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**GREAT WAR, FLAWED PEACE,  
AND THE LASTING LEGACY  
OF WORLD WAR I**

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THE UNITED STATES  
WORLD WAR ONE  
CENTENNIAL COMMISSION

PRITZKER  
MILITARY  
FOUNDATION

NHD  
NATIONAL  
HISTORY DAY

# MEMORIES FROM THE GREAT WAR

## ART, LETTERS, AND THE COLLECTIVE MEMORY



**GUIDING QUESTION:** How does World War I soldiers' communication through art and letters inform our collective memory of the soldiers' experience during The Great War?

### AUTHOR

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### WHY?

Pieces of art and letters tell the stories of the war, the real war fought in the trenches and on the front lines. These are the voices and images that need to be shared with students to teach them the realities of The Great War. These primary sources should be a part of our collective memory.

### OVERVIEW

Using samples of art by Air Expeditionary Force artists and letters written by British soldiers, students will determine which memories and facts are the most important for them to remember and share. Students can then determine how these primary sources help to shape our memory of the World War I experience.

### OBJECTIVES

At the conclusion of this activity, students will be able to

- > Interpret and evaluate primary source art from World War I;
- > Reflect and write about primary source art in a meaningful way;
- > Read and analyze primary source letters from World War I;
- > Respond to primary source letters through visual drawings;
- > Draw conclusions about people, places, and historic events, based on primary source art and letters; and
- > Compare information presented in primary source art and writings to information provided in secondary source text presented in class through written or verbal methods.

### STANDARDS CONNECTIONS

#### CONNECTIONS TO COMMON CORE

- > CCSS.ELA-LITERACY.RH.6-8.7 Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.
- > CCSS.ELA-LITERACY.RH.6-8.8 Distinguish among fact, opinion, and reasoned judgment in a text.
- > CCSS.ELA-LITERACY.RH.6-8.9 Analyze the relationship between a primary and secondary source on the same topic.

### DOCUMENTS USED

#### PRIMARY SOURCES

Harry Everett Townsend, *Helping a Wounded Ally*, 1918  
Smithsonian National Air and Space Museum (AF 26108)  
<https://airandspace.si.edu/multimedia-gallery/af26108-townsendjpg>

Harry Everett Townsend, *The Hurry Call, Night of May 20, 1918*, May 1918  
Smithsonian National Air and Space Museum (AF 26125)  
<https://airandspace.si.edu/multimedia-gallery/af26125-townsend-wwi-art>

Harvey Thomas Dunn, *Walking Cases, Wounded Men Resting on Their Way Back from Firing Line*, 1918  
Smithsonian National Air and Space Museum (AF 25726C)  
<https://airandspace.si.edu/multimedia-gallery/af25726c-dunnjpg>

Letter from Gilbert Williams, November 6, 1915 (transcribed)  
National Archives of the United Kingdom

Letter from Jonathan George Symons, November 10, 1915 (transcribed)  
National Archives of the United Kingdom

Letter from R. C. S. Frost, July 6, 1915 (excerpts transcribed)  
National Archives of the United Kingdom  
<http://www.nationalarchives.gov.uk/education/resources/letters-first-world-war-1915/>

Letter from R. C. S. Frost, November 3, 1915 (excerpts transcribed)  
National Archives of the United Kingdom

Letter from Richard Gilson, May 12, 1915 (transcribed)  
National Archives of the United Kingdom

Letter from Richard James, August 10, 1915 (transcribed)  
National Archives of the United Kingdom  
<http://www.nationalarchives.gov.uk/education/resources/letters-first-world-war-1915/>

Wallace Morgan, *Dressing Station in Ruined Farm*, July 19, 1918  
Smithsonian National Air and Space Museum (AF 25767)  
<https://airandspace.si.edu/multimedia-gallery/af25767-morgan-wwi-art>

William James Aylward, *His Bunkie*, 1918  
Smithsonian National Air and Space Museum (AF 25661)  
<https://airandspace.si.edu/multimedia-gallery/af25661-aywardjpg>

William James Aylward, *Relief Entering Nesle, Detachment 4<sup>th</sup> Infantry*, 1918  
Smithsonian National Air and Space Museum (AF 25663)  
<https://airandspace.si.edu/multimedia-gallery/af25663-ayward-wwi-art>

## MATERIALS

- > Written Response to a Visual Image Rubric
- > Visual Image Response to a Letter Rubric
- > Computer with internet capability
- > Lined paper
- > White art paper
- > Pencils
- > Optional art supplies: charcoal, paints, cardstock etc.

## ACTIVITY PREPARATION

- > Prior to Activity One
  - » Select one of the six primary source art images to use during Activity One.
  - » Select one of the six primary source letters to use during Activity One.
  - » Confirm ability to project one art image to the class.
- > Prior to Activity Two
  - » Make enough copies of the remaining five primary source art images to use during Activity Two, so that each student who will write a response based on an image will have one image. Make a few extras if you want to allow students to select their image.
  - » Make enough copies of the remaining five primary source letters to use during Activity Two, so that each student who will create a visual representation based on a letter will have one letter. Make a few extras if you want to allow students to select their letter.

## PROCEDURE

### ACTIVITY ONE: INTRODUCTION OF ART AND LETTERS (30 MINUTES)

- > Lead a discussion with the students about primary source art and letters from World War I.
- > Explain that in 1918, the American Expeditionary Forces (AEF) commissioned eight professional illustrators as U.S. Army officers. Over a period of nine months, these illustrators created over 700 works of art depicting all aspects of World War I.
- > Project the art image you selected to use as an example.
  - » Ask the students to identify what they believe are the most important messages the artist is trying to convey. Use thought-provoking questions to get students to begin their process of analysis of the art provided.
    - > *How are these men feeling based on the images they included?*
    - > *What can we learn about their situation from the image?*
    - > *Describe conditions from the image.*
    - > *Do the soldiers give their opinion about the war their art?*
- > Explain that soldiers wrote letters home during the war. An extensive collection of these letters can be found on the website of the National Archives of the United Kingdom. Explain that Great Britain and the United States were members of the Allied Powers along with five other countries, and that British and American soldiers encountered similar circumstances during the war.
- > Read to the class the letter you selected to use as an example.
  - » Tell the students that they should listen closely to the letter. Ask the students to identify what they believe are the most important messages conveyed in the letter. Remind the students of the thought-provoking questions.
    - > *How are these men feeling based on their words?*
    - > *What can we learn about their situation from the words they used?*
    - > *Describe conditions based on the letter.*
    - > *Do the soldiers give their opinion about the war their letter?*
- > Tell the student that they must choose whether to create a visual interpretation based on a letter or a written response based on an image.
  - » Identify which students will create a visual presentation and which will do a written response.

## ACTIVITY TWO: STUDENT RESPONSES TO LETTERS AND IMAGES (45 MINUTES)

- > Give each student who wants to create a visual interpretation one letter, white art paper, and drawing supplies. Tell these students that they will use the information contained in their letter to create a drawing that presents a visual representation of the letter.
  - » **Teacher Tip:** You might want to create a pool of art supplies and allow students to select what they want to use.
- > Give each student who wants to do a written response one image and lined paper. Tell these students that their written responses must convey the experience shown through the art.
- > Remind students of the questions from Activity One and tell them they will use these questions to guide their interpretation. Write questions on the board or provide a simple handout of the questions for students to respond.
  - » *How are these men feeling based on their images or words used?*
  - » *What can we learn about their situation from the image or description?*
  - » *Describe conditions from the image or text.*
  - » *Do the soldiers give their opinion about the war their art or writing?*

## ASSESSMENT

- > Allow students time to finish their responses to the letters and images.
- > The Written Response to a Visual Image Rubric or Visual Image Response to a Letter Rubric can be used to assess the final written work or image.

## METHODS FOR EXTENSION

- > This assignment can be extended into full letter essays, or larger art displays for more advanced students.
- > This lesson can be adapted to the study of World War II or other conflicts.
- > This assignment can be extended for a Veterans Day project done with community veterans with extended research required on individual soldiers in the community.

## PRIMARY SOURCE: LETTER ONE

LETTER FROM JONATHAN GEORGE SYMONS, NOVEMBER 10, 1915 (TRANSCRIBED)  
NATIONAL ARCHIVES OF THE UNITED KINGDOM

This is one of many letters sent by staff of the Great Western Railway (GWR) Audit office at Paddington who had enlisted to fight in the First World War. (RAIL 253/516)

Jonathan George Symons, 10 November 1915, France. Born: 22 August 1875, Joined GWR: 28 October 1889, Regiment: 13 County of London Regiment (King's Royal Rifles Corps), Regiment number: 6389, Died: 1941.

Dear Bert,

Just a few lines to let you know I am alright, hoping you are the same... At the present time we are in dugouts. The weather is simply awful, raining day after day and especially night after night...To tell you the truth, while writing this letter I am wet through to the skin and not a dry thing for a change. We have got our winter fur coats and gum boots, but the latter cause more curses than you can imagine, for instance last night I was sent off to select dugouts for our platoon, which is number 37. It was pitch dark, no light allowed and in a strange place, well honestly I fell over at least 20 times got smothered in mud from head to feet and on the top of that wet though for it rained in torrents. On a round of inspection this morning to see if all were 'comfortable' I was 'blinded' up hill and down dale, 'Sergeant this' and 'Sergeant that'.

How can you expect men to live in this, and then to put a dampener on the lot, was the language from the occupiers who unfortunately were in a residence that fell in during the night. They took shelter under a tree from 2am after looking for me for half an hour or so, but they could not find me, for the only thing that would shift me, after settling down, if I may call it that, would be a 'Jack Johnson' and then I would have no option.

While in the trenches last week John and I were up to our knees in water and got our gum boots half full. The line is a bit quiet lately and only now and again do we get a shelling, but one gets used to it. That, to give you an idea, is like sitting at Paddington and hearing the engines screech.

After our stretch this time I shall be looking forward for a short leave for I have been here nearly three months now and we stand a good chance. Well I must now conclude...Yours sincerely

Jack Symons

P.S. Every other home down near the rest camp is an Estaminet (small French café) where they sell what they call 'beer', and as much as I like a drop of good beer I have given the stuff out here 'best' for is awful muc.

## PRIMARY SOURCE: LETTER TWO

LETTER FROM R. C. S. FROST, JULY 6, 1915 (EXCERPTS TRANSCRIBED)  
NATIONAL ARCHIVES OF THE UNITED KINGDOM

This is one of many letters sent by staff of the Great Western Railway Audit office at Paddington who had enlisted to fight in the First World War. (RAIL 253/516)

R.C.S. Frost, 6 July 1915, France. Born: 30 January 1888, Regiment: 8th Argyll and Sutherland Highlanders; Duke of Cornwall's Light Infantry, Regiment number: 1998; 300470, Rank: Private; Second Lieutenant, Died: 1962.

... This trench of ours is a model in its own way, being fairly safe, and connected by good communication trenches. The Commanding Officer's house of white sandbags is fitted with window, curtains, and window box with pansies in it. It is furnished with table and chairs also a large mirror. Of course this is quite a 'one occasion' affair and don't imagine we are here town planning with model dwellings etc! But it will show you how soldiers can adapt themselves to circumstances. At the back of our trench is ripening corn and plenty of wildflowers in bloom.

We have also canaries in cages in the trench! But these are used by the miners for testing the air in the mines after the explosion, to see if it was possible to finish off their job. [Censored line] captured from the Germans a short time ago and during the stay we were kept busy with sandbags etc. and at night of course had to especially watch the enemy.

When in the reserve or support trenches fatigue work has to be done every night, such as carrying food, ammunition, material for the engineers etc. to the firing line, so you can guess it is nothing but continual 'bob' work (odd jobs).

## PRIMARY SOURCE: LETTER THREE

LETTER FROM R. C. S. FROST, NOVEMBER 3, 1915 (EXCERPTS TRANSCRIBED)  
NATIONAL ARCHIVES OF THE UNITED KINGDOM

This is one of many letters sent by staff of the Great Western Railway Audit office at Paddington who had enlisted to fight in the First World War. Image shows part of letter. (RAIL 253/516)

R.C.S. Frost, 3 November 1915, France. Born: 30 January 1888, Regiment: 8th Argyll and Sutherland Highlanders; Duke of Cornwall's Light Infantry, Regiment number: 1998; 300470, Rank: Private; Second Lieutenant, Died: 1962.

...Several months ago, when we relieved the French of these trenches it was noticed how quiet the 'atmosphere' was, and it seemed quite in keeping with the beautiful hilly scenery. Since the British occupation however, things here have livened up considerably, and it has been found necessary to greatly strengthen the trenches, and make dugouts much deeper and safer, because of the various kinds of souvenirs sent over from the enemy.

Their latest was the aerial mine, of which no doubt you have read. It is exactly like an oil drum to look at, with wood ends, and explodes with a terrific report. I don't think it can be fired from a gun, as it comes tumbling across in such an awkward manner.

I don't think we manufacture these articles at Woolwich as we can afford decent shells! We are not troubled very much by German artillery, but they make up for that with trench mortars and rifle grenades.

As a signaller I escape some of the hardships of trench life, especially now the winter has arrived, and much prefer duties which keep one under shelter to those of exposure at the parapet! Of course we have exciting times, when any wires are cut by trench mortars etc. and which need to be repaired at once wherever the break is.

Just lately I am having a lot of experience at making and fitting fireplaces in dugouts. We generally use biscuit tins to hold the fire and rummage among old houses in the village nearby for pieces of piping to take the smoke out, usually through the entrance as it is impossible to cut a hole through the roof on account of the sheet of iron. Fuel for burning is generally a problem but a small supply of coke is allowed and we add to it all kinds of wood etc. When sitting up at night it is surprising what good time we keep when waking up the next fellow to carry on, if there is no fire, but if a good fire is on, we get quite generous, and don't mind allowing the next man an extra hour or so to sleep!

We have had several days of rain this week, which doesn't tend to improve life in the trenches, or out. On our journey to billets last Saturday night, we took a road through a wood constructed by the Royal Engineers. It wasn't quite finished, and in places was ankle deep in water, so our march was more of a paddle. Parts of this wood, which is in a valley had been purposely flooded, so the road had to be laid on faggots and will be a piece of work when finished.

We are fortunate in having dry billets, with beds raised above the floor and a small fire. Sheep skin coats have been issued to us, and are very warm. There is a fellow here now imitating a monkey and holding out a small cup to an audience seated on the beds, while another chap is playing an accordion! All we need now are top boots (tall rubber waders or gum boots designed to try and avoid the problem of trench foot) to paddle through the trenches! There is plenty of water about but very little to drink or wash in. It is a fine place for people who are good at finding excuses for not washing! But there are very good hot water baths here, only it isn't any good having a bath unless one really needs it, on account of the colour of the water!!

We do very well though, for food and clothing both of which are good, and well supplied, and considering the many distant places it is sent from, it speaks well of the splendid way our Navy is doing 'its bit'...

## PRIMARY SOURCE: LETTER FOUR

LETTER FROM RICHARD GILSON, MAY 12, 1915 (TRANSCRIBED)  
NATIONAL ARCHIVES OF THE UNITED KINGDOM

This is one of many letters sent by staff of the Great Western Railway Audit office at Paddington who had enlisted to fight in the First World War. (RAIL 253/516)

Richard Gilson, 12 May 1915, France. Born: 20 September 1887, Regiment: 4th Seaforth Highlanders, Regiment number: 2076; 200415, Rank: Acting Colour Sergeant, Died: 1961.

My dear Mother,

Have just come through a particularly nasty period. We went into the trenches on Wednesday night and on Sunday morning at 5am our Artillery commenced bombarding the German trenches and after 20 minutes had elapsed we went over the parapet. My goodness what a reception the Huns had in store for us, they simply swept the ground with machine gun fire and shrapnel. Poor old 'C' coy. caught it hot and Neuve Chapelle seemed to be a fleabite compared with this. It was found impossible to make any advance in our quarter, so I dug myself in and awaited events. It was horrible suspense, as I seemed to be the only man untouched, all around me, and being personally acquainted with each man made matters worse, in fact, it's all wrong to call them men, as they were mostly mere boys.

About early afternoon I was hailed from the trench as to whether it was possible for me to get back. I replied in the affirmative and decided to run the risk of getting potted on the way. So I commenced crawling on my stomach until about a few yards from the parapet, then made a spring and rushed headlong over the top, nearly spoiling the features of a few who happened to be in the trench and were not expecting me. We were relieved that afternoon, but some of the fellows did not get in until nightfall and these experienced another bombardment... Billy Hastings is quite fit and the only pal left. We have been resting since and getting information about the (illegible) but by all reports we shall be up again soon. No rest for the wicked it is said, and if true we must surely be a bad lot.

What a terrible thing about the Lusitania, and with so many Americans aboard. Should imagine there will be more trouble. Have received box and letter dated 6th and am most thankful for everything you are all doing for me. (censored.)

As regards the pads, (masks of cotton pads which served as gas masks), all we were served out with were made 'on the spot' and consisted of a piece of gauze and tape and were steeped in a solution of bicarbonate of soda, prior to this charge. I lost all my belongings except the Gillette (razor) so should be glad of a few toilet requisites when next you are sending a parcel. Do not trouble about towel and perhaps Frank would get me a shaving brush. Must now close. Much love to all. From your affectionate son,

Dick

## PRIMARY SOURCE: LETTER FIVE

LETTER FROM RICHARD JAMES, AUGUST 10, 1915 (TRANSCRIBED)  
NATIONAL ARCHIVES OF THE UNITED KINGDOM

This is one of many letters sent by staff of the Great Western Railway Audit office at Paddington who had enlisted to fight in the First World War. (RAIL 253/516)

Richard James, 10 August 1915, France. Born: 8 January 1894, Regiment: Royal Field Artillery, Rank: Corporal, Died: 1969.

Dear Burgie,

Thanks awfully for your letter, glad to hear that you are all serene and that the G.W.R. is still flourishing without me, as a matter of fact I expect it's better without me but still there you are.

By Jove! I had no idea that the Audit had shoved so many fellows into khaki, its fine. Well the old Brigade has had some pretty varied experiences in this land of stinks and bad beer.

We landed at Havre last March and after a freezing night under canvas on the heights behind the town we had a rather weird train journey up country. There were about 10 of us per cattle truck with a few wisps of straw to sleep on. Our horses were boxed six in a truck, three with their heads facing the 'engine' and three facing the rear of the train. Two men sat on corn sacks between their bottoms. If they kept the shutters closed they had a beautiful journey as it was so warm with the horses...

At about 2am the old caboodle pulled up and we thought we were in for a dreary hang about, however the order came down to bring out the dixies... and fall in for something hot. I took our one up and the liquid smelt so good that with a little judicious wangling we managed to get another one full. When we tasted it, it was simply gorgeous. Boiling hot coffee and rum as only Frenchmen can make it, you know how. Gee but it did go down a treat.

Well after many jolts and bumps we arrived at our destination. It was miles from the firing line and a fearful hole at that. At nine next morning we were off again and went up further still, riding about 23 miles before we came to anchor at a rather dirty mining village...

After about three weeks in this show we shunted up and got our baptism. It's a funny sensation being under fire for the first time but it soon wears off. One gets a rather nasty jolt when the first casualty occurs especially as it was in our case the finest fellow we had on the staff. He got a chunk of shell in the back of his neck and was killed on the spot.

We were in action at this place for about two months and took part in several bombardments, one of them being the one in which poor old Joey was killed. We had some pretty rough times but were very fortunate as regards casualties. Two month's action and 2½ days' rest, it doesn't seem much but that's what we got, and then at it again in a different part.

This show had been occupied by the Germs and then by the French from whom we took over. The filth and stench was too awful for words, one of our batteries striking rather unlucky in coming across Germs buried just under the surface when they started digging their guns in. The air was blue for miles...

The next action we had was a hell of a show. The staff were put into a huge Chateau which was under observation and fire from three sides. And they didn't half sling the lead about too. It's marvellous that we didn't get lifted skywards heaps of times, but still here we are. After a good spell in this show we came to rest again about 10 days or so ago.

We are having a good time here in the way of concerts, sports, boxing tournaments etc. The latter was great especially the bout between a Farrier Sergeant and a cook's mate. They biffed at one another until neither could stand, it was awfully funny.

Little Seedy Ellis has got a snip job at a base. He came up today with a draught of men. He is having the time of his life and looks it by the dark circles under his eyes...

I am feeling wonderfully fit and well and would not have missed coming out for quids. I suppose you saw in the paper that two of our boys have got the Distinguished Conduct Medal. They were in Major Lord Gorell's Battery; he is awfully bucked about it.

Well old man I must dry up. I hope you can read this disgusting scrawl, but will make that whiskered excuse 'active service conditions'. Please remember me to all the boys and tell Long Liz that I would give anything for a barrel or two of the club bitter.

Sincerely,  
Dick James

## PRIMARY SOURCE: LETTER SIX

LETTER FROM GILBERT WILLIAMS, NOVEMBER 6, 1915 (TRANSCRIBED)  
NATIONAL ARCHIVES OF THE UNITED KINGDOM

This is one of many letters sent by staff of the Great Western Railway Audit office at Paddington who had enlisted to fight in the First World War. Image shows part of letter. (RAIL 253/516)

Gilbert Williams, 16 November 1915, France. Born: 18 April 1894, Regiment: 1/6 Seaforth Highlanders, Regiment number: 2175, Rank: Private, Died: 1967.

**Note:** Williams also fought in the Second World War, returning from war on 15 November 1948.

Dear Mr Hunt,

Please accept yourself and convey to the other gentlemen my best thanks for the State Express cigarettes. They are fine. Oh what a picnic it is in the trenches just now. We have been in the trenches 10 days up to now, and except for the last two days it has been raining almost steadily. The result is mud, mud and yet more mud, knee deep in places. But luckily we have long top boots from trench wear, so that the mud does not worry as much, except that is making our feet as cold as ice... We have been issued with fur jackets so we can keep our bodies warm.

Just now the whole countryside is covered with snow and moving objects are distinguishable a long distance off. For instance this morning when I was on duty with the gun I could see the Germans walking down a road away behind their lines. I had several bursts at them with the gun but they were out of range. Made me damned mad I can tell you seeing the blighters and then not being able to lay them out.

You can't realise the power one seems to possess when handling a Maxim. Personally I feel as if I could lay out the whole German army. We fire about a couple of thousand rounds every night into Fritz's trenches just to keep them quiet. They (the Germans) have been trying to find the gun, both with their Maxims and with shells, but up to now, they've not succeed. Kind regards to everybody. Yours very sincerely,

Gilbert Williams.

**PRIMARY SOURCE: DRAWING ONE**

HARRY EVERETT TOWNSEND, *HELPING A WOUNDED ALLY*, 1918  
SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM (AF 26108)



**PRIMARY SOURCE: DRAWING TWO**

HARRY EVERETT TOWNSEND, *THE HURRY CALL, NIGHT OF MAY 20, 1918*, MAY 1918  
SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM (AF 26125)



**PRIMARY SOURCE: DRAWING THREE**

HARVEY THOMAS DUNN, *WALKING CASES, WOUNDED MEN RESTING ON THEIR WAY BACK FROM FIRING LINE*, 1918  
SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM (AF 25726C)



**PRIMARY SOURCE: DRAWING FOUR**

WALLACE MORGAN, *DRESSING STATION IN RUINED FARM*, JULY 19, 1918  
SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM (AF 25767)



**PRIMARY SOURCE: DRAWING FIVE**

WILLIAM JAMES AYLWARD, *HIS BUNKIE*, 1918  
SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM (AF 25661)



## PRIMARY SOURCE: DRAWING SIX

WILLIAM JAMES AYLWARD, *RELIEF ENTERING NESLE*, DETACHMENT 4<sup>TH</sup> INFANTRY, 1918  
SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM (AF 25663)

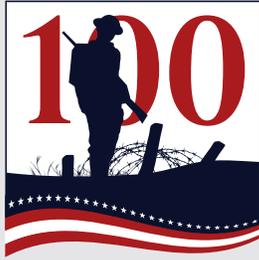


## WRITTEN RESPONSE TO A VISUAL IMAGE RUBRIC

	Advanced	Proficient	Basic	Emerging
<b>Overall Impression</b>	<p>Directly addresses most or all main elements and/or issues presented in the visual image.</p> <p>Presents significant insight to the subject.</p> <p>Demonstrates comprehensive knowledge of material presented in class.</p>	<p>Addresses some main elements and/or issues presented in the visual image.</p> <p>Presents some insight to the subject.</p> <p>Demonstrates good knowledge of material presented in class.</p>	<p>Addresses minimal elements and/or issues presented in the visual image.</p> <p>Presents minimal insight to the subject.</p> <p>Demonstrates basic knowledge of material presented in class.</p>	<p>Addresses no main elements and/or issues presented in the visual image.</p> <p>Presents no insight to the subject.</p> <p>Demonstrates no knowledge of material presented in class.</p>
<b>Elements of Descriptive Writing</b>	<p>Written description of the message based on the provided visual image is original and clear.</p> <p>Writing exhibits strong writing skills.</p>	<p>Written description of the message based on the provided visual image lacks originality and/or is only somewhat clear.</p> <p>Writing exhibits good writing skills.</p>	<p>Written description of the message based on the provided visual image is minimally original and/or clear.</p> <p>Writing exhibits basic writing skills.</p>	<p>Written description of the message based on the provided visual image is not original and/or is not clear.</p> <p>Writing exhibits poor writing skills.</p>
<b>Evidence</b>	<p>Provides compelling and accurate historical evidence that demonstrates strong understanding of the historical time and events.</p> <p>Clearly states the importance and relevance of all pieces of evidence.</p>	<p>Provides basic historical evidence to convince reader of most aspects of the time and key events.</p> <p>States the importance and relevance of some evidence presented, but it may not be totally clear.</p>	<p>Provides incomplete, oversimplified, or incorrect historical evidence.</p> <p>Hints at the importance and relevance of the evidence presented.</p>	<p>Provides little or no historical evidence.</p> <p>Does not address the importance or relevance of the evidence presented.</p>

## VISUAL IMAGE RESPONSE TO A LETTER RUBRIC

	Advanced	Proficient	Basic	Emerging
Overall Impression	<p>Addresses most or all main elements and/or issues presented in the letter.</p> <p>Presents significant insight to the subject.</p> <p>Demonstrates comprehensive knowledge of material presented in class.</p>	<p>Addresses some main elements and/or issues presented in the letter.</p> <p>Presents some insight to the subject.</p> <p>Demonstrates good knowledge of material presented in class.</p>	<p>Addresses minimal main elements and/or issues presented in the letter.</p> <p>Presents minimal insight to the subject.</p> <p>Demonstrates basic knowledge of material presented in class.</p>	<p>Addresses no main elements and/or issues presented in the letter.</p> <p>Presents no insight to the subject.</p> <p>Demonstrates no knowledge of material presented in class.</p>
Elements of Artistic Expression	<p>Visual image of the message based on the provided writing is original and clear.</p> <p>Visual image is well-done and contains several well-executed elements of design.</p>	<p>Visual image of the message based on the provided writing lacks originality and/or is only somewhat clear.</p> <p>Visual image is adequate and contains some basic elements of design.</p>	<p>Visual image of the message based on the provided writing is minimally original and/or clear.</p> <p>Visual image lacks substance and contains minimal elements of design.</p>	<p>Visual image of the message based on the provided writing is not original and/or is not clear.</p> <p>Visual image image contains no elements of design.</p>
Evidence	<p>Provides compelling and accurate historical evidence that demonstrates strong understanding of the historical time and events.</p> <p>Clearly shows the importance and relevance of all pieces of evidence.</p>	<p>Provides necessary historical evidence to convince viewer of most aspects of the time and key events.</p> <p>Shows the importance and relevance of some evidence presented, but it may not be totally clear.</p>	<p>Provides incomplete, oversimplified, or incorrect historical evidence.</p> <p>Hints at the importance and relevance of the evidence presented.</p>	<p>Provides little or no historical evidence.</p> <p>Does not address the importance or relevance of the evidence presented.</p>



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