orwell’s observations on the revolutionary climate of Barcelona. Using these observations and the fascist “El Comunismo” poster on p. 255, discuss how his time there may have influenced the novel *1984*.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

2. The *Oxford English Dictionary* defines feminism as “the advocacy of women’s rights on the ground of the equality of the sexes.” How did Taro change throughout *Eyes of the World*? During this time, how were women changing their roles? Would you consider Taro a feminist? Explain using examples from the text or other primary documents.

CCSS.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.



CCSS.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

D2.Civ.10.9-12. Analyze the impact and the appropriate roles of personal interests and perspectives on the application of civic virtues, democratic principles, constitutional rights, and human rights.

3. On p. 201, Aronson and Budhos write, “Partnership can temper the excesses of each individual.” Analyze Capa’s and Taro’s achievements throughout *Eyes of the World*. What relationships, beliefs, and circumstances contributed to these achievements?

CCSS.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

4. In Chapter 5, Aronson and Budhos quote the African American social activist Paul Robeson: “We must know that Spain is our Front Line” (p. 77). Discuss why he believes that to fight Franco and Hitler is to fight racism.

CCSS.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

D2.Civ.10.9-12. Analyze the impact and the appropriate roles of personal interests and perspectives on the application of civic virtues, democratic principles, constitutional rights, and human rights.

5. *Eyes of the World* discusses the photographic techniques of Capa and Taro. Discuss the factors that influenced these techniques and what Capa and Taro were trying to accomplish with their photography. How did these techniques change over the course of the war?

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6. During the civil rights movement, Flip Schulke, a photographer for *Life* magazine, stopped to help during a protest. He was later reprimanded by Dr. Martin Luther King: “The world doesn’t know this happened because you didn’t photograph it. . . . It is so much more important for you to take a picture of us getting beaten up than for you to be another person joining in the fray.” On p. 201, Aronson and Budhos write about the journalist’s guilt: “after a long day on the battlefield, you can leave the wounded and the dead behind.” Is it the job of the photo news journalist to be a witness and the eyes of the world? What is journalists’ guilt? Research the code of ethics for news journalists. Do you think there is an obligation for the journalist to help or intervene?

CCSS.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.W.11-12.1 Write arguments focused on *discipline-specific content*.

7. Explain how the Spanish Civil War foreshadowed later conflicts in World War II. What motivated some governments to become involved in the Spanish Civil War and others to wait on the sidelines?

CCSS.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

D2.Civ.6.9-12. Critique relationships among governments, civil societies, and economic markets

D2.Eco.1.9-12. Analyze how incentives influence choices that may result in policies with a range of costs and benefits for different groups.

8. In the emerging profession of photojournalism during Capa's and Taro's time, it was standard practice to photograph staged reenactments (Appendix A) and for the photo news magazines to manipulate the images (Chapter 7). Compare these practices with the current practices of photojournalism today. How does social media impact the world of photojournalism?

CCSS.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.CCRA.SL.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

9. Examine the propaganda posters used in the Spanish Civil War and World War II and the memes used in our most recent election. Create a presentation to explain how one can distinguish real news from propaganda. Why is it important to know the difference?

CCSS.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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D3.2.9-12. Evaluate the credibility of a source by examining how experts value the source.

10. George Orwell, Martha Graham, Ernest Hemingway, Pablo Neruda, and Pablo Picasso are some of the artists mentioned in *Eyes of the World* (see Cast of Characters, p. 250–253). Choose one of these artists and examine their work to determine their views on war. Include evidence to support your claims. Present your findings to the class in a slide show, speech, or other medium.

CCSS.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.RI.11-12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

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