

Teaching WWI with Primary Sources

Idea Book

FOR EDUCATORS®

FALL
2017



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CONGRESS

 HISTORY

ECHOES *of the* GREAT WAR
AMERICAN EXPERIENCES OF WORLD WAR I



— An American
artillery division
in France.

The Library of Congress, HISTORY® and the United States World War One Centennial Commission are honored to join in commemorating the 100th anniversary of America's entry into World War I. This centennial offers an opportunity for us to learn about and commemorate the experiences and sacrifices of our predecessors. To that end, we present this special edition of the *Idea Book for Educators*®. It is a companion to the Library of Congress exhibition, *Echoes of the Great War: American Experiences of World War I*. The exhibition was made possible, in part, by the Library of Congress Third Century Fund and developed with the support of the Veterans History Project at the Library of Congress. This *Idea Book* features suggestions for teaching with primary sources in a variety of media. The exhibition and teaching materials serve as a powerful testimony to the individuals — those in the seats of power as well as lesser-known participants — whose lives were shaken by war.

Dr. Carla Hayden
Librarian of Congress

The U.S. World War One Centennial Commission is proud to participate in this special edition of the *Idea Book for Educators*® with the Library of Congress and HISTORY. Education stands as a central theme of the Commission's centennial mission, and there is so much to learn. The Great War transformed American life and culture, from the hideous violence of the battlefield to the popularization of jazz to the participation of school children in food production. Some of these changes — such as women working in munitions factories — would be temporary, only to reappear with the outbreak of World War II. Others, like the modern struggle for civil rights, continued throughout the 20th century and remains with us today. Teaching with the rich primary sources provided here amplifies the diverse voices from the First World War, so that students can hear them — perhaps for the first time. Thank you for joining us in observing this centennial by strengthening young people's understanding of this transformative crisis in American history.

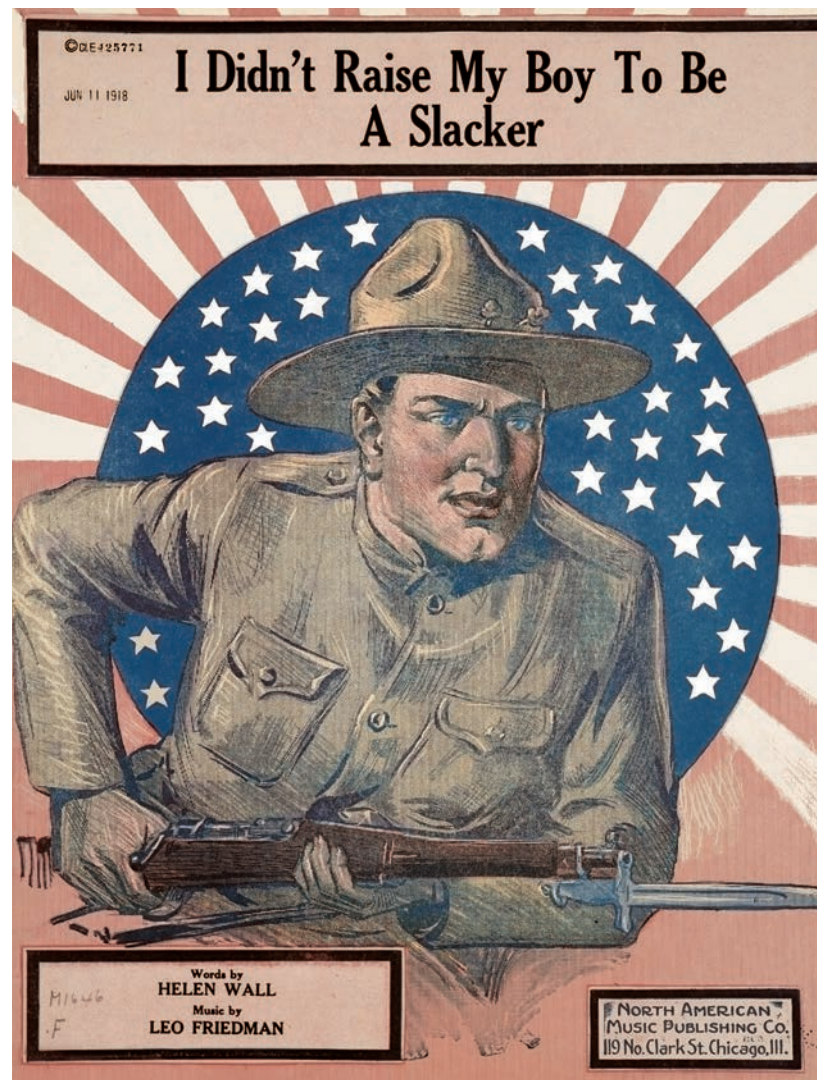
Dr. Libby H. O'Connell
Chief Historian Emeritus
at HISTORY
Commissioner, U.S. World War
One Centennial Commission

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WWI fighter planes duel in the sky in 1919.

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Sheet music artwork from 1918's "I Didn't Raise My Boy to Be a Slacker."



Soldiers are entertained by Lt. James R. Europe and his military jazz band.



A 1917 U.S. Navy recruitment poster.



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P rimary sources are powerful teaching tools! Photographs, letters, maps, music, oral histories and more not only capture student attention but they inspire, fascinate and engage even the most reluctant learners. The Library of Congress Teaching with Primary Sources Program — TPS for short — harnesses this power by working in collaboration with school districts, universities, libraries, cultural institutions and foundations to help teachers use the Library's vast collection of digitized primary sources to enrich their classroom instruction. TPS provides educators with both methods and materials that build student literacy skills, content knowledge and critical thinking abilities.

This special edition of the *Idea Book*® introduces such materials — select primary sources related to World War I — and methods and suggestions about how the materials can be used in the classroom. The photographs, newspapers, sheet music, posters and manuscripts featured on the pages that follow introduce us to multiple aspects of the war and the people whose lives were affected by it. These resources complement and enhance a vast array of other topics presented on the Library's website for teachers: loc.gov/teachers. From primary source sets to lesson plans and other classroom materials, they are teacher-tested, available for free and designed to meet curriculum standards.



SPECIAL FEATURE
In addition to this printed volume, the Library of Congress and HISTORY® have collaborated on the production of five videos featuring experts from the Library, each sharing rich insights into individual collection items. Their descriptions and stories emphasize the value and power of original sources. We encourage you to watch the segments with your students to discover more about the sources and to be inspired to explore further. tinyurl.com/y9swudbk

By no means does this volume capture every possible detail, nor does it include every teachable primary source related to World War I, but we hope that it will inspire educators to further explore the Library's collections, tap into local repositories and teach with primary sources.

This *Idea Book* was inspired by the Library of Congress's commemoration of the 100th anniversary of America's entry into the Great War and the exhibition *Echoes of the Great War: American Experiences of World War I*: loc.gov/exhibitions/world-war-i-american-experiences/about-this-exhibition.

For more information on the free teacher resources and professional development opportunities — webinars, blogs, teacher institutes and more — offered by the Library of Congress and our TPS partners across the country, visit our website for teachers: loc.gov/teachers.

American Experiences of World War I

ECHOES OF THE GREAT WAR: AMERICAN EXPERIENCES OF WORLD WAR I ONLINE EXHIBITION
loc.gov/exhibitions/world-war-i-american-experiences/about-this-exhibition

In 1914, Europe maintained a precarious balance. Nationalism, political rivalries and imperial ambitions strained the system of military alliances that had long provided stability but also divided Europe into two competing armed camps. When Serbian nationalists, angered over Austro-Hungarian rule, assassinated Archduke Franz Ferdinand of Austria on June 28, 1914, a crisis ensued. By the end of October 1914, Germany, Austria-Hungary and the Ottoman Empire united as the Central Powers against France, Great Britain and Russia as the Allies. Each country believed war could further its national interests, but each also saw itself as fighting a “defensive” war for national survival.

The Great War, as the 1914–1918 conflict came to be known, truly became a world war as it drew in Japan, British colonies in the Pacific and European colonial holdings throughout Africa, Asia and North America. Meanwhile, wary of embroiling itself in the conflict, the United States initially remained neutral and pursued the profits of international trade while protecting its interests at home and in the Pacific. World War I raged around the globe for almost three years before the United States officially entered the fight on April 6, 1917.

Echoes of the Great War: American Experiences of World War I is a Library of Congress exhibition that examines the upheaval of world war as Americans confronted it — both at home and abroad. The exhibition considers the debates and struggles that surrounded U.S. engagement; explores U.S. military and home front mobilization and the immensity of industrialized warfare; and touches on the war’s effects as an international peace settlement was negotiated, national borders were redrawn and soldiers returned to reintegrate into American society.

With the most comprehensive collection of multi-format World War I holdings in the nation, including those materials gathered and preserved by the Veterans History Project, the Library of Congress is uniquely positioned to tell stories of the Great War through the words and images of those in the seats of power as well as lesser-known participants whose lives were shaken by war.

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A poster depicts America's industrial and military power.

Organizing the Events and Illustrating the Complexity of World War I



North and South America.



Europe, Africa and the Near East.



Asia, Oceania, and the Far East.

TEACHING IDEAS

Share both the interactive timeline and the set of maps with students.

- 1 Ask students to compare these two methods of organizing the events and illustrating the complexity of World War I. What can students infer about what tools were available when they were created? What information was seen as important at the time?
- 2 Encourage students to create their own method of organizing the events of the war and to present it to their classmates. What are the advantages of using their methods instead of the ones shown here? What are the disadvantages?

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ometimes a world event is so vast and complicated that it defies any effort to reduce it to a neat series of places and dates. Just as each successive generation might come to different conclusions about World War I, each generation uses different tools to come to grips with the global scale and complexity of the conflict.

For its exhibition on World War I, the Library of Congress created an interactive timeline that placed major events of the war in sequence, together with links to images and other items from its online collections: [loc.gov/exhibitions/world-war-i-american-experiences/timeline/](https://www.loc.gov/exhibitions/world-war-i-american-experiences/timeline/).

In 1919, *The New York Times* published *The War of Nations*. Using rotogravure printing, a process that allowed newspapers to produce large-scale pictures with a high level of detail, the 500-page book contained a set of maps entitled “Geography and Chronology of the World War,” which attempted to map nearly every spot on the globe affected by the war with labels describing key events and dates.



GEOGRAPHY AND CHRONOLOGY OF THE WORLD WAR

The Americas: [loc.gov/resource/19013740/?sp=90](https://www.loc.gov/resource/19013740/?sp=90)

Europe, Africa and the Middle East: [loc.gov/resource/19013740/?sp=91](https://www.loc.gov/resource/19013740/?sp=91)

Asia and Oceania: [loc.gov/resource/19013740/?sp=92](https://www.loc.gov/resource/19013740/?sp=92)

WAR BREAKS OUT

ITALIANS LIKELY TO FIGHT ABOUT PEACE

Garibaldi Day May See Big Clash of Nationalists and Anti-Militarists.

PATRIOT'S NEPHEW TO JOIN IN FRAY

Trial of Tarrytown I. W. D. Disrupters July 6—Should Case by Today.

4 HURT AS AUTO SPEEDS INTO TREE

Car from Wild Drive Hill—Driver Leaves Wreck to Escape CUI.

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NEWSPAPERS



DESCRIBE THE FIRST SHOTS OF WORLD WAR I

W

hat is it like to live through world-changing events? Is it always easy to recognize them when they happen? The global catastrophe that would soon be called “The Great

War” and “The War to End All Wars,” and that in our time is known as World War I, was triggered by a few shots fired in the streets of the Balkan city of Sarajevo. On June 28, 1914, a young Serbian nationalist named Gavrilo Princip assassinated Archduke Franz Ferdinand, the heir to the Austro-Hungarian Empire, and his wife Sophie. Within months, much of Europe would be at war.

The front pages of two U.S. newspapers published the day after the assassination provide a glimpse of most Americans’ first impressions of the violence in Sarajevo, before it became clear that this was more than an isolated incident. The *New-York Tribune* and the German-language

Tägliches Cincinnati Volksblatt both feature extensive coverage of the murders, with lengthy descriptions of the assassination plot and of Princip’s appearance and armaments.

At the same time, however, a careful look at these front pages makes it clear that at this moment in history, Americans were also thinking about other things. Both front pages provide updates on the latest developments in the Mexican Revolution, as well as boating news from their respective cities. The *Tribune* front page even includes a lighthearted article about a squabbling couple’s encounters with the police.

This would change in the months and years that followed. Within weeks of the assassination, Austria-Hungary declared war on Serbia, and a few months later, most of the great nations of Europe were at war. As the U.S. became more involved in the escalating European conflict, newspapers provided more and more urgent war coverage, and by the time the United States declared war on Germany on April 6, 1917, both newspapers’ front pages were consumed almost entirely by war news.

Volksblatt felt the impact of the war even more directly; as a German-language newspaper published in Cincinnati, Ohio, its contents were monitored by government censors and its business was damaged by anti-German boycotts. The newspaper published its last issue in 1919.

CHRONICLING AMERICA
A website produced through a partnership between the National Endowment for the Humanities and the Library of Congress, offers nearly 12 million pages of historic American newspapers, all easily searchable. Begin exploring: chroniclingamerica.loc.gov

RELATED VIDEO
Newspaper coverage of events leading up to war and how it evolved: tinyurl.com/ycqhzuce



HEIR TO AUSTRIAN THRONE ASSASSINATED; WIFE BY HIS SIDE ALSO SHOT TO DEATH; EARLIER ATTEMPT ON THEIR LIVES FAILED



HEIR TO THE AUSTRIAN THRONE AND HIS WIFE VICTIMS OF ASSASSIN.

Francis Ferdinand, Nephew of Emperor Francis Joseph, Killed in Bosnia Capital an Hour After Warding Off Bomb Which Injures Score.

ARCHDUKE PARRIED BOMB WITH ARM

Warded Off the Deadly Missile from Himself and Wife.

WANAMAKER FLYER TESTED BY STORM

Over-Clean Boat, Blown into the Air by a Sixty Mile Gale, Withstand Severe Buffet of Wind.

U.S. GUNS FIRED ON DIMITRIKS

Plata Interviews Between Foreign and U.S. Forces.

HUERTA CLAIMS VICTORY

Mexico City Told That Chihuahua Has Been Retaken.

SLAYER A SERBIAN SOCIALIST

Valley from Revolver His Archduke and Duchess of Hohenberg as They Are Driving Together in Automobile in Town of Sarajevo—New Hair, Clothes Joseph, 27 Years Old.

ASSASSINATION CAREFULLY PLANNED

The Spring bullet struck Francis Ferdinand full in the face. One tore its way into the Duchess's body. Another pierced the gut artery in her throat. As the blood gushed from her back she fell backward across her husband's knees.

ARCHDUKE WAS INDIGNANT

After the bomb exploded the Archduke and the Duchess got needed to the City Hall. The automobiles were dented and the roads had not yet cleared through the crowd in waiting.

THEIR APPARENT UNGUARDED

There was no special military preparation, however, as the heir to the throne had always been regarded as so popular that no conventional precautions were necessary.

HEIR TO THE THRONE AND HIS WIFE VICTIMS OF ASSASSINATION

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WAR BREAKS OUT

The front page of the *New-York Tribune* on June 29, 1914: chroniclingamerica.loc.gov/lccn/sn83030214/1914-06-29/ed-1/seq-1/

The front page of *Tägliches Cincinnati Volksblatt* on June 29, 1914: chroniclingamerica.loc.gov/lccn/sn83045474/1914-06-29/ed-1/seq-1/



Durch Mörderhand Sind der österreichische Kronerbe Erzherzog Franz Ferdinand und seine Gattin gefallen.

Die Mörder sind heute in Sarajevo gefangen worden. — Die Kaiserin Elisabeth ist heute in Wien gestorben. — Die Kaiserin Elisabeth ist heute in Wien gestorben.

Die Mörder sind heute in Sarajevo gefangen worden. — Die Kaiserin Elisabeth ist heute in Wien gestorben. — Die Kaiserin Elisabeth ist heute in Wien gestorben.

PHOTOGRAPHS COURTESY LIBRARY OF CONGRESS

Advertisement for W. N. Coler & Co. BONDS, 43 Cedar Street, NEW YORK. Includes text about bond investments and company information.

Sheet Music Sets the Argument Over War to a Tune

Arguments about the most urgent issues of the day can sometimes be found in the most surprising places.

©GLE 425771

JUN 11 1918

I Didn't Raise My Boy To Be A Slacker

Sheet music artwork from 1918's "I Didn't Raise My Boy to Be a Slacker."



Words by
HELEN WALL
Music by
LEO FRIEDMAN

**NORTH AMERICAN
MUSIC PUBLISHING CO.**
119 No. Clark St. Chicago, Ill.

In the early years of World War I,

before the United States had joined the conflict, President Woodrow Wilson urged Americans to “act and speak in the true spirit of neutrality, which is the spirit of impartiality and fairness and friendliness to all concerned.” However, the question of whether the U.S. should enter the war remained controversial, and it was fiercely debated in federal and state legislatures, in newspapers, posters and public meetings across the nation.

The debate was even conducted in song. In January 1915, the sheet music for “I Didn’t Raise My Boy to Be a Soldier” by Alfred Bryan and Al Piantadosi, was released. Subtitled “A Mother’s Plea for Peace,” the song speaks through the voice of a mother who is opposed to all wars, and who declares:

*There’d be no war today
If mothers all would say
“I didn’t raise my boy to be a soldier.”*

“I Didn’t Raise My Boy to Be a Soldier” was a major hit, but its message did not go unchallenged. After the U.S. entered the war in April 1917, many answer songs — for example, “I’m Glad I Raised My Boy to Be a Soldier” and “Don’t Marry a Slacker, Girls” — were published that refuted or ridiculed its message. The lyrics to “I Didn’t Raise My Boy to Be a Slacker” makes a bold claim for the importance of a son’s honor:

*I love my boy as only mothers can love,
His life to me is dearer than my own,
But I’d rather he were dead,
Than see him hang his head
When our men go out across the
danger zone.*

TEACHING IDEAS

Share the two featured pieces of sheet music with students.

1

Divide students into two groups; provide the first group with “I Didn’t Raise My Boy to Be a Soldier” and the second group with “I Didn’t Raise My Boy to Be a Slacker.” Invite them to read or perform their assigned song and lead a class discussion about the lyrics. A recording of “I Didn’t Raise My Boy to Be a Soldier” is available through the National Jukebox: loc.gov/jukebox/recordings/detail/id/1324.

2

Remind students that these songs both speak with the voices of mothers to make their case about participation in war, although neither song was written by a mother. Invite students to speculate about the reasons the songs’ creators chose this voice and to identify important voices in the debate about the war that are not heard in these lyrics. Encourage students to search further in the Library of Congress online collections for other notated music that debated different issues.



WWI MUSIC

More than 14,000 pieces of sheet music can be found online: loc.gov/collections/world-war-i-sheet-music/

I DIDN’T RAISE MY BOY TO BE A SLACKER

loc.gov/resource/ihas.200202142.0?st=gallery

I DIDN’T RAISE MY BOY TO BE A SOLDIER

loc.gov/resource/ihas.200208627.0?st=gallery

RELATED VIDEO

The change in tune as captured by popular sheet music: tinyurl.com/yc992fxx

COURTESY LIBRARY OF CONGRESS

Words by HELEN WALL
Musio by LEO FRIEDMAN

Marche

Copyright, MCMXXVII, by Helen Wall

1
Opening page to “I Didn’t Raise My Boy to Be a Slacker.”

2
Sheet music artwork for “I Didn’t Raise My Boy to Be a Soldier.”

3
Opening page to “I Didn’t Raise My Boy to Be a Soldier.”

A MOTHER'S PLEA FOR PEACE 2

I DIDN'T RAISE MY BOY TO BE A SOLDIER

LYRICS BY ALFRED BRYAN
MUSIC BY AL PIANTADOSI

2

Respectfully dedicated to Every Mother - Everywhere

I Didn't Raise My Boy To Be A Soldier

Words by ALFRED BRYAN
Music by AL PIANTADOSI

Marziale

by the Writers of "Good Luck, Mary"

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T A

ILLUSTRATORS CREATE TWO DIFFERENT PORTRAITS OF UNCLE SAM

T A

A POWERFUL SYMBOL
IS USED FOR MANY
DIFFERENT PURPOSES

K K



James Montgomery
Flagg's iconic
U.S. Army recruitment
poster from 1917:
loc.gov/item/96507165/


RELATED VIDEO

The story behind J.M. Flagg's iconic Uncle Sam poster: [tinyurl.com/ybwlo7fy](https://www.tinyurl.com/ybwlo7fy)

TEACHING IDEAS

Share Flagg's poster and Rogers' cartoon with students.

1

Invite students to compare these two images and to speculate about the reasons they were created as well as their assumed audiences. Discuss how their different purposes and audiences might explain the different approaches their creators took to depicting Uncle Sam.

2

Ask students to identify the ways in which popular media are used today to recruit members of the armed forces. Assign students to research the strategies used today to appeal to potential recruits, and consider how those strategies differ from or resemble recruitment efforts during World War I.

3

Encourage students to examine the supposed enemies being corralled by Uncle Sam in the cartoon, and lead a class discussion about why these enemies were included



A depiction of Uncle Sam by W.A. Rogers: [loc.gov/item/2010717793/](https://www.loc.gov/item/2010717793/)

THE MOST FAMOUS IMAGE OF UNCLE SAM WAS CREATED TO

external enemies. When the nation entered World War I in 1917, it needed to build up its military strength quickly, and it turned to visual artists to help. Famed illustrator James Montgomery Flagg, working as a volunteer for the government's Committee on Public Information, created a simple but powerful image in which Uncle Sam makes a direct, personal appeal to the viewer to enlist. The "I Want You" poster went on to become the most famous poster in the world, with more than four million copies displayed in schools, libraries, theaters and countless other public places.

At around the same time, another renowned artist created a different version of Uncle Sam to warn against enemies within. Soon after its declaration of war against Germany, the U.S. Congress passed the Espionage Act and the Sedition Act, which called for harsh penalties for

anyone making statements against the war effort or the government. In May 1918, W.A. Rogers published a newspaper cartoon that depicts a scowling, oversized Uncle Sam as he rounds up a group of caricatured creatures under a banner reading "Sedition Law Passed." Labels identify them as a "spy," a "traitor" carrying German money, a bomb-toting "Sinn Fein" Irish nationalist and a werewolf-like "I.W.W." — that is, a member of the International Workers of the World labor union.

One hundred years later, Flagg's illustration of Uncle Sam from the "I Want You" poster is still one of the most recognized symbols of the United States. Rogers's stick-wielding exterminator is much less widely known.

The Library of Congress has millions of prints, photographs and other images in its collections, and it makes hundreds of thousands of them available online. To begin exploring these collections, visit [loc.gov](https://www.loc.gov) and select "Photos, Prints, Drawings" in the search box.

COURTESY LIBRARY OF CONGRESS

Photographs Depict the



An African-American infantry unit marches in France in 1918.

New Realities of War

World War I was a war unlike any other. New technologies, new strategies and increased participation by under-represented communities changed the daily realities of warfare. Photographs allowed Americans to see evidence of these changes in vivid detail, as improved photographic tools and widespread distribution brought the faces and places of war into homes, schools and newspapers.

Photographs like the ones included here documented new methods for waging war. Viewers of these photographs would see, perhaps for the first time, the peculiarities of trench warfare, in which opposing armies occupied sprawling networks of ditches and bunkers for months at a time. The invention of the airplane also changed the face of war, as aerial photography provided both military planners and the general public with a wider view of the battlefield than had ever been seen before.

Broader social changes were also reflected in photographs of the war, as populations that had previously been largely excluded from wartime service secured opportunities to participate. African-American troops were able to join the military in greater numbers than ever, though they had to endure a rigid system of segregation and were often excluded from combat roles. Women not only played active roles in supporting the war effort stateside, but also overcame many obstacles to serve overseas as nurses, ambulance drivers and journalists.

As in previous wars, photographs could not be taken at face value, as many were staged, altered or otherwise shaped by the intentions of their creators or publishers. However, they still provided Americans at the time — and viewers today — a window into a distant war fought in new ways.



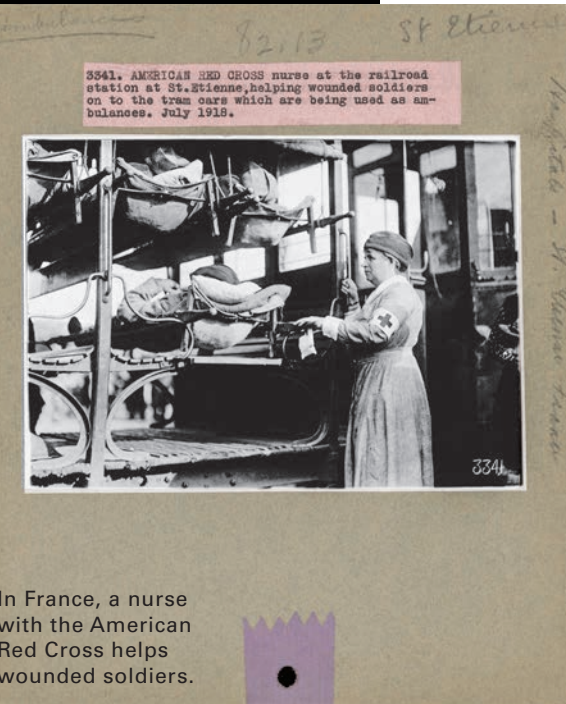
THE LIBRARY OF CONGRESS has millions of prints, photographs and other images in its collections, and it makes hundreds of thousands of them available online. To begin exploring these collections, go to loc.gov and select “Photos, Prints, Drawings” in the search box.

RELATED VIDEO
Photographs bring the war home: tinyurl.com/y8aj2ej7

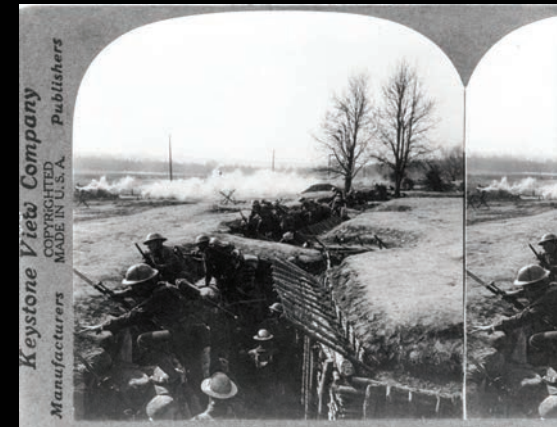


An American pilot poses in front of his plane.

PHOTOGRAPHS COURTESY THE LIBRARY OF CONGRESS



In France, a nurse with the American Red Cross helps wounded soldiers.



American soldiers engage in trench warfare.

TEACHING IDEAS

Share this story's photographs with students.

- 1** Encourage students to examine these photographs and to speculate about the reasons they were created. Discuss: What was the purpose of the photographer? What evidence can students see to support their inferences?
- 2** Ask students why they think it was important at the time to represent these different experiences of war. Encourage them to consider what the people in the photographs might have thought about their experiences and about being photographed.
- 3** Tell students that new technologies, new strategies and increased participation by underrepresented communities characterized WWI. Ask them to explain how these elements were reflected in the photographs.

Broader social changes were also reflected in photographs of the war.

Manuscripts Reveal Two Personal Experiences of Armistice Day

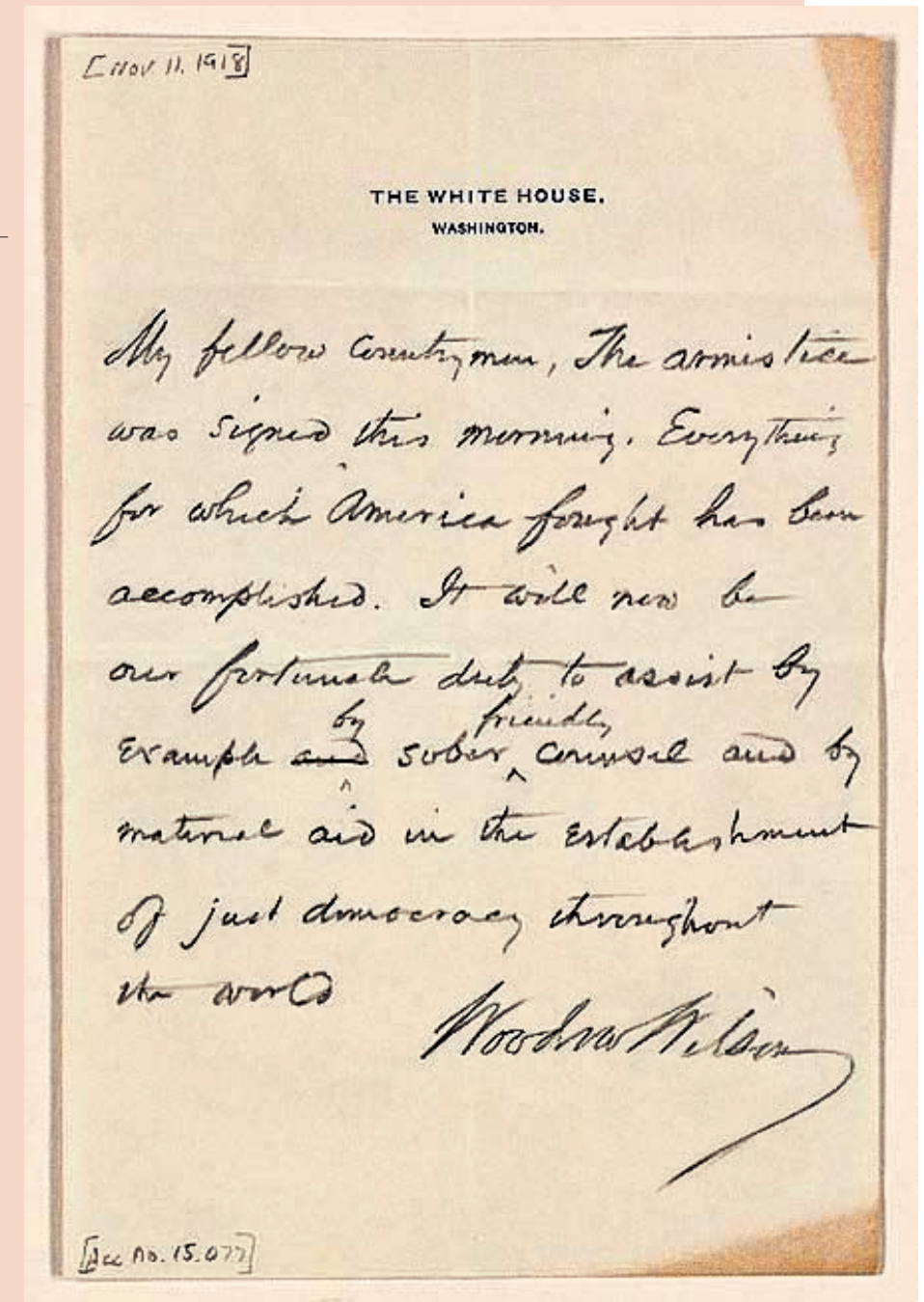
Cn the 11th hour of the 11th day of the 11th month of 1918, an armistice negotiated between Germany and the Allies ended the major fighting of World War I. Shortly afterwards, two men, both deeply involved in the war effort, though in very different ways, responded in writing to this momentous event.

President Woodrow Wilson took up a piece of White House stationery to draft a brief announcement of the end of combat. Wilson used fewer than 50 words to mark the end of a

long, bloody conflict, and roughly half of those were dedicated to the role the United States would play in the postwar world: "It will now be our fortunate duty to assist by example by sober friendly counsel and by material aid in the establishment of just democracy throughout the world."

In contrast, Private Harry Frieman wrote about more personal concerns. A long-serving infantryman, Frieman had spent much of the war in the trenches of France, and on the morning of November 11, he had been ordered to prepare to go over the top in foggy conditions for an attack. In the last minutes before 11 a.m., an officer passed by and warned the men that a cease-fire was about to begin. After the fog lifted, they discovered that they had been surrounded on three sides by Germans. Frieman later wrote in his diary, "If the war would have kept up a few hours longer there wouldn't be many of us left to tell about it."

President
Woodrow Wilson's
armistice
announcement.



THE VETERANS HISTORY PROJECT
The Library of Congress collects the stories of U.S. veterans from World War I to the present day. Browse or search these stories at loc.gov/vets.

EXPLORE DOCUMENTS
Read manuscripts from across the U.S. and rest of the world; go to loc.gov and select "Manuscripts/Mixed Materials" in the search box.

WOODROW WILSON
loc.gov/exhibitions/world-war-i-american-experiences/online-exhibition/over-there/armistice/armistice-signed/

RELATED VIDEO
First-person accounts provide various points of view: tinyurl.com/y93y2apt

MON. 11.
 THIS MORNING AT 7.30 A.M. WE
 STARTED FOR CHAUMONT- OUR ARTILLERY
 WAS TO OPEN A BARRAGE FROM 9.30 TO
 10.30 A.M. AND THEN WE WERE
 SUPPOSED TO GO OVER THE TOP. ABOUT
 9 A.M. WE WERE CAUGHT IN HEAVY
 SHELL FIRE- WE ~~WERE~~ TOOK OUR
 GUNS AND AMMUNITION OFF THE CARTS
 AND STARTED TO WALK IT WAS
 VERY FOGGY THIS MORNING AND
 COULDN'T SEE OVER 10 YDS IN FRONT
 OF US WE WERE CAUGHT IN A BARRAGE
 AND HAD TO HIDE BEHIND A SLOPE
 AT 8.00 ~~WE~~ THE SHELLS WERE
 BURSTING ALL AROUND US WE WERE

11
 LUCKS THAT THE GROUND WAS VERY
 SOFT. AND ~~THE~~ THE SHELLS STUCK
 THERE AND ONLY THREW A LOT OF
 MUD OVER US- THINGS QUIETED DOWN
 A LITTLE AT 10.30 A.M. - AT 10.40 A.M.
 WE RECEIVED ORDERS TO OPEN A M.G
 BARRAGE JUST AS WE SET OUR GUNS
 UP TO FIRE AN OFFICER PASSED
 BY AND SAID BOYS TAKE YOUR TIME
 I HAVE A MESSAGE TO STOP FIRING
 11 A.M. WE COULD HARDLY BELIEVE
 IT UNTILL WE WERE TOLD TO STOP
 FIRING AT 11 A.M. AND NOT TO FIRE
 UNLESS THEY FIRE- THE LAST SHOT
 BY BOTH SIDES WERE FIRED EXACTLY


An excerpt from Private Harry Frieman's diary: memory.loc.gov/diglib/vhp-stories/loc.natlib.afc2001001.23600/pageturner?ID=pm0003001&page=1

TEACHING IDEAS

Share President Wilson's note and Private Frieman's diary pages with students.

- 1** — Ask students to explain the differences between these two documents and how they describe the end of the war. Urge students to think of other individuals affected by the war — a parent, a prisoner of war, a disabled veteran — and to consider what their perspective on the armistice might have been.
- 2** — Ask students to identify the changes Wilson made to his announcement of the armistice. Discuss why he made the changes and how the document would have been different if he had written it differently.
- 3** — Inform students that in Wilson's armistice announcement, he declared, "Everything for which America fought has been accomplished." Encourage students to speculate about what Wilson meant by "everything" and to decide whether this statement was true.
- 4** — Tell students that 84 pages of Frieman's war diary are available online. Invite them to read it and write a response to it. This could be in the form of a list of facts learned, a letter to Frieman, a synopsis, a poem or something else.

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OBSERVE

REFLECT

QUESTION

PRIMARY SOURCE ANALYSIS TOOL

OBSERVE

REFLECT

QUESTION

FURTHER INVESTIGATION

LIBRARY OF CONGRESS | loc.gov/teachers



American soldiers examine their new rifles.

The Veterans History Project (VHP) of the American Folklife Center at the Library of Congress collects, preserves and makes accessible the personal accounts of American war veterans so that future generations may hear directly from veterans and better understand the realities of war.

The VHP is home to nearly 400 personal narratives from World War I. They provide an unparalleled source of material on the individual experience of the Great War. The photographs, letters, diaries and more help tell the larger story of the war from the perspective of those individuals who served in it.



EXPERIENCING WAR: STORIES FROM THE VETERANS HISTORY PROJECT

This three-part companion website for *Echoes of the Great War* presents additional collections in the context of central themes explored in the larger exhibition and in this *Idea Book*: loc.gov/vets/stories/wwi-home.html

PHOTOGRAPHS COURTESY LIBRARY OF CONGRESS

EYEWITNESS ACCOUNTS

Invite your students to explore these and other featured collections.



OTTO FERDINAND LEVEN

“Believe me I sure would like to have a great big talk with you all for I’ve certainly got lots to tell.” (Last letter, 9/27/1918.)

Otto Leven served in the army during World War I. Of hearty German stock, he was drafted in October 1917. Leven apparently wrote home copiously, his surviving letters projecting earnestness, charm and enthusiasm. He was mortally wounded on September 29, 1918, and died two days later. His last letters home offer the reader an irony created by the contrast between Leven’s generally cheery prose and the harshness of war. Read more of Leven’s letters: memory.loc.gov/diglib/vhp-stories/loc.natlib.afc2001001.49807/.



HILLIE JOHN FRANZ

“The screaming [sic] of the shells was so loud it all most [sic] would run any one [sic] crazy.” (Transcription of edited diary, page 12.)

A Texas farm lad of German descent, Hillie Franz fought the Germans in World War I. In spite of his lack of formal education, he decided to record his experiences in a diary. What Franz’s account lacks in literacy it more than makes up for in capturing the chaos of the infantryman’s life in war time. Read more of Franz’s diary: memory.loc.gov/diglib/vhp-stories/loc.natlib.afc2001001.12617/.



LOUIS HILDRETH QUAYLE

“Well I guess the only thing to do is make the best of it.” (Letter to Mom and Pop, 8/28/1918.)

In his first letter written to his parents from training, Sergeant Louis Quayle offered his general assessment of military life: “This is not like home.” Though stationed just up the coast from his native San Diego, in Arcadia, California, life in the army came as a shock to Quayle — and unfortunately things did not improve from there. He wrote of the army’s lack of preparedness and chronic supply shortages, and hoped that he might not pass the required physical and then be released from service. Read more of Quayle’s letters: memory.loc.gov/diglib/vhp-stories/loc.natlib.afc2001001.69370/.

100 Years Ago: The Great War

W

orld War One — called the “Great War” until the world learned that there would be more than one such war in the twentieth century — was the first total war of the modern period. The participants, unprepared for the long and bloody conflict that ensued after the summer of 1914, scrambled to mobilize their manpower and industry to prosecute the war. All searched for a decisive military victory. Instead, dramatic and largely unforeseen changes in warfare quickly followed one another, in the end altering both Europe and the larger Western culture that it represented. Although the bloody conflict finally ended with an armistice in November 1918, it cast a long politico-military shadow over the decades that followed.

World War I soldier with American flag in background.



PHOTOGRAPHS COURTESY THE LIBRARY OF CONGRESS

The United States reluctantly entered Europe’s “Great War” and tipped the balance to Allied victory. In part the nation was responding to threats to its own economic and diplomatic interests. But it also wanted, in the words of President Woodrow Wilson, to “make the world safe for democracy.” The United States emerged from the war a significant, but reluctant, world power. Under unprecedented government direction, American industry mobilized to produce weapons, equipment, munitions and supplies. Nearly one million women joined the workforce. Hundreds of thousands of African-Americans from the South migrated north to work in factories.

Two million Americans volunteered for the army, and nearly three million were drafted. More than 350,000 African-Americans served, in segregated units. For the first time, women were in the ranks, nearly 13,000 in the navy as Yeoman (F) (for female) and in the marines. More than 20,000 women served in the Army and Navy Nurse Corps. The first contingent of the American Expeditionary Force (AEF), commanded by General John J. Pershing, reached France in June, but it took time to assemble, train and equip a fighting force. By spring 1918, the AEF was ready, first blunting a German offensive at Belleau Wood.

The Americans entered a war that was deadlocked. Opposing armies were dug in, facing each other in trenches that ran nearly 500 miles across northern France — the notorious western front. Almost three years of horrific fighting resulted in huge losses, but no discernible advantage for either side. American involvement in the war was decisive. Within eighteen months, the sheer number of American “doughboys” added to the lines ended more than three years of stalemate. Germany agreed to an armistice on November 11, 1918.



Japanese carrier pigeon troops

United States World War One Centennial Commission

COMMEMORATING THE GREAT WAR

From 2014 through 2018, the World War One Centennial Commission will coordinate events and activities commemorating the centennial of the Great War. The Commission, in partnership with a broad range of organizations across the country and around the world, will spotlight events, publications, productions, activities, programs and sites that allow people to learn about the history of World War I, U.S. involvement in that war and the war’s influence on the remainder of the 20th century, as well as to commemorate and honor the role of the United States and its citizens in the war effort. Learn more at worldwar1centennial.org.

UNDERSTANDING THE GREAT WAR NEWSLETTER

Through the *Understanding the Great War* newsletter, the Commission and the National World War I Museum and Memorial highlight the events and themes surrounding America’s entry into World War I. This collection of lessons, primary source materials and multimedia resources provides educators with a range of ways to explore the Great War with their students. Sign up for the newsletter at worldwar1centennial.org/index.php/educate/education-resources.html.



The following inscription appears (in all capital letters) in the Thomas Jefferson Building at the Library of Congress, on a wall adjacent to the Great Hall:

These men of the Library of Congress

*Charles Edwin Chambers
Edward Theodore Comegys
Frank Edward Dunkin
John Woodbury Wheeler*

*Gave their lives in the
World War 1918*



This small memorial is similar to thousands of others meant to recognize and remember those who served and died during the First World War. Virtually every community in the United States has such a memorial — some are inscriptions on walls in government buildings, others are plaques in houses of worship. Some are monuments; others are commemorative groves of trees. They are dedicated to our collective memory.

The “Location Explorer” section of the United States World War One Centennial Commission’s website features an interactive map as well as photographs and description of many of these memorials. It may provide a good starting point for a student research project related to memorials in your state or community: worldwar1centennial.org/index.php/educate/places.html

Coupled with information available online in the database of the American Battle Monuments Commission, your students can learn a great deal about individuals who served, died and are buried in America’s overseas military cemeteries: abmc.gov/database-search.

PHOTOGRAPHS BY CAROL M. HIGHSMITH; COURTESY LIBRARY OF CONGRESS



This page, and opposite:
Library of Congress
Thomas Jefferson Building,
Washington, D.C.

HISTORY®

The network's extensive online resources include videos, original articles and interactive features.



WWI fighter planes duel in the sky in 1919.

ARTICLES

HISTORY World War I Commemorative Guide

cdn.watch.aetnd.com/prod.cdn.watch.aetnd.com.s3.amazonaws.com/sites/2/2017/03/WWICommemorativeGuide.pdf

History of WWI

history.com/topics/world-war-i/world-war-i-history

Should the U.S. Have Entered World War I?

history.com/news/history-faceoff-should-the-u-s-have-entered-world-war-i

How WWI Led to the Apple Watch

history.com/news/how-world-war-i-led-to-the-apple-watch

What Was ANZAC?

history.com/news/ask-history/what-was-anzac



FIGHTER PLANES

loc.gov/resource/ppmsca.40045/

DOUGHBOYS

loc.gov/item/2010717419/

WAKE UP AMERICA

loc.gov/resource/cph.3g03802/

Why Were American Soldiers in WWI Called "Doughboys"?

history.com/news/ask-history/why-were-americans-who-served-in-world-war-i-called-doughboys

10 Things You May Not Know About the Battle of the Somme

history.com/news/history-lists/10-things-you-may-not-know-about-the-battle-of-the-somme

Secret History of the Zimmermann Telegram

history.com/news/the-secret-history-of-the-zimmermann-telegram

Christmas Truce of 1914

history.com/topics/world-war-i/christmas-truce-of-1914

Six American Heroes of WWI

history.com/news/history-lists/6-american-heroes-of-wwi

How the Red Baron Became WWI's Most Legendary Fighter Pilot

history.com/news/ace-of-aces-how-the-red-baron-became-wwis-most-legendary-fighter-pilot

World War I's Native American Code Talkers

history.com/news/world-war-is-native-american-code-talkers

National History Day: World War I Guide

cdn.watch.aetnd.com/prod.cdn.watch.aetnd.com.s3.amazonaws.com/sites/2/2017/03/history-classroom-WWIGuide.pdf

The Role of African Americans in World War I

worldwar1centennial.org/index.php/communicate/press-media/wwi-centennial-news/3169-four-questions-for-jerolyn-barbee-and-paul-larue.html

VIDEOS

Harlem Hellfighters

history.com/topics/world-war-i/world-war-i-history/videos/the-harlem-hellfighters

The One Thing You Should Know About WWI

history.com/topics/world-war-i/world-war-i-history/videos/the-one-thing-you-should-know-about-wwi?m=528e394da93ae&s=undefined&f=1&free=false

World War I: One Word

history.com/topics/world-war-i/world-war-i-history/videos/world-war-i-one-word?m=528e394da93ae&s=undefined&f=1&free=false

World War I: Global Connections

history.com/topics/world-war-i/world-war-i-history/videos/world-war-i-global-connections?m=528e394da93ae&s=undefined&f=1&free=false

Tech Developments of WWI

history.com/topics/world-war-i/world-war-i-history/videos/tech-developments-of-world-war-i?m=528e394da93ae&s=undefined&f=1&free=false

Life in a Trench

history.com/topics/world-war-i/world-war-i-history/videos/life-in-a-trench?m=528e394da93ae&s=undefined&f=1&free=false

Nationalism and WWI

history.com/topics/world-war-i/world-war-i-history/videos/nationalism-and-wwi?m=528e394da93ae&s=undefined&f=1&free=false

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Illustrator Edward Penfield's cover for the August 10, 1918 issue of *Colliers* magazine.



WWI Alliances

history.com/topics/world-war-i/world-war-i-history/videos/world-war-i-alliances?m=528e394da93ae&s=undefined&f=1&free=false

Deconstructing History: U-Boats

history.com/topics/world-war-i/world-war-i-history/videos/deconstructing-history-u-boats?m=528e394da93ae&s=undefined&f=1&free=false

Legacy of World War I

history.com/topics/world-war-i/world-war-i-history/videos/legacy-of-world-war-i?m=528e394da93ae&s=undefined&f=1&free=false

Did WWI Lead to WWII?

history.com/topics/world-war-i/world-war-i-history/videos/did-wwi-lead-to-wwii?m=528e394da93ae&s=undefined&f=1&free=false

The U.S. in World War I

history.com/topics/world-war-i/world-war-i-history/videos/the-us-in-world-war-i?m=528e394da93ae&s=undefined&f=1&free=false

World War I Propaganda Posters: The U.S. Joins the Fight

history.com/topics/world-war-i/world-war-i-history/videos/world-war-i-propaganda-posters-the-u-s-joins-the-fight?m=528e394da93ae&s=undefined&f=1&free=false

WWI Firsts

history.com/topics/world-war-i/world-war-i-history/videos/wwi-firsts?m=528e394da93ae&s=undefined&f=1&free=false

World War I Soldiers Learn to Pack

history.com/topics/world-war-i/world-war-i-history/videos/world-war-i-soldiers-learn-to-pack?m=528e394da93ae&s=undefined&f=1&free=false

Bet You Didn't Know: Trench Warfare

history.com/topics/world-war-i/world-war-i-history/videos/bet-you-didnt-know-trench-warfare?m=528e394da93ae&s=undefined&f=1&free=false

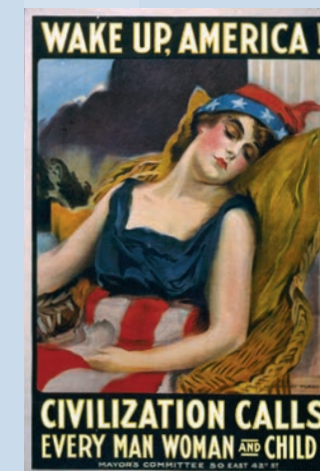
Treaty of Versailles Ends World War I

history.com/topics/world-war-i/world-war-i-history/videos/treaty-of-versailles-ends-world-war-i?m=528e394da93ae&s=undefined&f=1&free=false

INFOGRAPHICS

WWI by the Numbers

history.com/topics/world-war-i/world-war-i-history/infographics/world-war-i-by-the-numbers



Artist James Montgomery Flagg rallies the American public in 1917.

Library of Congress

The Library of Congress offers extensive primary and secondary sources related to World War I. These links are just a sample of what is available.

World War I

This topic page is the best point of entry into the collections, exhibitions and special events surrounding the Library's commemoration of America's entry into the war. loc.gov/wwi

A Guide to World War I Materials

This reference guide provides a deeper dive into the Library's online collections and expert resources related to World War I. loc.gov/rrr/program/bib/wwi/wwi.html

World War I Sheet Music

More than 14,000 pieces of sheet music set the war's events and debates to music. loc.gov/collections/world-war-i-sheet-music/about-this-collection/

World War I Remembered 100 Years Later

Letters, diaries, memoirs and photographs let veterans of the war tell their own stories. loc.gov/vets/stories/ex-war-wwi-100.html

World War I: American Artists View the Great War

This online exhibition presents some of the vivid posters, cartoons, fine art prints and drawings that emerged during the war. loc.gov/exhibits/american-artists-view-the-great-war/

Library of Congress Blog Posts on World War I

Experts from across the Library share collection items and insights related to the war. blogs.loc.gov/topic/world-war-i/

American Leaders Speak: Audio Recordings from World War I

In audio recordings from 1918 to 1920, U.S. leaders discuss the war and the shape of the world to come. loc.gov/collections/world-war-i-and-1920-election-recordings/about-this-collection/



In 1918, wounded American soldiers in Paris are entertained by Lt. James R. Europe and his military jazz band: loc.gov/item/2016651602/

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The Library's Teaching with Primary Sources (TPS) program seeks to advance the effective use of the Library's vast online collections of primary sources by teachers and students. These primary sources help spark student curiosity, build content knowledge, encourage critical thinking and motivate further research.

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