Columbus City Schools
English Language Arts Curriculum
Reading

Course/Grade	**Genre/Text Selection**	**Pacing**
English 10	Nonfiction / "The Frontiers of Art and Propaganda" by George Orwell Poetry / "Dulce et Decorum Est" by Wilfred Owen; "Who's For the Game?" by Jessie Pope	16 days

Reading: Text complexity and the growth of comprehension

The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade "staircase" of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)

Note on range and content of student reading

To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)

An integrated model of literacy

Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)

Research and media skills blended into the Standards as a whole

To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)

Strands/Topics
Standard Statements

Reading Literature/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
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.

Reading Literature/Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
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.
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Reading Literature/Integration of Knowledge and Ideas

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Reading Informational Text/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Reading Informational Text/Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Reading Informational Text/Integration of Knowledge and Ideas

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.

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.
9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

Writing/Research to Build and Present Knowledge

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
   a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").

Writing/Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
   c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
   d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
   e. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
   f. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Speaking and Listening/Presentation of Knowledge and Ideas

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.
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.
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language/Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Language/Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Language/Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9-10 reading and content*, choosing flexibly from a range of strategies.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instructional Strategies

Day 1

On the overhead, board, or on an entrance ticket, ask students to respond to or define in their own words the terms “art” and “propaganda.”

Give students a few minutes to write, and then ask them to share their definitions with a partner verbally. After sharing, students can amend their original definitions.

Have a class discussion in which you ask students to share their responses. Record key words and phrases from the discussion on the overhead, Elmo, board, etc. Make sure to extend student thinking by asking them to provide explanations for their defintions, as well as encouraging students to respond to each other.

After you have come up with working definitions for the terms, ask students to respond—in writing—to the following questions: **Are art and propaganda different or similar? In what ways?** Give students a few minutes to write, and then ask them to share their arguments with a partner verbally. After sharing, students can amend their original arguments.

Have a class discussion in which you ask students to volunteer their responses. Record key words and phrases from the discussion on the overhead, Elmo, board, etc. Make sure to extend student thinking by asking them to provide explanations for their arguments, as well as encouraging students to respond to each other.

Display the following quote in your chosen format: **“Is this more the generation of the prophet or that of the poet; shall our intellectual and cultural leadership preach and exhort or sing?” Alain Locke**

Have students work in small groups to provide an anwer to this question. Make sure they have at least 3 examples from popular culture to support their claim.

Homework: Ask students to bring in a piece of art—picture, painting, poetry, song lyrics, essay, etc.—that exemplifies their particular mindset.

Day 2
Begin class by placing students in groups of three and asking them to share their art pieces from last night's homework assignment. While they share, have them complete the handout **"Prophet or Poet" (appendix)**. Give students time to share their artifacts and ideas in small groups. Walk around the room to extend or challenge student discussion. When conversation in small groups seems to dwindle, ask students to complete the reflective writing at the bottom of the handout. ("New ideas that have emerged for me today…")

After students have completed the writing assignment, ask them to share their findings in a whole group discussion. Record key words and phrases from the discussion on the overhead, Elmo, board, etc. Make sure to extend student thinking by asking them to provide explanations for their defintions, as well as encouraging students to respond to each other.

Day 3
As a warm-up activity, pass out and ask students to complete the handout **"What I Believe" (appendix)**. In preparation for this lesson, create signs to post around the room that read "Strongly Disagree," "Disagree," "Agree," or "Strongly Agree." Give students time to complete the handout.

When students are finished with the handout, read each quote, and ask students to walk to the sign which matches their response. Have a class discussion in which you encourage students to extend and challenge the ideas of similar and opposing viewpoints.

Exit ticket: Pass out the exit ticket titled **"Exit Ticket: Orwell Anticipation" (appendix)**. Collect these before students leave class. Read and use student responses, looking for similarities and differences.

Day 4
Review trends from yesterday's exit ticket in your chosen fashion—verbally, typed in a handout, etc.

Pass out the Orwell essay: **"Orwell Essay with Annotations" (appendix)**. If you—or your students—are unfamiliar with the process of annotating, please see the handout **"Textual Annotations" (appendix)**. Or, google the term to find various resources on the web.

Read the Orwell essay aloud as a class in your chosen fashion—teacher-led, student-led, etc. After you have read the essay together as a class, ask students to work individually, re-read the essay, and complete their annotations. Review the rubric—**"Annotations Rubric" (appendix)—**and tell students they will be evaluated using this criteria. Give the students the remainder of class to do so. Whatever students do not finish in class is homework.

Link to George Orwell essay: http://georgeorwellnovels.com/broadcasts/the-frontiers-of-art-and-propaganda/

Day 5
If you have not already done so, pass out the "**Annotations Rubric**" **(appendix)**. Tell students to exchange their readings and annotations from last night with a partner. Have the partner assess the student work using the rubric. If you want students to use the "comments" section of the rubric, you

should specify a number: i.e., "Please write 3 descriptive sentences under the comments section to explain your evaluation." After several minutes, have students pass back rubrics and annotations. Tell students to review their annotations assessment. Do they agree, disagree, or agree with a difference with the feedback received? Have them write their explanation on the back of the handout. Collect rubrics for formative assessment purposes.

Tell students to keep their readings and annotations out. Have a whole-class, guided discussion (Close reading) by using a combination of student-generated **"Orwell Essay with Annotations"** and teacher-generated **"Orwell: Text Dependent Questions**."

Text Under Discussion	Vocabulary	Text-Dependent Questions
1 I am speaking on **literary criticism**, and in the world in which we are actually living that is almost as unpromising as speaking about peace. This is not a peaceful age, and it is not a critical age. In the Europe of the last ten years literary criticism of the older kind — criticism that is really **judicious, scrupulous**, fair-minded, treating a work of art as a thing of value in itself — has been next door to impossible. **2** If we look back at the English literature of the last ten years, not so much at the literature as at the prevailing literary attitude, the thing that strikes us is that it has almost ceased to be **aesthetic**. Literature has been swamped by propaganda. I do not mean that all the books written during that period have been bad. But the characteristic writers of the time, people like Auden and Spender and MacNeice, have been **didactic**, political writers, aesthetically conscious, of course, but more interested in subject-matter than in technique. And the most lively criticism has nearly all of it been the work of Marxist writers, people like Christopher Caudwell and Philip Henderson and Edward Upward, who look on every book virtually as a political pamphlet and are far more interested in digging out its political and social **implications** than in its literary qualities in the narrow sense. **3** This is all the more striking because it makes a very sharp and sudden contrast with the period immediately before it. The characteristic writers of the nineteen-twenties — T. S. Eliot, for instance, Ezra Pound, Virginia Woolf — were writers who put the main emphasis on technique. They had their beliefs and prejudices, of	**literary criticism**: the study, evaluation, and interpretation of literature **judicious**: sensible, careful **scrupulous**: trustworthy, reliable **aesthetic**: appealing, beautiful **didactic**: instructive, moral **implications**: inferences, effects **innovations**:	**(Q1)** How does Orwell define the times in which he is writing? *As neither peaceful nor questioning* **(Q2)** Orwell harkens a kind of "old guard" criticism. How does he define it? *As sensible, cautious, trusted, measured* **(Q3)** In paragraph 2, Orwell invites us to look back at the changing attitudes of the last 10 years. What claim does he make about literature? *That authors and books are more concerned with the political and social implications of their work than the literary qualities it possesses* **(Q4)** Why does Orwell mention Eliot, Pound, Woolf, and others? *They stand in contrast to current writers in that they were much more concerned with technical aspects of their work than the moral or meaning behind it.*

course, but they were far more interested in technical **innovations** than in any moral or meaning or political implication that their work might contain. The best of them all, James Joyce, was a technician and very little else, about as near to being a "pure" artist as a writer can be. Even D. H. Lawrence, though he was more of a "writer with a purpose" than most of the others of his time, had not much of what we should now call social consciousness. And though I have narrowed this down to the nineteen-twenties, it had really been the same from about 1890 onwards. Throughout the whole of that period, the notion that form is more important than subject-matter, the notion of "art for art's sake," had been taken for granted. There were writers who disagreed, of course — Bernard Shaw was one — but that was the **prevailing** outlook. The most important critic of the period, George Saintsbury, was a very old man in the nineteen-twenties, but he had a powerful influence up to about 1930, and Saintsbury had always firmly upheld the technical attitude to art. He claimed that he himself could and did judge any book solely on its **execution**, its *manner*, and was very nearly indifferent to the author's opinions. **4** Now, how is one to account for this very sudden change of outlook? About the end of the nineteen-twenties you get a book like Edith Sitwell's book on Pope, with a completely **frivolous** emphasis on technique, treating literature as a sort of embroidery, almost as though words did not have meanings: and only a few years later you get a Marxist critic like Edward Upward asserting that books can be "good" only when they are Marxist in tendency. In a sense both Edith Sitwell and Edward Upward were representative of their period. The question is why should their outlook be so different? I think one has got to look for the reason in external circumstances. Both the aesthetic and the political attitude to literature were produced, or at any rate conditioned, by the social atmosphere of a certain period. And now that another period has ended — for Hitler's attack on Poland in 1939 ended one **epoch** as surely as the **great slump of 1931**	inventions **prevailing**: dominant, main **execution**: performance **frivolous**: trivial, not worthy of serious attention **epoch**: era **great slump of 1931**: the economic depression that affected the United States, Europe, and	**(Q5)** What is "art for art's sake"? *A popular mindset in the late 19th and early 20th centuries—the idea that form was more important than subject matter* **(Q6)** What did George Saintsbury take into consideration—and not take into consideration—when evaluating a text? *He valued the text as it spoke for itself; the author, the context, and the reader did not factor in to his evaluation.* **(Q7)** At the beginning of paragraph 4, Orwell refers to "this very sudden change of outlook." To what previous idea does the word "this" refer to? *He is referring to the idea from paragraph 2—that literature is less concerned with the aesthetic values of a text and more concerned with the political climate the text is written in.* **(Q8)** Why does Orwell refer to Hitler and the Great Depression in paragraph 4? *He is using the impact of these historical events to show*

ended another — one can link back and see more clearly than was possible a few years ago the way in which literary attitudes are affected by external events. A thing that strikes anyone who looks back over the last hundred years is that literary criticism worth bothering about, and the critical attitude towards literature, barely existed in England between roughly 1830 and 1890. It is not that good books were not produced in that period. Several of the writers of that time, Dickens, Thackeray, Trollop and others, will probably be remembered longer than any that have come after them. But there are not literary figures in Victorian England **corresponding** to Flaubert, Baudelaire, Gautier and a host of others. What now appears to us as aesthetic scrupulousness hardly existed. To a mid-Victorian English writer, a book was partly something that brought him money and partly a vehicle for preaching sermons. England was changing very rapidly, a new moneyed class had come up on the ruins of the old **aristocracy**, contact with Europe had been severed, and a long artistic tradition had been broken. The mid-nineteenth-century English writers were **barbarians**, even when they happened to be gifted artists, like Dickens. **5** But in the later part of the century contact with Europe was re-established through Matthew Arnold, Pater, Oscar Wilde and various others, and the respect for form and technique in literature came back. It is from then that the notion of "art for art's sake"— a phrase very much out of fashion, but still, I think, the best available — really dates. And the reason why it could flourish so long, and be so much taken for granted, was that the whole period between 1890 and 1930 was one of exceptional comfort and security. It was what we might call the golden afternoon of the capitalist age. Even the Great War did not really disturb it. The Great War killed ten million men, but it did not shake the world as this war will shake it and has shaken it already. Almost every European between 1890 and 1930 lived in the **tacit** belief that civilization would last forever. You might be individually	other areas of the world **corresponding**: paralleling, matching **aristocracy**: nobility, upper class **barbarians**: savages, brutes **tacit**: understood **fundamentally**:	*the cause of the change in outlook he refers to at the beginning of the paragraph. These world-wide sobering events were inescapable, influencing nearly every facet of life in the world.* **(Q9)** What is the effect of contrasting authors such as Dickens with Flaubert? *Orwell compares writers of Victorian England to the more Romantic French writers before them to highlight that Dickens and his kind were influenced to write partially by money, while Flaubert and his counterparts were martyrs for their art, producing works that will be remembered for their greatness long after many others.* **(Q10)** What external events created the less aesthetic writing in 19th century England? *The rise of the middle class and the policy of isolationism* **(Q11)** Paragraph 5 begins with the word "but." What does that let you know? *Orwell uses this transitional conjunction to introduce a contrasting idea to what he has just talked about at the end of paragraph 4.* **(Q12)** What external conditions have to be present—according to Orwell—in order for "art for art's sake" to be possible? *Conditions must be "comfortable and secure." In other words, society must be in an era of peace and prosperity.* **(Q13)** What figure of speech does Orwell use to describe the era of 1890-1930? What connotations does it evoke? *Orwell uses the metaphor of a "golden afternoon" to describe these years. The connotation is one of positivity.*

fortunate or unfortunate, but you had inside you the feeling that nothing would ever **fundamentally** change. And in that kind of atmosphere intellectual detachment, and also **dilettantism**, are possible. It is that feeling of continuity, of security, that could make it possible for a critic like Saintsbury, a real old crusted Tory and High Churchman, to be scrupulously fair to books written by men whose political and moral outlook he **detested.** **6** But since 1930 that sense of security has never existed. Hitler and the slump shattered it as the Great War and even the Russian Revolution had failed to shatter it. The writers who have come up since 1930 have been living in a world in which not only one's life but one's whole scheme of values is constantly **menaced**. In such circumstances detachment is not possible. You cannot take a purely aesthetic interest in a disease you are dying from; you cannot feel dispassionately about a man who is about to cut your throat. In a world in which **Fascism** and **Socialism** were fighting one another, any thinking person had to take sides, and his feelings had to find their way not only into his writing but into his judgments on literature. Literature had to become political, because anything else would have **entailed** mental dishonesty. One's attachments and hatreds were too near the surface of consciousness to be ignored. What books were *about* seemed so urgently important that the way they were written seemed almost insignificant. **7** And this period of ten years or so in which literature, even poetry, was mixed up with **pamphleteering**, did a great service to literary criticism, because it destroyed the illusion of pure aestheticism. It reminded us that propaganda in some form or other lurks in every book, that every work of art has a meaning and a purpose — a political, social and religious purpose — that our aesthetic judgments are always colored by our prejudices and beliefs. It **debunked** art for art's sake. But it also led for the time being into a blind alley, because it caused countless young writers to try to tie their minds to a political	essentially, primarily **dilettantism**: superficial, amateurish **detested**: strongly disliked **menaced**: threatened **Fascism**: totalitarianism **Socialism**: communism **entailed**: required **pamphleteering**: writing and handing out pamphlets that take a partisan stand on an issue **debunked**: deflated	**(Q14)** What has disrupted the world's sense of security? *Hitler, the Great Depression, and the Russian Revolution* **(Q15)** What makes detachment impossible for writers of the current era? *The external circumstances of the world are so extreme that no one can feel secure. Values and ideals are constantly under attack.* **(Q16)** What is the effect of these extremes (i.e., Fascism vs. Socialism)? *Everyone—including writers—cannot help but be influenced by these polarizing mind views.* **(Q17)** Ultimately, what is the effect of the events surrounding Orwell's essay? *The importance on subject matter has replaced the technical aspects of a text.* **(Q18)** Why does Orwell view the mixing of technique and worldview as a "service"? *Because it exposed the lie that any work could ever truly be divorced from the context in which it is created.* **(Q19)** Why does Orwell use the metaphor of a blind alley? *The extreme circumstances of the 1930s influenced writers so much that they were consumed by their beliefs and prejudices. They were unable to see anything else.*

discipline which, if they had stuck to it, would have made mental honesty impossible. The only system of thought open to them at that time was official Marxism, which demanded a nationalistic loyalty towards Russia and forced the writer who called himself a Marxist to be mixed up in the dishonesties of power politics. And even if that was desirable, the assumptions that these writers built upon were suddenly shattered by the Russo-German Pact. Just as many writers about 1930 had discovered that you cannot really be detached from contemporary events, so many writers about 1939 were discovering that you cannot really sacrifice your intellectual integrity for the sake of a political creed — or at least you cannot do so and remain a writer. Aesthetic scrupulousness is not enough, but political **rectitude** is not enough either. The events of the last ten years have left us rather in the air, they have left England for the time being without any discoverable literary trend, but they have helped us to define, better than was possible before, the frontiers of art and propaganda. THE END George Orwell: "The Frontiers of Art and Propaganda" First published: *Listener*, (Broadcast on the BBC Overseas Service on April 30, 1941). — GB, London. — May 29, 1941. Reprinted: *The Collected Essays, Journalism and Letters of George Orwell*. — 1968.	**rectitude**: decency, goodness	**(Q20)** Ultimately, what does Orwell suggest about the two opposing views he has addressed in his essay? *Neither view—the aesthetic or the more pragmatic and didactic—is entirely correct. Instead, writers must question and embrace both ideologies when creating their work.* **(Q21)** Why does Orwell end his essay on an ambiguous note? *He uses the **form** of his essay to mimic his **subject matter**, therefore reinforcing his notion that we must marry two seemingly opposite ideas.*

Exit Ticket: Ask students to summarize the main argument of the Orwell essay in exactly 11 words. Collect these and use them for formative assessment purposes.

Day 6
Pass out **"Entrance Ticket: Examining Art" (appendix)**. Give students a few minutes to write, and then ask them to share their definitions with a partner verbally. After sharing, students can amend their original definitions.

Have a class discussion in which you ask students to volunteer their responses. Record key words and phrases from the discussion on the overhead, Elmo, board, etc. Make sure to extend students' thinking by asking them to provide explanations for their defintions, as well as encouraging students to respond to each other.

Pass out the chart **"World War I Images" (appendix)**. Tell students they will be viewing several works from World War I. Use the Powerpoint **"WWI Propaganda Art"** or create your own visual display using your desired images. As you show each image, be sure to allow sufficient time for students to fill out out their charts. They can fill out the last column "Art or Propaganda?" after studying the images.

Have a class discussion about the images. Make sure to extend students' thinking by asking them to provide explanations for their defintions, as well as encouraging students to respond to each other.

Collect charts to monitor and provide feedback regarding student understanding and analysis.

Days 7 – 8
Warm-up: Ask students to recall and write down the lyrics of a song. Follow with a brief discussion about the songs students remember: How long have you had this song in your memory? What is the song about? Why did you remember it? What helped you remember it—the subject? The singer? The rhymes? Lead the students to consider the part rhythm (the beat) played in remembering songs.

Tell students that in today's poem, we see distinctive verse (rhyme) and repetitive beats (rhythm) in regular patterns (meter). (You may wish to have students write down these terms for future use).

Read aloud any short children's poem with strong meter and rhyme. Dr. Seuss is a well-known and beloved poet. Try this section from *Green Eggs and Ham*: "I am Sam. Sam I am. Do you like green eggs and ham?"

Put a few lines from today's poem, **"Who's for the Game?" (appendix)**, on the board, Elmo, etc. Ask students to read in unison several times. Reassure them that you know they are not in the first grade. Ask students to tap out the rhythm on their desks. Repeat several times until everyone is keeping time to the beat and reading with enthusiasm.

Pass out a copy of Jessie Pope's poem, **"Who's for the Game?"**. Or, find a link to the poem here: http://allpoetry.com/poem/8605785-Whos_for_the_Game_-by-Jessie_Pope . Using the poem, repeat the exercise above, but this time, in addition to choral reading and rhythm tapping, add one more step—movement. Push the desks back to create an open area. Tell students to walk around the room, reciting, taking one step per beat, and stamping out the stressed syllables.

WHO'S / for the GAME / the BIG / gest that's PLAYED,

the RED / crash ing GAME / of a FIGHT
WHO'LL / grip and TACK / le the JOB / un a FRAID
and WHO / thinks he'd RATH / er sit TIGHT

This may take a couple of starts, and you may need to be an aggressive leader, but once you get students into the rhythm, the beat takes over and they naturally scan the passage.

Tell students the dominant metrical foot there is the anapest. (That's a three-syllable foot with the first two syllables unstressed, and the third one stressed -- da da DUM.) Quite a few of the anapests in those four lines, and in the rest of the poem, are missing one or two of their unstressed syllables. But if you read through the whole poem, you'll hear that anapestic meter predominates.The poem alternates lines of four beats (that is, four stressed syllables) with lines of three beats, and the majority of its feet are anapests, so you can say that its meter is anapestic tetrameter alternating with with anapestic trimeter, and that it employs quite a few metrical substitutions.

More importantly, ask students why the poet employed this poetic device. (Answers will vary: *It makes it song-like and catchy*. *It's upbeat. It gets stuck in your head. It reminds the audience of pep bands and fight songs*.)

Have a whole-class, guided discussion (Close reading) by using the teacher-generated **"Pope: Text Dependent Questions."**

Text Under Discussion	Vocabulary	Text-Dependent Questions
Who's for the Game? (1915) **Jessie Pope** **1** Who's for the game, the biggest that's played, The red crashing game of a fight? Who'll grip and tackle the job unafraid? And who thinks he'd rather **sit tight**?	**sit tight** (idiom): to fail to act	**(Q1)** What metaphor does Pope establish in the first line of the poem? *She compares war to a sporting game.* **(Q2)** What connotations do we have with the word "game"? *Answers will vary: fun, competition, play, children, arena, rules, spectator, players, referee, field, etc.* **(Q3)** What is the effect of using this comparison (war to a game)? *Pope puts forth the idea that war is fun, jovial, and full of the glory that comes from being part of a winning team.* **(Q4)** In line 4, Pope uses the conjunction "and" to establish what syntactical pattern? *Compare and contrast* **(Q5)** What is she comparing and contrasting?

5 Who'll **<u>toe the line</u>** for the signal to 'Go!'? Who'll give his country a hand? Who wants a turn to himself in the show? And who wants a seat in the stand? **9** Who knows it **<u>won't be a picnic</u>** – not much- Yet eagerly shoulders a gun? Who would much rather come back with a crutch Than **<u>lie low</u>** and be out of the fun?	**<u>toe the line</u>** (idiom): to conform to a rule or standard **<u>won't be a picnic</u>** (idiom): unpleasant or difficult **<u>lie low</u>** (idiom): to remain hidden so you will not be found	*She uses the conjunction to link rhyming lines to emphasize the contrast of the courageous choice to enlist versus the cowardly choice not to do so.* **(Q6)** Pope's metaphor is extended—it runs the length of the poem. What diction in the first quatrain develops her metaphor of war to a game? *Played, game, grip, tackle, sit tight* **(Q7)** To what rule or standard is Pope asking her audience to conform? *To serve and obey the leaders of one's country* **(Q8)** What effect does the question in line 6 create in the audience? *By using the idea of nationalism—pride and identity with one's country—she reinforces the jingoistic mindset that was common at this time.* **(Q9)** The question in line 7 contrasts with the idea of question 6 in that it suggests individual glory as well. How does the use of the word "show" help Pope to develop this idea of individual recognition? *A show is something that is watched, often on a stage or a screen. Pope puts forth the idea that if individuals join the army "team," their personal identity will not be lost, but instead soldiers will have the opportunity to shine, display, perform, and be recognized for individual accomplishments.* **(Q10)** Again, Pope ends her quatrain with a contrasting question. By using the strategy of compare and contrast—what only two options does she provide her audience? *You are active or passive, hero or coward, participating in the glory and game of war or watching others capture their destiny.* **(Q11)** Pope chooses to acknowledge the obvious negative consequences of serving in war in line 9; however, she downplays this by using what literary device? *Understatement—by saying that "it won't be a picnic," Pope*

13 Come along, lads – But you'll come on all right – For there's only one course to **pursue**, Your country is up to her neck in a fight, And she's looking and calling for you.	**pursue**: follow, chase	*relies upon a weak cliché that expresses the negativity of war with far less strength.* **(Q12)** By using the negative conjunction "yet" in line 10, Pope suggests what? *Those who are truly brave and loyal will still be eager to enlist.* **(Q13)** What does the imagery of "shoulders a gun" create? *The immediacy of the situation—the audience sees the actions of a soldier and then can imagine themselves prowling around the battefield equipped with a weapon.* **(Q14)** What is the worst possible thing that Pope suggests might happen to a soldier in war in line 11? *He will break a limb.* **(Q15)** What does the image of "lying low" in line 12 suggest? *Those who do not enlist are dodging duty, crawling around, acting like cowards.* **(Q16)** Why is it ironic that the rhyme scheme in the third quatrain pairs the words "gun" and "fun"? *Our connotation to the word gun is rather serious, even suggestive of deadly or injurous circumstances. Pope suggests, instead, that guns are a part of the "fun" of war.* **(Q17)** Line 13 breaks the rhythm and rhyme scheme established in the poem. Why do you think this is so? *Line 13 is her call to action, her invitation to young men to enlist.* **(Q18)** In line 14, Pope expresses her certainty that soldiers will enlist—"But you'll come on all right"—and then uses the conjunction "for" in line 15 to explain the cause of her certainty. Her use of cause and effect syntax underscores what? *That the "only course to pursue" is that of serving one's country by enlisting. Her use of the adjectives "only" and "one" represent the fierce feelings of nationalism that contributed to and lasted throughtout World War I.*

		(Q19) The last stanza of the poem continues the disruption of form begun in line 13. How so? *Pope no longer uses questions, but rather declarative statements. Additionally, the use of "and" in the final line of the poem differs from the cause and effect device used prior in the poem. Here, the "and" comes at the end of a series of dependent clauses—all which serve to build to the final answer—that "you" are the one who can save the country from peril and danger.* **(Q20)** Pope uses questioning in the first stanza and continues to do so throughout her poem. Are her questions sincere—she is genuinely looking for an answer—or rhetorical—she is posing a question to which she already knows the answer to make a point with her audience? *Pope's questions are rhetorical. By using contrasting images of a person who is a player or a bystander and then associating those terms accordingly with bravery and cowardice, she uses her questions to effect this same line of thinking in her audience. (Am I brave? Or am I a coward?) It follows then, that the same line of rhetorical thinking would be internalized in the reader—no one would want to truly explore his cowardice; rather, Pope, and the propaganda she creates, encourage action (enlisting) rather than true exploration and deconstruction of the binary pair of hero and coward, bravery and cowardice. Her simplistic rhyme scheme and meter echo the sing-songy tone of a nursery rhyme—appealing especially to young children who lack the ability to dissect her message.*

Exit ticket: **"Jessie Pope: Prophet or Poet?" (appendix)**. Use tickets to formatively assess student learning.

Day 9

Tell students they will be reading another poem from World War I. You may or may not wish to reveal to students that Wilfred Owen, the poet, was also a British soldier in the war who died a week before the war ended. Additionally, the original manuscript of his poem contained the epithet "to Jessie Pope."

Pass out the handout **"Owen Text with Annotations" (appendix)**. Read the Owen poem aloud as a class in your chosen fashion—teacher-led,

student-led, etc. After you have read the poem together as a class, ask the students to work individually, re-read the poem, and complete their annotations. Review the rubric—**"Annotations Rubric" (appendix)—**and tell the students they will be evaluated using this criteria. Give the students the remainder of class to do so. Whatever students do not finish in class is homework.

Link to Wilfred Owen poem: http://www.warpoetry.co.uk/owen1.html

Day 10

Tell students that while they are completing their entrance ticket **"Pentameter Most of the Time" (appendix)**, you will be walking around to check last night's annotations. Pass out the **Annotations Rubric (appendix)** and ask students to assess themselves by marking their initials in the appropriate category. Tell them you will be checking the text in its entirety to assess the "Consistency of Engagement" category, but that they should highlight two annotations that best capture their abilities in the "Thoughtfulness" category. Walk around and intial rubrics while students are completing the entrance ticket.

The entrance ticket and assessment will take a good portion of the period, but go ahead and begin a whole-class discussion of the poem. Tell students to keep their readings and annotations out. Have a whole-class, guided discussion by using a combination of student-generated **"Owen Text with Annotations"** and teacher-generated **"Owen: Text Dependent Questions."**

Text Under Discussion	Vocabulary	Text-Dependent Questions
Dulce et Decorum Est (1917) **Wilfred Owen** **1** Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge, Till on the haunting flares we turned our backs And towards our distant rest began to **trudge**. **5** Men marched asleep. Many had lost their boots But limped on, blood-shod. All went lame; all blind; Drunk with **fatigue**; deaf even to the hoots Of tired, outstripped **Five-Nines** that dropped behind. **9** Gas! Gas! Quick, boys! – An **ecstasy** of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling,	**Dulce et Decorum Est** (Latin): Sweet and Proper It Is **trudge**: walk slowly and with heavy steps, typically because of exhaustion or harsh conditions **fatigue**: weariness or exhaustion from labor, exertion, or stress **Five-Nines**: 5.9 caliber explosive shells **ecstasy**: beyond reason and self-control **floundering**: act clumsily or	**(Q1)** The title of Owen's poem uses the title of a poem of the same name by the famous Roman poet Horace. What effect is created by this allusion? *Owen places himself in the historical context and rank of poets who write about war.* **(Q2)** How does the subject of line 1 immediately contrast with what is suggested by the title? *The words "sweet" and "proper" suggest images of positivity and order. The first line starkly contrasts with the idea suggested in the title in that its subject matter and use of simile compare the soldiers not to celebrated warriors but beggars, while their once pristine uniforms have been turned to "sacks."* **(Q3)** Point out the rhyme scheme and meter of the first quatrain—ABAB, roughly iambic pentameter—and ask students how the subject of the first quatrain contrasts with the form and meter of the poem. *The form and meter of the poem are ordered and follow a pattern. The subject matter of the first stanza suggests chaos and the sense that the expected order of marching soldiers—they are not marching in form but rather "trudging," "knock-kneed" and "cursing"—has been disturbed and disrupted.* **(Q4)** Ask students to speculate as to why Owen establishes this pattern of opposition. What is the effect? *The overall effect is one of disjuncture. Owen is using traditional forms but resists the ideas of tradition while doing so. He is subverting the established order (the*

And **flound'ring** like a man in fire or lime. . . **13** Dim, through the misty panes and thick green light, As under a green sea, I saw him drowning. In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning. **17** If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes **writhing** in his face, His hanging face, like a devil's sick of sin; **21** If you could hear, at every jolt, the blood Come **gargling** from the froth-corrupted lungs, **Obscene** as cancer, bitter as the **cud** **Of vile, incurable sores on innocent tongues,** **25** My friend, you would not tell with such high **zest** To children **ardent** for some desperate glory, The old Lie; Dulce et Decorum est **Pro patria mori**.	ineffectually **writhing**: twist so as to distort **gargle**: to hold (a liquid) in the mouth or throat and agitate with air from the lungs **Obscene**: disgusting, repulsive **cud**: food brought to the mouth from the stomach for chewing again **vile**: wicked, sinful **zest**: great spirit, enjoyment **ardent**: feverish, passionate **Pro patria mori** (Latin): to die for one's country	*ideal) by using ordered and traditional forms as a vehicle for his experiences (the real).* **(Q5)** What does Owen's use of the image "Till on the haunting flares we turned our backs" in line 3 suggest? *The image suggests that even though soldiers are physically turning away from the battlesite (flares), they will be unable to escape what they have seen and experienced there.* **(Q6)** How can the phrase "distant rest" be interpreted both literally and figuratively? *The term could be referring to the miles the men have to travel to find a place to sleep for the night (literal), but could also refer to death (figurative), which suggests the men are constantly moving closer to their doom.* **(Q7)** The first quatrain is one long sentence, composed of phrases, dependent clauses, and independent clauses. The second quatrain—line 5—contrasts in that it is a simple sentence (one independent clause). What purpose is behind Owen's syntactical choices? *The first sentence emphasizes the condition of the men while the second sentence of the poem emphasizes their action. The period also forces us to pause before and after "Men marched asleep," emphasizing the zombie-like state of the soldiers while also blurring the lines between reality and fantasy, wakefulness and sleep, experience and memory.* **(Q8)** What replaces the boots that many of the men had lost in line 5? *Blood. The term "blood-shod" (line 6) means literally that the soldiers are wearing shoes of blood; they are having to wade through all the blood and gore that surrounds them in the midst of trenches. The gore of war has become a part of their attire.* **(Q9)** What do the words "lame," "blind," "drunk," and "deaf" suggest? How do these words and their connotations resist the traditional views of soldiers? *Owen's diction suggests that the soldiers are crushed—physically and mentally. This resists the normal image of a soldier as warrior, strong, even invincible.* **(Q10)** The iambic pentameter is greatly disrupted in line 8. The syllables become mostly stressed. What is the effect of this technique? *The poem slows down, mimicking the slow march of the soldiers. It also creates suspense, as does a song when the beat wanes.* **(Q11)** In line 9, how does Owen use puncuation to create a sense of scene? *The exclamation points emphasize the surprise, panic and urgency of being attacked by mustard gas. The dash causes a break, a pause. We are placed in time with the soldiers, as each moment after hearing the news of imminent death*

		becomes heightened with intensity. **(Q12)** What is unusual about Owen's use of the word "ecstasy"? *Ecstasy is a word we normally associate with positivity. We become overwhelmed with happiness, love, etc. Here, the soldiers are not in their right minds, but it is due to the harsh and life-threatening conditions in which they dwell.* **(Q13)** Find the assonance (repetition of vowel sounds) in the second stanza. *Fumbling, clumsy, stumbling*. What is the effect of this repetition of sound? *Our attention is called to the inept movements of the soldiers when under direct attack. Again, we see a disruption between the ideal—how we think soldiers respond in emergency situations—and the real—how they actually do.* **(Q14)** Look closely at lines 12-14. Look for words that create a pattern: *flound'ring, dim, misty, thick, green, drowning*. What comparison is being made? *Owen creates a powerful underwater metaphor, in which succumbing to poison gas is compared to drowining.* **(Q15)** What effect does the imagery of line 13 have? *We are placed in the position of the narrator as he sees his comrade struggle.* **(Q16)** The subject matter of the third quatrain is the witnessing of a fellow soldier dying in agony (13-14) and the subsequent memory of that event (15-16). Owen uses a line break to disconnect the third quatrain but uses the rhyme scheme to maintain a link. Explain the effect of this stylistic choice. *The line break—a physical component of the poem—mimics the physical space and time that has lapsed for the narrator since the event. However, Owen's continuation of rhyme suggests that although the event is not still occuring in the physical world, the event will forever haunt the dreams and memory of those who witnessed the death of their comrade.* **(Q17)** The word "drowning" is repeated at the end of lines 14 and 16. What is the effect of this repetition? *The experiences of war are consuming, unforgettable, and continuous.* **(Q18)** In his dream, the narrator sees his comrade coming at him, "guttering, choking, drowning." What effect does Owen's use of present participles have? *The use of present—instead of past—participles creates the sense that the effects and experiences of war continue on even for those who did not die in the war. The outcome of war, according to Owen, is to either die in combat or be forever haunted by the traumas of war.* **(Q19)** Line 17 marks a change in narration. What is it? *The poem changes from first-person to second-person ("you").* **(Q20)** Why does Owen change his narration? What effect does this have on the reader?

		Owen is now directly addressing the readers, asking them to put themselves in his position. The immediacy of the situation—as well as repsonsibility—becomes heightened for the readers. **(Q21)** Owen begins his last stanza with the word "If." What is the effect of using this conjunction? *Starting this stanza with "if" allows Owen to point out the distance between himself and his readers. We don't have smothering dreams. We can't hear the dying soldier's gasping breath. When we—and Owen's intended audience—read the poem, we only experience these scenes as conditional descriptions.* **(Q22)** What does Owen's verb choice in line 18 suggest? *Despite the fact that the soldier is dying, the urgency and panic of the situation causes a dying man to be "flung" into a wagon. The conditions of war do not even allow time and care for the dying.* **(Q23)** What is the effect of the imagery in lines 19-20? *The man described here seems almost inhuman, as if the physical effects of gassing can transform his body into a version of hell on earth. His very face begins to melt off him. War is dehumanizing.* **(Q24)** The imagery that Owen uses in his last stanza is particularly grotesque. What is the effect of this imagery? *The intense imagery of these lines emphasizes how **un**imaginable such horrors are for the civilian population. No one can understand how excruciating it is to die of gas poisoning, unless, of course, you're watching your comrades choke on their own blood.* **(Q25)** The use of "My friend" in line 25 is ironic. Explain how this irony functions. *Referring to the reader (or his intended audience) as a "friend" seems like an ironic move on the speaker's part. After all, it's the enthusiastic ignorance of the "friends" participating in war efforts at home which got the speaker into this horrible mess in the first place.* **(Q26)** How do the experiences of war described in the poem highlight the irony of pro-war propoganda? *In this deeply ironic account of the efforts to get young men to enroll in the armed forces, the "zest" for patriotism and glory is undercut by all of the horrors that occur earlier in the poem. Owen's choice of the word "children" is an interesting one: it points to an innocence that will be lost forever once the "boys" step onto the battlefield.*

Day 11
Continue whole-class discussion of the poem.

Day 12
Entrance Ticket: **"Wilfred Owen: Prophet or Poet?" (appendix)**
Use the entrance ticket as a springboard for classroom discussion.

Pass out the handout: "**Seminar Preparation Notes**" **(appendix)**. Tell students they will be having a Socratic Seminar in class the following day. You may wish students to work alone or in small groups. Please share the **"Socratic Seminar Rubric" (appendix)** you will use for assessment of the seminar. Feel free to read more about Socratic Seminar—as well as see a video model of this practice in a classroom—at https://www.teachingchannel.org/videos/bring-socratic-seminars-to-the-classroom.

Day 13
Socratic Seminar.

Day 14
Tell students to return to their notes from Day 1. Has anything changed? Been reinforced? Tell students that their summative assessment for this unit will be to read a poem and compose an essay in which they argue whether the poem is art, propaganda, or both. Tell them that the quiz will be a "cold reading" of a work they have not seen before, but that we will model the strategies to employ during class today. Pass out the handout **"Study Guide" (appendix)** and review the model. You will need to be explicit as you review the steps for the poem. At the end of class, pass out the rubric **"Art or Propaganda Essay Rubric" (appendix)**.

Day 15
"Summative Assessment" (appendix).

Day 16
Assign a project in which you ask students to create a work of art—song, photograph, poem, painting, etc. Have them write a short artist's statement on whether their project is art, propaganda, or both.

OR

Ask students to bring in current poems written about war. Allow students to read their poems aloud to the class or in small groups.

Instructional Resources
- "The Frontiers of Art and Propaganda" by George Orwell http://georgeorwellnovels.com/broadcasts/the-frontiers-of-art-and-propaganda/
- "Dulce et Decorum Est" by Wilfred Owen http://www.warpoetry.co.uk/owen1.html
- "Who's For the Game?" by Jessie Pope http://allpoetry.com/poem/8605785-Whos_for_the_Game_-by-Jessie_Pope
- Graphic organizers located in the appendix of this document
- PowerPoint of WWI Images

- Samples of Socratic Seminars https://www.ccsoh.us/cms/lib/OH01913306/Centricity/Domain/207/Socratic%20Seminar%20Template%20and%20Samples.pdf https://www.teachingchannel.org/videos/bring-socratic-seminars-to-the-classroom

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- "Differentiation at the Secondary Level" by Rick Wormeli (strategies for differentiating instruction)
- "Art and Propaganda" http://www.pbs.org/thewar/downloads/propaganda.pdf (lesson and resources based on Ken Burns' *The War*)
- http://www.archives.gov/exhibits/powers_of_persuasion/audio/audio_files.html (audio and video files from the National Archives on persuasion/propaganda; also war posters and descriptions of them)

Professional Articles

- http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html "Socratic Seminars"
- http://www.ncte.org/library/NCTEFiles/Resources/Journals/CC/0221-sep2012/Chron0221PolicyBrief.pdf "Reading Instruction for *All* Students"

English Language Arts Connections

Writing	**Language**	**Speaking and Listening**
Incorporate Writing Standards as students read and comprehend complex literary and informational texts. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Appendix

Name:

Prophet or Poet?

In your small groups, share your artifacts. Fill out the chart below as you talk as a group.

Brief description of artifact	**My group member says this about it…** **(Provide a brief summary of your group member's perspective.)**	**I agree, disagree, or agree with a difference because…**

New ideas that have emerged for me today…

What I believe…

Read the following quotes carefully and closely. Paraphrase each quote in your own words. (See my model as an example.) Using the chart, mark where you stand in relation to the quote.

Quote #	Quote	Paraphrase	Strongly Disagree	Disagree	Agree	Strongly Agree
1	All Art is propaganda and ever must be, despite the wailing of the purists. I stand in utter shamelessness and say that whatever art I have for writing has been used always for propaganda for gaining the right of black folk to love and enjoy. I do not care a damn for any art that is not used for propaganda. ~WEB DuBois	*(Model) I believe that Art is and always should express the ideas and viewpoints of a particular group, despite the people who believe that art should be purely aesthetic. Having absolutely no shame, I maintain that when I employ artistic elements in my writing, it has always been for the purpose of pleasing and speaking to a black audience. I could really care less about art that is not used to influence and benefit a particular mindset of people.*				
2	All art is propaganda. It is universally and inescapably propaganda; sometimes unconsciously, but often deliberately, propaganda. ~ Upton Sinclair					
3	Art is either plagiarism or revolution. ~Paul Gauguin					
4	Art is the desire of a man to express himself, to record the reactions of his personality to the world he lives in. ~Amy Lowell					
5	We must never forget that art is not a form of propaganda; it is a form of truth. ~John F. Kennedy					
6	What I have most wanted to do throughout the past ten years is to make political writing into an art. My starting point is always a feeling of partisanship, a sense of injustice. ~ George Orwell					

Name:

Tomorrow, we will read an essay by George Orwell titled “The Frontiers of Art and Propaganda.” Take a moment to re-read the Orwell quote from today’s activity: “What I have most wanted to do throughout the past ten years is to make political writing into an art. My starting point is always a feeling of partisanship, a sense of injustice.”

Taking both the title of the essay and the direct quote from Orwell himself, what kind of elements can you expect to encounter in his essay?

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Name:
George Orwell
The Frontiers of Art and Propaganda (1941)

Text	Vocabulary	Annotations—TS, TT, TW
1 I am speaking on **literary criticism**, and in the world in which we are actually living that is almost as unpromising as speaking about peace. This is not a peaceful age, and it is not a critical age. In the Europe of the last ten years literary criticism of the older kind — criticism that is really **judicious, scrupulous**, fair-minded, treating a work of art as a thing of value in itself — has been next door to impossible. **2** If we look back at the English literature of the last ten years, not so much at the literature as at the prevailing literary attitude, the thing that strikes us is that it has almost ceased to be **aesthetic**. Literature has been swamped by propaganda. I do not mean that all the books written during that period have been bad. But the characteristic writers of the time, people like Auden and Spender and MacNeice, have been **didactic**, political writers, aesthetically conscious, of course, but more interested in subject-matter than in technique. And the most lively criticism has nearly all of it been the work of Marxist writers, people like Christopher Caudwell and Philip Henderson and Edward Upward, who look on every book virtually as a political pamphlet and are far more interested in digging out its political and social **implications** than in its literary qualities in the narrow sense. **3** This is all the more striking because it makes a very sharp and sudden contrast with the period immediately before it. The characteristic writers of the nineteen-twenties — T. S. Eliot, for instance, Ezra Pound, Virginia Woolf — were writers who put the main emphasis on technique. They had their beliefs and prejudices, of course, but they were far more interested in technical **innovations** than in any moral or meaning or political implication that their work might contain. The best of them all, James Joyce, was a technician and very little else, about as near to being a 'pure' artist as a writer can be. Even D. H. Lawrence, though he was more of a 'writer with a purpose' than most of the others of his time, had not much of what we should now call social consciousness. And though I have narrowed this down to the nineteen-twenties, it had really been the same from about 1890 onwards. Throughout the whole of that period, the notion that form is more important than subject-matter, the notion of 'art for art's sake', had been taken for granted. There were writers who disagreed, of course — Bernard Shaw was one — but that was the **prevailing** outlook. The most important critic of the period, George Saintsbury, was a very old man in the nineteen-twenties, but he had a powerful influence up to about 1930, and Saintsbury had always firmly upheld the technical attitude to art. He claimed that he himself could and did judge any book solely on its **execution**, its *manner*, and was very nearly indifferent to the author's opinions.	**literary criticism**: the study, evaluation, and interpretation of literature **judicious**: sensible, careful **scrupulous**: trustworthy, reliable **aesthetic**: appealing, beautiful **didactic**: instructive, moral **implications**: inferences, effects **innovations**: inventions **prevailing**: dominant, main **execution**: performance	

4 Now, how is one to account for this very sudden change of outlook? About the end of the nineteen-twenties you get a book like Edith Sitwell's book on Pope, with a completely **frivolous** emphasis on technique, treating literature as a sort of embroidery, almost as though words did not have meanings: and only a few years later you get a Marxist critic like Edward Upward asserting that books can be 'good' only when they are Marxist in tendency. In a sense both Edith Sitwell and Edward Upward were representative of their period. The question is why should their outlook be so different? I think one has got to look for the reason in external circumstances. Both the aesthetic and the political attitude to literature were produced, or at any rate conditioned by the social atmosphere of a certain period. And now that another period has ended — for Hitler's attack on Poland in 1939 ended one **epoch** as surely as the **great slump of 1931** ended another — one can link back and see more clearly than was possible a few years ago the way in which literary attitudes are affected by external events. A thing that strikes anyone who looks back over the last hundred years is that literary criticism worth bothering about, and the critical attitude towards literature, barely existed in England between roughly 1830 and 1890. It is not that good books were not produced in that period. Several of the writers of that time, Dickens, Thackeray, Trollop and others, will probably be remembered longer than any that have come after them. But there are not literary figures in Victorian England **corresponding** to Flaubert, Baudelaire, Gautier and a host of others. What now appears to us as aesthetic scrupulousness hardly existed. To a mid-Victorian English writer, a book was partly something that brought him money and partly a vehicle for preaching sermons. England was changing very rapidly, a new moneyed class had come up on the ruins of the old **aristocracy**, contact with Europe had been severed, and a long artistic tradition had been broken. The mid-nineteenth-century English writers were **barbarians**, even when they happened to be gifted artists, like Dickens.

5 But in the later part of the century contact with Europe was re-established through Matthew Arnold, Pater, Oscar Wilde and various others, and the respect for form and technique in literature came back. It is from then that the notion of 'art for art's sake' — a phrase very much out of fashion, but still, I think, the best available — really dates. And the reason why it could flourish so long, and be so much taken for granted, was that the whole period between 1890 and 1930 was one of exceptional comfort and security. It was what we might call the golden afternoon of the capitalist age. Even the Great War did not really disturb it. The Great War killed ten million men, but it did not shake the world as this war will shake it and has shaken it already. Almost every European between 1890 and 1930 lived in the **tacit** belief that civilization would last forever. You might be individually fortunate or unfortunate, but you had inside you the feeling that nothing would ever **fundamentally** change. And in that kind of atmosphere intellectual detachment, and also **dilettantism**, are possible. It is that feeling of continuity, of security, that could make it possible for a critic like Saintsbury, a real old crusted Tory

frivolous: trivial, not worthy of serious attention

epoch: era
great slump of 1931: the economic depression that affected the United States, Europe, and other areas of the world

corresponding: paralleling, matching

aristocracy: nobility, upper class

barbarians: savages, brutes

tacit: understood

fundamentally: essentially, primarily
dilettantism: superficial, amateurish

and High Churchman, to be scrupulously fair to books written by men whose political and moral outlook he **detested.**

6 But since 1930 that sense of security has never existed. Hitler and the slump shattered it as the Great War and even the Russian Revolution had failed to shatter it. The writers who have come up since 1930 have been living in a world in which not only one's life but one's whole scheme of values is constantly **menaced**. In such circumstances detachment is not possible. You cannot take a purely aesthetic interest in a disease you are dying from; you cannot feel dispassionately about a man who is about to cut your throat. In a world in which **Fascism** and **Socialism** were fighting one another, any thinking person had to take sides, and his feelings had to find their way not only into his writing but into his judgments on literature. Literature had to become political, because anything else would have **entailed** mental dishonesty. One's attachments and hatreds were too near the surface of consciousness to be ignored. What books were *about* seemed so urgently important that the way they were written seemed almost insignificant.

7 And this period of ten years or so in which literature, even poetry, was mixed up with **pamphleteering**, did a great service to literary criticism, because it destroyed the illusion of pure aestheticism. It reminded us that propaganda in some form or other lurks in every book, that every work of art has a meaning and a purpose — a political, social and religious purpose — that our aesthetic judgments are always colored by our prejudices and beliefs. It **debunked** art for art's sake. But it also led for the time being into a blind alley, because it caused countless young writers to try to tie their minds to a political discipline which, if they had stuck to it, would have made mental honesty impossible. The only system of thought open to them at that time was official Marxism, which demanded a nationalistic loyalty towards Russia and forced the writer who called himself a Marxist to be mixed up in the dishonesties of power politics. And even if that was desirable, the assumptions that these writers built upon were suddenly shattered by the Russo-German Pact. Just as many writers about 1930 had discovered that you cannot really be detached from contemporary events, so many writers about 1939 were discovering that you cannot really sacrifice your intellectual integrity for the sake of a political creed — or at least you cannot do so and remain a writer. Aesthetic scrupulousness is not enough, but political **rectitude** is not enough either. The events of the last ten years have left us rather in the air, they have left England for the time being without any discoverable literary trend, but they have helped us to define, better than was possible before, the frontiers of art and propaganda.

THE END

George Orwell: "The Frontiers of Art and Propaganda"

First published: *Listener*, (Broadcast on the BBC Overseas Service on April 30, 1941). — GB, London. — May 29, 1941.

Reprinted: *The Collected Essays, Journalism and Letters of George Orwell*. — 1968.

detested: strongly disliked

menaced: threatened

Fascism: totalitarianism

Socialism: communism

entailed: required

pamphleteering: writing and handing out pamphlets that take a partisan stand on an issue

debunked: deflated

rectitude: decency, goodness

Textual Annotations

Forging connections, creating relevance, contextualizing events

Type of Annotation	Description	Questions to consider
Text to Self (TS)	Reader notes connections to personal experiences and feelings. This includes both positive and negative reactions.	*What does this remind me of from my life?* *How is this similar to or different from my personal experience?* *How do I feel while reading this?* *Do I feel connected to this character/these events? Why or why not?*
Text to Text (TT)	Reader notes relationship between the text and knowledge of other pieces of literature (includes books, essays, films, advertisements, magazines, etc.).	*What does this remind me of in another text I've read?* *How is this text similar to or different from another book, story, or film I've experienced?* ***What literary elements (beyond plot and character) and rhetorical appeals are similar to those I've read in the past?*** ***What is this author doing that I have seen other authors do before?***
Text to World (TW)	Reader notes connections to history, current events, "real world." (Think **Big Picture**—beyond the text.)	*What does this remind me of in the real world?* *What historical event or situation might this text compare to?* *What thematic connections can I make between this text and universal ideas?* *What can all people relate to or talk about when they read this text?*

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Name:

Annotations Rubric

Annotating text is a way to demonstrate interaction with a text. Interacting with a text means that you are reading actively, that you are thinking about/responding to what you read. Annotating text is a good "habit of mind" that requires discipline and effort.

CATEGORY	E (Exceeds expectations)	M (Masters expectations)	P (Progressing towards expectations)	N (Does not meet expectations)
Consistency of engagement	Each part of the text is marked with multiple pieces of evidence demonstrating thoughtful engagement. Annotations appear consistently throughout the entire text.	Annotations appear consistently throughout the text (every other page or so), from beginning to end. A variety of connections (TS, TT, and TW) appear throughout the text.	Annotations may be bunched and reflect little variety. Words and phrases are marked, but may not be accompanied by commentary and/or notations in the margins to indicate a response to the words or phrases marked.	Annotations are scarce. Text may be highlighted, but no written comments accompany the text.
Thoughtfulness	My comments demonstrate a close reading of the entire text. I note recurring images, examples, ways of characterizing people, etc. Similarly, patterns of contrast and anomalies are marked. My comments towards the end of the text demonstrate comprehension, application, and analysis of the themes of the text.	My comments demonstrate a close reading of the entire text. I am able to note most recurring images, examples, ways of characterizing people, etc. Similarly, most patterns of contrast and anomalies are marked. My comments towards the end of the text demonstrate comprehension and application of the themes of the text.	My comments demonstrate that I have read the text. I note recurring images, phrases, ideas, etc. but may miss the more subtle patterns of language that exist in the text. My comments toward the end of the text demonstrate that I am just beginning to identify important ideas and themes of the text.	My entries demonstrate that I have read the text, but may skim through certain portions. I miss many recurring images, patterns of language, etc. My comments at the end of the text do not show that I have identified the important ideas and themes of the text.

COMMENTS:

Name:
Entrance Ticket

In his essay, Orwell asserts that certain external events in the world have such great impact they cannot be expelled from the minds of those who create art. In essence, he is saying that whether we know it or not, all art will contain propaganda. But is all propaganda art? Today, we will be examining several works that were created before or during World War I. There is little argument that these works put forth views and beliefs designed to garner support for a particular group or cause. The more interesting question lies in the artistic elements of the works. Below, **list terms and criteria** we take into consideration when looking at and evaluating art.

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World War I Images

You are about to see several images that appeared during World War I. Please study the image and fill out the chart. Please use the back of this handout for additional writing space. See my model for reference.

Image	Description of Image	Message	Artistic Elements	Art or propaganda?
1: "The Empire Needs Men!"	My eye first settles on a lion, which has been placed at the center of the painting. He is standing on what appears to be a rock or cliff. His eyes are intent on what is in front of him, and his body stands tall, exposing his muscles. He has a serious mane going on and his mouth is open. Behind and slightly below him are four lions, who appear to be younger. They do not have the mane that the main lion has. Their gaze follows his, except for the one on the far right, who faces the audience directly. The background is composed of clouds or possibly smoke—it is hard to tell. The entire painting is washed in gold, with the lines and shapes defined by grey. The text of the painting says, "The empire needs men!" "The Overseas States" "All answer the call. Helped by the YOUNG LIONS the OLD LION defies his foes. ENLIST NOW."	The "empire" is the British empire. They are saying that just as lions—an animal that we associate with strength and nobility—stay together as a pack, so should the men of Great Britain. Just as the younger lions will respond to the roar of the leader of the pack, so should the young men of Britain respond to the call of their country's leaders by enlisting in the British army. To serve one's country in the war is the natural way of things, just as younger animals serve their elders in the wild.	Objects have been **proportioned** to show relationship. **Placement** has been used to draw our eyes to particular images. **Color** has been employed to create contrast. **Lines** and **shading** have been used to define **shapes**.	Upon reflection, although this piece definitely has artistic merit, the lasting impression of the work is not one of aestheticism, but rather didacticism and usefulness. This painting works to encourage young men to serve in the British army, and uses the art as a vehicle to get this message across. The emphasis of this painting is on content, not form.
2: "Women!"				

3: “I Want You!”				
4: “A Wonderful Opportunity”				
5: “The Only Road for an Englishman”				

Who's for the Game? (1915)
Jessie Pope

Who’s for the game, the biggest that’s played,

The red crashing game of a fight?

Who’ll grip and tackle the job unafraid?

And who thinks he’d rather sit tight?

Who’ll toe the line for the signal to ‘Go!’?

Who’ll give his country a hand?

Who wants a turn to himself in the show?

And who wants a seat in the stand?

Who knows it won’t be a picnic – not much-

Yet eagerly shoulders a gun?

Who would much rather come back with a crutch

Than lie low and be out of the fun?

Come along, lads –

But you’ll come on all right –

For there’s only one course to pursue,

Your country is up to her neck in a fight,

And she’s looking and calling for you.

Name:

Exit Ticket: Jessie Pope: Prophet or poet?

Is “Who’s for the Game?” art or propaganda? Is Pope more concerned with form or function? Be sure to include evidence from the text to support your answer.

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Exit Ticket: Jessie Pope: Prophet or poet?

Is “Who’s for the Game?” art or propaganda? Is Pope more concerned with form or function? Be sure to include evidence from the text to support your answer.

Text Passage	Vocabulary	Annotations—TS, TT, TW
Dulce et Decorum Est (1917) **Wilfred Owen** **1** Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge, Till on the haunting flares we turned our backs And towards our distant rest began to **trudge**. **5** Men marched asleep. Many had lost their boots But limped on, blood-shod. All went lame; all blind; Drunk with **fatigue**; deaf even to the hoots Of tired, outstripped **Five-Nines** that dropped behind. **9** Gas! Gas! Quick, boys! – An **ecstasy** of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling, And **flound'ring** like a man in fire or lime. . . **13** Dim, through the misty panes and thick green light, As under a green sea, I saw him drowning. In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning. **17** If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes **writhing** in his face, His hanging face, like a devil's sick of sin; **21** If you could hear, at every jolt, the blood Come **gargling** from the froth-corrupted lungs, **Obscene** as cancer, bitter as the **cud** Of **vile**, incurable sores on innocent tongues, **25** My friend, you would not tell with such high **zest** To children **ardent** for some desperate glory, The old Lie; Dulce et Decorum est **Pro patria mori**.	**Dulce et Decorum Est** (Latin): Sweet and Proper It Is **trudge**: walk slowly and with heavy steps, typically because of exhaustion or harsh conditions **fatigue**: weariness or exhaustion from labor, exertion, or stress **Five-Nines**: 5.9 caliber explosive shells **ecstasy**: beyond reason and self-control **floundering**: act clumsily or ineffectually **writhing**: twist so as to distort **gargle**: to hold (a liquid) in the mouth or throat and agitate with air from the lungs **Obscene**: disgusting, repulsive **cud**: food brought to the mouth from the stomach for chewing again **vile**: wicked, sinful **zest**: great spirit, enjoyment **ardent**: feverish, passionate **Pro patria mori** (Latin): to die for one's country	

“Dulce et Decorum Est”: Rhyme, Form & Meter
Pentameter (most of the time)

We're pretty sure that you've heard of pentameter before. Remember Shakespeare? He set a pretty decent trend. Iambic pentameter became one of the most popular meters for poetry of all time. "Dulce et Decorum Est" follows in a long trend. Well, yes and no.

Don't worry – we'll explain.

The quick and dirty version of pentameter is this: there are ten beats or five "feet" (groupings of two syllables) in each line. Sound out the first line of this poem aloud – you'll see what we mean.

Don't get too excited, though – "Dulce et Decorum Est" isn't your typical poem. In fact, it bucks the iambic pentameter trend. See, in iambic pentameter, every line should follow an unstressed/stressed syllable pattern. That's a complicated way of saying that when you speak the line, you're probably going to be emphasizing every other syllable. Here's an example from Shakespeare:

"When **for**/-ty **win**-/ters **shall**/ be-**siege**/ thy **brow**" (Sonnet 2.1)

Our poem, "Dulce et Decorum Est," doesn't follow this pattern. It's almost as if Owen is *pretending* to be conventional, only to explode all notions of conventional poetry from the inside. Sort of like the shells exploding over our speaker's head.

Likewise, the stanzas of "Dulce" disintegrate as the horrors of war start to mess with our speaker's mind. The first stanza falls into a pretty neat eight-line pattern: the ABABCDCD rhyme scheme divides the stanza neatly in two. When we get to the second (and third) stanzas, however, things begin to fall apart. Stanza two *seems* like it should follow the pattern laid out by the first stanza –after all, it has an ABABCD rhyme scheme, as well. The change in the rhyming pattern mirrors the increasing horrors of war.

Those of you who are good with numbers, though, will notice that stanza 2 only has six lines. In fact, its rhyme scheme breaks abruptly off, only to be continued in stanza 3. It's almost as if the stanza splits into two separate stanzas. Looking closely at the language of the poem, we can see why: the "drowning" that our speaker witnesses completely messes with his mind. He's so fixated on it, in fact, that he uses the same word, "drowning," to rhyme the end of stanza 2 with the end of stanza 3.

Once we get to the fourth (and final) stanza of this poem, all hell breaks loose. Sure, we're still in pentameter, but we've got twelve (count them: twelve) lines to deal with. And the last lines sure aren't in pentameter. It's almost as if the form mimics our speaker's inability to get the war out of his head. The poem just can't stop where it should…if only because our speaker can't seem to get himself out of the atrocities of the battleground.

From the website: http://www.shmoop.com/dulce-et-decorum-est/rhyme-form-meter.html

So, is Owen’s poem art or propaganda? Use **three textual details from *this* reading** to support your position.

Name:

Entrance Ticket: Wilfred Owen: Prophet or poet?

Is “Dulce et Decorum Est” art or propaganda? Is Owen more concerned with form or function? Be sure to include evidence from the text to support your answer.

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Seminar Preparation Notes

Name:

Read the following quote:

"I decline to accept the end of man... I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among the creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail."
(William Faulkner, acceptance speech for the Nobel Prize for Literature, December 10, 1950)

How does Faulkner define man?

What does Faulkner believe a poet's duty is?

Review your annotations and notes from both "Who's for the Game?" and "Dulce et Decorum Est."

Which poet better fits Faulkner's definition of man?

Provide 4 pieces of textual evidence to support your answer.

1.

2.

3.

4.

According to Faulkner, which poet better heeds his call to duty?

Provide 4 pieces of textual evidence to support your answer.

1.

2.

3.

4.

Socratic Seminar Rubric

	4	3	2	1
Conduct	Demonstrates respect for the learning process; **has patience with different opinions and complexity**; shows initiative by **asking others for clarification**: brings others into the conversation, moves the conversation forward; speaks to all of the participants; **avoids talking too much**.	Generally shows composure but may display impatience with contradictory or confusing ideas; comments, but does not necessarily encourage others to participate; may tend to address only the teacher or get into debates.	Participates and expresses a belief that his/her ideas are important in understanding the text; may make insightful comments but is either too forceful or too shy and does not contribute to the progress of the conversation; tends to debate, not dialogue.	Displays little respect for the learning process; argumentative; takes advantage of minor distractions; uses inappropriate language; speaks to individuals rather than ideas; arrives unprepared without notes, pencil/pen or perhaps even without the text.
Speaking & Reasoning	Understands question before answering; **cites compelling evidence from text;** expresses thoughts in complete sentences; moves conversation forward; **makes connections between ideas**; resolves apparent contradictory ideas; considers others' viewpoints, not only his/her own; avoids bad logic.	Responds to questions voluntarily; comments show an appreciation for the text but not an appreciation for the subtler points within it; comments are logical but not connected to other speakers; ideas interesting enough that others respond to them.	Responds to questions but may have to be called upon by others; has read the text but not put much effort into preparing questions and ideas for the seminar; comments take details into account but may not flow logically in conversation.	Extremely reluctant to participate even when called upon; comments illogical and meaningless; may mumble or express incomplete ideas; little or no account taken of previous comments or important ideas in the text.
Listening	Pays attention to details; writes down questions; responses take into account all participants; demonstrates that he/she has kept up; points out faulty logic respectfully; **overcomes distractions**.	Generally pays attention and responds thoughtfully to ideas and questions of other participants and the leader; absorption in own ideas may distract the participant from the ideas of others.	Appears to find some ideas unimportant while responding to others; may have to have questions or confusions repeated due to inattention; takes few notes during the seminar in response to ideas and comments.	Appears uninvolved in the seminar; comments display complete misinterpretation of questions or comments of other participants.
Reading/Preparation	Thoroughly familiar with the text; has notations and questions in the margins; key words, phrases, and ideas are highlighted; possible contradictions identified; pronounces words correctly. All handouts are filled out thoroughly and thoughtfully.	Has read the text and comes with some ideas from it but these may not be written out in advance; good understanding of the vocabulary but may mispronounce some new or foreign words. Handouts are completed.	Appears to have read or skimmed the text but has not marked the text or made meaningful notes or questions; shows difficulty with vocabulary; mispronounces important words; key concepts misunderstood; little evidence of serious reflection prior to the seminar. Handouts might have gaps of information.	Student is unprepared for the seminar; important words, phrases, ideas in the text are unfamiliar; no notes or questions marked in the text; no attempt made to get help with difficult material. Handouts are incomplete.

Comments:

Name:
Study Guide: Art or Propaganda?

Today we will be reading and analyzing a poem, mimicking the kind of close reading you will need to perform on tomorrow's summative assessment. Then, we will walk through an essay that imitates the type of writing and analysis you will need to provide on the written portion of the assessment. If you pay close attention today and take good notes—yes, you can use this handout tomorrow—then you should feel confident about your performance tomorrow.

Text	**STEP 1: PARAPHRASE**
Anthem for Doomed Youth—Wilfred Owen	Theme Song for Hopeless Young People—Wilfred Owen
What passing-bells for these who die as cattle?	People are dying like animals and what sound will mark their death?
Only the monstrous anger of the guns.	The only thing that marks their deaths is the angry sound of more gunfire.
Only the stuttering rifles' rapid rattle	Only the repeating sound of quick rifle fire
Can patter out their hasty orisons.	Can beat out the soldiers' rushed and hurried prayers.
No mockeries now for them; no prayers nor bells;	There are no prayers and no bells on the front lines to mock the dying men;
Nor any voice of mourning save the choirs, –	There's not any mourning voices at all except a choir—
The shrill, demented choirs of wailing shells;	A choir of twisted, crazy screaming bullet casings;
And bugles calling for them from sad shires.	And bugles are playing for them in sad towns.
What candles may be held to speed them all?	What candles could be held to help the soldiers quickly get to the next life?
Not in the hands of boys but in their eyes	Not candles in the hands of boys but candles in their eyes
Shall shine the holy glimmers of goodbyes.	Will glisten with the sacred tears of goodbyes.
The pallor of girls' brows shall be their pall;	The pale, drained faces of girls will blanket soldiers' deaths;
Their flowers the tenderness of patient minds,	The girls' flowers will show the sensitivity of waiting minds,
And each slow dusk a drawing-down of blinds.	And each night right before dark blinds will come down.
September - October 1917	September - October 1917

Okay, so once you have paraphrased the poem and gotten a handle on the content, you can dig deeper into the form.

STEP 2: EVIDENCE GATHERING AND MEANING MAKING

Device	Example from poem	Explanation
Poetic form—sonnet	The whole poem—14 lines, ABABCDCD EFFEGG rhyme scheme	Well, before I even read the poem, I scan the form. It has 14 lines and a rhyme scheme, so I'm thinking it's a sonnet. This reminds me of how Owen used a conventional form in his poem "Dulce et Decorum Est." But I know that even though he was using those conventional forms—like Jessie Pope and other poets—the content of his poem was harsh, in your face, and speaking out against the jingoism that so many people were embracing during WWI. The first 8 lines of his poem describe the battlefield and the second 6 describe life at home. He is using the form to contrast the real and ideal versions of war.
Rhetorical devices—questioning	What passing-bells for these who die as cattle? What candles may be held to speed them all?	Owen has questions in his poem—that certainly creates a more immediate connection with the audience. But even though he wants the audience to ask these questions of themselves, he also seems to be answering his own questions—making them rhetorical. How can someone back home truly answer these questions? Owen seems to be asking who is—and how anyone could possibly—recognize and properly acknowledge the deaths of these men in the army.
Literary device—imagery	candles, bells, holy, flowers, choirs guns, rifles, shells, bugles, boys wailing, mourning, goodbyes, sad mockeries, monstrous, shrill, demented	What stands out to me? Are there any patterns? Well, candles, orisons (prayers), choirs, bells, holy, flowers—those all seem associated with religion and rituals. And guns, rifles, shells, bugles, boys—those all seem like military stuff. And then there's wailing, mourning, goodbyes, sad, and the drawing of blinds—those all seem like they're about death. And then mockeries, monstrous, shrill and demented seem to be like some kind of crazy hysteria, like a crazy monster laughing while he hurts people. Even though he uses all that religious stuff, he makes it turn really dark and creepy when it appears on the battlefield—the prayers are rushed, probably because soldiers are close to death and afraid; the choirs are not made up of people, but sounds from weapons, and they are shrill and demented. And the answers to his questions are pretty grim. The only sound that will mark the deaths of soldiers is the sound of more gunfire. And the candles he asks about turn into tears in the eyes of the dying.
Literary device—symbolism	And each slow dusk a drawing-down of blinds.	The last line seems like it's really important, well, because it's the last line. Does he mean that the closing blinds are supposed to be symbolic of the soldiers' lives being over, or is he hinting that the people back home have maybe shut out the realities of how bad war really is? Maybe it's both, and that's why this guy is so awesome.
Literary devices—similes and metaphors	These who die as cattle Demented choirs of wailing shells	Owen is comparing deaths of soldiers to the slaughter of cattle. He also compares the sound of the shells on the battlefield to a demented choir—which is also personification. Whoa—he's making the men less human and he's making the weapons more so.

Now that you have evidence and explanations, the hardest part of your work is done ***(Whew!)***. Take a second to pause. What is Owen trying to do here? **Is he a prophet or a poet? Is this propaganda or art?**

STEP 3: ESSAY WRITING

In his poem, "Anthem for Doomed Youth," Wilfred Owen uses the form of poetry to send a powerful message to people back home. **(TA)** "Anthem for Doomed Youth" highlights that no matter how much we glorify, memorialize, pay tribute, or honor the fallen, we can't ever really know what it was like for them in those horrible moments before death. **(O)** We cannot categorize him as a prophet or a poet—he is both. **(P)**

Owen uses a conventional and familiar poetic form to reach a wide audience. **(CS)** His use of a Shakespearean sonnet is like an old-school "shout out." **(E)** Owen's poetic form implicates the older generation—the ones sending their sons off to war with pomp and circumstance—and his poem makes it impossible for them to ignore the horrific realities of war. **(C)** Additionally, Owen uses an octave and a sestet to mark a shift in the poem—the first part of the poem is about the battlefield, while the second is about civilian life at home. **(E)** This contrast highlights that those at home are far removed from the realities of war. **(C)** "Anthem for Doomed Youth" uses poetic form as a tool to communicate the horrors of war to people back home. **(S)** **(T)**

The imagery in the poem also creates discomfort and uneasiness in the reader. **(CS)** Owen uses religious imagery throughout the poem. Words like "candles, bells, holy, flowers, choirs" would usually have a positive connotation; **(E)** however, he turns the candles into tears and makes the choirs demented. **(E)** Owen will not allow the audience back home to take comfort in these rituals; by pairing religious images with battlefield realities, he explores how the battlefield views nothing as sacred. **(C)** The horrors of war trump any comfort normally found in faith and religion. **(S)** **(T)**

Owen uses metaphors and similes to make powerful statements about the effects of war. **(CS)** The first line of the poem compares the deaths of soldiers to the slaughter of cattle. **(E)** Through this simile, Owen conveys both the inhumanity of these soldiers' deaths, and also that they just might be dying without understanding why. They've been sent off to the slaughter, no questions asked. **(C)** Later, Owen uses another comparison—the sound of shells to that of a demented choir—to not only compare, but also to personify. **(E)** The end effect of the comparisons in the poem is that while war makes men less human, it makes instruments of war more so. **(C)** By pairing images of war—men and shells— with images more familiar to the audience back home—cattle and choirs—Owen collapses the distance between the reader and the realities of war. **(S)** **(T)**

So, is Owen a prophet or a poet? He certainly sends a powerful message on behalf of the soldiers—war twists the way we see the world. **(RV)** But he does so with mastery of poetic form and devices. **(R)** He uses the form of his art as a vehicle to carry his message. **(R)** As such, he resists categorization, and instead creates a technically masterful work of art that carries an ominous message to the reader. **(R)**

Introduction—Needs to name the **title and author (TA)** of the work. Then, you need to provide a **brief overview of the poem (O)**. Finally, your claim statement needs to **state your position (P)** on the prompt.

Body Paragraphs—Your body paragraphs should **begin with a claim statement (CS)** that links one of your categories of analysis—rhyme, imagery, rhetorical devices, etc.—back to your position. Notice how all three of my claim statements mention how Owen uses form to communicate meaning. That reinforces the idea that he is both poet and prophet. Next, I provide **evidence (E)** from the poem and follow it up with **commentary (C)**—how that evidence is working. Repeat this pattern for as many pieces of evidence you have. (Notice I have more than one for body paragraphs 1 and 3.). Finally, the last sentence of your body paragraphs has two purposes—to summarize **(S)** the ideas you wrote about in that body paragraph and also to link those ideas **(T)** to the next paragraph.

Conclusion—Your conclusion should **revisit (RV) the question** you originally sought to answer. Your answer should now include the **results (R) of the analysis** you have done in your body paragraphs.

You'll notice that my essay did not use all the evidence I gathered when I filled in the charts after reading the poem. That's okay—it's always better to have too much than not enough!

ART OR PROPAGANDA ESSAY RUBRIC

NAME:

CRITERIA	**Expert (4):** Exceeds expectations	**Practitioner (3):** Meets expectations; skilled	**Apprentice (2):** Partially meets expectations	**Novice (1):** Does not yet meet expectations	**Unemployed (0):** Gross disregard for expectations
Introduction and Conclusion: Essay includes an **effective and engaging lead**, gracefully transitioning to the book's relevance. The **statement of relevance** helps the reader to think deeply about our connection to the book and human nature in general. The **claim statement controls and directs the entire essay**.					
Evidence: The evidence selected for the paper is **clear and compelling**. A clear connection can be made between textual examples and claim statement. **Contextual information** is given as to navigate reader in the progression of the story. All evidence is preceded by transitional writing. Concrete, compelling, and strong details from the text are used. All evidence is followed **by critical commentary** explaining how the evidence supports the topic sentence.					
Argumentation: The essay's argument is compelling and persuasive. The **reasoning** is sound and the **explanation of evidence** is compelling. Commentary and analysis reflects **deep insight** and inspires **new thinking** about the text.					
Conventions: The essay demonstrates **mastery of the conventions of usage, grammar, spelling and punctuation**. The essay may have one or two ***small*** errors, but they do not interfere with meaning. **MLA formatting** is used to document all textual references.					

Required (as in, your essay will not be graded without the completion of these steps!)
Process Steps Submitted: (please initial to demonstrate inclusion)

____ Paraphrase

_____ Evidence Gathering and Meaning Making

SCORE:
Score will be determined by adding up the number in each category and dividing by 4. (Example: Say a student receives the following:

Intro & Conclusion:	3
Evidence:	2.5
Argumentation:	2.5
Conventions:	3
Total Score	11 ÷ 4 = 2.75 (Or a high C)

Name:
Summative Assessment: Art or Propaganda?

Read the following poem by Siegfried Sassoon

Text	**STEP 1: PARAPHRASE**
Survivors—Siegfried Sassoon No doubt they'll soon get well; the shock and strain Have caused their stammering, disconnected talk. Of course they're 'longing to go out again,'— These boys with old, scared faces, learning to walk. They'll soon forget their haunted nights; their cowed Subjection to the ghosts of friends who died,— Their dreams that drip with murder; and they'll be proud Of glorious war that shatter'd all their pride... Men who went out to battle, grim and glad; Children, with eyes that hate you, broken and mad. Craiglockhart War Hospital/First World War Poetry Digital Archive, October 1917.	

STEP 2: EVIDENCE GATHERING AND MEANING MAKING (Use the back of this handout for additional writing room.)

Device	Example from poem	Explanation

Now that you have evidence and explanations, the hardest part of your work is done ***(Whew!)***. Take a second to pause. What is Sassoon trying to do here? **Is he a prophet or a poet? Is this propaganda or art?**

STEP 3: ESSAY WRITING