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CROWNED IN GLORY: THE BEYOND BAND APPROACH

A DOCUMENT APPROVED FOR THE
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ABSTRACT

In recent years, primary and secondary education has embraced trends which emphasize "core" subject areas. As of the 2015 Every Student Succeeds Act (ESSA), music has been labelled an essential area of education in the United States. However, given that this inclusion is relatively recent, there exists a dearth of tools to aid music educators in delivering meaningful and measurable content.

As a composer, I have created the Beyond Band model to provide educators with the tools to facilitate interdisciplinary learning outside of rehearsal. This model is epitomized here by the piece *Crowned in Glory* and its affiliated instructional materials. In writing a work which is technically achievable for student ensembles and enables students to create meaningful connections between their musical experiences and extramusical subject areas, I hope to provide educators with a tangible solution to the issue of measurable and accessible cross-curricular instruction in a concert band context.

The Beyond Band model addresses this need through asynchronous online instruction, which takes the form of brief video lessons. These lessons are accompanied by short comprehension quizzes which are automatically graded through the school's LMS, as well as larger unit projects which allow students to engage with the material in a more comprehensive fashion.

Crowned in Glory—a six-minute work for concert band accompanied by eight weeks of virtual instruction—serves as a prototype for this model. The work is based on J.R.R. Tolkien's poem "The Lonely Isle," which he wrote as a farewell to Britain as he was being sent to fight in World War I. The online materials accompanying this work deal extensively with poetry, history of World War I, and music's relationship with each.

I. INTRODUCTION

What is the Beyond Band Model?

At its core, the Beyond Band model is my attempt to enrich student experience by making explicit the cross-curricular ties that programmatic music contains. There are countless pieces in the band repertoire whose subjects relate to areas outside of music—be it to poetry, history, art, math or science—and it is my hope that in providing educators with the resources to make these extramusical connections that their students may receive a holistic education, both musical and otherwise.[1] As a tool for educators, this approach is largely based in the tradition of Comprehensive Musicianship. Though, where CM engages future educators with all aspects of music—such as composition, music history, and music theory—the aim of Beyond Band is to engage students with all aspects of a singular work of music, including those outside of the musical arts. Additionally, in linking extramusical topics such as narrative and emotional experience to musical exercises such as composition, improvisation, and interpretation, students will have another frame of reference to aid in navigating these activities.

Practically speaking, the Beyond Band model is the augmentation of a programmatic piece of concert band music with eight weeks of online instruction in a variety of subject areas pertaining to the work. Each week culminates with unit project offerings for student engagement which provide a variety of ways to demonstrate familiarity with that week's material. The Beyond Band model also exposes students to staples of the wind band repertoire through extramusical common ground such as poetry, history, and art.

1. The centrality of contextual experiences within the model stems from a constructivist approach to music education, which Jackie Wiggins succinctly summarizes in her text *Teaching for Musical Understanding*.

In 2014 the National Coalition for Core Arts Standards (NCCAS) established the National Core Arts Standards (NCAS) as a means of updating the previously used National Standards for Arts Education (NSAE). Central to the NCAS was the codification of four artistic processes: Creating, Performing, Responding, and Connecting.[2] While "Creating" and "Performing" are generally easy to facilitate in a performance-based curriculum such as those common in most U.S. public schools, getting students to engage in the "Responding" and "Connecting" processes under such a model can be a more challenging enterprise. This is due in large part to performance-based curricula's focus on professional-style rehearsal. The rehearsal environment is an excellent space for "Creating" and "Performing" but typically lacks the space and context necessary for students to engage in "Connecting" and "Responding." While the NCCAS has released Model Cornerstone Assessments (MCA's) to aid educators in meeting these criteria, such assessments are generic in their application, and require the educator to tailor the MCA's to the needs of their concert cycle. By contrast, the Beyond Band model outlines suggestions for student engagement which tie directly to the piece at hand. Furthermore, it also explicitly catalogs the national standards met by each unit project—both arts-based and otherwise. With its focus on cross-curricular instruction, the Beyond Band model places a premium on enabling students to "Connect" their artistic endeavors to other fields and experiences.

Why an Interdisciplinary Model?

As trained specialists, teaching about subjects such as composition, improvisation, music history, and music theory falls well under the purview of a typical music teacher's expertise. However, in recent years educational trends have emerged which value the instruction of content

2. "Performing" is the term used when referring to Music, Dance, and Theatre. When referring to the visual arts and media arts NCAS uses "Presenting" and "Producing," respectively.

outside these specialized areas.[3] Trends and programs such as S.T.E.M. and D.E.A.R. have given rise to administrational pressures to link all subject areas to in-demand disciplines such as science and math. As mentioned above, there exists a wealth of band repertoire with ties outside of music—but these connections are of little use if the music educator lacks the content knowledge to help students form meaningful associations. Thus, the Beyond Band model looks to provide not only literature with cross-curricular potential, but instructional content which helps both students and educators engage with these connections.

While it is entirely feasible that music teachers could collaborate with educators outside of their field, the Beyond Band model does not assume such collaboration is taking place. There are any number of roadblocks to such collaboration, and ideally cross-curricular instruction takes place in each ensemble. Add to that the zeal with which most directors protect their rehearsal time, and these circumstances generally rule out the realistic possibility of consistent interdisciplinary instruction for students. As such, the Beyond Band model relies exclusively on asynchronous, online lessons to circumvent the need for an outside consultant and minimize the rehearsal time occupied by cross-curricular instruction.

Goals

This document seeks first to make clear the need for a truly interdisciplinary model—while subjects such as English language arts and history frequently intertwine, performance-oriented curricula common in the United States render music programs largely solitary. Even those connections which can be made to extramusical subjects are frequently only surface level, relying on students' outside knowledge to form any meaningful cross-curricular connections.

3. Victoria Millar, "Trends, Issues and Possibilities for an Interdisciplinary STEM Curriculum," *Science & Education* 29, no. 4 (2020): 929-948.

After identifying such a need, the theoretical basis for the project shall be established via a brief critical history of trends in music education. Lastly, the document will provide a prototype for the proposed model in the form of an original composition and accompanying lessons based on the work *Crowned in Glory*.

II. SPACE FOR AN INTERDISCIPLINARY MODEL

Band Repertoire with Cross-Curricular Potential

Though programmatic music has a long and storied tradition in all genres of Western classical repertoire, it is a particularly popular trend within the last century of concert band compositions. This trend is especially evident when one narrows their study to works commonly played by scholastic groups—composers such as, Balmages, Blackshaw, Dello Joio, Giroux, Hazo, Smith, Ticheli, and Whitacre have all written program music which is commonly performed by middle and high school ensembles. However, despite this music's popularity in school band programs, there exist few resources which take advantage of its interdisciplinary potential.

The impetus for *Crowned in Glory* and the Beyond Band model was my continued exposure to pieces which boasted clear cross-curricular ties (see Fig. 1 below) yet lacked any meaningful resources for educators to utilize. In my own training as a music educator, programmatic works such as those mentioned above received special emphasis precisely because they offered opportunities for interdisciplinary collaboration. However, while such collaboration is lauded in theory—practical application is fraught with many challenges.

There are many difficulties which arise when attempting cross-curricular instruction within the context of a scholastic wind band. First, student grade levels within a given ensemble are often variable—it may be the case that a single concert band contains both seniors and freshmen. This complicates interdisciplinary instruction somewhat, given that Student Learning Outcomes (SLO's) are based on grade level in 'core' areas such as English and mathematics.

Additionally, while band repertoire addresses topics outside of music, such topics may fall outside the purview of the students' typical curriculum.

Given these complications, it is important for a successful interdisciplinary approach to accommodate a wide range of topics, ability levels, and understandings. One of the ways in which this is achieved in the Beyond Band model is through widely varied material. A successful unit on poetry, for example, would have students engage with poems that have clear, conventional metric structures (such as iambic pentameter) as well as more advanced structures, like free verse. The Beyond Band model then provides a range of unit projects for student engagement which allow students (and educators) to participate in the topic through the approach they feel most comfortable with. For instance, following a unit on poetry, project options might include "write a poem using trochaic tetrameter," "set a provided poem to music using quantitative meter," or "post on the discussion board two ways in which Whitacre's music reflects elements of the poem he's setting." Through providing a range of materials for students to engage with as well as myriad ways in which to do so, it is hoped that the Beyond Band model can accommodate a more complete range of students than might otherwise be possible. Additionally, these varied options serve to increase instructor autonomy and flexibility within the model.

To model how such an approach might be crafted, I have selected two pieces of band repertoire—Robert W. Smith's *Inchon* and Brian Balmages' *Nevermore*—to demonstrate this process. While not comprehensive, these examples model the rationale for the Beyond Band approach as well as demonstrate its application within existing literature.

With regards to the selection of these works, I specifically sought to engage with pieces which could be widely programmed at the high school level. As such, I narrowed my search

criteria to only those pieces between grades 2 and 4 on their publisher's lists. While there are many advanced works which would also have functioned as good models (refer again to Fig. 1), these works are less likely to be performed by an average high school and were thus disregarded. Similarly, while high schools are capable of programming works below a grade 2, these pieces are frequently performed by elementary and middle school ensembles and this rift in "maturity required for performance" and "maturity of the cross-curricular topic" renders such pieces difficult to navigate here.

Figure 1: Sampling of Pieces with Cross-Curricular Potential

Title of Work	Composer	Topic [4]	Grade [5]	
Moscow, 1941	Balmages, Brian	SS/History	2	N/A
The Tears of Arizona	Balmages, Brian	SS/History	1	N/A
Trail of Tears	Barnes, James	SS/History	N/A	4
Bali	Colgrass, Michael	SS/Culture	4	4
Do Not Go Gentle Into That Good Night	Del Borgo, Elliot	ELA/Poetry	5	5
Scenes from the Louvre	Dello Joio, Norman	Art/History	4	4
Heroes, Lost and Fallen	Gillingham, David	SS/History	5	6
What Goes in the Night	Giroux, Julie	ELA/Poetry	3	N/A
Hymnal on We Shall Overcome	Gould, Martin	SS/History	N/A	4
Circa 1600	Grantham, Donald	History/Music	5	N/A
Music for Prague 1968	Husa, Karl	SS/History	5	6
Elegy for a Young American	Lo Presti, Ronald	SS/History	4	4
Lightning Field	Mackey, John	Art	3	N/A
Monk by the Sea	Markowski, Michael	Art	5	N/A
A Child's Garden of Dreams	Maslanka, David	Psychology/History	5	6
The Hounds of Spring	Reed, Alfred	ELA/Poetry	4	4
La Fiesta Mexicana	Reed, H. Owen	SS/Culture	5	5
Of Our New Day Begun	Thomas, Omar	SS/History	4	N/A
An American Elegy	Ticheli, Frank	SS/History	4	4
Vesuvius	Ticheli, Frank	SS/History	5	5
The Seal Lullaby	Whitacre, Eric	ELA/Poetry	3	2

Nevermore

Brian Balmages *Nevermore* is a prime candidate for the Beyond Band model due to its programmatic ties to the poetry of Edgar Allen Poe. From his publisher's site,

4. Social Studies and English Language Arts abbreviated here as "SS" and "ELA," respectively

5. Left column according to the University Interscholastic League 2020-2021, right column according to the Teaching Music Through Performance in Band series, each where applicable.

> This contemporary work based on Edgar Allen Poe's "The Raven" tells the eerie story of a man confronted by a raven, and his slow descent into utter madness…As the man becomes more irritated, the music picks up in tempo and becomes increasingly dissonant and violent until it erupts in a cacophony of chaos. Finally, the man "breaks," and the unsettling sounds of the opening piano return.[6]

Immediately, a few avenues of instruction present themselves—first is the opportunity to tie the piece to a specific poem, "The Raven." This instruction can encompass poetic aspects such as meter, rhyme scheme, thematic content, and so forth, as well as compositional content such as text setting, program music, and conversations about how the form and content of *Nevermore* reflect its poetic progenitor. With discussion of the poetic aspects comes the chance to talk about the rest of Poe's oeuvre, or even poetic trends in the 19th century among his contemporaries such as Emily Dickinson or Walt Whitman. This flexibility in cross-curricular topics is one of the many facets which allows the Beyond Band model to address itself to students of multiple grade levels.

Beyond the poetic ties, Poe's works fall under the broader genre of Romanticism, offering a prime opportunity to discuss the Romantic movement in both literature and music. Such a unit could cover historic figures not frequently taught in concert band—such as Beethoven, Strauss, and Wagner. Incorporation of these composers could also include listening and discussion of cornerstone transcriptions such as *Elsa's Procession to the Cathedral*, further familiarizing students with staples of the wind band repertoire even when such works are not programmed on the concert cycle.

6. "Nevermore," *FJHmuisc.com | Concert Band Music | Nevermore*, Accessed June 16, 2021, http://www.fjhmusic.com/band/b1491.htm

Inchon

While both *Nevermore* and *Crowned in Glory* feature ties to poetry, Robert W. Smith's *Inchon* is a programmatic work which depicts scenes from the Korean War. From the program notes in the beginning of the score:

> On September 15, the Frist Marine Division, under the command of Major General Oliver P. Smith, led the first major U.N. force strike in North Korean-occupied territory, with a surprise amphibious assault at Inchon…"Inchon," a musical work by Robert W. Smith, was inspired by this historic event. From the quiet sound of the waves on the lonely Korean beach to the landing of the helicopter on hill 812, "Inchon" explores this clashing of cultures through sound.[7]

Inchon's clear ties to history and social studies offer an opportunity to connect it to a variety of eras and conflicts, independent of the Korean War. Because intervention in the Korean War was sanctioned by the U.N. Security Council, this opens the door to a long list of interesting historical topics—the Rwandan genocide, Bosnia and Herzegovina, and more recently, China's treatment of Uyghurs. While the U.N. Security Council is a common thread linking all these topics, understanding its origins in the wake of WWII helps to explain why its permanent seats are occupied by China, Russia, the United Kingdom, France, and the United States, despite the adversarial relationship some of these nations now have.

With *Inchon* being a programmatic piece of music, there is also room for lessons on compositional techniques in adapting narratives to sound. The piece opens with a flute solo which Smith has marked "Shakuhachi," which is a traditional Eastern end-blown bamboo instrument. Shortly thereafter it features a simulated helicopter flying overhead, created by the gradual panning of several bass drums placed around the concert hall. Both these instances provide opportunities to teach on the ways timbre, modality, and extended techniques can be utilized to depict a particular image or narrative. This discussion opens the door to other

7. Robert W. Smith, 2001, "Inchon," Score, CA: Alfred Music.

examples of extended techniques and interesting timbral choices in the repertoire such as Bates' *Rusty Air in Carolina* and Whitacre's *Godzilla Eats Las Vegas*. Again, a successful employment of the Beyond Band model should result in students being exposed to literature beyond what is programmed on their concert cycle.

Band Repertoire with Educational Goals

As mentioned above, the Beyond Band model seeks to enrich student experience by helping students form connections outside of the rehearsal space. However, this model takes inspiration from pre-existing literature which also offers curricular material designed to accompany the composer's work. One such piece is Jodie Blackshaw's *Belah Sun Woman: A Project Piece for Developing Band*. Blackshaw's work is written to follow the progress of an ensemble from grade 1 difficulty to grade 2. As repertoire of this level is primarily performed by elementary and middle school ensembles, Blackshaw's supplemental lessons and activities are geared toward students of this age.

For the purposes of this document, I will cite a few examples from *Belah Sun Woman*'s adscititious materials to show the ways in which Blackshaw's piece has laid the groundwork for my own model. Though there are significant differences between Blackshaw's implementation and my own—which shall be expanded on below—the spirit of the work is fundamentally similar.

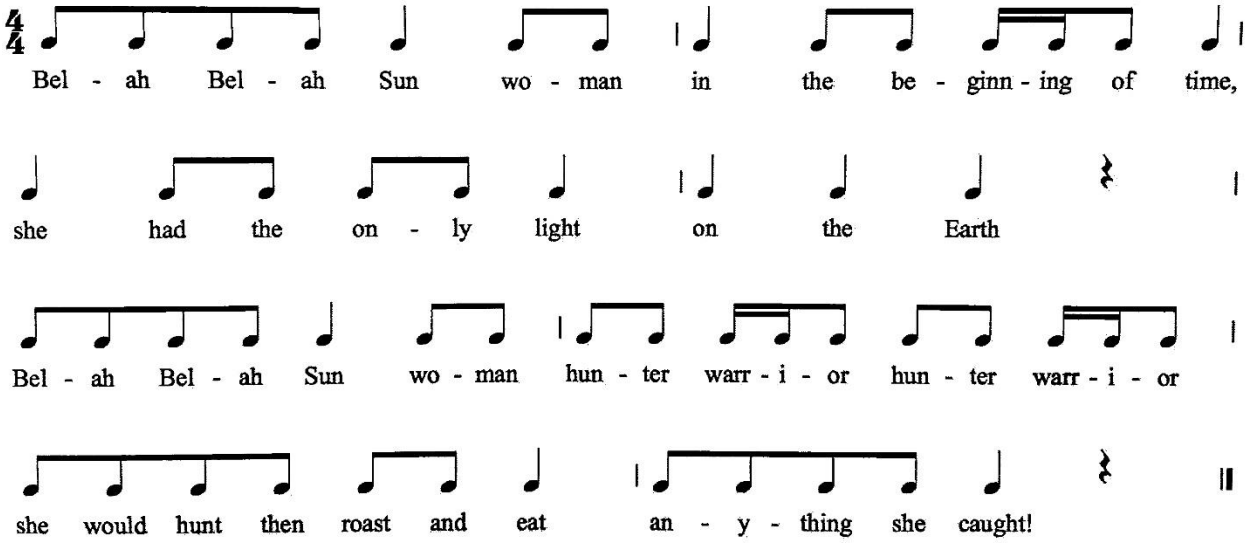
I have chosen Jodie Blackshaw's *Belah Sun Woman* for three primary reasons. First, it is a relatively recent composition (published in 2014) and as such serves as a good example of how project pieces are designed to function in a modern educational setting. Next, it is accompanied by an abundance of educational aides including lesson plans, worksheets, suggested activities, and proposed tools for assessment. Lastly, Blackshaw's work serves as a foil for the Beyond

Band model in its focus on music-based instruction and lessons which require time in the classroom. What my model seeks to attain in *breadth* (i.e. interdisciplinary applicability), Blackshaw's achieves in *depth*—the singular focus of her included lesson plans is music, and more often than not, composition. While both contain a wealth of educational aides, her resources require dedicated classroom time to utilize, where mine are intended for students to complete on their own time. Both her music-oriented curriculum and in-person lessons create a stark contrast from the design of the Beyond Band model—creating room for both approaches depending on individual educator goals and needs.

Belah Sun Woman

Blackshaw's work is broken up into five movements, with each movement building upon skills acquired in the previous ones. Additionally, every movement is preceded by a lesson activity which prepares students for the content of that movement. For example, her first lesson engages students with the "Belah" chant (see Fig. 2)—teaching it first by call and response, then pairing it with various body percussion sounds, and finally replacing body percussion with the use of music stands and chairs as percussive instruments. Through this lesson, Blackshaw sequences the acquisition of new skills which the first movement relies on by beginning with an easily executed chant and gradually layering instruction atop it until students can perform a complex choreography of percussive and vocal techniques.

Figure 2: Jodie Blackshaw's "Belah" Chant from *Belah Sun Woman*



Though Blackshaw's first lesson serves as a direct tie-in to the ensemble's execution of the first movement, this is not the case for subsequent lessons. In the activity preceding her third movement, *III. Kundu Lizard Man*, Blackshaw instructs the educator to teach students the words to Holst's Chaconne melody from Movement I of his *First Suite for Band*. Following this, students are invited to form small groups and create actions to accompany the text. Lastly, they are prompted to make observations about the teacher's movements to the Chaconne melody. While the skills taught in this lesson do not directly pertain to execution of the upcoming movement, they require engagement with the pairing of music and motion—a facet of the third movement of the work. Here Blackshaw utilizes a Dalcroze-inspired approach to allow students to engage with a staple of the wind band repertoire whose difficulty is beyond their technical abilities.[8]

8. Eurhythmics is a system of music education pioneered by Émile Jaques-Dalcroze in which students respond to music through movement and is one of the primary pedagogies present in modern early music classrooms.

She revisits the chaconne in her fifth lesson plan, fostering yet more familiarity with Holst's work. While Blackshaw's lessons are focused on engaging students with music rather than interdisciplinary content, her method of using these lessons to expose students to standard wind band repertoire is significant, especially given their technical limitations.

Despite the significant differences between Blackshaw's model and my own—namely her music-centric focus and use of ensemble time for instruction—the Beyond Band Model owes a spiritual debt to the groundwork Blackshaw has laid. The assessments for her activities are simple and straightforward, and her lessons tie not only to her music but also to other art which incorporates similar themes. Lastly, at its core, her 'project piece' is centered on enriching student experience and facilitating educator success beyond the podium—a shared outcome of the two models.

III. CRITICAL HISTORY

Overview

A cursory examination of trends in music pedagogy reveals the presence of multiple spectra which have developed in the field over time—aesthetics vs. praxialism, performance-based approaches vs. holistic ones, and so on.[9] In creating a work whose express purpose is incorporating interdisciplinary activities in a musical context, I have inevitably entered into several ongoing debates and will therefore define where my allegiances lie. While it is important to make clear the pedagogical precedent for this project, a thorough enumeration of significant events, publications, and trends in music education have been the labor of entire careers, and so necessarily falls outside the purview of this document. While I will not visit on all applicable trends here, I will note the three most significant influences on my model—Comprehensive Musicianship, Discipline-Based Arts Education, and Computer-Assisted Instruction.

Comprehensive Musicianship

Throughout this document I have frequently referenced the phrase "performance-based curriculum." The issues with such a curriculum are perhaps best illustrated by Mark and Madura in their text *Contemporary Music Education*:

> Traditionally, American school performance ensembles have no formal curriculum. Instead, the music played by the group is the curriculum. If a high school band prepares 25 pieces during one school year, then the curriculum for one particular student might be the second clarinet parts of those 25 pieces. What the student may learn about music history, style, theory, and analysis is often serendipitous and fragmentary.[10]

9. While praxialism and aesthetics are not necessarily at odds with one another artistically, historically, Bennet Reimer's focus on aesthetics in music education was opposed by David Elliot's praxial approach.

10. Michael Mark and Patrice Madura, *Contemporary Music Education*, Cengage Learning, Inc, 2012, p. 121.

However, not all educators perceive this to be a fundamental flaw with performance-based curricula. H. Robert Reynolds' article, "Repertoire *Is* the Curriculum," outlines the importance of repertoire selection due to it being the primary (or in most cases, the *only*) vehicle for student instruction. But as any ensemble musician knows, not every part is created equal—so even with the best repertoire selection, your tubists and flautists are still receiving a vastly different experience under the same curriculum.

This was one of the issues that a 1965 seminar hosted at Northwestern University sought to address. Ultimately, this seminar produced a pedagogical philosophy known as Comprehensive Musicianship (CM), which sought to improve music teacher education through holistic approaches emphasizing the interrelation of all basic components of music: theory, history, solfege, analysis, composing, conducting, performing, etc.[11]

While the Beyond Band model finds resonance with CM's holistic approach, the application is vastly different. Comprehensive Musicianship concerns itself with the education of educators—how to help future teachers form "insights necessary for genuine musical understanding" as Mark and Madura say.[12] Its focus is also exclusively musical—as mentioned above, CM seeks to form connections between components of music such as performance, theory, history, and composition. By contrast, the Beyond Band model aims to link music performance to extramusical areas of study such as poetry, literature, world history, science, and social-emotional learning. Further, my model is primarily concerned with the edification of secondary school students, not educators. However, it is important to note the inspiration which

11. Sandra L. Carlson, "Using Comprehensive Musicianship in a Performance-Based Secondary School Band Program," 1992. Thesis. P. 8.

12. Michael Mark and Patrice Madura, *Contemporary Music Education*, Cengage Learning, Inc, 2012, pg. 117

is drawn from CM—"insights necessary for genuine musical understanding" are still a primary goal in the Beyond Band model, albeit reached through different avenues.

Discipline-Based Arts Education

In 1985, twenty years after the Northwestern seminar on Comprehensive Musicianship, the Getty Center for Education in the Arts published *Beyond Creating: The Place for Art in America's Schools*. Madura and Mark summarize Discipline-Based Arts Education (DBAE) succinctly: "DBAE consists of knowing how (art production), knowing about (art history and culture), knowing why (art criticism), and knowing of and within (aesthetics)."[13] The Beyond Band model seeks to engage each of these areas, though it places a premium on what DBAE phrases as "knowing about." This emphasis on "knowing about," is manifested in several weeks of related lessons—in the case of *Crowned in Glory* four weeks of English Language Arts, two weeks of WWI history, and one week each of music history and social-emotional learning. Each of these weeks aims to engage students with the work from the perspective of a different subject area—enriching their overall knowledge of the piece through tangentially related topics, while simultaneously increasing their understanding of said topics.

Computer-Assisted Instruction

Another movement in music education which the Beyond Band model finds resonance with is Computer-Assisted Instruction (CAI). As the name implies, CAI relied on computer-based resources to supplement student instruction. Though like CM, as a music education tool it was initially deployed at the university level and for purely musical means such as aural skills.

Perhaps the primary factor which limited CAI as a means of instruction was the era in which it was championed. Computer-Assisted Instruction was spearheaded by the University of

13. Michael Mark and Patrice Madura, *Contemporary Music Education*, Cengage Learning, Inc, 2012, p. 60.

Illinois in the early 1960s with the creation of PLATO (Programed Logic for Automatic Teaching Operations) system.[14] This system underwent several updates and changes eventually resulting in its fourth iteration (PLATO IV) which was marketed to educational institutions in the early 1970s. However, due to the nature of technology, PLATO IV was prohibitively expensive and, while advanced for its time, quickly became outdated.

While the PLATO system may have fallen out of favor among educational institutions, computer integration in education made a significant return in the late 1990s. Platforms such as Blackboard and Moodle (founded in 1997 and 1999, respectively) offered a new product to institutions—the Learning Management System, or LMS. These course management systems are web-based applications accessible from any place with an internet connection, and offer educators tools to easily create online course websites and provide students access to learning materials.[15] By 2004 most universities had centralized their e-learning systems, and secondary schools were quick to follow.

Learning Management Systems are central to implementation of the Beyond Band model. As mentioned above, the resources provided by the Beyond Band model are available through any device with internet capabilities thanks to these LMS. While this is still potentially prohibitive to low-income districts, it is a vast improvement over the archaic PLATO IV system's estimated $10,000 cost ($50,000 when adjusted for inflation in 2021).[16] Beyond this, course management systems provide an easy and intuitive way to centralize the instructional videos and online collaborative student efforts on which my model relies—a feat simply not possible in the 1970s. Perhaps the most significant challenge the model will face though, is

14. Ibid., 150.

15. Cindy De Smet, Jeroen Bourgonjon, Bram De Wever, Tammy Schellens, and Martin Valcke. Researching Instructional Use and the Technology Acceptation of Learning Management Systems by Secondary School Teachers." *Computers & Education* 58, no. 2 (2012): 688–696.

16. Inflation figures calculated using https://www.usinflationcalculator.com/

technological obsolescence—while videos and apps are currently an acceptable means of instruction, it is entirely possible that within a decade such approaches could be as dated as the use of floppy disks and VHS tapes are today. Adapting to new technologies will be a continual challenge of the model if it is to have lasting impact.

IV. THE BEYOND BAND MODEL

Overview and Goals of the Model

Thus far, we have established that there exists a gap in wind band repertoire between pieces which offer additional lessons and activities, and those pieces which find their basis in topics outside of music. It is this gap that the Beyond Band model proposes to fill—offering additional student engagement, and linking lessons and activities to extramusical subjects such as history, poetry, and art. We have also seen that this model relies on the pedagogical groundwork of such movements as Comprehensive Musicianship, Discipline-Based Arts Education, and Computer-Assisted Instruction.

At its core, the Beyond Band model has four primary goals. First, to provide literature which is technically achievable for student ensembles. Second, to supply educators with tools to facilitate interdisciplinary student learning outside of rehearsal time. Third, to enable students to create meaningful connections between their musical experiences and extramusical subject areas. And lastly, to utilize those connections to expose students to standard repertoire of the wind band.

Relationship to Existing Literature

As established in chapter 2, the Beyond Band model (demonstrated in this document by the work *Crowned in Glory*) follows in the tradition of wind band repertoire which finds its inspiration outside of music. This connection to extramusical subject matter is central to the model, as these relationships form the basis of several weeks of online instruction and student engagement with subjects outside of music.

While the pairing of music and pedagogical resources is not new, the goal of this model is to bring music into the interdisciplinary fold. In creating a comprehensive curriculum linked to a specific musical work, the Beyond Band model aims to move past surface connections to deeper student engagement with the topics presented. The aforementioned programmatic connections serve as the foundation for the model's third goal—creating meaningful connections between students' musical experiences and outside subject areas.

Jodie Blackshaw's *Belah Sun Woman* provides an example of how a work might be augmented through additional lessons. But in the high-stress, low-time atmosphere of a performance-based high school curriculum, such lessons are unlikely to receive the time they otherwise warrant. To avoid competing with rehearsal for time in the classroom, the Beyond Band model relies exclusively on online instruction to be completed outside of class hours. Despite the difference in delivery method, Blackshaw's work proves itself further influential in the ways it promotes student engagement with cornerstone works of the band repertoire.

Pedagogical Basis & Relationship to Educational Trends

As established in chapter 3, the Beyond Band model finds pedagogical resonance in a variety of music education trends—Comprehensive Musicianship, Discipline-Based Arts Education, and computer-assisted instruction, to be more precise. These philosophies have been adapted from their original forms to better serve a cross-curricular model in a modern classroom. In the case of CM and DBAE, this has manifested in focusing on student engagement with the work through extramusical means rather than purely musical ones.

While CAI laid the groundwork for projects such as this one, the deployment of computer resources looks vastly different in this century than it did in the last—students no longer need to be provided with costly, specialized terminals to access instructional material and are instead

capable of reaching such resources from the comfort of their own homes. This development in technology has proved crucial to addressing the Beyond Band model's second goal—providing educators with the means to facilitate student learning outside of the rehearsal space.

Educational Outcomes of the Model

While the educational goals of individual pieces within the Beyond Band model will differ greatly (for instance, one piece may have students engaging with math while another focuses on history), the outcomes of the model at large are consistent.

Forming Connections Between Musical Experience and Extramusical Subjects

Primarily, students are provided with the resources to make connections between musical experiences and outside subject areas. This means that even while students are learning about topics such as English or math, instruction continually ties back to music. In the case of *Crowned in Glory* this can be seen in the history lessons which relate Tolkien's experience with WWI—necessary context for how *Crowned in Glory* illustrates the despair and sadness present in his poem *The Lonely Isle*. The ties to music are made more explicit in the week on rhythmic modes and poetic feet. During these lessons, students get a demonstration of how poetic feet can help composers determine the setting of a text, as well as how rhythmic modes can help strengthen our understanding of rhythms and syncopation.

Exposure to Literature Outside the Concert Cycle

Ancillary to this primary goal, is continuing student exposure to works in the wind band repertoire. As mentioned in chapter 2, there exist a wide range of core works whose technical requirements render them unplayable by an average scholastic ensemble. However, just because students are not technically proficient enough to perform a work does not mean they should lack familiarity with it. The Beyond Band model proposes a more involved approach than something

like a conventional listening journal—embedded within the online lessons are opportunities to invoke repertoire outside of the piece at hand. In the instructional material accompanying *Crowned in Glory*, pieces such as *Children's March* (Grainger), *Lincolnshire Posy* (Grainger), and *English Folk Song Suite* (Vaughn Williams) all serve to relate extramusical instruction back to standard wind band repertoire.

Limitations and Opportunities for Further Development

As is the case with any endeavor of this nature, I have made several choices which temporarily limit the scope of the Beyond Band model for the document at hand. Many of these decisions have been made due to authorship concerns within the production of this document for matriculation. In moving forward, when such concerns are less limiting, there are several opportunities for the model to be improved by extensive collaboration with educators, performers, and conductors.

Perhaps one of the most significant limitations of the current model is its reliance on online instruction. This dependance on internet access has repercussions for the model's applicability to low-income districts whose students are less likely to have a consistent means of accessing online resources.[17] One possible solution to this is to include a DVD recording of all online videos—though such a solution is innately limited and still presupposes that students have access to a DVD player and television at home.

Additionally, as I mentioned in Chapter One, this model does not assume the active collaboration between music educators and their colleagues. While such collaboration should not be required to implement this model, it would behoove future creators to consider facilitating

17. The 2015 Every Student Succeeds Act (ESSA) outlines provisions for low-income students, citing a need for expanded access to "technology," which is further defined to include "the Internet and other communications networks."

opportunities for such collaboration within their curriculum. While this collaboration could certainly take place under the current model, there is by no means a space designated for it.

While Beyond Band is presently in its infancy, a thorough integration of this model could theoretically result in a perceived overload of cross-curricular instruction for ensemble students. Imagine if each of the six pieces on a concert cycle came complete with eight weeks of interdisciplinary online lessons. Even if these lessons were a mere five minutes in length, a week's worth of engagement with such a cycle would result in an additional two and a half hours spent on ensemble-adjacent work. As such, the model would be greatly improved by a 'surface level' option for student engagement—perhaps one which requires only a single video a week and fewer projects. Such an option would also be ideal for directors wishing to further limit their time spent grading, or as a means to differentiate instruction between grade levels. In short, providing various 'depths' at which a piece can operate in the Beyond Band model would be a boon to its continued application. Another alternative would be only utilizing the model for one piece on the concert cycle and gradually increasing those pieces which utilize it to as many as the director (and students) can meaningfully manage.

While the Beyond Band model is dedicated to exposing students to material outside of music, it simultaneously aims to give students the highest quality music education possible. Since the model already incorporates online videos to be viewed outside of class, this could be easily accomplished by also including brief 'private lesson'-style videos for each instrument. These videos would feature a professional performer relating tips and strategies for mastery of their instrument—ideally relating these approaches to excerpts of the piece at hand or staples of the band repertoire. To meet the needs of each student, such videos would necessarily address every instrument in the ensemble. Additionally, providing educators with a small

selection of analyses, rehearsal plans, related listenings, and context for the score written by experienced conductors would be yet another means of providing educators with tools for success—something as detailed as the *Teaching Music Through Performance in Band* series would be ideal for this role. With regards to further collaboration, extensive research is no replacement for an experienced educator. The online lesson component could be improved upon by collaboration and consultation with seasoned educators from the outside subjects such as history and English.

V. CROWNED IN GLORY

Overview

Crowned in Glory is a six-minute work for concert band inspired by J.R.R. Tolkien's poem *The Lonely Isle*—written in 1916 as he was being sent to fight in World War One. The piece takes its name from the third line of Tolkien's second stanza—"And thou art *crowned in glory* through a mist of tears" [emphasis mine]. [18] The work serves as the prototype for the Beyond Band model, and its instructional resources engage heavily with both the topics of poetry and the history of the First World War.

The piece opens with a musical depiction of a foggy sea—quartal chords which obscure any clear tonal center augmented by trills in the upper voices, the eerie tone of tuned glasses, and interjection from wind chimes and ocean drum. Measure 14 sees a break in this texture, with a solo flute providing the first instance of melodic information—a "gleam of white rock through a sunny haze" in Tolkien's words.[19] This melody is then repeated vocally by the woodwinds, a pattern which occurs throughout the work. Measure 26 sees the brass response, a solo trumpet melody vocalized in response by the brass sections. Following these peaceful melodic statements in mm. 14-26, the work takes a more ominous turn as we reach m. 33—the sadness, rage, and helplessness of Tolkien's journey begin to set in. But just as the poem quickly returns to a more positive tone, so too does the work at hand. A solo clarinet at m. 42 establishes a previously unheard melody, a projection of hope tinted by slight melancholy. This melody is short-lived, however, and is quickly answered by variations of the two earlier themes—both vocalized by the same sections which previously sang them. The opening of the clarinet's theme spreads across

18. J.R.R. Tolkien, "The Lonely Isle," *Leeds University Verse 1914 -1924,* Leeds, UK: The Swan Press, 1924, line 15.

19. IBID, line 2.

the ensemble though, as each new figure begins with the neighbor motion emblematic of this theme. At m. 49 we see a few instances of this theme beginning, but these threads are lost as the ensemble swells to the piece's climax at m. 51. This climax incorporates elements of all three themes as well as the motific material seen earlier at m. 33. Following this instrumental climax, we see a vocal statement of the first two themes from the ensemble—once again split between woodwinds and brass for the flute and trumpet themes respectively. From this point on, the ensemble adopts the clarinet's theme, colored with occasional hints at the flute and trumpet motives. The quartal chords from the beginning make a return, interjecting between the gradually thinning melodic statements—Britain is beginning to fade into the distance as Tolkien's ship progresses towards France. The piece closes with an understated repetition of the clarinet theme, played this time by a solo clarinet in the throat tone register of the instrument. This final statement is accompanied by the entire ensemble quietly vocalizing along with the first half of the statement, with only the solo clarinet sounding the second half. As the clarinet begins to fade, the piece closes with the sounding of tubular chimes, a direct text painting of Tolkien's penultimate line, "In a high inland tower there peals a bell."[20]

While many musical choices—such as those noted above—have been made in an attempt to sonically illustrate Tolkien's poem, others were guided by more pragmatic needs. The solos throughout the piece have been assigned to those sections most likely to have an outstanding performer in a typical high school ensemble—flute, trumpet, and clarinet. While instruments such as bassoon, oboe, and French horn are included in the score, any significant part they have has been cross-cued to other, more common, instruments (such as the bassoon cues provided to trombone 1 in mm. 36 – 37). Allowances have also been made for percussion, with simplified parts available for both percussion 1 and 2. Percussion 1 deals almost exclusively with tuned

20. IBID, line 24.

glasses, and so players have been provided with two parts—one which assumes a singular player, and another which assumes a few percussionists are available. This is done in the recognition that most high school concert bands have a wealth of percussionists due to the downsizing of the section's needs from marching band to concert band. Percussion 2 deals extensively with vibraphone, and while the part is written for four-mallet technique, the simplified version calls for only two mallets in case the performer has not yet mastered four-mallet approaches. This option also serves to make the percussion parts more accessible to younger students, such as those performing the piece with an advanced middle school ensemble.

Most importantly though, *Crowned in Glory* serves as the prototype for the Beyond Band model. As such, it aims to fulfill the goals set forth in Chapter 4—providing technically achievable literature[21], tools for interdisciplinary instruction outside of rehearsal, meaningful connections between musical experiences and extramusical subjects, and exposure to other concert band literature. While *Crowned in Glory* itself only addresses the first of these goals, its accompanying materials encompass the remainder.

1. Literature Which is Technically Achievable for Student Ensembles

In keeping with the first goal of the Beyond Band model, it is crucial that a piece does not exceed students' technical capacities. While the work is simple in many respects—range, rhythm, key and time signature—it is uniquely complex in others. *Crowned in Glory* requires the ensemble to vocalize on several occasions, sometimes with different sections performing different lines. Additionally, the piece makes extensive use of muted brass timbres and stopped horn, as well as unconventional percussion instruments such as tuned wine glasses. The work

21. I use the word "technically" here to mean literature which is well within the bounds of students' mechanical abilities on their instruments. This leads to a limit on things such as tempo, mixed meter, compound meter, and passages which require rapid or complex fingerwork to execute.

also requires performers to utilize a panning technique, in which the conductor sweeps their arm about the ensemble and students' individual dynamics peak as they are pointed to.

Despite the frequent use of extended techniques, measures have been taken to facilitate ensemble success. Though the piece requires extensive vocalization, vocal passages are primarily presented on the same pitch each time they appear—this way performers' material rarely changes. When such changes are present, the vocal lines are paired with an instrumental doubling such as in mm. 64 – 66 (see figure 3). With regards to the muting and percussion colors, brass ranges are relatively limited to keep performers from dealing with the complexities of playing muted alongside the complications of upper register playing. And as mentioned above, auxiliary percussion parts such as vibraphone and tuned glasses are provided with two versions—one which assumes a less experienced player (two mallets for vibes, one glass at a time for glasses) and one which assumes either a group or a more capable performer (four mallets, multiple glasses, respectively).

Figure 3: Vocal and Instrumental Pairings at mm. 64 – 66

Measures 64 – 66: Performers and Singers	
Playing Line	**Singing Line**
Flute 1	Bassoon, Trombone 2, Tuba, Timpani
Flute 2, Alto Sax 2	Tenor Sax, Euphonium
Clarinet 1	Trombone 1
Clarinet 2	Bass Clarinet, Trombone 3
Clarinet 3	Bari Sax

While there are many extended techniques employed in *Crowned in Glory*, it does manage to stay within a performable range. To illustrate this, I have included two different grading systems below for comparison—one from Belwin Publishing and another from the American Band College (ABC). I have outlined the work's difficulties according to each system,

but neither accounts for the complexities mentioned above (muting, panning, vocalization). Despite this discrepancy, these extended techniques will be shown to be moderately difficult outliers in an otherwise simple piece.

Let us first consult the Belwin Publishing system[22] put out by Alfred Music (see fig. 4)—Belwin provides general benchmarks to give a feel for each grade such as rhythm, range, and key. With regards to rhythm, *Crowned in Glory* is squarely in the grade 2 – 2½ range with the sole exception of a sixteenth note figure in the flute solo at m. 17. Similarly, when it comes to range, the work is again a 2 – 2½ except for mm. 45 and 47 where the clarinet and trumpet solos ascend to a C6 and A5, respectively. In each of the aforementioned cases the parts which fall outside of the grade 2 – 2½ range are solo passages—which are going to be performed by the section's strongest players. As such, this jump in difficulty should be largely negligible from an ensemble perspective.

When considering the parameters of key and time signature, *Crowned in Glory* is determined to be a bit more difficult. Written with four flats in the key signature, the work is within Belwin's 3 – 3½ range.[23] While the bulk of the work falls into either a two-four or four-four meter, the five-four time signatures at mm. 31 and 56 – 58 render the piece a grade 4-plus. However, this meter's use is extremely limited within the work and done at slow tempos. As such I would argue that from a metric perspective, *Crowned in Glory* is a bit closer to a grade 3-3½ than Belwin's assessment of 4-plus.

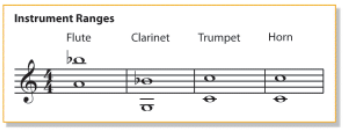
Lastly, according to Belwin's guidelines on instrumentation and 'special considerations,' *Crowned in Glory* is a solid 3-3½ based on its incorporation of multiple brass parts (such as first, second, and third trombone) and color percussion.

22. Belwin Publishing, *Belwin Series Guidelines*, Van Nuys, CA: Alfred Music, 2021.

23. I refrain from saying "A-flat major" here because the work makes extensive use of accidentals which muddy the key—primarily between a tonic of either A-flat or E-flat, though the key signature does not change.

Figure 4: Belwin Publishing's Grading Scale

Very Beginning Band GRADE ½



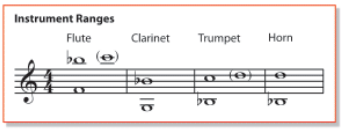
Key Signatures: B♭, E♭ (plus relative minor keys) ***Time Signatures:*** 3/4 4/4

Rhythm: 𝅝 𝅗𝅥. (in 3/4) 𝅗𝅥 ♩ ♫ (repeated pitch)

Instrumentation: Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone/ Baritone/Bassoon, Tuba, Mallet Percussion, Optional Timpani & Percussion.

Special Considerations: Utilizes only the first few notes presented in most beginning band methods (most restrictive for holiday selections); designed for both instruction and performance during the first year. Limited use of repeated-pitch eighth notes as the most complex rhythm combined with solid scoring and extensive cross-cueing permits successful performance with incomplete or unbalanced instrumentation; limited percussion instrumentation constructed without rolls.

Beginning Band GRADE 1–1½



Key Signatures: B♭, E♭, F (plus relative minor keys)

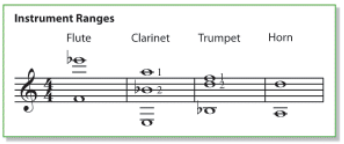
Time Signatures: 2/4 3/4 4/4

Rhythm: 𝅝 𝅗𝅥. 𝅗𝅥 ♩ ♫

Instrumentation: Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone/ Baritone/Bassoon, Tuba, Mallet Percussion, Optional Timpani & Percussion.

Special Considerations: Awkward skips avoided; ample cross-cueing (especially solos); care taken to write "easy" low brass/low woodwind parts; percussion may be written a grade level above winds level.

Young Band GRADE 2–2½



Key Signatures: B♭, E♭, F (plus relative minor keys)

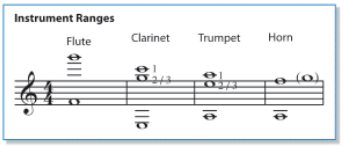
Time Signatures: 2/4 3/4 4/4 ¢ 6/8

Rhythm: 𝅝 𝅗𝅥. 𝅗𝅥 ♩. ♩ ♫ ♬ ♫

Instrumentation: Flute; Oboe; Bassoon; 1st & 2nd Clarinet; Bass Clarinet; Alto Saxophone; Tenor Saxophone; Baritone Saxophone; 1st & 2nd Trumpet; Horn; Trombone; Baritone; Tuba; Mallet Percussion, Timpani & Percussion–for popular music; Synthesizer/Keyboard/Piano & Drumset parts, when included, are optional.

Special Considerations: Awkward skips avoided; ample cross-cueing (especially solos); care taken to write "easy" low brass/low woodwind parts; percussion may be written a grade level above winds level.

Concert Band GRADE 3–3½



Key Signatures: B♭, E♭, F, A♭, C (plus relative minor keys)

Time Signatures: 2/4 3/4 4/4 6/8 2/2

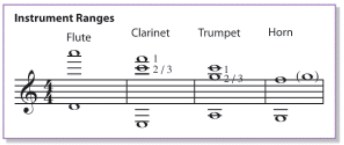
Rhythm: 𝅝 𝅗𝅥. 𝅗𝅥 ♩. ♩ ♫ ♬ ♫

(reasonable rhythms w/no extended syncopation)

Instrumentation: 1st & 2nd Flute; Oboe; Bassoon; 1st, 2nd & 3rd Clarinet; Bass Clarinet; 1st & 2nd Alto Saxophone; Tenor Saxophone; Baritone Saxophone; 1st, 2nd & 3rd Trumpet; 1st & 2nd Horn; 1st, 2nd & 3rd Trombone; Euphonium; Tuba; Mallet Percussion; Timpani & Percussion (expanded)–for popular music; Synthesizer/Keyboard/Piano; Drumset & Electric Bass parts, when included, are optional.

Special Considerations: Extensive cross-cueing (particularly for solos for Horn, Bassoon, Oboe & Bass Clarinet); composers are encouraged to use expanded percussion, particularly mallet and accessory instruments.

Symphonic Band GRADE 4+



Key Signatures: As necessary for musical content

Time Signatures: As necessary for musical content

Rhythm: As necessary for musical content

Instrumentation: C Piccolo; 1st & 2nd Flute; 1st & Opt. 2nd Oboe; 1st & Opt. 2nd Bassoon; 1st, 2nd, & 3rd Clarinet; Bass Clarinet; Contrabass Clarinet (opt.); 1st & 2nd Alto Saxophone; Tenor Saxophone; Baritone Saxophone; 1st, 2nd & 3rd Trumpet; 1st, 2nd, 3rd & 4th Horn; 1st, 2nd & 3rd Trombone; Euphonium; Tuba; Mallet Percussion; Timpani & Percussion (expanded)–for popular music; Synthesizer/Keyboard/Piano; Drumset & Electric Bass parts, when included, are optional.

Special Considerations: as necessary for musical content.

Next, let us turn to the American Band College's (ABC's) grading system. This chart is more complex than Belwin's—particularly with regard to individual instrument ranges, tempi, dynamics, and articulations. However, Belwin's system assumes an earlier point of entry, or at the very least a more gradual learning curve—dotted quarter notes are introduced in ABC's system in grade 1, while the same value does not appear in Belwin's guidelines until grade 2-2½. That said, looking at where *Crowned in Glory* falls under each of ABC's guidelines (highlighted in figure 5), we can see that grade 2 and 3 cover the vast majority of these criteria. Notable exceptions include my use of nonstandard percussion and the aforementioned trumpet solo which reaches an A5 at m. 47.

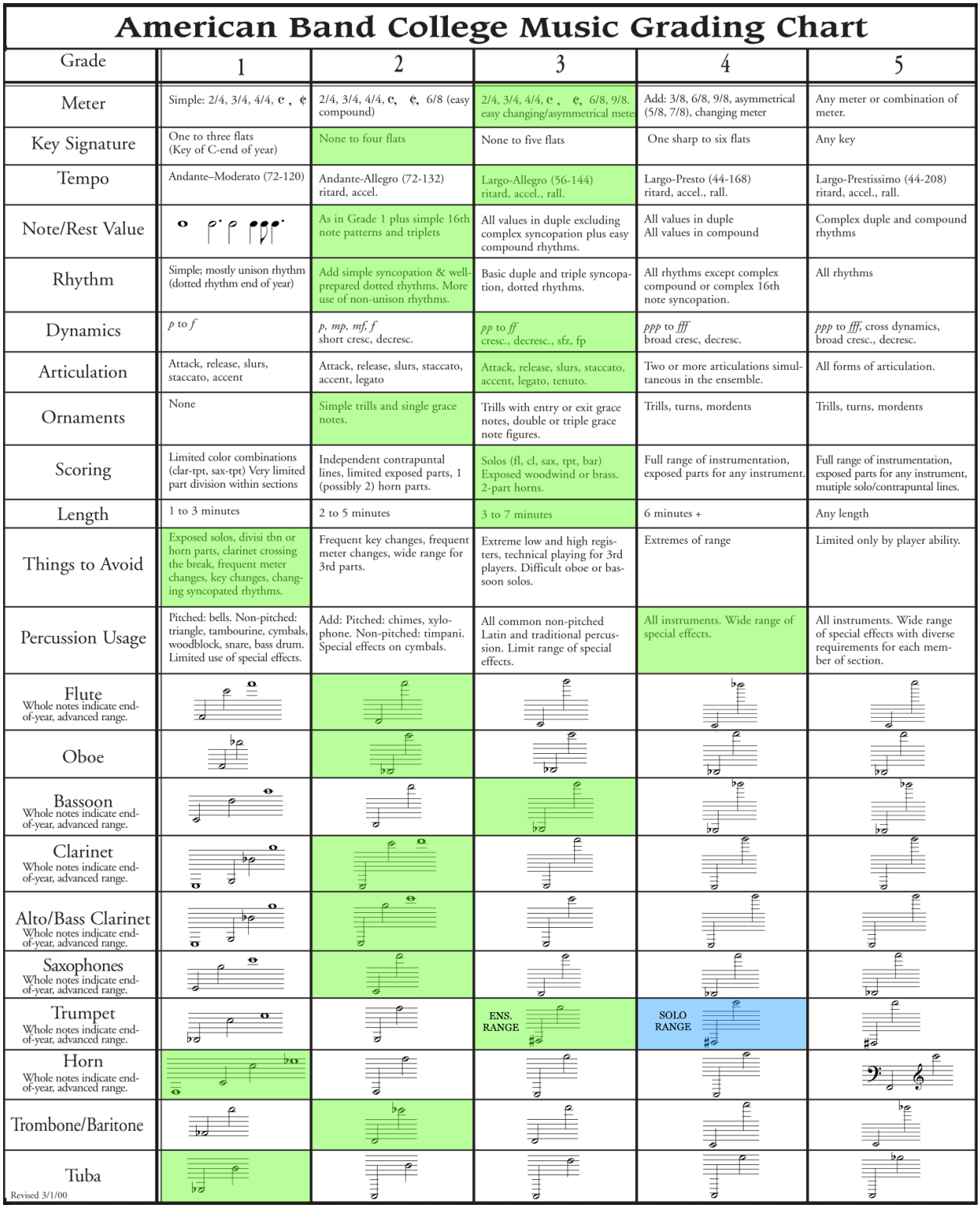
By this metric, *Crowned in Glory* would rate at around a 2½—a full grade lower than Belwin's maximum 3-3 ½. This discrepancy is due to the aforementioned difference between the two systems, but still results in a rating which is well within the technical abilities of an average high school ensemble.

The only remaining question is how do vocalization, panning, and muting factor in to the work's overall difficulty, since neither system accounts for these things? First, I would argue that the use of panning as it has been described in the score adds no significant increase in difficulty to the work. While it is a unique effect, it relies on techniques the ensemble is assumed to have already mastered—crescendo and decrescendo. As for muting, I acknowledge that stopped horn adds a level of difficulty beyond what can be represented by mere instrument ranges. Additionally, the tuning considerations which accompany muting an entire brass section are not insignificant.

But I believe the most significantly difficult of these techniques is vocalization. First, it is asked of the entire ensemble—winds, brass, and percussion alike. Second, students are often

uncomfortable with singing, and the exposed nature of these passages does little to aid that. However, as mentioned above, there have been measures implemented to offset the difficulty of singing. Performers are always provided with the pitch their vocalization begins on a beat or two prior to their entrance for reference. In most places, their vocal line is doubled in an instrument which can help guide them through the line. And beyond this, performers are largely expected to sing the exact same figure each time vocalization is required, limiting the amount of material they need to be comfortable singing. It is my hope that these measures will facilitate student success with the only meaningfully difficult aspects of an otherwise very achievable work.

Figure 5: American Band College Grading Annotated for *Crowned in Glory*



American Band College Music Grading Chart

Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, 𝄴 , 𝄵	2/4, 3/4, 4/4, 𝄴, 𝄵, 6/8 (easy compound)	2/4, 3/4, 4/4, 𝄴 , 𝄵, 6/8, 9/8. easy changing/asymmetrical mete	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante–Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value	𝅝 𝅗𝅥. 𝅗𝅥 𝅘𝅥𝅯𝅘𝅥𝅯.	As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	*p* to *f*	*p, mp, mf, f* short cresc, decresc.	*pp* to *ff* cresc., decresc., sfz, fp	*ppp* to *fff* broad cresc, decresc.	*ppp* to *fff*, cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tpt, sax-tpt) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, mutiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute Whole notes indicate end-of-year, advanced range.					
Oboe					
Bassoon Whole notes indicate end-of-year, advanced range.					
Clarinet Whole notes indicate end-of-year, advanced range.					
Alto/Bass Clarinet Whole notes indicate end-of-year, advanced range.					
Saxophones Whole notes indicate end-of-year, advanced range.					
Trumpet Whole notes indicate end-of-year, advanced range.			ENS. RANGE	SOLO RANGE	
Horn Whole notes indicate end-of-year, advanced range.					
Trombone/Baritone					
Tuba					

Revised 3/1/00

Compositional Limitations of Writing for Scholastic Ensembles

While the various grading systems applied to music can be a boon to educators looking to select works appropriate for their ensembles, composing with such a system in mind can place some restraints on the compositional process (particularly for composers not well-versed in writing for such ensembles). Here I have detailed a bit of my own process for the composition of *Crowned in Glory* and the ways in which its intended audience shaped the work's final appearance.

As with any piece of mine, I began with sketching at the piano—musically meditating on Tolkien's poem, trying to find sounds which resonated with his text. A few lines in particular leant themselves well to a musical realization, such as "A gleam of white rock through a sunny haze," "…voices of the tide," "Ye white birds flying from the whispering coast," "Until the sun pace down his arch of hours," and "In a high inland tower there peals a bell." In my sketches for this work (see figure 6) some of these associations are blatantly labelled such as "gleam of white rock" (third system) and "Ye white birds flying…" (sixth system), while others are less overt. The quartal and cluster-based harmonies established in the first system, for example, are my musical solution to harmony which sounds baseless—like Tolkien's fog. Any inversion of these pitches would be suitably ambiguous, unlike conventional triadic harmony whose inversions make a distinct difference to the sound and function of the chord. The chords presented in the first system are also given numeric labels so I can refer to them elsewhere without re-writing each stack (see system eight for reference). During this stage of the process I sketched largely without boundaries, opting to create based on what the poem called for rather than concern myself with the technical limitations of the ensemble.

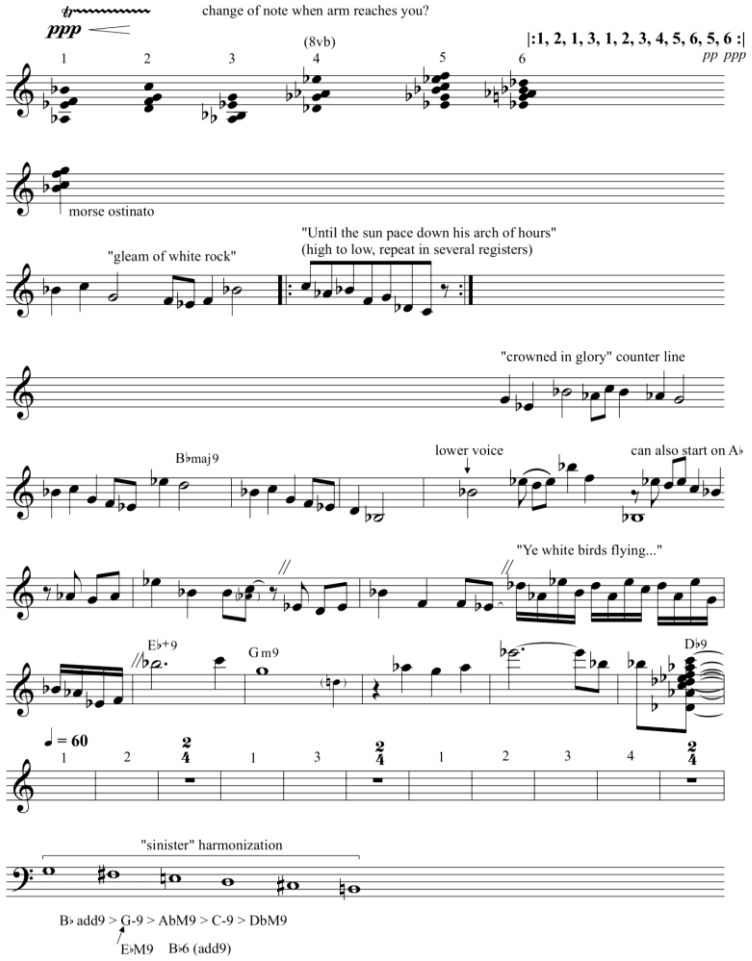
Once a modest vocabulary of material had been established, I moved on to experimenting with development of these ideas—changing the final note of a phrase (see optional pitches in systems six and seven), seeing how an idea held up to transpositions (system five), and experimenting with various harmonizations of this material (final system). It was during this experimentation that I began to narrow the scope of musical material based on which ideas could reasonably be included in the final work. Perhaps the most notable cut between the sketches and the final piece is the "Ye white birds" motive seen in the sixth system. This exclusion was largely based on the motive's angular nature as well as the additional technical demand presented by sixteenth notes. Another thing that came to bear during this portion of the process, was the realization that some ideas would function better as transitionary material than main themes or motives ("As the sun pace down" for instance). Much of this was decided on the basis that certain ideas were identifiable even when varied (such as the "gleam of white rock"), while others relied on set intervallic relationships, directionality, etc.

As I began to formalize these motives into a score, the limitations of the ensemble became the deciding factor on many issues. First was length and tempo of the work. As noted in the grading charts provided above, longer, slower works require a more mature ensemble to perform. One of the concerns with long pieces—particularly for young ensembles—is limited stamina. To work around the issue of too much time with the instrument on the face (and thereby perhaps allow myself a little extra length in the piece), I turned to vocalization, inspired by Tolkien's line "…voices of the tide." However, asking an instrumental ensemble to sing comes with a good deal of compromise—I severely limited transposition and variation of the sung themes, and provided an instrumental double of the sung line where necessary. The age of the ensemble also dictated things such as which instruments received solo passages (flute, trumpet,

and clarinet typically have a large enough pool of students that one or two players in the section are strong enough to carry a solo line), as well as how certain motives were distributed during orchestration—few lines are presented in the work without some form of doubling, and those lines which lack a double are cross-cued in other parts.

The last (and most crucial) step of the compositional process for *Crowned in Glory*, was putting an early draft of the score in front of as many music educators as possible. While writing inside the confines of the grading scale proved to be a good start, the experienced eyes and ears of a conductor were an invaluable resource. Many offered small suggestions which pushed the work to be only slightly more difficult but greatly increased its musical appeal.

Figure 6: Relevant Compositional Sketches for *Crowned in Glory*



2. Tools to Facilitate Interdisciplinary Learning Outside of Rehearsal

The second goal of the Beyond Band model is to provide educators with tools to facilitate interdisciplinary learning outside of rehearsal. *Crowned in Glory* does this with a set of online lessons and activities which students can engage with on their own time. These lessons are accompanied by brief comprehension quizzes which are automatically graded by the educator's preferred LMS. Because of its basis on Tolkien's *The Lonely Isle* (and by extension the First World War), *Crowned in Glory*'s instructional content touches largely on both poetry and history, while also devoting time to covering music's history with text, and the emotional impact of war (see Fig. 6).

Figure 7: Abridged Overview of Content by Week

Week	Area	Topic
1	History	Start of WWI
2	Poetry	Poetic Feet & Rhythmic Modes
3	History	The British Experience in WWI
4	Poetry	British War Poets
5	Music History	Music, Text, and Narrative
6	Poetry	Trends in Poetry During WWI
7	Social-emotional	Emotional Impact of War
8	Poetry	War Poets and Poetry Therapy Through History

While some of the materials provided to students may be outside of the educator's expertise, overviews of each week are available for their edification should they wish to engage students with the cross-curricular material during rehearsal time (see Appendix D). Additionally, while the model provides sample activities for student engagement at the end of each week, it is recognized that even applying a 'complete/incomplete' to such projects is laborious and time consuming for already busy educators.[24] As such, educators are encouraged to pick and choose

24. This is to say nothing of the sheer numbers involved. A concert band might consist of sixty members, meaning that every project would theoretically have sixty submissions to be graded every week. Even when using the most basic form of grading, this would be a great deal of work for the educator in question—and that is assuming only one of their ensembles is using a piece which follows this model!

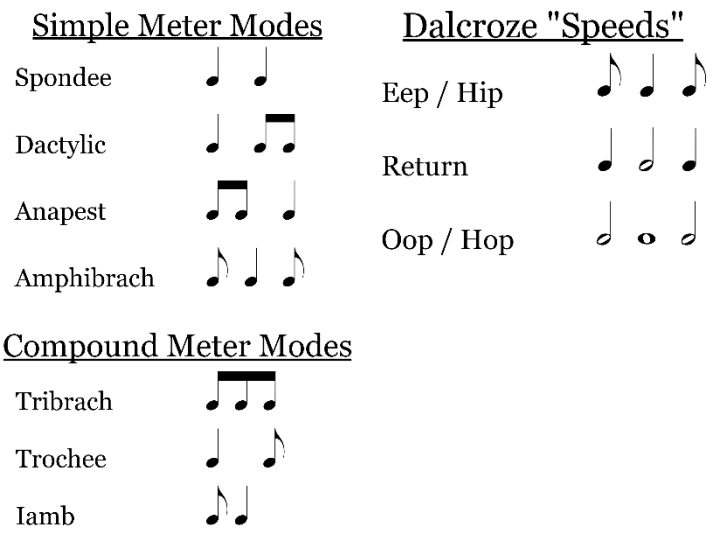
which projects they would like students to complete each week—if any. This could take a number of forms—perhaps educators only want students completing projects based on the 'core' interdisciplinary area, and would therefore ignore non-poetry projects for *Crowned in Glory*. Or maybe the requirement is to complete four projects by the end of the unit, allowing students to select which of the eight activities they devote time to. It is also possible in the interest of keeping the student workload light that the educator may opt for no engagement with projects. Beyond the end-of-week projects, the aforementioned comprehension quizzes afford the director a means of measuring student engagement sans projects.

3. Connections Between Musical Experiences and Extramusical Subjects

The third aim of the Beyond Band model is to enable students to create meaningful connections between their musical experiences and extramusical subjects. *Crowned in Glory* does this by teaching non-musical topics through music. One of the best examples of this approach in the online instructional content is found in week two, where students learn about poetic feet.

During the first day of instruction, students are introduced to a handful of rhythmic modes—brief patterns of long and short durations which a high school band student would already be familiar with. These modes are then given names which correspond to poetic feet—though that is not revealed until the second lesson of the week (see fig. 7). Once students have been provided the vocabulary to identify rhythmic modes, it is then reiterated that these modes are based on ratios—not exact values. They are then introduced to the concept of different speeds or rhythmic 'levels' apropos of the Dalcroze tradition (see fig. 7) and shown that complex rhythms can be created with only a small sampling of modes and the three rhythmic speeds.

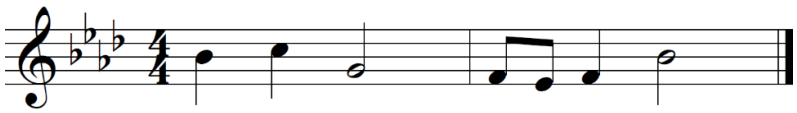
Figures 8: Rhythmic Modes and Dalcroze Speeds



Lastly, instruction turns to identifying these modes in real music. The first example provided is Percy Grainger's *Children's March* (see fig. 8) which makes use of a mix of trochees and tribraches. The focus then turns to the first vocal part in *Crowned in Glory* (see fig. 9) whose rhythm breaks down into a pair of anapests performed at different speeds. The groundwork for instruction on poetic feet, and how such a topic relates back to musical material which students are familiar with, is thereby laid in the first lesson.

Figure 9: Opening Bassoon Solo from *Children's March*

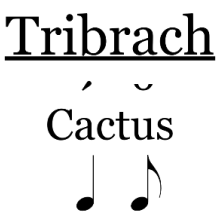
Figure 10: Initial Vocal Figure from *Crowned in Glory*



The conversion of rhythmic modes to poetic feet (see fig. 10) is introduced in the second day of instruction. Having introduced vocabulary the previous day, the focus of the second

lesson is in giving examples of how various words and sentences can be analyzed with scansion. Once this has been covered, the concept of poetic meter, which conveys the *contents* and *quantity* of a line of poetry, is introduced. For instance, iambic (contents) pentameter (quantity) conveys that the line is comprised of five iambs. From here, a comparison is made to musical meter, which conveys the *quantity* and *contents* of a measure of music. The example used in the lesson is the meter five-eight, which conveys that a single measure will contain a total of five (quantity) eighth-notes (contents). Students are then provided with several examples of different poetic meters and poems which utilize them.

Figure 11: Modelling Rhythmic Modes and Poetic Feet



The third day of instruction covers two interpretations of poetic stress—quantitative and accentual. Quantitative meter is the literal lengthening of stressed syllables, while accentual meter is merely the emphasizing of them. Students are shown how different readings of the same line of poetry can create vastly different rhythms, and how composers can fit these readings into different musical meters. This leads us to the final day of instruction, in which students are shown how Grainger and Vaughn Williams set the tunes of *Lisbon (Sailor's Song)* and *Seventeen Come Sunday* in *Lincolnshire Posy* and *English Folk Song Suite*, respectively.

Over the course of week two, students are first exposed to new vocabulary for familiar musical material. This vocabulary is then applied to the extramusical concept of strong and weak syllables in poetry and converted back into familiar rhythms. Students are then led through converting poetic meters to musical ones, and finally shown how composers of classic band

repertoire did the same. Throughout the week, students are continually encouraged to frame the processing of new material through the lens of music—fostering the creation of connections between musical experiences and extramusical subject areas.

4. Expose Students to Standard Wind Band Repertoire[25]

The final goal of the Beyond Band model is exposing students to standard repertoire of the wind band through extramusical topics. The instructional materials for *Crowned in Glory* reference nineteen other musical works (see fig. 11) over the course of eight weeks—and while not every one of those pieces is a staple of the wind band repertoire, the vast majority are. Some lessons (such as those in week two) engage with these works in a way which thoroughly integrates them into the topics at hand—utilizing passages to illustrate a point or explain a concept. While others are invoked in a more cursory manner, mentioned offhand as related to the idea being covered.

Figure 12: Pieces Used and Referenced in Instructional Content

Lesson	Title of Work[26]	Composer (Last, First)
2.1	*Children's March*	Grainger, Percy
2.4	*Lincolnshire Posy*	Grainger, Percy
2.4	*English Folksong Suite* (Movement I)	Vaughn Williams, Ralph
5.1	*Da le Belle Contrade**	de Rore, Cipriano
5.1	*Erlkonig**	Schubert, Franz
5.1	*Piano Sonata in F Major* (K. 332)	Mozart, W.A.
5.2	*Symphonie Fantastique**	Berlioz, Hector
5.2	*Rocketship!*	Day, Kevin
5.2	*Vesuvius*	Ticheli, Frank
5.2	*Michigan Morn*	Reed, H. Owen
5.2	*A Child's Garden of Dreams* (Movement III)	Maslanka, David

25. While it is well outside the purview of this document to establish what works ought to be considered standard within the wind band repertoire, it is nonetheless valuable for students to be exposed to historically significant works and composers. Beyond this, because the model brings focus not only to works but also to those who created them, it is crucial that students see adequate representation in the composers referenced as well—a significant issue which arises if focusing only on those works traditionally considered "cornerstones" is a near complete lack of diversity in composers. As such, the word "standard" serves here as a blend of canonically significant works as well as those pieces by composers whose voices have historically been omitted from such lists.

26. Asterisk denotes those works which are not for concert band

5.2	*Symphony No. 5**	Beethoven, Ludwig von
5.2	*Symphony in B-flat*	Hindemith, Paul
5.2	*First Suite in E-flat*	Holst, Gustav
5.2	*Second Suite in F*	Holst, Gustav
5.2	*Concerto for Alto Saxophone*	Bryant, Steve
5.4	*The Warriors**	Grainger, Percy
5.4	*War Requiem**	Britten, Benjamin
5.4	*Pastoral Symphony**	Vaughn Williams, Ralph
5.5	*Mystery on Mena Mountain*	Giroux, Julie
5.5	*Second Symphony*	Reed, Alfred
7.1	*Into the Sun*	Blackshaw, Jodie
8.3	*Inchon*	Smith, Robert W.

While there are several arguments for exposing students to staples of the repertoire, I have included it as a core value of the model for three primary reasons. First, to aide in the cultivation of concert band culture. Second, as a means of providing models for style, interpretation, and performance. And third, as a method of showcasing instruments and sections which might feel underrepresented in an ensemble's makeup.

To my first point, within any given community there are a number of shibboleths which serve to indicate one's belonging. Take for instance a classic 'film buff.' If such a person claimed to have an academic interest in film but had never heard of, say, *Citizen Kane*, it becomes easy to write them off as an outsider to that community. By this same token, part of a students' education in band class is exposure to repertoire. While this exposure typically comes by way of performance, educators can foster a greater familiarity through assigned listenings. The Beyond Band model goes a step beyond conventional listening assignments by incorporating passages of band literature into non-musical lessons to aide in the illustration of a concept. One such example is the use of *Lincolnshire Posy* to model the difference between quantitative and accentual poetic meters in the second week of instructional content.

One of the oft-cited reasons for directed listening in music education is providing students with good models.[27] Models for style, articulation, interpretation, sound concept, and so forth. Though perhaps a bit tired in its citation, the point is nonetheless a strong one. Providing students with examples of quality performance allows them to listen critically without the hindrance of simultaneously performing.

Lastly, directors program around the strengths of their ensemble. In some cases, this means that a strong player relegated to an otherwise weak section may miss out on some of the more challenging or enticing section passages that concert band music has to offer. As such, exposing these students to literature outside of their concert cycle affords the opportunity to showcase repertoire which may resonate with them in a way the pieces they are preparing in class do not.

Conclusion

At the outset of this project I identified some key issues which I proposed to solve. First was the need for truly interdisciplinary instruction due to larger trends such as STEM—but such instruction requires expertise, effort, and most especially, time. This led to the next issue, the premium placed on rehearsal time in performance-oriented band programs. While cross-curricular instruction is certainly valuable, convincing directors to give up their already scarce time in front of the ensemble is something of a lost cause. Not only that, but such instruction requires a degree of content knowledge that directors may not readily possess. So, the problem then is three-fold: how does a director—already pressed for time and resources—offer meaningful interdisciplinary instruction without sacrificing rehearsal time? *Crowned in Glory* and the Beyond Band model offer a potential solution.

27. Such arguments have been around for well over fifty years and can be seen in editorials and articles such as M.O. Johnson's *Listening with the High School Band* in volume 50 of *Music Educators Journal*.

First, the model addresses a director's need for resources by providing technically executable literature for the ensemble accompanied by cross-curricular lessons, quizzes, and activities which pertain to the piece. While many pieces possess the cross-curricular potential to utilize such a model, what sets *Crowned in Glory* apart is these associated materials—tools which an educator would otherwise have to build from scratch. As mentioned earlier, *Crowned in Glory* stays well within the range of a typical high school's technical capacities—using only a limited rhythmic vocabulary, conservative tessituras, and familiar time and key signatures. Beyond this, the model addresses the issue of rehearsal time by relying on asynchronous online instruction. Directors are not asked to devote class time to the included lessons, which are instead delivered as brief videos accompanied by quizzes for comprehension. The grading for these quizzes is also automated, requiring no additional work from the director.

Perhaps the most nebulous portion of our earlier clause, "how does a director…offer *meaningful* interdisciplinary instruction," is this word, "meaningful." The Beyond Band model attempts to help students create connections through relating content back to band music—tying instruction into something students are likely already invested in. These ties to band are crucial, especially when trying to get students to buy into learning about poetry as homework for band class. Students most typically do not have academic homework for ensembles, and so it needs to be made obvious how such topics can relate to music. Furthermore, students join high school band for a reason, and while these reasons can vary widely—love of music, improving on an instrument, having a community—*why* they show up, matters. As Simon Sinek laid out in his 2009 TED Talk, we are most successful when we know our motivations, and doubly so when they align with those around us.[28] This becomes a fine line to be walked when providing

28. Simon Sinek, "How Great Leaders Inspire Action," *TED*, accessed July 18, 2021, https://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action?language=en#t-3745.

interdisciplinary instruction, especially within the context of an extracurricular class. Unlike required courses such as math and science, students who are pursuing a fine arts credit can just as easily enroll in theatre or art class. So keeping instruction centered around a student's motivation (presumably music, in this case) even when dealing with non-musical subjects, helps to keep them engaged. While these ties to concert band music are in no way without reproach, they represent a significant effort to relate non-musical subjects to the motivations which keep students excited about band.

As a high school band student, I had the pleasure of playing works such as *Vesuvius* and *Inchon*—pieces which are inspired by programmatic topics, but whose stories I knew little of at the time. Later, in my training as a music educator, works such as *Nevermore* and *Elegy for a Young American* were lauded for their ability to reach outside of the realm of music and provide opportunity for collaboration and cross-curricular instruction. But as my colleagues and I would later discover, the majority of an educator's time off the podium is dedicated to staff meetings, professional development, and other forms of bureaucracy. The collaborations we had been taught to seek out were logistically difficult at best. And now, as a composer, I hope to provide educators with the tools to facilitate cross-curricular learning in their classrooms.

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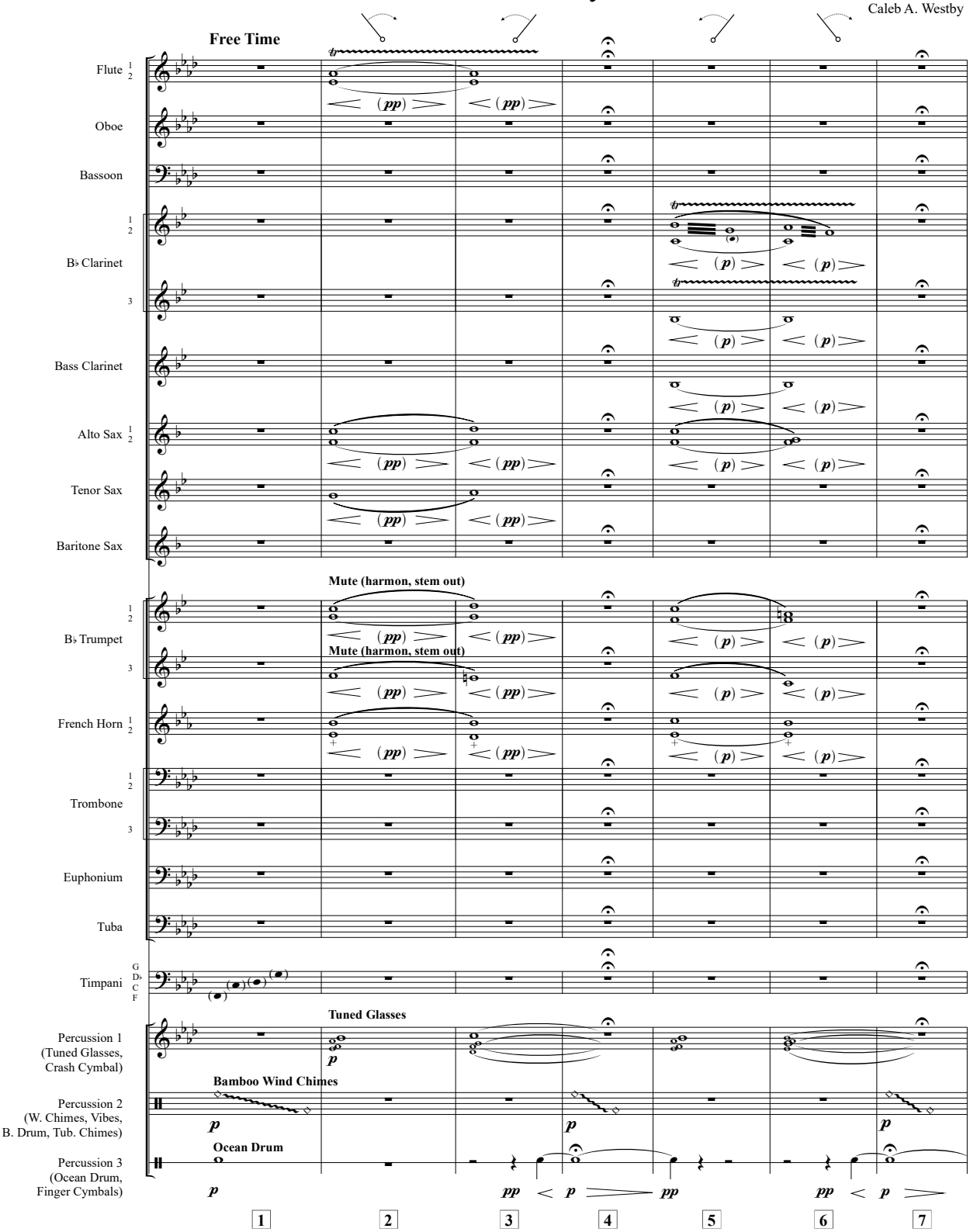
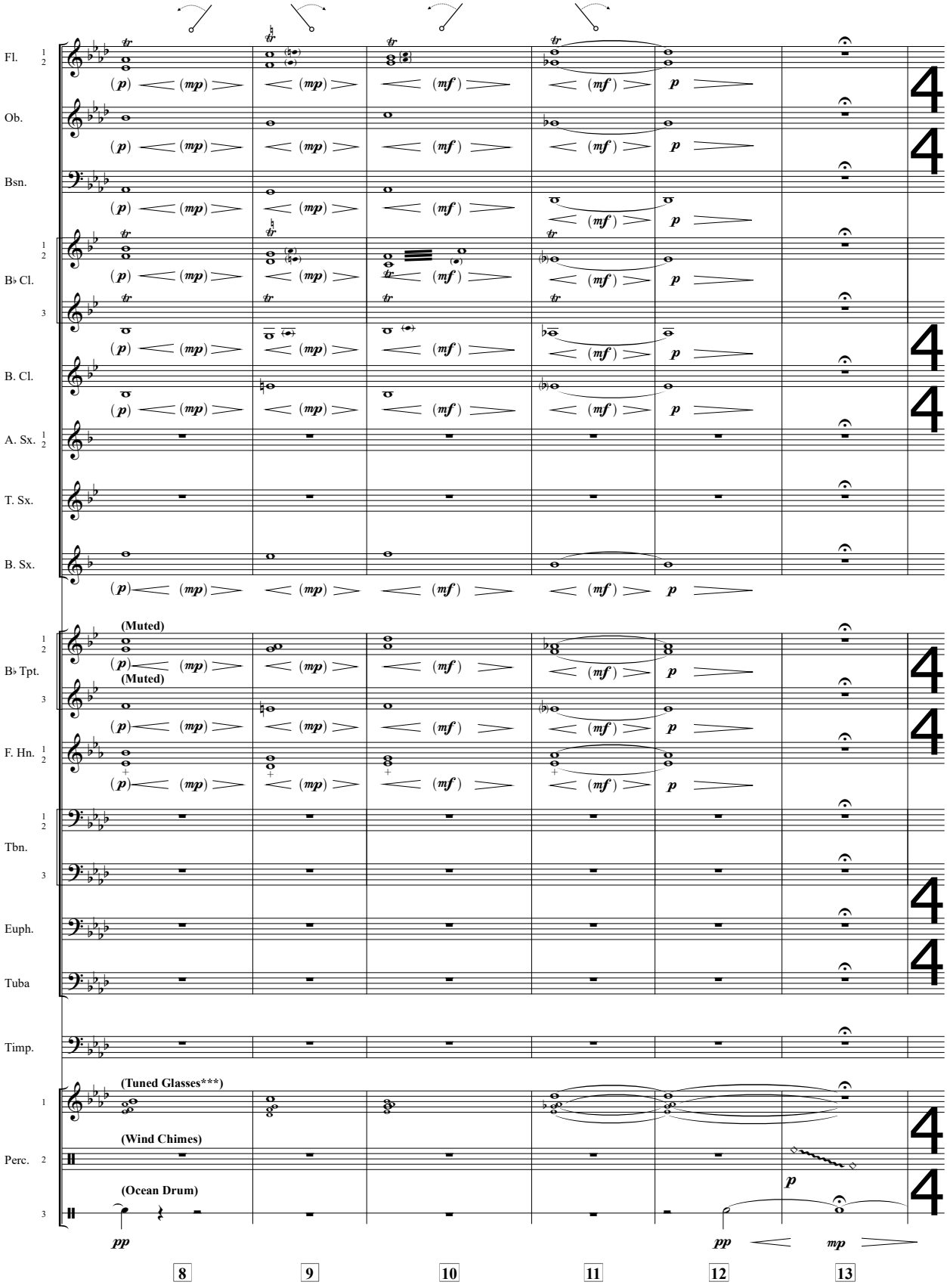
APPENDIX A: *Crowned in Glory*

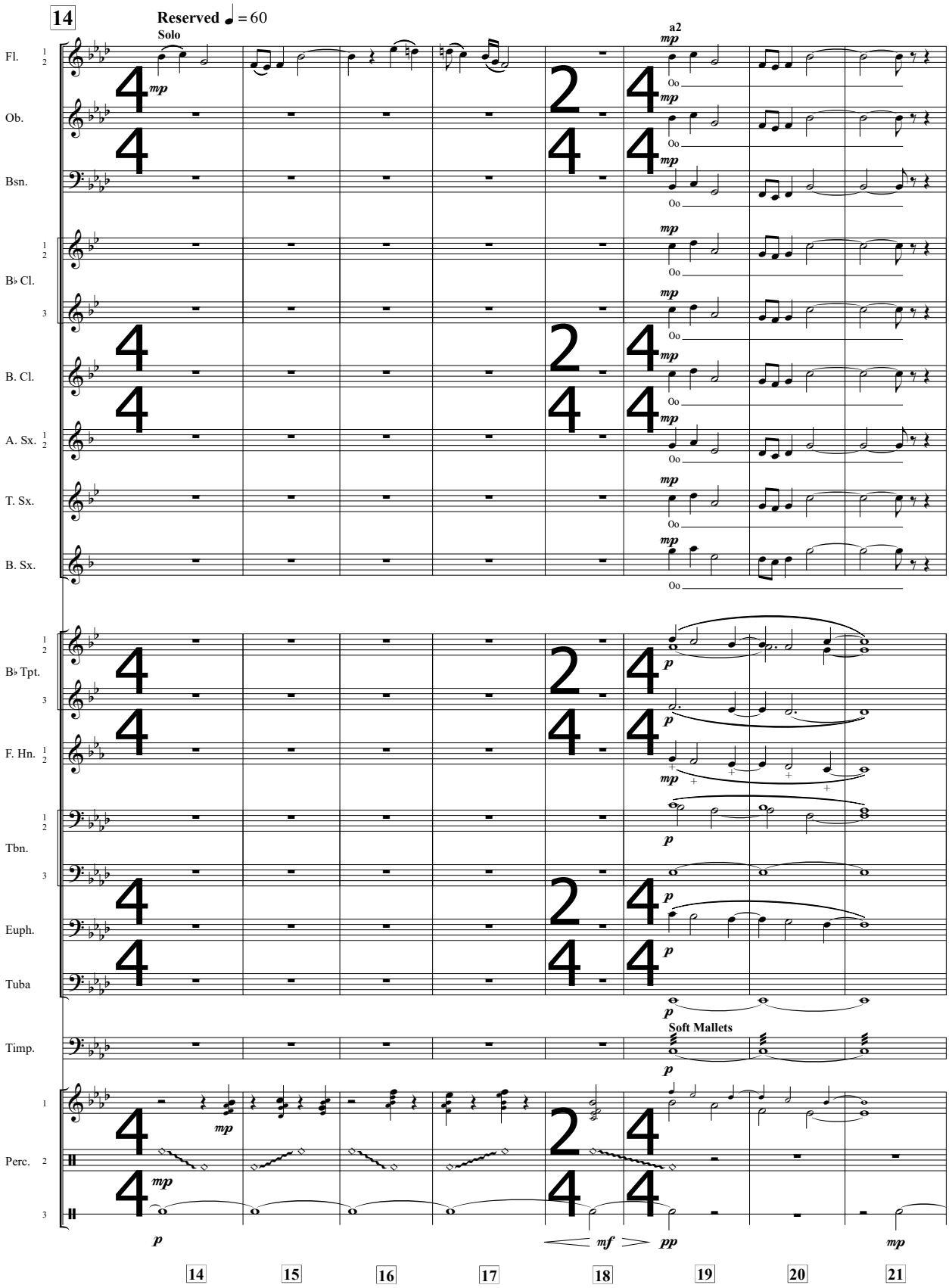
for Austin Cilone, Bryan Fike, and the Sandra Day O'Connor Symphonic Band

Crowned in Glory

Caleb A. Westby




Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
(Muted)
(Muted)
(Tuned Glasses***)
(Wind Chimes)
(Ocean Drum)
8
9
10
11
12
13


14
Reserved ♩ = 60
Solo
a2
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Soft Mallets
Perc.
mp
p
mf
pp
14
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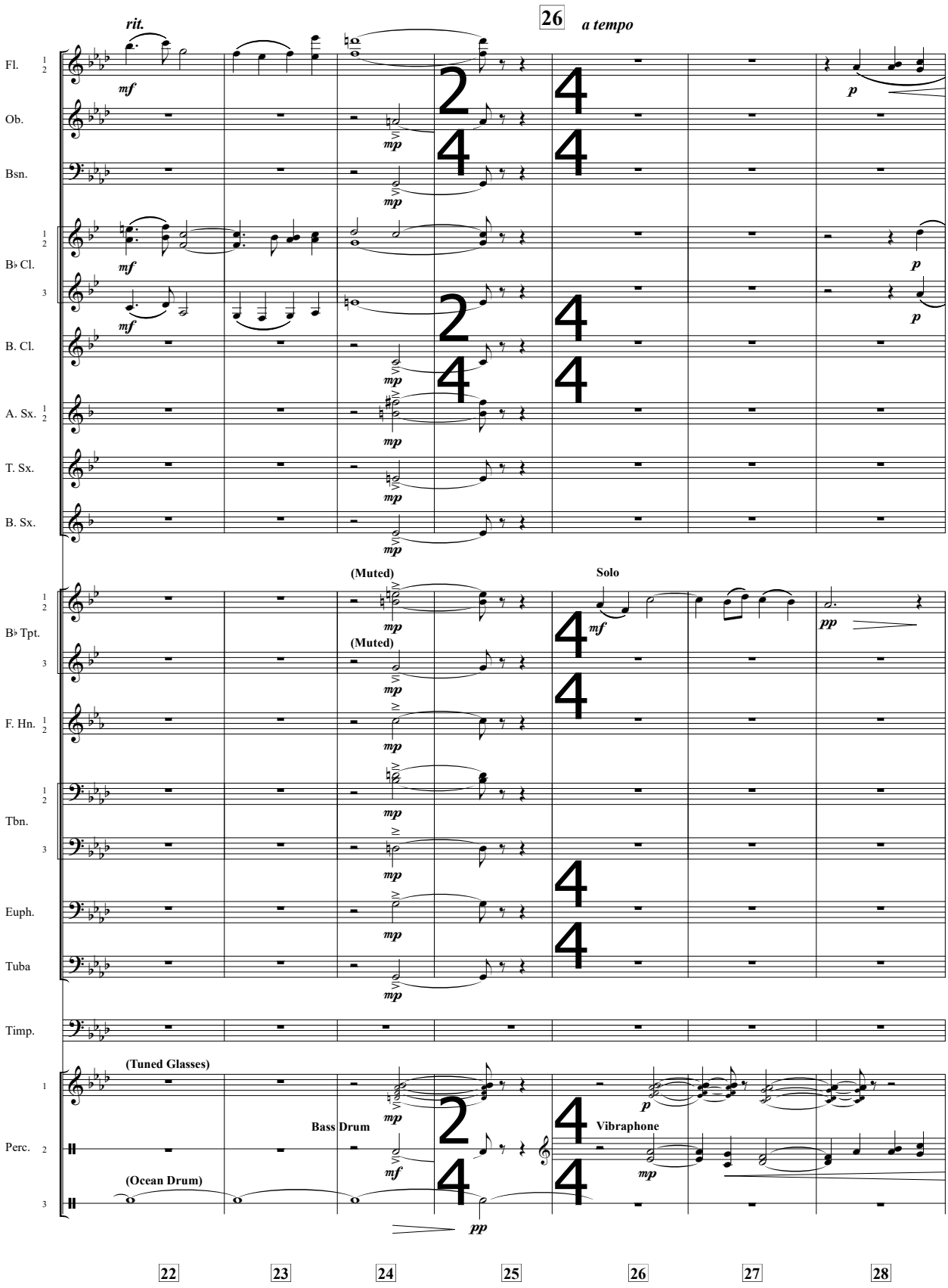
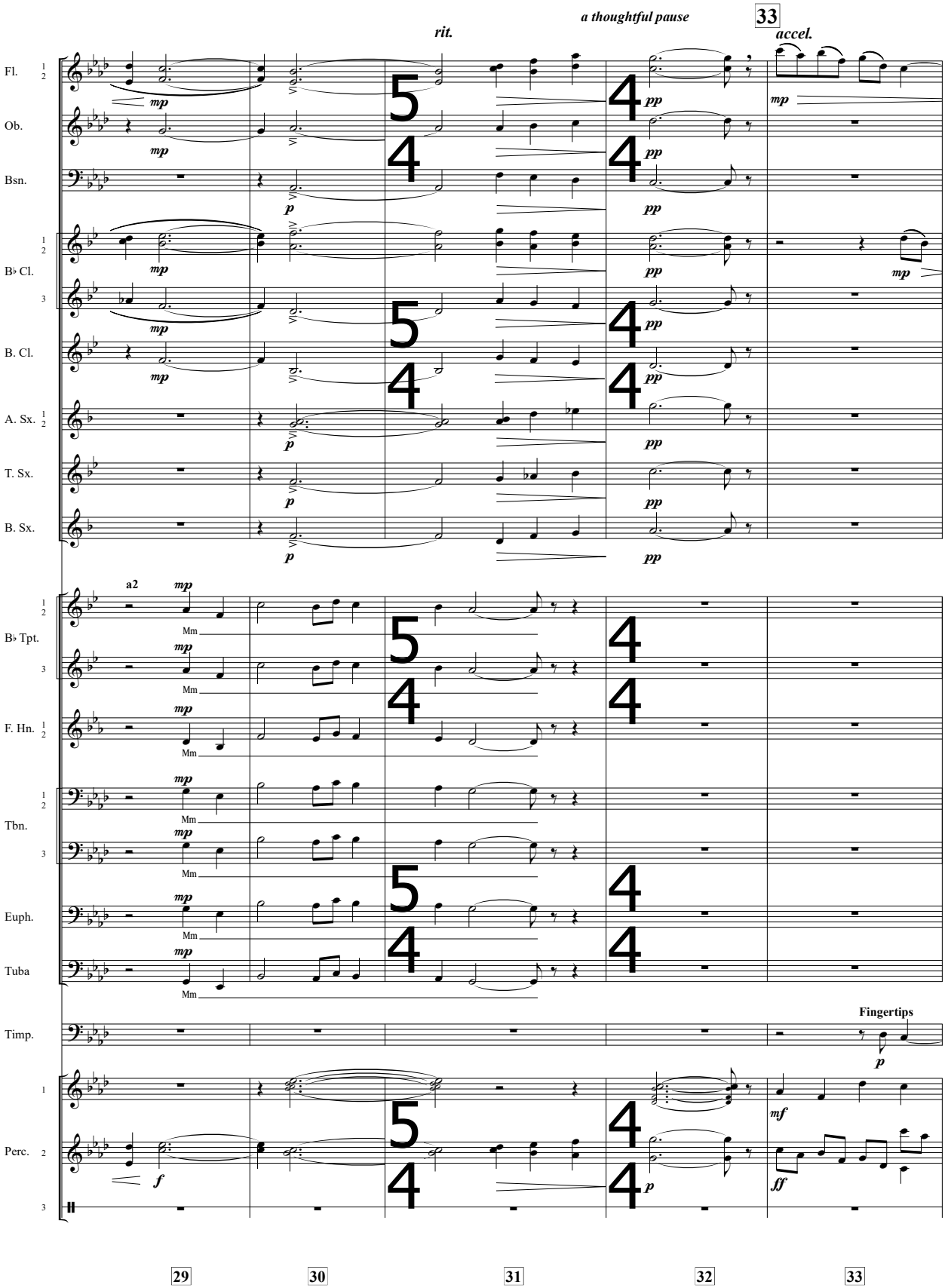
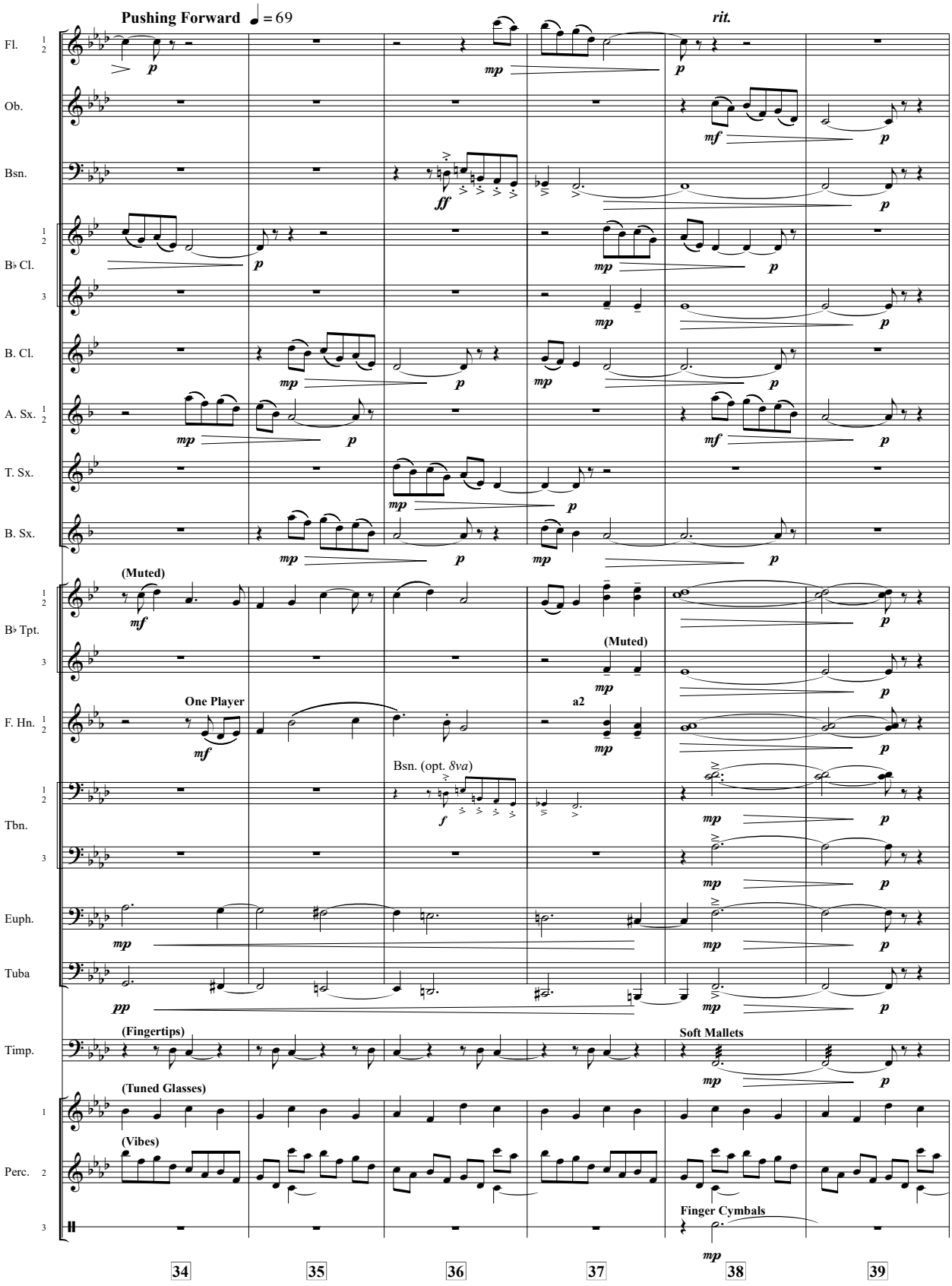
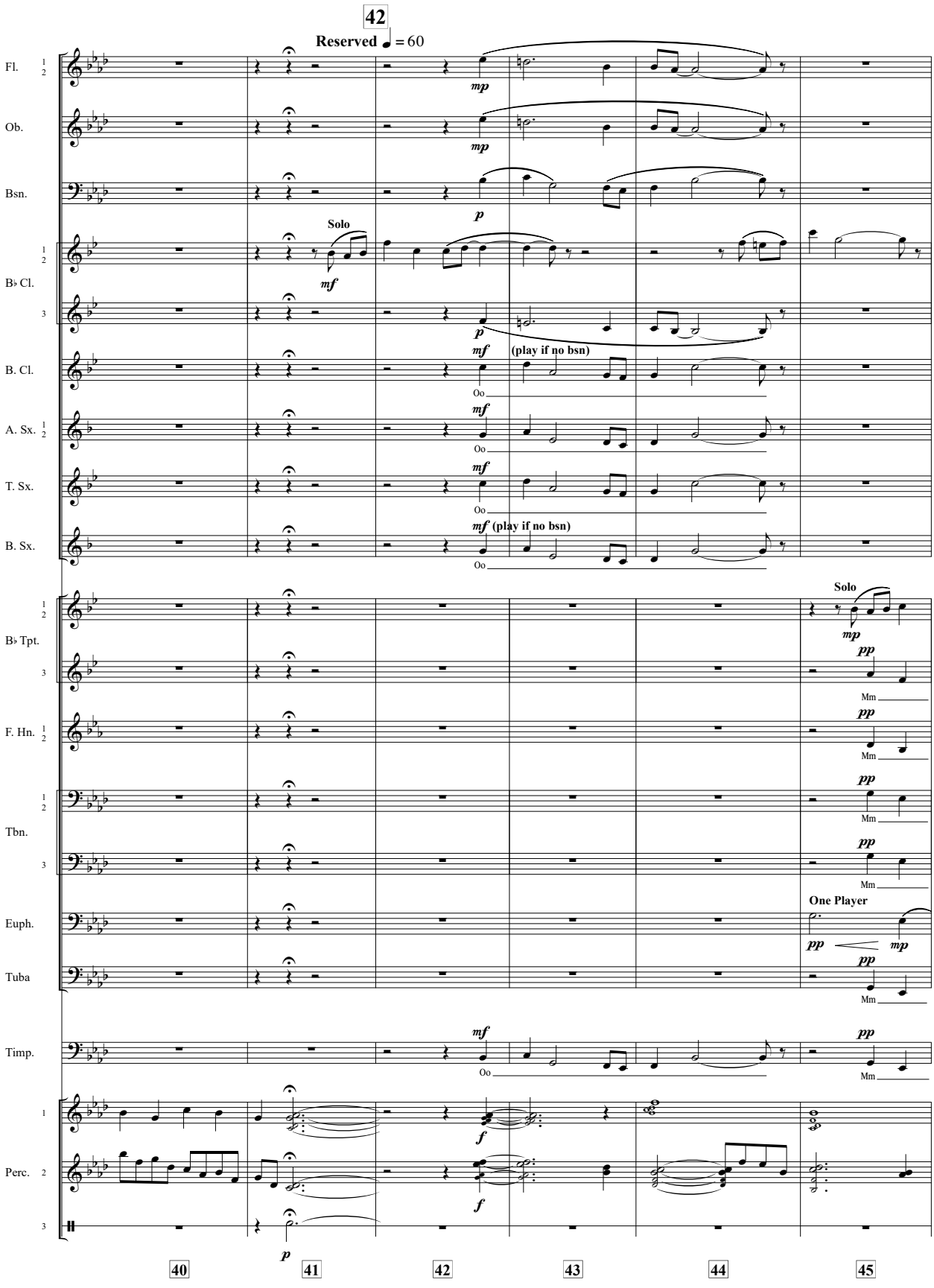
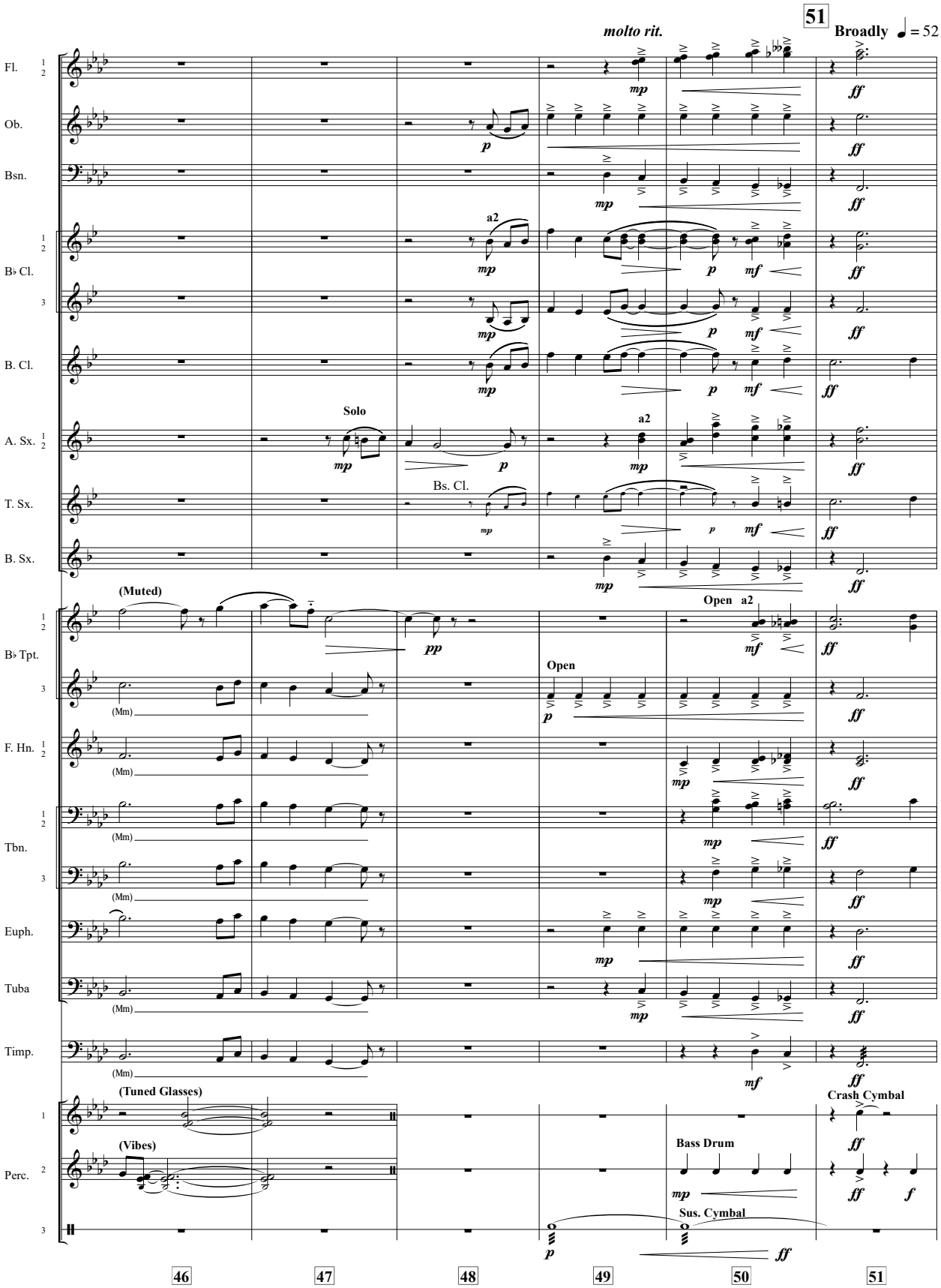
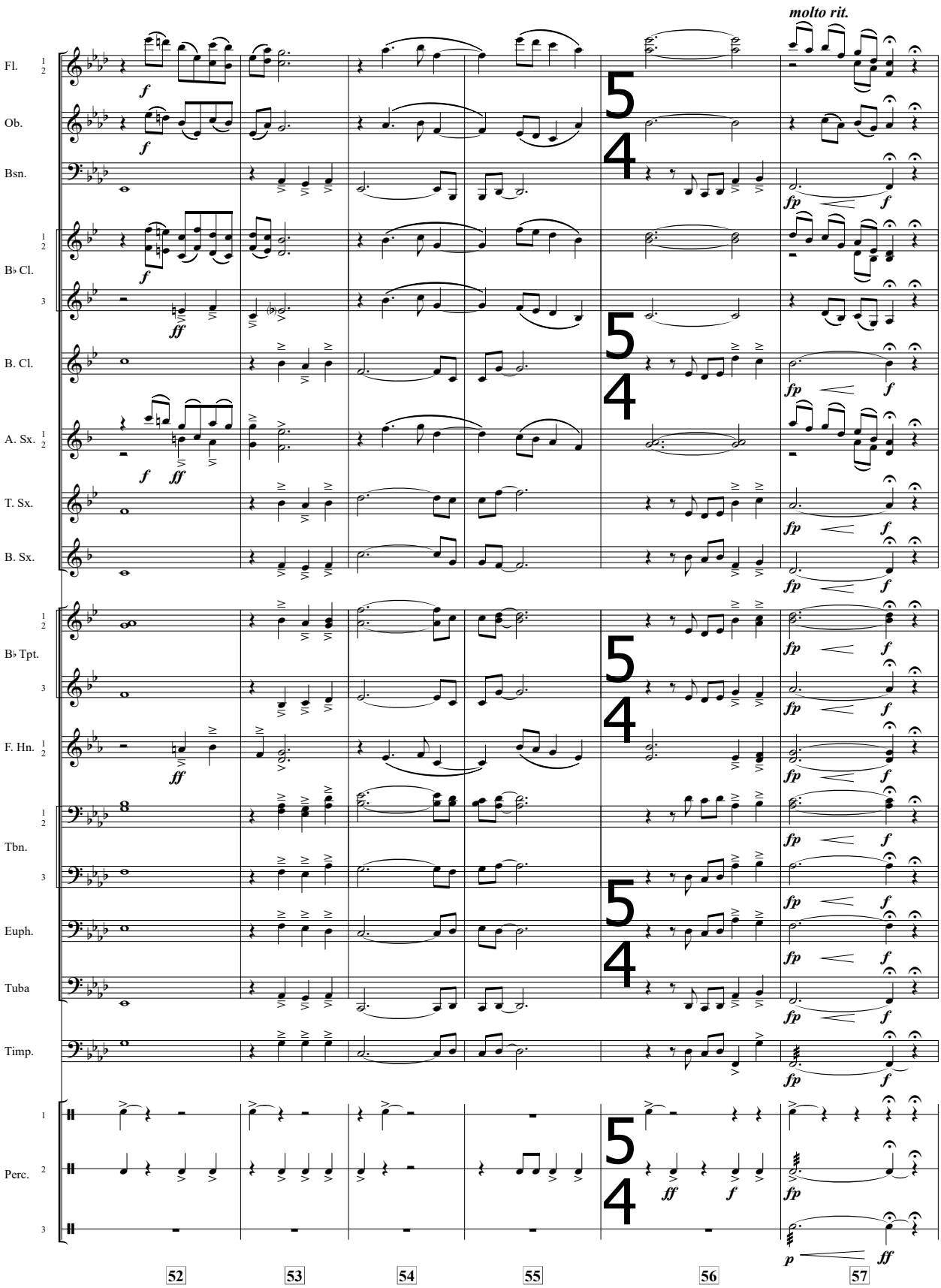

26
a tempo
rit.
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
(Muted)
Solo
(Tuned Glasses)
Bass Drum
(Ocean Drum)
Vibraphone
22
23
24
25
26
27
28

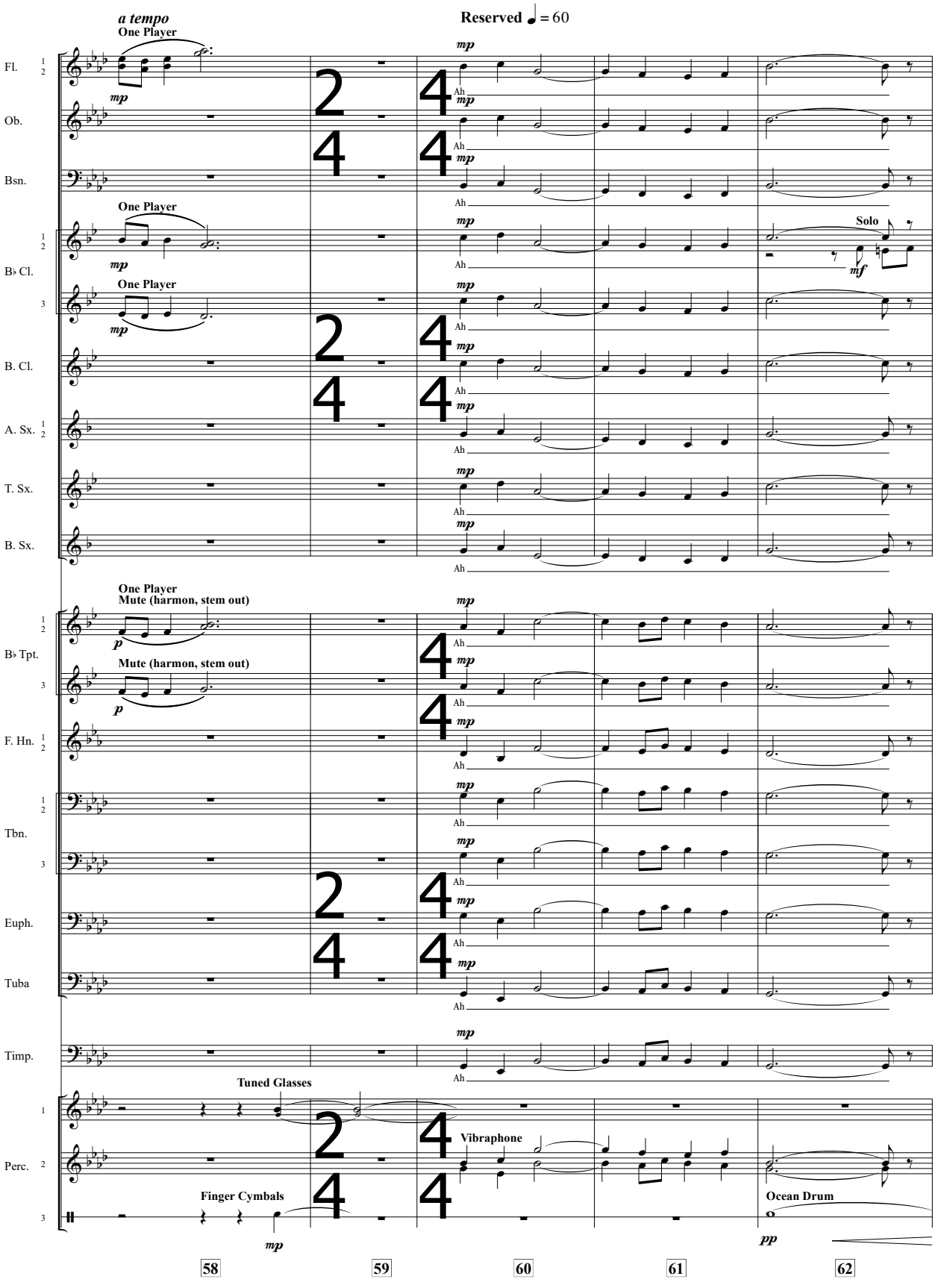

a thoughtful pause
33
rit.
accel.
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
a2
Mm
Fingertips
29
30
31
32
33

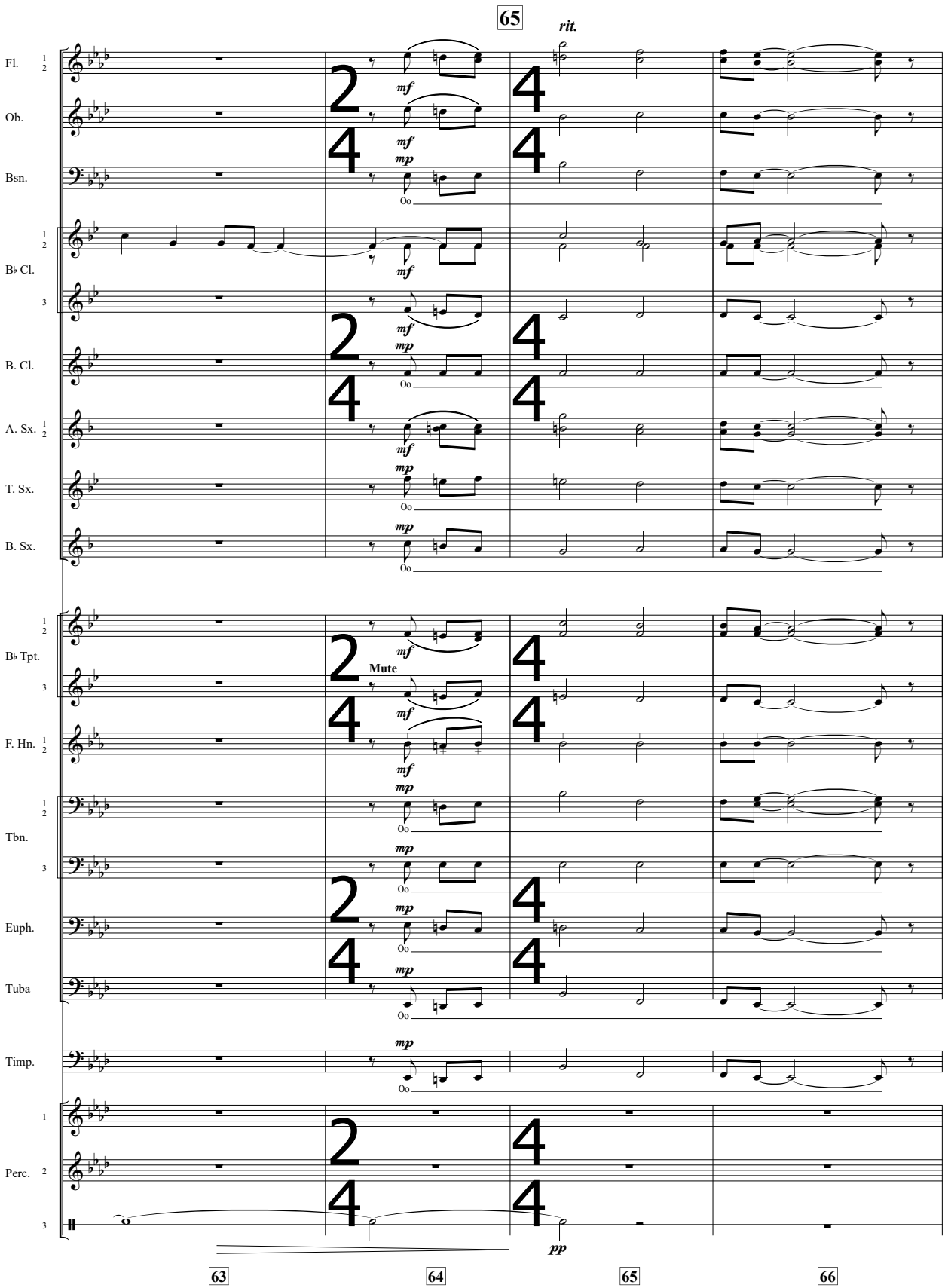

Pushing Forward ♩ = 69
rit.
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
(Muted)
B♭ Tpt.
(Muted)
One Player
a2
F. Hn.
Bsn. (opt. 8va)
Tbn.
Euph.
Tuba
(Fingertips)
Soft Mallets
Timp.
(Tuned Glasses)
(Vibes)
Perc.
Finger Cymbals
34
35
36
37
38
39

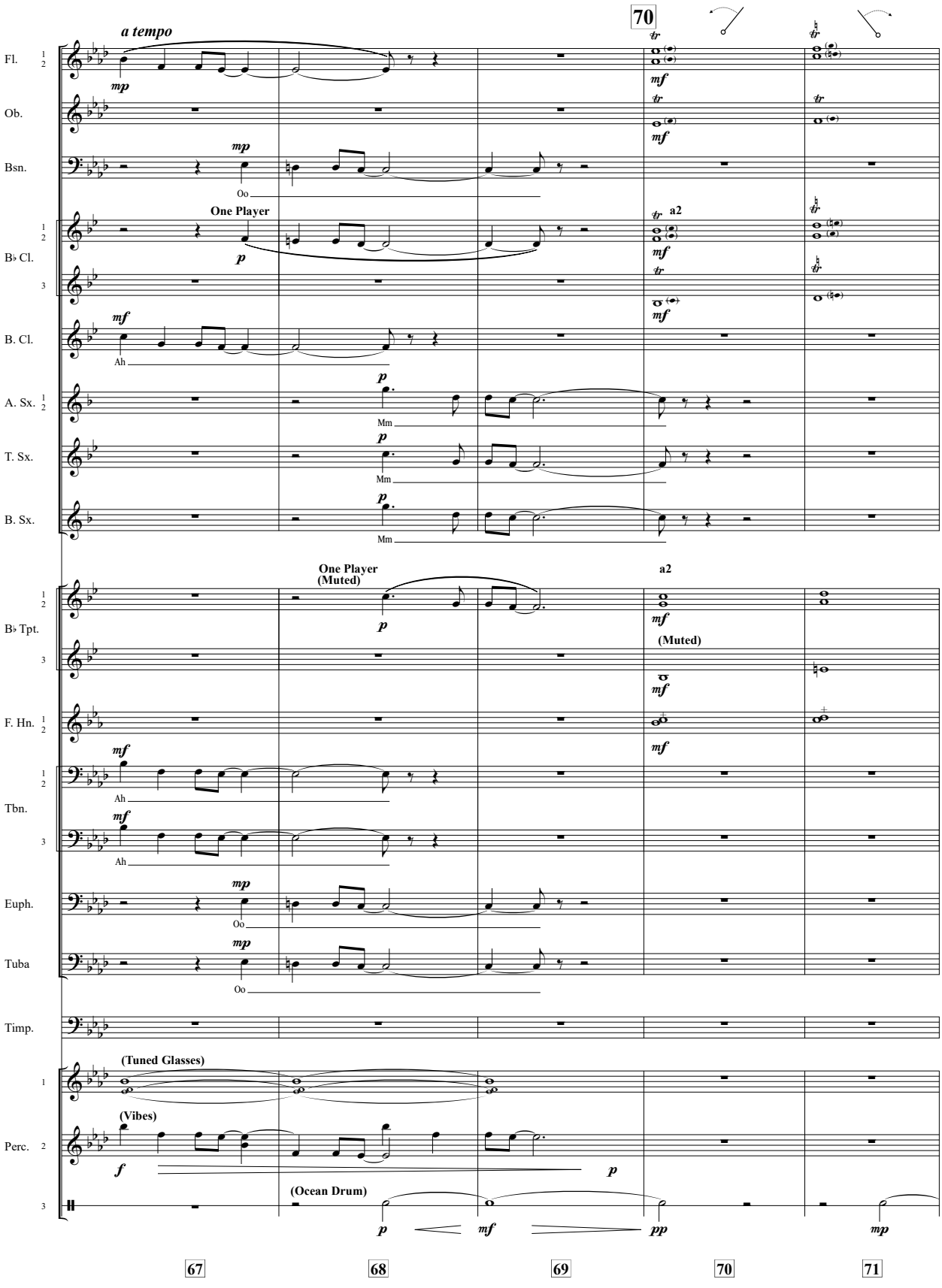

42
Reserved ♩ = 60
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
Solo
(play if no bsn)
One Player
40
41
42
43
44
45

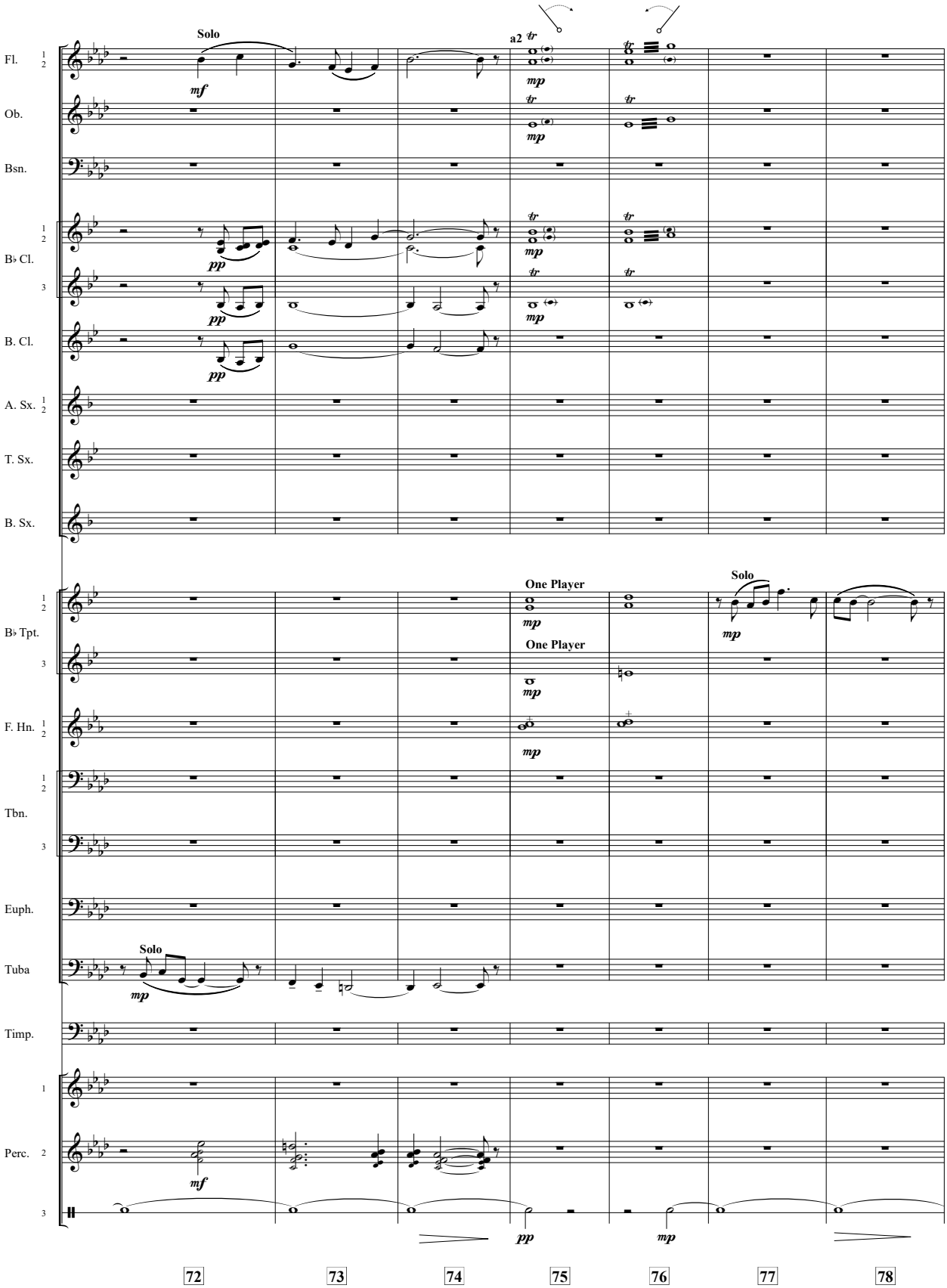

51
molto rit.
Broadly ♩ = 52
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
Solo
a2
Bs. Cl.
(Muted)
Open
(Mm)
(Tuned Glasses)
(Vibes)
Bass Drum
Sus. Cymbal
Crash Cymbal
46
47
48
49
50
51

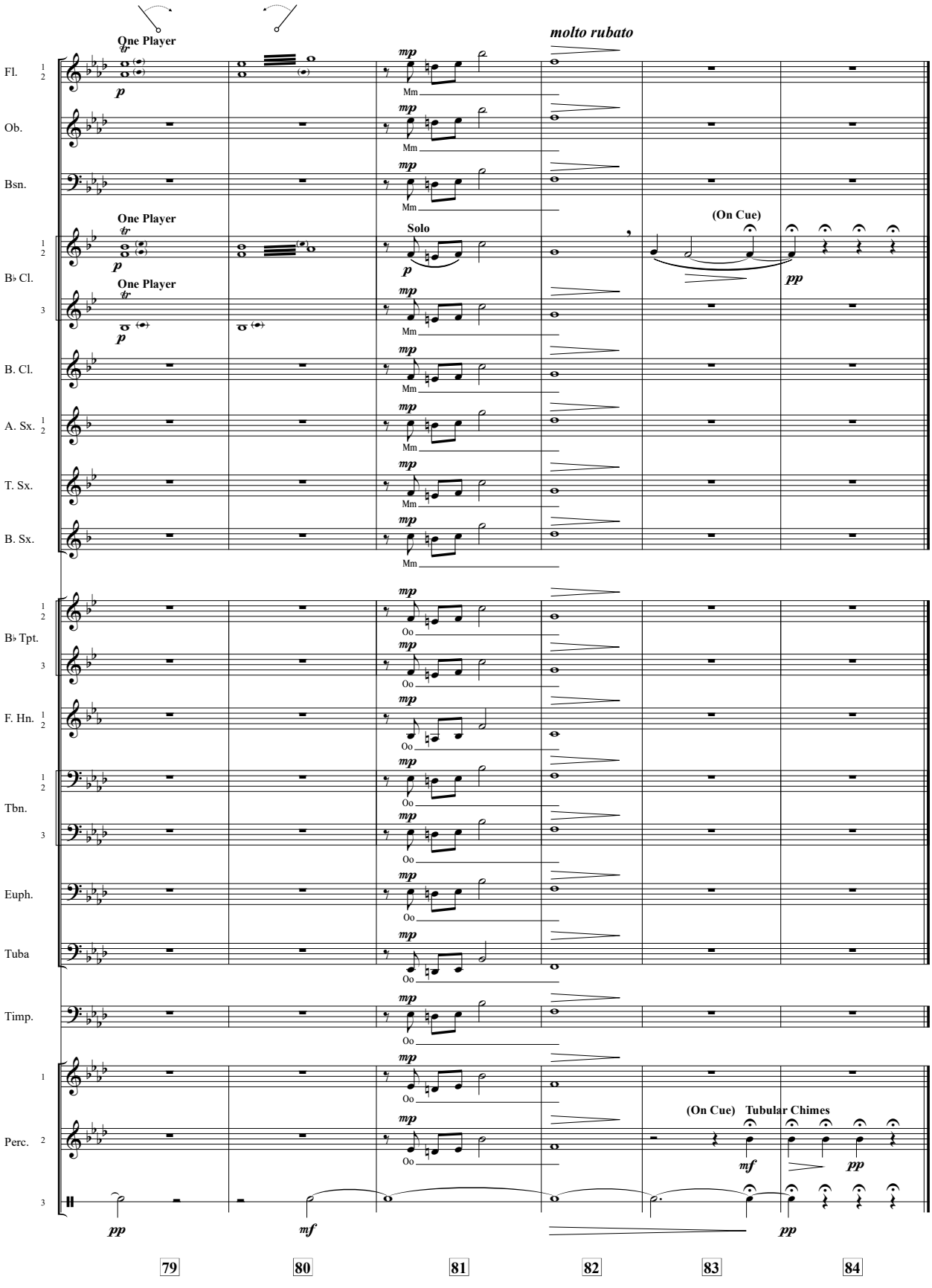

molto rit.
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
52
53
54
55
56
57


a tempo
Reserved ♩ = 60
One Player
Fl.
Ob.
Bsn.
One Player
Solo
B♭ Cl.
One Player
B. Cl.
A. Sx.
T. Sx.
B. Sx.
One Player
Mute (harmon, stem out)
B♭ Tpt.
Mute (harmon, stem out)
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Tuned Glasses
Vibraphone
Perc.
Finger Cymbals
Ocean Drum
mp
mf
p
pp
Ah
58
59
60
61
62


65
rit.
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Mute
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
mf
mp
pp
63
64
65
66


70
a tempo
Fl.
Ob.
Bsn.
One Player
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
One Player
(Muted)
a2
B♭ Tpt.
(Muted)
F. Hn.
Tbn.
Euph.
Tuba
Timp.
(Tuned Glasses)
(Vibes)
Perc.
(Ocean Drum)
Oo
Ah
Mm
67
68
69
70
71


Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
Solo
mf
pp
a2
tr
mp
One Player
Solo
mp
72
73
74
75
76
77
78


molto rubato
One Player
Solo
(On Cue)
(On Cue) Tubular Chimes
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
F. Hn.
Tbn.
Euph.
Tuba
Timp.
Perc.
Mm
Oo
79
80
81
82
83
84

APPENDIX B: Standards Met by Online Instructional Content

Lesson	ELA Standards Met	National Core Arts Standards in Music Met
1.1	**ELA:W.11-12.4** **ELA:W.11-12.6** **ELA:SL.11-12.4**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
1.2	**ELA:SL.11-12.4**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
2.1	**ELA:SL.11-12.1** **ELA:W.11-12.6**	**MU:CR2.1.C.IIa, IIIa** **MU:CR3.2.C.Ia, IIa / Ib, IIb** **MU:RE7.1.C.Ia, IIa** **MU:RE7.2.C.Ia, IIa** **MU:CN11.0.Ia, IIa**
2.2	**ELA:W.11-12.1** **ELA:W.11-12.4** **ELA:SL.11-12.4** **ELA:SL.11-12.5**	**MU:PR4.1.C.Ia** **MU:PR4.2.C.Ia** **MU:CN11.0.Ia, IIa**
3.1	**ELA:W.11-12.1** **ELA:W.11-12.4** **ELA:W.11-12.9**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
3.2		**MU:CR2.1.C.IIa, IIIa** **MU:CR3.2.C.Ia, IIa** **MU:PR4.3.C.Ia, IIa**
4.1	**ELA:W.11-12.1** **ELA:W.11-12.7** **ELA:SL.11-12.4** **ELA:RL.11-12.6**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
4.2	**ELA:W.11-12.1** **ELA:W.11-12.7** **ELA:SL.11-12.4** **ELA:SL.11-12.5**	**MU:CR1.1.C.IIa** **MU:CR2.1.C.IIa** **MU:CR3.2.C.Ia** **MU:PR4.1.C.IIa** **MU:PR4.3.C.Ia, IIa** **MU:PR5.1.C.Ib, IIb** **MU:PR6.1.C.Ia, IIa** **MU:RE7.1.C.Ia, IIa** **MU:RE7.2.C.Ia** **MU:RE8.1.C.Ia** **MU:CN10.0.Ia, IIa** **MU:CN11.0.Ia, IIa**
5.1	**ELA:W.11-12.1** **ELA:SL.11-12.4** **ELA:SL.11-12.5**	**MU:PR.1.C.Ia** **MU:PR4.1.C.Ia** **MU:RE7.2.C.Ia, IIa** **MU:CN10.0.Ia, IIa**
5.2		**MU:CR1.1.C.Ia, IIa** **MU:CR2.1.C.Ia** **MU:CR3.2.C.IIa** **MU:PR6.1.C.Ia** **MU:CN10.0.Ia, IIa** **MU:CN11.0.Ia, IIa**
5.3	**ELA:W.11-12.1** **ELA:W.11-12.4** **ELA:SL.11-12.4** **ELA:SL.11-12.5**	**MU:CR1.1.C.IIIa** **MU:CR3.2.C.Ia** **MU:PR4.1.C.IIIa** **MU:RE7.1.C.Ia, IIa** **MU:CN11.0.Ia, IIa**

5.4	**ELA:W.11-12.1** **ELA:SL.11-12.4**	**MU:CR1.1.C.IIa** **MU:CR2.1.C.IIa** **MU:CR3.1.C.Ia, IIa** **MU:CN10.0.Ia, IIa**
6.1	**ELA:RL9-10.7** **ELA:RL9-10.9** **ELA:W.11-12.1** **ELA:W.11-12.4** **ELA:W.11-12.6**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
6.2	**ELA:RL.11-12.6** **ELA:W.11-12.1** **ELA:SL.11-12.4** **ELA:SL.11-12.5**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
7.1	**ELA:W.11-12.4** **ELA:W.11-12.6** **ELA:W.11-12.7** **ELA:SL.11-12.5** **ELA:RI.11-12.7**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
7.2	**ELA:RH.9-10.6** **ELA:RH.9-10.9** **ELA:W.11-12.4** **ELA:W.11-12.7** **ELA:SL.11-12.5**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
7.3	**ELA:W.11-12.4**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa
8.1	**ELA:SL.11-12.1** **ELA:SL.11-12.4** **ELA:SL.11-12.5** **ELA:W.11-12.4** **ELA:W.11-12.6** **ELA:L.11-12.5**	MU:CN11.0.T.IIIa MU:RE9.1.E.IIIa MU:RE9.1.C.Ib, IIb

APPENDIX C: Online Instructional Content Video Scripts

Introductory Video / Overview

Hi, I'm Caleb—and I wrote the piece *Crowned in Glory*.

So, *Crowned in Glory* is loosely based on a J.R.R. Tolkien poem called *The Lonely Isle*. And he wrote this poem as a farewell to Britain when he was in his early twenties and was being sent off to fight in WWI—or as it was known at the time, "the Great War." So, with that background, we have a few main things that the unit centered around this piece is going to deal with. First, because of the historical context we'll talk some about the history of WWI and more specifically Britain's involvement as it pertains to a young Tolkien. Because *Crowned in Glory* is a piece of music with a story to tell, we'll also spend some time looking at the history of music—and more specifically how music has been influenced by poetry and narrative. Additionally, being sent off to fight in a war that had already claimed 200,000 of your countrymen is something of an emotional experience—so we'll be looking at the stories of people throughout history whose lives have been altered by forces beyond their control. Lastly (and most importantly), we'll spend the majority of the unit exploring poetry as it relates to music and the Great War.

The General structure of these lessons will be 4 days of material followed by a 5th day of quick review with a project for student engagement.

Lesson 1.1) WWI – Why June 28 Matters

In today's lesson we'll learn about how history is built on memorable myths, and the four significant events that led to the mythic status of June 28th in Serbian culture.

Before we get into all that though, let's start with a quick overview on the power of myth. Not Greek or Roman mythology, but the myths that nations, religions, and history are all built upon. Webster's dictionary defines myth as **"a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon."** Let's break that definition down into a couple parts so we can more readily see its application in what we're about to cover.

"A usually traditional story"—myths are tales that get told from one generation to the next. This can include cultural stories like Santa Claus, or even more seemingly 'objective' stories like histories.

"…of ostensibly historical events"—'ostensibly' means appearing (but not necessarily being) true. So here Webster is saying that these tales have to be based in some sort of history, even if it's an imagined or altered one. We can probably all recall a scenario in which our telling of events paints us in a better light than what actually happened. This would be an ostensibly historical account—some of those things *did* happen, but maybe not quite the way we say they did.

"…serves to unfold part of a world view of a people, explain a practice, belief, or natural phenomenon" Lastly, these stories have to provide a reason that something is the way it is. This could be why the seasons change, why a certain cultural or ethnic group is notoriously stubborn or charismatic, or as we'll talk about today—how a nation comes into being.

To relate all this to US history, July 4, 1776 is a mythic nation-building event for Americans. Because even though we can point to that day and celebrate our independence from Britain, the Revolutionary War didn't end for another 7 years *after* we declared independence, so we weren't *actually* independent until 1783. And in fact, that same war that resulted in our independence from Britain began over a year *before* we formally declared it. So while we celebrate Independence Day on July 4th, the actual conflict that earned us that independence ran from April of 1775 to September of 1783. "Well Caleb, the declaration was signed on July 4th, so at least that's something!" No, it wasn't! The declaration was signed in August! The only thing that happened on July 4th was congress approved the final draft! The day we celebrate was basically a publisher giving the a-okay for the thing to go to print! All this to say that the messy, sometimes gritty, reality of history can often become transformed into a neat, presentable, and certainly more **memorable** myth that people internalize. And in American history, there's really only one significant event that took place on July 4th to earn it that mythic status—the aforementioned approval of the final draft of the Declaration. Imagine if instead, four massively significant events had taken place all on that same day. What sort of mythic, patriotic, and emotional weight would that day carry?

Alright, history quiz! What kicked off WWI? Well, if you're like me and only have a vague recollection of the details surrounding the first World War, the best we might come up with is "the assassination of archduke Franz Ferdinand!" And while that's certainly true, it does leave us with a bigger question—why did this one person's death set off a conflict that would claim millions of lives? Or furthermore, why were people upset enough with this guy to attempt assassination? Well, to answer that we have to jump back to Serbia in the late 1300s.

So, for a couple hundred years, Kosovo had been under Serbian control—in the late 1300s the Ottoman Empire started conducting raids into Serbian territory, and this eventually results in a full-blown invasion by the Ottomans. So, on **June 28, 1389** the Ottoman and Serbian forces meet and both armies are decimated—including their leaders. The battle of Kosovo (as it would later be called) comes to be a sort of nation-building myth for the Serbians to rally around.

Now, just like the American Revolution took place over an 8 year period but is celebrated on July 4th—it took several decades for the Ottomans to successfully conquer the Serbians, but **June 28, 1389** would be immortalized as St. Vitus Day or Vidovdan—a memorial day to honor the Saint Prince Lazar who had led the Serbian martyrs that fell during the battle of Kosovo.

Now, why does this matter? Well, St. Vitus' Day is a **big** event in Serbian culture, and interestingly enough, the battle of Kosovo is far from the last time it crops up in this story. Remember earlier when I said "what if four significant events had taken place on the same day?" The battle of Kosovo is the first of those four. On **June 28, 1876** Serbia declared their war for independence from the Ottoman Turks. Mind you, the Ottomans have ruled them since the mid-1400s, so after over 400 years of Ottoman rule, the Serbs finally win their independence. And a mere 5 years later on **June 28, 1881**, Serbia enters into the Austro-Serbian alliance which makes them a vassal state. A vassal state is effectively an alliance under which a larger country (Austria-Hungary) offers military or financial support to a smaller country (Serbia) in exchange for a variety of perks—what we might call today a protectorate. Now, think about that. After 400 years of living under a foreign power, your country **finally** gains its independence. Somehow I don't think "under Austria-Hungarian vassalship" was the correct answer to "and where do you see yourself in 5 years?" And **that** brings us to **June 28, 1914**—when Austria-Hungary's heir apparent (Archduke Franz Ferdinand) chose to visit Sarajevo.

Lesson 1.2) WWI – A Wonderful Day for a Parade

In our last lesson we learned about how history is built on memorable myths and about the four significant events that led to the mythic status of June 28th in Serbian culture—known today as St. Vitus' Day. Today, we'll explore how the emotional weight that those myths carry can have an impact on the people who buy into them. To do that, we'll start with a bit of background on the zeitgeist (or spirit of the times) of the mid-1800s which is necessary context for how a group of students wound up radicalized against Austria-Hungary. We'll also take brief look at Archduke Franz Ferdinand's life and how it is he winds up being the target of Young Bosnian aggression. And lastly, we'll be taking a look at the events which led to his assassination on June 28th, 1914.

So first, we need to backtrack to a time before the modern nation-state. But what does that mean, exactly? Well, in the "forever ago" times Europe had a lot of kingdoms, and it had a lot of people that spoke different languages and various dialects of those languages—think British English vs American English vs Australian English. So, naturally, a couple ways developed to group people. The first was "people who lived under a king or some other sort of ruler." The boundaries of these kingdoms could shift pretty regularly depending on your relationship with your neighbors—you'd go to war with a group and win some land, they'd go to war right back and reclaim it a couple years later. But the second way to group populations was based on language, culture, and ethnicity—this way of defining a group didn't have strict borders necessarily, but people could generally be grouped by descriptors such as 'Germanic-speaking.' And while there were a great number of kingdoms in Europe in the 17-and-1800s, Italian and Germanic peoples largely belonged to smaller, less centralized kingdoms or city-states than those of Britain, Spain, or France.

So what relevance does any of this have to myths and the assassination of an Archduke? Well, in the late 1800s Germany and Italy successfully launched campaigns that resulted in their formation as modern nation-states. Italy did this through a movement known as the Resurgence, in which the smaller city-states that made up the Italian peninsula banded together to form something close to the modern country of Italy. Germany, on the other hand, managed to unify through a series of small conflicts which eventually culminated in the Franco-Prussian war—a conflict in which the Germanic peoples of Bavaria, Prussia, Wuttemberg, and Hesse-Darmstadt unified to fight France. Both Germany and Italy had gone from a collection of ethnically connected but politically isolated states, to a culturally, linguistically, and politically monolithic nations unified under their respective rulers. This creation of a larger country that encompassed a single linguistic and cultural group, was a huge inspiration for other politically scattered ethnic groups—especially those in the Balkans.

You'll recall from our last lesson that on June 28, 1881 Serbia entered into an agreement which would make it a vassal state of Austria-Hungary. This led to a number of frustrations for the Serbians, and by the early 1900s a secret military society called the Black Hand had formed. The Black Hand was a group that sought the creation of a singular Serbian state—similar to what Germany and Italy had recently done. This secret military society operated not just in Serbia, but also in the nearby countries of Herzegovina, Slovenia, Istria, and Bosnia. So when Austria-Hungary annexed Bosnia and Herzegovina in 1908—the Black Hand was happy to support anti-Austro-Hungarian groups like Young Bosnia. Young Bosnia was a similarly-minded group that sought political and national unification based on ethnic groups, and given Austria-Hungary's recent annexation of their country, they were none too pleased with their new rulers. Imagine

their reaction when they learned that one of Austria-Hungary's top political figures was going to be in town for a parade.

Now, as we talked about in our last lesson, history is messy, and anything that pretends to be neat and easily memorable is a sort of myth. But for the sake of getting a bit closer to the 'objective' truth let's take a look at the man of the hour—Archduke Franz Ferdinand. Ferdinand had the sort of upbringing you'd expect of a 19th century noble—trophy hunting, travel to exotic places, military service, you get the picture. But his personal life and political beliefs are what give him a more three-dimensional character in our story. Ferdinand married below his station for love, and in so doing had to renounce his children's claims to the throne. Not only that, but because his wife was of lower social standing, she wouldn't be granted any of his rank, titles, or privileges and wouldn't be permitted to appear beside him at public events. To add insult to injury, the only family members who attended their wedding were Ferdinand's stepmother and her daughters. His father and brothers were nowhere to be seen.

Politically, Ferdinand advocated for greater autonomy for the various ethnic groups under Austr0-Hungarian rule and was in favor of addressing their grievances. That said, he was incredibly bigoted towards Hungarians, refusing to let any of his soldiers speak the language while in his presence. Notably, his attitude towards Serbia was one of caution and a gentle hand, which was contrary to the popular policy at the time which treated Serbia harshly. Despite his emotional ostracization from his family, Ferdinand was still first in line for the throne after his father, and was given the position of inspector general of the armed forces—and in keeping with his duties he planned an inspection and parade of Bosnian forces in Sarajevo on June 28, 1914.

Now, you'll remember from the last lesson that June 28th is a day that caries mythic importance in Serbian culture—we compared it last time to American Independence Day. Now,

with all the factors we've just discussed—Austria-Hungary's annexation of Bosnia, their subjugation of various ethnic groups, the unification of ethnic groups into new nations like Italy and Germany occurring across Europe, and the formation of Serbian and Bosnian nationalist groups like the Black Hand and Young Bosnia—you can see where a high-ranking Austro-Hungarian throwing a parade in recently-annexed land on St. Vitus Day might not go over *great*.

And this brings us to the scene of the assassination. The parade route had been published ahead of time, and Young Bosnia set up several of its members along the route to hopefully get a chance to assassinate the Archduke. Partway through the parade, a member of Young Bosnia tries to toss a grenade into the Archduke's car. This fails, the motorcade disperses and Young Bosnia's plans of assassination are foiled. However, not too long afterwards, the archduke's driver took a wrong turn and wound up on the parade route again where our would-be assassins were still posted. The driver is informed of the mistake and immediately puts the car in reverse, but it stalls. Directly in front of a young man by the name of Gavrilo Princip, a member of Young Bosnia who shot and kills Ferdinand and his wife.

So what of the assassins and the groups that supported them—Young Bosnia and the Black Hand? Are they extremist villains who killed one of their causes' most out-spoken allies? Or are they more akin to George Lucas's rebels, fighting tooth and nail against an empire that rules them without their consent? It depends on who you ask. To this day there's a museum dedicated to Young Bosnia which credits this group with courage against tyrants. [visual of quote from the Young Bosnia museum]

Lesson 1.3) WWI – Bismarck and the Cafeteria Food Fight

So, in the last video we explored the factors which led up to Gavrilo Princip and the Young Bosnians assassinating archduke Franz Ferdinand. But so far this looks to be an issue between the Serbs, the Bosnians, and the Austro-Hungarians, so how did the rest of Europe get involved? Well, that brings us to this fellow here **[image of Bismarck]**, Otto von Bismarck. Bismarck was a high-ranking political and military figure in German government who helped to craft an intricate network of treaties and agreements between Germany and other foreign powers—more on that in a bit.

Now, the main goal of Bismarck's foreign policy (or how countries deal with other countries) was keeping Russia as a German ally. Why is it important for Germany to have an ally in Russia? Well looking at a modern map **[image of Europe in 2021]** it might not be entirely clear. But if we look at one from 1914 **[image of Europe in 1914]** we can see that the German Empire is surrounded by France, Russia, and Austria-Hungary. Now, Austria-Hungary and Germany were pals, but Germany and France had been at war on and off for ages—most recently in the Franco-Prussian war, which we mentioned briefly last lesson.

So Germany had one loyal ally to the South, and one bitter rival to the West, which left only Russia to the East. Bismarck's greatest fear was a Russian/French alliance, as this would create hostile powers on each side of the empire and become a veritable mess militarily speaking. Remember that Germany as a country is relatively young at this point, and both France and Russia are well-established powers.

Enter Kaiser Wilhelm II. While Bismarck had been in good standing with the first Kaiser, Wilhelm II was quick to dismiss the old man and made some crucial missteps in Germany's foreign policy. First, he ticked off Russia and pushed them to ally with France, encircling the

German Empire with enemies on both sides. Then, with the assassination of Archduke Franz Ferdinand, Austria-Hungary comes to Germany and says "if we attack Serbia, Russia's going to attack us…but we like, *really* want to attack Serbia, you got our back, bruh?" Wilhelm II says, "uh, yeah, just make it quick" because if they don't crush Serbia *fast* it leaves other countries time to mobilize against Austria-Hungary and by extension, Germany, who's just committed to backing them up.

Now, remember earlier when I mentioned Bismarck's "intricate network of treaties and alliances?" Well, he was far from the only one in Europe making these deals. So let's pull this string and see what it unravels for a second—we have Austria-Hungary wanting to go to war with Serbia over the assassination of their Archduke. They come to Germany and say, "hey, you said you'd back us up, just letting you know we're about to go wreck the Serbs." But the Serbs aren't exactly alone—remember that nationalistic fervor that united Italy and Germany and served as inspiration for groups like the Black Hand and Young Bosnia? Well, as it turns out Russia had a significant population of Slavic people, so they saw themselves as the protectors all Slavs, including those in Serbia, so now Russia's backing up Serbia if Austria-Hungary comes to fight. But remember earlier when Wilhelm II alienated Russia and caused them to ally with France? Well, since Russia's going to be involved, that means France is, too. So now Germany's preparing to fight Russia *and* France, who, again, surround it on either side. But wait, there's more! Germany thinks that Russia will take awhile to respond, so it tells Austria-Hungary "make it quick," so Germany won't have to fight France and Russia simultaneously because if the conflict in Serbia's over then Russia doesn't have a reason to fight, maybe. Because they think Russia's going to take a bit to mobilize, Germany then decides to preemptively invade France so they can get the jump on them. But in order to throw a good sucker punch, the other guy can't

see it coming, so they can't travel over the German/French border to start this fight without losing the element of surprise. So of course they decide to take a slight detour through Belgium and they're like, "Oop, pardon us, just gonna squeeze through here," but understandably Belgium's like, "Uh, excuse you, no." Germany says, "okay, but we have all these shiny new machine guns and we'd really like to use them on the French, please let us through." And when that doesn't work they say, "okay fine, we'll fight you first and *then* the French." So now Germany's fighting in Belgium, trying to get to France, but of course Belgium has friends of its own and lets the French know what's up. Meanwhile, Britain had largely decided to stay out of all these French/German wars because they'd been going back and forth for centuries, but when Germany invaded Belgium, Britain goes, "Oy, what's all this then?!" and also joins in.

Now there's a whole bunch of other things that take place during this period of rapid escalation that also gets Italy, parts of Africa, and Japan involved, but we'll be focusing primarily on Britain moving forward, so I'm not going to go into any of that here. Hopefully though, we can see how the death of a single Austro-Hungarian noble lit this European powder keg's fuse. Oh, by the way, this whole chain of events? Takes place in about a month—and you'll see it referred to as the **July Crisis**.

Lesson 1.4) WWI – War: Modernized

In our last lesson, we talked about the July crisis and how a network of alliances across Europe helped escalate the assassination of Archduke Franz Ferdinand from an issue between Austria-Hungary and the Balkans to a full-blown European war. Today we'll be discussing how the resulting war was *drastically* different from previous general European conflicts thanks to innovations that had taken place over the hundred years preceding it.

To set the stage, the last time there was a general European conflict, it was the Napoleonic wars—which went from about 1803-1815. To give you a better idea of what war looked like around that time, we're talking horses, muskets, swords, cannons, wooden ships with sails, a real "Pirates of the Caribbean" sorta vibe. And given that WWI's starting up around 1914, it's been almost exactly a hundred years since the Napoleonic Wars ended. Now, some significant changes took place in that hundred-year span.

First off, the industrial revolution had finished its tour of Europe and brought a bunch of new stuff—mass-produced clothes, better farming methods, canned food, and with all of that, the ability for modernized countries to support larger populations. Next, in that hundred years between wars, most of Europe had gotten busy with colonizing parts of Africa—and of course they needed better tools to do it with! In the 1880s a gentleman named Hiram Stevens Maxim invented the Maxim gun—a predecessor to the modern machine gun. And this quickly got put to use in subjugating native African populations who were still mostly fighting with spears and animal skin shields. This period also saw the development of artillery beyond that of old brass cannons to new, longer-firing steel-made weapons. The industrial revolution was also responsible for the creation of Chlorine Gas—one of the first modern chemical weapons, though countries largely agreed not to use them on each other out of a sense of sportsmanship and

morality. During the very beginning of the 1900s we also saw the development of ironclad dreadnought battleships, and the airplane—though planes wouldn't be properly weaponized until the second World War.

So let's recap real quick—In the Napoleonic wars we have cavalry, muskets, wooden ships, and cannons…and a hundred years later at the outbreak of WWI we now have motor vehicles, metal battleships, long-range artillery, machine guns, and significantly larger populations to wield it all. Knowing all this, there were a few prevailing opinions about the possibility of war during this time. One camp believed that no country would possibly support a large-scale war as it would risk ending the era of marvelous advancement brought on by globalization and the industrial revolution. In the words of H.G. Wells, "I think that in the decades before 1914 not only I, but most of my generation…thought that war was dying out. So it seemed to us." Another camp believed that thanks to all the advancements in war technology, that any war which broke out between the great European powers would be blissfully short—after all, if victory was determined by who killed 100 men first, that was certainly easier to do with a machine gun than it was with a musket! The reality of the situation, it seems, was grimmer than anyone could have imagined.

Militaries quickly figured out that the best defense against machine gun and artillery fire was to be below ground—and thus began trench warfare. Over the course of WWI there were over 25,000 miles of trenches dug. To put that into perspective, the earth's circumference is 24,901 miles. Properly oriented, that length of trench could have encircled the Earth and then some. Additionally, where war had previously been determined by your ability to capture positions held by the enemy, trench warfare was incredibly stagnant—and as the death toll rose, it became apparent that Europe had entered into a war of attrition. To put it more clearly—the

winner was no longer whoever captured the other's cities first, but whoever was left. And since the industrial revolution had created nations which could sustain massive populations, there was no shortage of men who could be sent to die in the trenches.

And this concludes our first week of instruction—a regrettably grim framing for the material which will follow, but one that I hope gives an adequate image of the world which Tolkien found himself in as a young man.

Lesson 1.5) WWI – Week 1 Review/Overview

Alright, so the quick rundown for this week is as follows:

- Myths—why history is *mostly* real, but kinda not
- June 28: apparently the only day anything happens in Serbia
- Grouping Populations: A How-To
- What if everybody in this country looked like me: Germany and Italy's guide to creating ethnic states
- "Oh, dope, can we do that?" – Serbian and Slavic nationalist groups
- "This old guy probably doesn't know anything" – The young rich kid
- "Yo bro, I got your back" – How all of Europe gets involved in Serbia and Austria-Hungary's business
- Wars: they don't make 'em like they used to

So let's break this down. First off, a myth is effectively made up of three parts. 1) Typically a traditional story, meaning it gets told from one generation to the next. 2) The events that it relates have to at least *seem* historical, though they don't necessarily need to be completely true. 3) The story it tells has to explain why something is the way it is—like why we celebrate a certain day or why the sky is blue. I mention this because *most* of the history we learn is based in memorable myths—they're *mostly* true, but often simplified and streamlined to make it easier to remember. The best example I can give is American Independence Day—we typically think of it as the day the declaration was signed, when in fact it was just the day congress approved the final draft to go to print.

Next, myths bear a certain power with them—and in Serbian culture June 28th is a day of mythic importance. Known today as St. Vitus' Day, in the 1300s it marked the battle of Kosovo. In the late 1800s it was both the day Serbia declared independence from the Ottoman Empire and a few years later it was the day they became a vassal state of Austria-Hungary. And last but not least, it was the day Archduke Franz Ferdinand visited Sarajevo and was ultimately assassinated.

We also covered how long before there were countries in the modern sense, Europe had a collection of larger kingdoms and smaller city-states. These were political groupings—we're talking about regions and people that lived in those regions based on who ruled that area. But during the mid-to-late-1800s we saw movements in Italy and Germany which unified these city-states into larger cohesive nations and empires. And one of the biggest driving factors for this unification was the fact that (broadly speaking) everyone in those smaller areas was culturally similar—they spoke the same language, ate the same food, and practiced the same religions. Italy's unification took place through a movement called the Resurgence, while the Germanic peoples unified to fight France in the Franco-Prussian war.

This creation of ethnic states in Europe inspired other groups such as the Slavic and Serbian people, who were currently living under Austro-Hungarian rule, and none too pleased about it. As such, Europe saw the rise of groups like the Black Hand and Young Bosnia—extremist nationalist groups that sought the creation of a Serbian and Slavic state, respectively. Eventually, Archduke Franz Ferdinand shows up in Bosnia on St. Vitus' Day (June 28th, big day in Serb and Slavic culture as we mentioned), and Young Bosnia takes that personally, culminating in Gavrilo Princip's assassination of the archduke and his wife.

Meanwhile, Germany gets a new Kaiser (Wilhelm II), who dismisses the mastermind behind Germany's rise to power. Without Otto von Bismarck (aforementioned political mastermind), he makes a couple significant mistakes. The first is he alienates Russia, who then allies with France. The second, is when Austria-Hungary's archduke is assassinated, they ask Germany for support, and Kaiser Wilhelm II says, yes. This sets off a month-long chain reaction of countries coming to one another's aide as we gear up for WWI, commonly referred to as the July Crisis.

The July Crisis escalates as Germany decides to invade France by way of Belgium, this quickly pits them against France, Russia (who supports France), Belgium (whose country they're trying to march through to surprise France), and Britain (who's coming to support Belgium). Meanwhile, Austria-Hungary who's on Germany's side, attacks Serbia, who the Russians decide to protect because they feel a cultural/ethnic tie to the Serbian Slavs.

And to top it all off, Europe hadn't really been to war with itself for around a hundred years—the last time we had a general European conflict was Napoleon's time, so we're making the jump from horses, swords, canons, wooden ships, muskets, and all that other Revolutionary War technology to things like machine guns, automobiles, canned food, airplanes, and chemical weapons. Even beyond that, the Industrial Revolution and other advancements in the 19th century helped to make large populations more sustainable, so now armies were *huge*.

And that's all the general WWI history we'll be covering before we start learning more about the British experience and what Tolkien would have been living with during this time.

Lesson 2.1) Rhythmic Modes: New Names for Familiar Material

This week we'll be focusing on the rhythmic aspects of poetry, how various stresses and accents in language create identifiable patterns and even meter. Today we'll start with the identification of rhythmic modes. Rhythmic modes are brief patterns of long and short durations. They are simple, modular cells which can be arranged in a variety of sequences to create longer, more complex rhythms. Think of them like a word bank—if we're provided a collection of 20-some words, there's a bunch of different sentences those words could be combined to form.

However, like a word bank, the rhythmic modes have their limitations—just like there are statements you couldn't create with only those 20 words, some rhythms can't be created by using only these modes. The other thing that's important to note about the modes is that they're based on ratios, not exact values. So modally speaking, this rhythm is identical to this one, because both are two short values followed by a long value that is double the length. So let's take a look at these modes.

We'll start with simple meter modes, modes that crop up in time signatures like 4/4 and 2/4. First up we have the spondee—a pair of notes which are equal in length. If we tack on an additional long to the end of these, we get the figure we saw earlier. This is called an anapest. And if we put that long value in front rather than behind we get a long-short-short mode called a dactylic. And if we put that long value between the two shorts, we get what's called an amphibrach. Now, most of these modes reveal their contents just by their name—"spon-dee" is two equal syllables, "a-na-PEST" creates a short-short-long feel, and "DAC-ty-lic" creates the long-short-short. Now, while we can say "am-PHI-brach" it's admittedly a bit clunky compared to the others.

Next, we've got compound meter rhythms—modes which show up in time signatures such as 6/8, 9/8, and 12/8. First, we've got the Tribrach, which is constructed of three equal note values. Next, we've got the long-short relationship called a trochee (tro-key). And lastly, we have the reversal of that, a short-long relationship called and iamb. Like the simple meter modes, the names of the compound modes also reflect their rhythmic values. "TRO-chee" gives us a long-short feel, while "i-AMBE" creates a short-long sound. And while musicians have been known to stretch two-syllable words into three syllables when it suits our needs (trip-let vs tri-pul-et), we'll borrow a bit from the Dalcroze tradition here and refer to Tribrachs also as "Tri-o-lets", which gives us a nice even three.

So, earlier we briefly mentioned that these modes worked by way of ratios—and as such rhythms like this and this are the same mode, just on different levels. But let's talk about those levels for a second. In Dalcroze methodology there are typically three levels of rhythmic speed—"return" which is your baseline pulse, "eep or hip" which is twice as fast, and "oop or hop" which is half as fast as "return." So using just one cell and the three rhythmic speeds, we can get a rhythm like this (various levels of dactylics).

So let's see how these modes and rhythmic levels manifest in actual music. Take Grainger's *Children's March* for example. This opening bassoon figure is made up of "tro-chee, tro-chee, long, long, tri-o-let, tro-chee, long, long." And these modes show up in all sorts of places. If we look at the first sung part in *Crowned in Glory* at m. 19, we see this figure. Now, remember that rhythmic modes are cells based on ratios, so while it appears there are a few separate note values here, if we think of this in ratios, it's actually just 1 rhythmic mode repeated at different speeds. So what we end up with is "a-na-PEST, a-na-PEST, long." Next time we'll take a look at how these modes manifest in language, but for now just knowing which modes

belong in simple and compound meters and understanding that these modes exist at a variety of rhythmic levels is plenty.

Lesson 2.2) Poetic Modes: Stress and Scansion

In the last lesson we learned about the rhythmic modes (display modes and labels)—small cells of durational ratios which can be arranged to form more complex rhythms, especially when they take place at different relative speeds. Today, we'll look at how stresses in the English language create similar shapes in poetry.

First, just like a rhythmic mode is comprised of at least two durations, the same is true for what's known as a poetic foot. To put it simply, a poetic foot is the linguistic equivalent of our rhythmic modes from last lesson, the only meaningful difference is that rather than 'long' and 'short' values, poetry assesses 'stressed' and 'unstressed' syllables. For the purposes of scansion, or marking stresses, we'll use this u-shaped symbol to denote "unstressed" or weak syllables and this backwards apostrophe to show "stressed" or strong ones. So for example, our trochee—the long-short mode—is a poetic foot in which we see a stressed syllable—apostrophe—followed by an unstressed one—"u." An example of this would be the word "CAC-tus". Likewise, our dactylic—the long-short-short mode—translates to strong-weak-weak, like in the word "MARSH-mal-low."

Now, while I've just used individual words to showcase these poetic feet, obviously there are words in the English language that don't have 2 or 3 syllables, but these modes operate across sentences as well. Take the sentence, "I'll see you to-mor-row." We have 3 single-syllable words and one three-syllable word, but the whole sentence still has stressed and unstressed syllables, independent of individual words. In this case, our stresses happen on "see" and "mor," while the remaining syllables are unstressed "I'lll SEE you to-MOR-row." If we translate these stress patterns into 'shorts' and 'longs,' we get this rhythm here—short-long-short, short-long-short, which we might recognize as a pair of amphibrachs.

Not only can poetic feet manifest across whole sentences, they can also show up multiple times within longer words. For instance, the word “ne-ces-sar-y,” has four syllables, and our longest feet are only three units. But if we look at the stresses in the word, “NE,” and “SAR” we find that we have a pattern of strong-weak stresses which repeats “NE-ces-SAR-y.” Converting this to our familiar rhythmic modes we get a long-short, long-short, or two trochees.

So what application does all this have? Well, odds are we’ve heard of something called iambic pentameter—William Shakespeare famously wrote a *lot* of it. But what does iambic pentameter mean? Well, as we know from our rhythmic modes, an iamb is a short-long mode or an unstressed-stressed foot. So to be iambic, is to be made up of this rhythm. And pentameter? Well that just means that a line of poetry contains five of a thing. So in a way, the descriptor “Iambic pentameter” is a bit like a musical time signature, but in reverse. Where “5/8” tells us there are 5 eighth notes in a measure (how many, of what), “Iambic pentameter” tells us the line is made up of iambs, and there are five of them (what there are, how many). So by that reasoning, we can take any poetic foot, and make it the basis of a poetic meter—dactylic heptameter, trochaic dimeter, anapestic tetrameter, you get the idea. But just like with musical meters, some of these possibilities are more common than others, and there are poems that change meter, just like there’s music that changes time signatures.

Let’s take a look at some examples of poetic meters. First, let’s visit Mother Goose—“Well there WAS an old WO-man who LIVED in a SHOE.” If we look at the stresses in this passage, “WAS, WO, LIVED, SHOE,” we find a pattern of two weak syllables followed by a strong syllable—meaning this is some sort of anapestic meter. Next, we count four anapests in the line, so the line is in anapestic tetrameter. How about this one from Alfred Tennyson’s *The Charge of the Light Brigade*, “THEIRS not to MAKE re-ply, THEIRS not to REA-son why,

THEIRS but to DO and die." So first we note the stresses—"THEIRS, MAKE, REA, DO" and the rest are unstressed. So grouping these, we get a bunch of dactylics, LONG-short-short, LONG-short-short "THEIRS not to MAKE re-ply," and then we count how many are in each line, two, in this case. So this would be an example of dactylic dimeter. Lastly, let's take a look at Dr. Suess's *If I Ran the Circus*, "And NOW comes and ACT of e-NORM-ous e-NOUR-mance! No FORM-er per-FORM-er's per-FORMed this per-FORM-ance!" As before, we'll mark our stresses, "NOW, ACT, NORM, NOUR, FORM, FORM, FORM, FORM" and the rest are unstressed. Then we see what pattern we can group—here that's a short-long-short pattern, which we know as an amphibrach, and there's four of them in each line, so we're looking at amphibrachic tetrameter.

One last quick note about poetic meter: though the examples we've just looked at all fit neatly into their respective meters, sometimes lines of poetry will leave off a syllable on the last foot. Just like a piece of music might end with an incomplete measure, a line of poetry can end before it completes its final foot. Take this excerpt from William Blake's *The Tyger*, "IN what DIS-tant DEEPS or SKIES // BURNT the FI-re OF thine EYES?" When we mark the scansion of these lines, we find three complete trochees and one incomplete one. The term for this omission is catalectic—which means this line is missing a syllable of its final foot. However, when we're figuring out the meter of the line, we pretend this missing syllable is still there—so metrically, these lines are still considered to be in trochaic tetrameter, even though we only get 3 ½ trochees.

Lesson 2.3) Poetry & Music: Quantitative vs Accentual Meter

So far this week we've talked about poetic feet, and their musical parallel, rhythmic modes. We also talked a bit about poetic meters, the result of repetition of poetic feet. Today we'll be talking about two types of poetic meter—quantitative and accentual, and how these two types of meter can help us convert poetic meters into musical patterns and even time signatures. So let's get going!

First, let's talk about how these two types of metric interpretation differ. We've talked before about poetic stresses being converted into 'long' and 'short' values—for example while a poetic trochee is stressed-unstressed, our rhythmic trochee is long-short. Quantitative poetic meter, is literally just that—giving the 'stressed' syllables additional length compared to the unstressed ones. So to bring back an example from last lesson, William Blakes *The Tyger* read in quantitative meter would sound something like this, "IN what DIS-tant DEEPS or SKIES // BURNT the FI-re OF thine EYES?" By contrast, accentual meter is the placement of emphasis, but not length, onto the stressed syllables. So that same excerpt read in accentual meter would go something like this "IN what DIS-tant DEEPS or SKIES // BURNT the FI-re OF thine EYES?" You might be picking up on hints of what these different interpretations do to musical meter, so let's talk about that.

If we were to translate these two interpretations quite literally, we'd end up with something that looks like this: our quantitative interpretation has literally longer note values and our accentual meter has regularly-placed accents. So how do we as musicians convert this to a time signature? Well we'd take these two interpretations and decide where bar lines belong. Now, as we probably know, the downbeat of any measure is going to be pretty strong. So when we look at these rhythms, where are the strong beats? In our quantitative interpretation, I'd say

the ‘strong’ beats are going to be our longer values, so let’s draw a bar line before each of those, making them the downbeats. With our accentual meter, we don’t have variable note lengths to help us, but we *do* have accents—so in this case our accented notes are probably the strong beats. So let’s place bar lines before each of those. Notice any difference between the two now? When read quantitatively our trochaic tetrameter became a compound musical meter—3/8 in this instance. But when read accentually, it’s a duple time signature—2/8 as we’ve written it.

Next time we’ll talk about how these sorts of decisions can influence compositional choices when dealing with a text—as there’s a pretty substantial difference between writing a piece in 3/8 and writing it in 2/8.

Lesson 2.4) Poetry & Music: Text Setting in *Lincolnshire Posy*

In our last lesson we talked about two different interpretations of poetic meter: quantitative and accentual. We saw how quantitative meter gave additional length to stressed syllables, where accentual meter merely emphasized them. And we saw how that difference resulted in two different potential time signatures for the same line of poetry. Today, we'll take a look at how composers make the decisions necessary to convert poetry into musical meter. Both the tunes we'll be looking at today are traditional English folk songs that composers arranged for concert ensembles in the first half of the 20th century. This first one is called Lisbon Bay (Sailor's Song) and was set by Percy Grainger in the opening movement of *Lincolnshire Posy*. So first, let's take a look at the text.

"Twas on a Monday morning, all in the month of May," is the first line which opens this tune. Marking the stresses of this line we see a pretty consistent alternation of unstressed and stressed syllables, "all IN the MONTH of MAY." So if we group our scansion we get an iambic hexameter—because we have 6 whole iambs and the incomplete one isn't at the end of the line, so we can't really call it a catalectic and round up to 7 iambs. So then lets convert those iambs into two metric interpretations—one quantitative, one accentual. Once we've done that, we have to figure out where to put our bar lines—remember that requires us to find the strong beats and then put a bar line before them. So in the case of a quantitative meter, our bar lines would go here, and for an accentual interpretation, they'd get placed here.

Now, there's of course the issue of what to do with that extra unstressed syllable on the word "morning"—musically speaking, we generally don't want to change meters if we can help it, and if we followed the accents exactly, we'd get a random measure of three at that point: "twas ON a MON-day MORN-ing all IN the MONTH of MAY." You can hear how that extra

unstressed syllable creates a change in meter. So when we go to put this poem into a time signature, we'll have to either change the length of that syllable or add a rest after it to better fit into the pattern around it, which might look something like this "Twas ON a MON-day MOR-NING, all IN the MONTH of MAY" or "Twas ON a MON-day MOR-ning [rest], all IN the MONTH of MAY." Already we've been presented with several choices in how we're going to set this text to music—do we use a quantitative interpretation, or an accentual one? That choice will determine our time signature. And with outliers in the text, like the word "morning," do we want to lengthen syllables or add rests to maintain the meter? OR, do we want to follow the stresses exactly and let the time signature change for a measure at that point? Let's take a look at the opening of Grainger's *Lincolnshire Posy* and see what decisions he made (play excerpt of opening, show words under trumpet part). Here, we can see he's opted for a quantitative interpretation of the poetic meter, which resulted in a compound musical meter—6/8 in this case. And in terms of the word 'morning,' he chose to keep the time signature the same by lengthening that syllable to fit.

Next, let's take a look at Ralph Vaughn Williams' setting of *Seventeen Come Sunday* from his *English Folk Song Suite*. The opening lines to this tune are "As I strolled out one May morning // One May morning so early." When we add stress marks to this we notice that our second line "One May morning so early" is missing its final stress. But, because that comes at the end of the line, we can call it a catalectic and group these stresses into an iambic tetrameter. Okay, so now let's go through the same process we did before—creating an accentual interpretation and a quantitative one. After we've done that, we add our barlines, and then figure out what to do with that pesky catalectic. Our options look a lot like last time—either a duple meter created by the accentual interpretation, or a compound meter implied by the quantitative

one. So like we did last time, let's take a look at the decisions Vaughn Williams made. [Play Excerpt]. Here, we see that he opted for a duple meter, and his solution for the missing stress at the end was to make the word "early" into a melisma—to put it another way, he stretched those syllables by giving them more notes.

This is by no means a comprehensive view of how composers choose to set text, but hopefully it gives us a way to apply the skills we learned earlier this week.

Lesson 2.5) Poetry & Music: Review

So the rundown for this week is as follows:

- Rhythmic Modes: Fancy Greek names for rhythms we already knew
- A mode by any other name would be…called a Poetic Foot
- Poetic Meter: Putting the "try" in trochaic trimeter
- Accentual and Quantitative: a tale of two meters
- Text setting: how composers make musical sense of all that other stuff

We started this week with identifying rhythmic modes—small cells of two or three rhythmic values which represent various combinations of 'short' and 'long' durations. We also saw that these modes largely fell into two categories: simple-meter modes like spondees, dactylics, anapests, and amphibrachs; and compound meter modes, such as tribrachs, iambs, and trochees. We learned that rhythmic modes are based on ratios, not exact values, so rhythms such as **this** and **this** are technically the same mode, just played using different divisions of the beat. Though it was mentioned briefly, those speeds have a name under the Dalcroze system—our base pulse is referred to as 'return,' while twice as fast is called 'eep' or 'hip,' and half as fast is called 'oop' or 'hop.'

Next, we learned that poetry makes use of these same modes, but instead of 'short' and 'long' values, they categorize patterns of 'stressed' and 'unstressed' syllables. So while an amphibrach might be 'short-long-short' as a rhythmic mode, a poetic amphibrach would be 'unstressed-stressed-unstressed' like in the word 'asSURance.'

We took a look at the similarities between musical time signatures and poetic meters—a musical time signature such as 12/8 tells us there are 12 eighth notes in a measure, while a poetic meter like anapestic tetrameter tells us the line is made up of anapests and there are four of them. Both time signatures and poetic meters provide the same information—what the contents of the line/measure are, and how many there are—but the order is reversed relative to one another.

Lastly, we examined the choices composers make when setting a text to music. We saw the differences in how quantitative and accentual poetic meter translated to musical time signatures, and how the variations within individual poems such as extra syllables and unequal lines created all sorts of problems for translating poetry to music. And for each issue that arises

in that translation, there are a handful of solutions that could work, and it's in those choices that a composer's voice and talent are put on display.

Lesson 3.1) The British Experience – A War Unlike Any Other

When we last talked about the history of WWI, we focused a lot on the events leading up to the conflict. In this unit, we'll learn about the British experience *during* the war—specifically because these are the things which might have influenced Tolkien in his writing of *The Lonely Isle*, the poem that *Crowned in Glory* is based on. So today we'll cover some necessary background and general information that helps to capture the general effect of Britain's involvement in WWI. First, we'll talk about the conditions of the trenches, casualties, and the general conditions the British military dealt with. Next, we'll address one of the most surreal parts of the war—Britain's close proximity to the front lines. After that, we'll learn about the disconnect between the lived experience of the soldiers and what could be related to folks back home thanks to various sorts of censorship, both explicit and implied. Lastly, we'll look at how propaganda and the concept of 'total war' came into play in a very big way during this war, and what effect that had both on a personal and political level.

Now, as we mentioned last time, the advent of machine guns and artillery quickly forced all parties involved in the war underground—within a few weeks there were hundreds of miles of trenches all over the French countryside, one set occupied by the Germans, and another occupied by the British, French, and Belgian forces. On the other side of Germany, we saw a similar situation arise with the Russian forces. For ease of reference, we'll start referring to these sides by their recognized names—the Germans, Austro-Hungarians, and Italians came to be known as the **Central Powers**, while the Russian, British, and French forces were coined the **Triple Entente** or just "**Entente**" **Powers**. Now, while all sides of the war dug trenches for protection, not all trenches were created equal. The Entente trenches were generally muddy, dank, and as the war went on represented barely humane conditions. By contrast, the German trenches were

significantly better. The officer's quarters were often soft and plush, filled with the comforts of home, and some even had working electricity. Sum to say, the British experience in the trenches was *miserable*. It was filthy, wet, horrifying, and to top it all off, you couldn't possibly relate your experience to anyone back home. Beyond the general misery that was trench-life, by the time the war was over it would claim upwards of 8.5 million lives, more than any previous conflict the world had seen. In Britain alone, by the end of the war 1 in 3 men had been killed, wounded, or taken prisoner.

Remember that there hadn't been a general European conflict in around 100 years, so even the older generation of Brits who had served in the military had no context for the hell that was the trench experience. Beyond that, officers censored correspondence with folks back home—so you couldn't write anything meaningful about the war even if you wanted to, as it would be erased or simply discarded by those who screened your outgoing letters. And furthermore, it simply wasn't in the British nature to make a fuss about the war—there was nothing anyone back home could do about your situation and it was best not to make them worry. Perhaps Britain's most widely-loathed invention that came from this period, and the most absurd example of this censorship and oddly positive outlook, was the creation of the modern form. Here we have an example taken from Paul Fussell's book *The Great War and Modern Memory*, but these days we fill out forms for everything—doctor's visits, class enrollments, and basically anything and everything at the DMV. During the war, Britain created a number of formalistic letters—letters for soldiers to send home in which they'd circle the most relevant phrases or fill in blanks to create something close to personal correspondence. But in restricting soldiers to a set list of options like "I have been admitted to hospital sick / wounded," you remove the ability for them to communicate anything more, like "I have been admitted to the

hospital after coming down with a severe case of the flu last week." Perhaps even stranger than the limited communication allowed by command was the sheer closeness of Britain to the front lines.

There's a saying that goes something like, "In America 200 years is a long time, but in Europe, 200 miles is a long way." Well, even by European standards, Britain was only a stone's throw from the front lines of WWI. A boat ride across the English channel, a short trip inland, and you were there. To put a numerical value on it, London was only 70 miles from the front lines of the war—if we were to draw a 70-mile radius around most of America's major cities, you wouldn't be able to get to the next one before encountering 'the war.' If we wanted to make London any one of America's most populous cities in this comparison, the front lines of the war would have been closer, than any of these other major metropolitan areas. Because of this proximity, it was entirely possible for a soldier on leave to have breakfast in the trenches and be back in London in time for dinner. And of course, the oddity of this was only augmented by the complete disconnect of life in London versus that of life in the trenches. That said, it's important to note that this proximity only applied to the trenches closest to Britain—there were certainly British troops stationed beyond such a distance.

The last significant bit of context we need to understand how WWI differed from the conflicts before it are the concepts of propaganda and 'total war.' So previously, 'war' had been a sort of sporting event—to loosely paraphrase Osbert Sitwell, war was a brief, armed version of the Olympic games. You won a round, the enemy won the next, and that was that. But WWI was different. It became rapidly apparent that in this war of attrition, the only winner would be whoever was left after each side had sent its men into a proverbial meat grinder. Both sides began to heavily propagandize—painting the other as an evil which must be defeated, or a

menace which would not stop until all of Europe was conquered. Gone was the 'sportsmanlike' attitude of war. To quote Sitwell once more, before WWI, "There was no more talk of extermination, or of Fights to the Finish, than would occur in a boxing match." But once your country painted the other side as the ultimate evil, half-measures were out of the question. Victory would be determined only by complete and total destruction.

To phrase it another way—if you make something out to be intolerable, there's only one solution, get rid of it completely. And when that 'intolerable' thing is another group of humans? What then?

Beyond this, WWI was the first conflict that required 'total war.' What this meant was that even those not enlisted in the armed forces were expected to do their part to contribute to the war effort. That could mean any number of things, rationing food so more could be sent to soldiers, enlisting as a nurse to care for the wounded, or finding alternatives to certain materials like metal because they were needed for the production of war technologies.

Lesson 3.2) British Experience – Progression of the B.E.F.

In the last lesson we covered some of the atrocities of WWI—the high death toll, inhumane living conditions in the trenches, as well as the surreal disconnect between life in the trenches and in London a mere 70 miles away. Today we'll look at how the demand for manpower gradually changed the tone of the British armed forces over the course of the war.

At the outset of WWI, *most* of the great European powers had conscripted armies—this meant that the men who fought in these forces were legally compelled to do so, though the exact requirements varied by country. By contrast, the British Expeditionary Force (or B.E.F.), which was the common name for Britain's Army, was a volunteer force, much like the United States' current military. However, early in the war it became apparent that victory would be determined not by strategy or technology, but by whoever could send the most men to the front lines. In response, Sir Henry Rawlinson suggested "pals battalions," a contract between Britain and newly enlisted soldiers which basically stated that if you joined up with the military you'd get to serve alongside friends, neighbors, and colleagues. Now, while this strategy worked wonders for enlistment, it did have one significant downside—if your battalion was wiped out in a shelling or disastrous battle, some town or neighborhood in Britain would have lost nearly all its 20-40 year old men instantly.

Later on, the British government launched a campaign called the Order of the White Feather. British women were encouraged to approach fit-looking men on the street and pin a white feather to their lapels. The white feather was a symbol of cowardice—and beyond accusing them symbolically, women were also encouraged to taunt men and ask why they hadn't enlisted yet. Now, in an outcome that just about anyone should have been able to see coming, this campaign resulted in the public shaming of boys who were too young to serve as well as

enlisted men who were home on leave. Not only that, but the ridiculing of enlisted soldiers out of uniform became such a pervasive issue that the British government began issuing badges for them so that women wouldn't harass them to join the military.

Finally, in January of 1916—two years after the war began—Britain adopted compulsory military service, required by every man between the ages of 18 and 40 unless they were a single parent or served as a member of the church. Though as the war continued, the exemptions that existed became even more rare. By May of 1916, married men were eligible to be drafted. And by 1918 the upper age limit had been raised to 51 instead of 40. Notably, 1916 was the same year in which Tolkien was shipped off to the war. In the program notes for *Crowned in Glory* I mention the idea of putting yourself in the shoes of a 20-something-year-old man who's being shipped off to a conflict that by its end will have claimed the lives of most of your close friends. But what I fail to mention there that ought to be brought up here, is how it must feel to gradually feel your hand being forced—first for your country to make military service the 'proper' thing to do, then to be shamed publicly for not serving, and finally for the word of law to force you to offer your life up to a conflict which you don't necessarily support.

Lesson 3.3) The British Experience – The Battle of the Somme

In the last lesson, we looked at how the British Expeditionary Force or B.E.F. gradually shifted from a volunteer army to one that relied on compulsory service. Today we'll learn about one of the most gruesome conflicts of the war—the Battle of the Somme. Given all the conflicts we *could* focus on, I think it's important to clarify why we're looking at this one in particular. For one, this week is about surveying the British experience, and while there are a handful of battles that stick out from the rest of the war (Ypres, Verdun, Battle of the Marne, race to the sea, Somme), the Somme was an almost purely British-led offensive. Beyond this, it was the first major battle that a young Tolkien was involved in—so it has a bit more relevance to our subject than the others.

To begin, the Battle of the Somme was Britain's attempt to relieve pressure on France—if Germany had a massive British offensive to deal with, it would have fewer resources to devote to fighting the French. The initial plan was to lay down a wave of artillery that would clear the way and then have soldiers follow closely behind that wave after German defenses had been decimated by the artillery. Now, it's important to note a couple of things here. First is the existence of "no-man's-land," which was the area between the British and German trenches—this stretch of land was pock-marked by shell-made craters, and littered with barbed wire to impede troop movements. The second thing to make note of is that there were three types of artillery shells in use during WWI—gas, shrapnel, and high explosive. Of these three, high explosive shells were the most effective at destroying infrastructure such as barbed wire, dugouts, and bunkers.

That being the case, what came next was a pretty clear misstep on the part of Britain. On July 1st, 1916, Britain began by firing a quarter of a million shells on Germany's position within

the span of a single hour—this shelling was reportedly heard in London, over 200 miles away. After an hour of bombarding the German front, British troops began their charge. There was only one small problem—the majority of those 250,000 shells were shrapnel, not high explosive. This meant that No-Man's-Land was still rife with barbed wire, so troop movements were difficult at best. Beyond that, the German fortifications held up more or less fine to shrapnel shelling. So when the bombardment stopped and the British began their charge, the Germans simply returned to their positions and began unloading machine gun fire into the slow-moving crowds of oncoming British troops.

The Somme offensive would go on for over 4 months, and by the end of the first day 20,000 had died and another 40,000 were wounded. By the time the offensive was called off months later, 1.2 million people were dead or wounded. When Tolkien had shipped out in early June, only a month before the battle of the Somme began, Britain had lost a cumulative 200,000 men with another 300,000 wounded over the past two years. That's a half-million casualties between 1914 and 1916, and an additional 420,000 British lives during the Battle of the Somme alone.

Now, when we started this lesson I specified that the Somme was an important battle for our study because Tolkien was in it. Beyond himself, Tolkien had a small group of close friends who he met while studying at Oxford, and all four of them fought in the war in some capacity. Geoffrey Smith, Robert Gilson, and Tolkien served in the B.E.F., while Christopher Wiseman served in the British Royal Navy during the war. I mention in the program notes to *Crowned in Glory* that WWI claimed the lives of all but a few of Tolkien's close friends—the Battle of the Somme was responsible for one of them. On July 14th, two weeks into the offensive, Tolkien's brigade was called to the front lines. By the time their rotation was over he had endured 50

continuous hours of combat. He later received word that his friend Robert Gilson was one of the 20,000 who lost their lives on the first day of the Somme. In December of that same year (1916) he found that G.B. Smith had also been lost to the war. Ironically, Tolkien's own life was likely saved by his relatively poor health. In late October he was hospitalized with trench fever and by November 8th he was sent back to England for chronic health issues and would not reenter the war before its end. On May 27 of 1918 the battalion Tolkien had served with was reportedly all dead or presumed taken prisoner. Had Tolkien been well enough to serve, Wiseman would have been the only surviving member of their tight-knit group.

Their story is not outstanding. I call our attention to it because it pertains directly to Tolkien, but by the end of the war, 1 in 3 British households had a man wounded, dead, or taken prisoner. This week focuses on the British experience during WWI, and while there were certainly other significant and brutal battles in the war (Verdun, Race to the Sea, Ypres, Marne), the carnage of the Somme makes it a particularly compelling case for illustrating how terrible these conflicts were.

Lesson 3.4) The British Experience – Christmas Truce, End of the War, Aftermath

In our last lesson, we learned about the Battle of the Somme—one of the most awful conflicts of the entire war which claimed 1.2 million casualties. Today, I want to highlight some of the distinctly human aspects of the war—both good and bad. We'll cover the Christmas Truce of 1914, and then skip forward to the end of the war and examine how 'mythic' dates and places continue to resonate throughout history.

When we look at the inhumanity of battles like the Somme, it can be easy to forget that each of those numbers represents a real flesh and blood person with thoughts, feelings, loved ones, and aspirations; but where the war had some truly brutal moments, it also saw the occasional glimpse of human kindness. In December of 1914, only a few months into the war, both sides were already aghast at the brutality of trench warfare. All the fantasies of 'grand marches' and 'sporting battles' that this generation of troops had come to expect were quickly quashed by the quagmire of modern warfare. And after months of this bleak living—existing between two earthen walls with a strip of sky overhead, and no end in sight, each side was beginning to understand just exactly what they'd entered into.

It was on a bleak Christmas morning during the first December of the war that something astounding happened. Accounts vary on the specifics of what happened that day, but the general consensus is that it began on Christmas Eve with each side singing carols to one another—the next morning Germans crossed no-man's-land to wish the British a merry Christmas. The Brits came out of their trenches and greeted the Germans, eventually both sides swapped foods, shared cigarettes, and there are even accounts of soccer matches taking place between the two in no-man's-land that day. This temporary ceasefire also allowed both sides an opportunity to retrieve their dead from no-man's land and provide them a proper burial. The day after it was business as

usual, but for a brief moment the troops on the front lines were reminded that the enemy wasn't some faceless 'monster' but rather young men like them. Of course, when command was informed of this such behavior was fervently rebuked—they were the enemy after all, and if anything like this were to happen in the future it would be severely punished.

But it never did. Partially due to policies implemented by command, but also in part due to the propaganda put out by each side that utterly vilified 'the enemy.' We touched briefly in the first lesson of the week on the concepts of 'total war' and propaganda. We looked at how when you paint the other side as an 'ultimate evil' suddenly you're forced into a fight for annihilation, because if they really are the 'ultimate evil' their very existence is a threat. So as we've discussed, propaganda has consequences, and that is perhaps most clear in how the war ended.

After 4 years of fighting, an armistice (or truce) was signed on November 11 to take effect at 11 a.m. While the war technically continued for several months afterwards until a formal treaty was signed, Armistice Day marked the first step towards the official end of the conflict. Remember in week one when I mentioned that certain dates and locations have a sort of mythic resonance in history, like June 28th for the Serbians? The signing of the Treaty of Versailles which officially brought an end to the war, showcases both. First—remember the Franco-Prussian war? That conflict where Germany unified as a country to fight France? Well, when they won in 1871, they forced France to sign the treaty recognizing their loss and Germany's formation as a country in the hall of mirrors at the palace in Versailles. Fast forward to Germany's loss in WWI some 50 years later—France has the Germans recognize *their* loss in the *same room*. So that spells out the *place*, but what about the date? Well, after several months of hashing out specifics of the treaty, it was formally signed in the hall of mirrors at the end of June—on St. Vitus Day, June 28, the same day on which Franz Ferdinand had been assassinated.

I mentioned at the beginning of this video that my goal today is to outline the ways in which the war showcased *humanity*, both good and bad. If the Christmas Truce of 1914 epitomized kindness and compassion, the Treaty of Versailles showcases how petty, bitter, and vindictive we can be. We mentioned that prior to WWI, European war was something like a sporting event—you'd go to war, claim some land, and then you'd shake hands and call it a day until your opponent fought you for their land back a few years later. But as we also mentioned, sportsmanship became a relic of a bygone era with the introduction of modern war technologies. Propaganda had convinced the populations of entire countries that Germany was a menace which had to be dealt with—and subsequently, punished. Not only that, but 'total war' had made it the business of every citizen.

So it should come as no surprise that the Treaty of Versailles was the first time in the history of European war that the victors set out to *punish* the losers. The terms of the treaty changed the entire map of Europe—it broke up Austria-Hungary, the Ottoman Empire, and parts of Germany. And the new countries that were formed from this didn't have a true independence so much as they had a quasi-colonial relationship with France or Britain. Aside from the geographic changes, the treaty had a number of other stipulations for Germany—their army was reduced to 100,000 people and they weren't permitted to draft more. Many of their weapons and ships were taken from them, their leader, Kaiser Wilhelm II, was put on trial for war crimes, and they were forced to reorganize their government from an empire into a republic. Lastly, the Treaty of Versailles stripped Germany of 13% of its land, where 10% of its population lived and those who remained in the newly-formed republic of Germany, were stuck footing the bill. Germany was charged reparations—basically apology money—to the tune of $37 billion by

today's value. They paid off the last of that debt in 2010—nearly 100 years after the treaty was signed.

The outcome of the Treaty of Versailles left basically all parties involved deeply dissatisfied—and the dissatisfaction and bitterness created by the treaty would lay the groundwork for the next World War, which began just over 20 years later.

Lesson 3.5) The British Experience – Week 3 Review/Overview

Alright, the quick rundown for this week is as follows:

- Trenches, not a great place to be
- War: a day trip from Britain
- Just keep it bottled up: social and military censorship of the front lines
- Total war: even if you're not in it, you're in it
- Propaganda: Have you heard the Germans eat babies?
- How to lower your standards: The B.E.F. Story
- Battle of the Somme—people died, no joke on this one
- Coming to ABC Family this December—the Christmas Truce
- How to lose friends and infuriate people: The Treaty of Versailles

So let's start the breakdown for the week. We started this week with a look at the trenches and who was in them—on the side of the Central Powers (Germany, Austria-Hungary, and Italy) we saw trenches that were outfitted with a number of modern comforts like plush furniture and electricity. By contrast, the Entente trenches (Britain, France, Russia) were considerably worse for wear. We also looked at how censorship manifested in British correspondence back home—form letters with limited options, social constraints which prevented soldiers from complaining about their situation, and literal censorship from officers in the field screening outgoing mail. Beyond this, we saw how propaganda efforts at home and abroad shaped the outcome of the war—once you've claimed the enemy is the ultimate evil, nothing short of eradication seems appropriate. And lastly, we touched on the concept of total war—how civilians back in Britain were involved in the war effort even if they weren't on the front lines fighting the Germans.

We also looked at how the British Expeditionary Force or B.E.F. transitioned from a volunteer army to one that relied on compulsory service. While they first relied on a sense of

duty and patriotism to get men to sign up, they soon implemented pals battalions—effectively a promise that if you joined up with the military you'd serve with friends and neighbors. This was a great recruiting tool, but did result in whole towns losing their 18-40 year old male populations in some instances. After this, the government started a campaign known as the Order of the White Feather, in which women in Britain were encouraged to publicly shame men who appeared to be of fighting age. This worked to an extent but resulted in the harassment of soldiers home on leave as well as boys too young to enlist. Finally, in 1916 the British government implemented conscription, legally requiring men to enlist in the armed forces.

Shortly after the B.E.F. switched to conscription in 1916 they launched a months-long offensive in France known as the Battle of the Somme. It was one of the bloodiest and most brutal conflicts of the war and resulted in 420,000 British casualties in less than 6 months. While battles like this are not necessarily exceptional, as there were several like this throughout the war (Verdun, Passchendale, Ypres) we paid special attention to the Somme because a young Tolkien was present and lost two dear friends in the conflict.

Despite the brutality present in conflicts like the Somme, there were some moments of humanity present in the war as well. We discussed the Christmas Truce of 1914 in which British and German soldiers on the front lines initiated a temporary ceasefire and shared food, cigarettes, and even a game of soccer in no man's land.

However, by the end of the war, higher command was bitter and spiteful and that manifested in the terms of the treaty of Versailles. The treaty broke up several countries such as Austria-Hungary and the Ottoman Empire, and even stripped Germany of a significant portion of its land and population. It placed a number of other requirements on Germany such as

restructuring their government, paying reparations, reducing the size of their military and navy, and charging their Kaiser with war crimes.

Lesson 4.1) Poetry of the War: *The Lonely Isle*

This week we'll look at poetry written by British soldiers in WWI. When taken together, these poems outline a sort of larger narrative about the British experience—being sent off to the front lines, losing friends to the conflict, important battles like the Somme, aftermath of said battles, and the disillusionment that soldiers were left with after the war, when instead of the glory and honor they were promised, they received trauma and nightmares.

We start today with the poem *Crowned in Glory* takes its name from—Tolkien's *The Lonely Isle*

The Lonely Isle –J.R.R. Tolkien

O glimmering island set sea-girdled and alone -
A gleam of white rock through a sunny haze;
O all ye hoary caverns ringing with the moan
Of long green waters in the southern bays;
Ye murmurous never-ceasing voices of the tide;
Ye plumèd foams wherein the shoreland spirits ride;
Ye white birds flying from the whispering coast
And wailing conclaves of the silver shore,
Sea-voiced, sea-wingèd, lamentable host
Who cry about unharboured beaches evermore,
Who sadly whistling skim these waters grey
And wheel about my lonely outward way –

For me for ever thy forbidden marge appears
A gleam of white rock over sundering seas,
And thou art crowned in glory through a mist of tears,
Thy shores all full of music, and thy lands of ease -
Old haunts of many children robed in flowers,
Until the sun pace down his arch of hours,
When in the silence fairies with a wistful heart
Dance to soft airs their harps and viols weave.
Down the great wastes and in gloom apart
I long for thee and thy fair citadel,
Where echoing through the lighted elms at eve
In a high inland tower there peals a bell:
O lonely, sparkling isle, farewell!

The last time we talked about poetry, we spent a great deal of time on fundamentals of rhythm, stress, and meter. But this time around we'll talk a bit more broadly about themes and

rhetorical devices—more 'big picture' kind of stuff. In this particular poem, Tolkien focuses on two main types of imagery. The first is sound—"caverns ringing with the moan," "voices of the tide," "whispering coast," "wailing conclaves," "Sea-voiced" "who cry" "sadly whistling" "shores full of music" "soft airs their harps and viols" "echoing through the lighted elms" "peals a bell," you see what I mean. The other type of imagery that Tolkien prioritizes here is nature—white rock through a sunny haze, caverns, green waters, silver shore, a gleam of white rock over sundering seas, lighted elms, sparkling isle, these sorts of things. And in a lot of ways, it seems that both of these themes—sound and nature—are aimed towards the final two lines, "In a high inland tower there peals a bell: O lonely sparkling isle, farewell!"

If we look at the development of sound what happens over the course of the poem is a gradual return to the island. He gives us the sounds of caverns by the shore, the waves and tide, the coast, the waters once more—and in the second stanza we turn towards the island itself and towards music, which requires people to create it. He first notes that the shores are full of music, and then later tells us that fairies dance to soft airs (or songs) that their harps and viols weave. So we're now talking about actual instruments and music rather than the sort of 'artistic portrayal' of nature's sounds that the first stanza had—clearly the caverns weren't actually moaning and the coasts don't whisper. But even if fairies don't exist, he's now orienting us towards sounds which are produced by actual instruments. And finally, as we've gotten a sonic image of the outside of the island, gradually coming inward, he reveals what the inner part of the island sounds like—the ringing of a bell in a tower. Our sonic journey has taken us from the coast whose sounds are *like* music, to what we can only assume is Tolkien's memory of home—where actual music is produced by a bell tower.

We see a slightly different narrative unfold within his descriptions of nature. First, the island is a constant—every time it's mentioned he frames it in bright terms, namely referring to 'white rock,' 'fair citadel,' or 'sparkling isle.' By contrast, take a look at how he refers to the water. When he's singing the praises of the island at the opening, the water is green, but towards the end of the first stanza we see a shift—suddenly the waters are grey, and this shift happens just before he directly includes himself in the poem, specifically to note his departure from the island.

As includes himself for the first time in what has previously been an ode to the island, we see the tone shift substantially. Suddenly the island is surrounded by a mist of tears, and the seas are "sundering"—or split apart. But just as quickly as we shifted to this dark tone, Tolkien takes us back, focusing on the pleasantness of the island rather than the sadness he has in leaving it. Only once more does this darker tone peek through when he mentions "down the great wastes and gloom apart," but even the tone of his final line, "O lonely, sparkling isle, farewell!" has a sort of optimism to it—he emphasizes the majesty of the island, not mentioning that it's likely shrunk from view during this point in his departure or how incredibly overwhelmed he must feel about leaving it. Throughout the poem, the island is a constant—his rock, if you will.

Lesson 4.2) Poetry of the War: *Dawn on the Somme*

In the last lesson, we looked at Tolkien's poem *The Lonely Isle*—which he wrote as he was leaving Britain to fight in the war. Today, we'll discuss another poem, this time by Robert Nichols, whose subject is the first major battle Tolkien fought in—the battle of the Somme. Now, as you'll recall from last week, the Battle of the Somme was a terrible, bloody affair—after months of fighting, Britain's cumulative casualty count had more than doubled—just from its involvement in the Somme. So what sort of art might we expect from such a horrific experience? It's easy to imagine a poem which deals in dark, sordid imagery or harsh, stopped language which feels rough on the tongue. But that's not quite what we see in Robert Nichols' *Dawn on the Somme*.

Dawn on the Somme—Robert Nichols

Last night rain fell over the scarred plateau
And now from the dark horizon, dazzling, flies
Arrow on fire-plumed arrow to the skies
Shot from the bright arc of Apollo's bow;
And from the wild and writhen waste below,
From flashing pools and mounds lit one by one,
O is it mist or are these companies
Of morning heroes who arise, arise
With thrusting arms, with limbs and hair aglow
Toward the risen god, upon whose brow
Burns the gold laurel of all victories,
Hero and hero's god, th' invincible Sun?

So we notice a few things about this poem on first read—first, aside from the title, there's little indication that this poem is about one of the bloodiest battles of the first world war. Next, there's a substantial amount of reference to Greek mythos—Apollo, the sun as a god, mention of heroes, that sort of thing. And lastly, there's a pretty stark contrast painted between the ground and the sky, more on that in a bit. So let's look at each of these facets a bit more in depth.

We mentioned the title—*Dawn on the Somme*—if we think back to Tolkien's *The Lonely Isle*, did the title…provide anything? The poem opens with "O glimmering island, set sea-girdled and alone," so from right off the bat Tolkien's telling us it is quite literally a lone island. By contrast, Nichols' *Dawn on the Somme* makes no explicit mention of even 'battle'—but skirts around the topic with language that implies it: "arrow, bow, companies, heroes, victories, shot." All these words are evocative of conflict, even if Nichols' doesn't say *that* word. Beyond this, the title's doing a lot of heavy lifting here—without the context provided by the title, this might as well be a poem about an ancient Greek battle. Titles can guide an audience's perception of the work to an almost absurd degree—and while this is certainly true for most art forms, it's especially true in music, but we'll talk about that more next week.

We also brought up the abundance of Greek myth referenced in this poem. Let's ask ourselves for a moment, what does Nichols gain from invoking Greek mythology? In many ways, Greek mythology has 'larger-than-life' associations—gods, heroism, feats of incredible daring, and what was the first world war if not larger than life? One of the issues that arose during the war was language's inability to adequately convey what was going on—remember that the scope and scale of what was taking place was completely unprecedented. And one of the issues with tragedy at that scale is that we as humans tend to struggle with giving it meaning. As Stalin is famously quoted, "one death is a tragedy, a million deaths is a statistic." So by invoking Greek myth, Nichols finds a way to bridge the gap between tragedy and comprehension. We see references to fire-plumed arrows flying through the sky, shot by Apollo's bow—knowing what we know about the Battle of the Somme, that in the first hour alone there were a quarter-million shells fired—I don't think it's too much of a stretch to posit that Nichols' is making a veiled reference to artillery here, and using the image of Gods to do so. Think about that for a minute—

the experience that Nichols, and many other British soldiers, had is maybe best understood when compared to an act of God. Rather than rely on the confines of modern language like ‘machine gun’ ‘bullet wound’ ‘amputee,’ Nichols uses the language of Herculean myth—bow, arrow, Apollo—to evoke a fitting scale for this conflict.

Lastly, we see a stark contrast between what’s happened on the ground, and what’s going on in the sky. Nichols uses words like ‘scarred plateau’ ‘dark horizon’ and ‘wild and writhen wastes’ to describe the ground, but terms like ‘bright arc’ and ‘gold laurel’ for those aspects associated with Apollo, the sky, and the sun. This juxtaposition of dark and light, sacred and profane, it carries a certain irony with it—while there probably is a beauty to the flash of artillery, the reality is that every ‘bright arc’ that Nichols sees is the cause of the plateau’s scarring. In short—the sacred light is responsible for the ‘wild and writhen wastes’ of the battlefield.

Lesson 4.3) Poetry of the War: *Let Us Tell Quiet Stories of Kind Eyes*

Last week we touched on Tolkien's personal losses during the war—the deaths of his friends Robert Gilson and Geoffrey Smith. In today's lesson, we turn next to soldiers coping with the losses suffered at the Somme—and as we mentioned previously, Robert Gilson was one of them. Today we'll look at Geoffrey Smith's poem, *Let Us Tell Quiet Stories of Kind Eyes*, which he wrote in memory of Robert Gilson mere months before his own life was lost to the war.

Let Us Tell Quiet Stories of Kind Eyes—G.B. Smith

Let us tell quiet stories of kind eyes
And placid brows where peace and learning sate;
Of misty gardens under evening skies
Where four would walk of old, with steps sedate.

Let's have no word of all the sweat and blood.
Of all the noise and strife and dust and smoke
(We who have seen Death surging like a flood,
Wave upon wave, that leaped and raced and broke).

Or let's sit silently, we three together,
Around a wide hearth-fire that's glowing red,
Giving no thought to all the stormy weather
That flies above the roof-tree overhead.

And he, the fourth, that lies all silently
In some far-distant and untended grave,
Under the shadow of a shattered tree,
Shall leave the company of the hapless brave,

And draw nigh unto us for memory's sake,
Because a look, a word, a deed, a friend,
Are bound with cords that never a man may break,
Unto his heart for ever, until the end.

This week we've dealt a lot with thematic development in poetry—for Tolkien it was sound and nature, and for Nichols it was Greek myth and sky vs ground. But while there's certainly some good thematic material to discuss in Smith's poem, especially the alternation of topics between peace and war, I'd like to talk a bit about rhetorical devices, instead.

A rhetorical device is a linguistic technique used to convey a point or convince an audience, and they're *all* over literature and poetry. We may be familiar with some already such as metaphor, simile, or irony—but there's a whole world of rhetorical devices out there and generally speaking, if language is being used in any sort of artistic manner, you can count on rhetorical devices to be present. So let's see what devices we can find in Smith's poem.

From the outset we see an instance of rhetoric in Smith's use of the phrase, "kind eyes." Out of context, he could be referring to anyone, but in this case he's substituting Robert Gilson the person, with Gilson's 'kind eyes.' This specific type of substitution is called synecdoche.

Next we see an instance of apophasis—invoking a subject by denying that it should be brought up. Here Smith says "Let's have no word of all the sweat and blood," which despite his wishes to not talk about it, are explicitly mentioned. He even goes on to list other things that shouldn't be discussed such as noise, strife, dust, and smoke. Which brings us to our next device—polysyndeton.

This statement, "Of all the noise and strife and dust and smoke," could just as easily have been "Of all the noise, strife, dust, and smoke." But instead, Smith makes excessive use of conjunctions, building tension and changing the pacing of the line with repetition of the word "and."

Next we see a familiar device—simile. Smith says "death surges **like** a flood, wave upon wave." And this same line also sees those waves, and by extension death, personified—"that leaped and raced and broke." Neither death nor waves leap or race, but in giving them humanistic action Smith illustrates a more active form of Death.

In many ways, rhetorical devices are a lot like music theory—you don't *need* to know about either to make good art, but having them as tools certainly doesn't hurt.

Lesson 4.4) Poetry of the War: *In Flanders Fields*

Yesterday we looked at Geoffrey Smith's poem *Let Us Tell Quiet Stories of Kind Eyes*, a eulogy for Robert Gilson. Today, we'll take a look at a poem written about more general loss of life during the war. Of the many theatres of battle in Europe during WWI, Ypres was one of the worst. Over the course of the war there were several months-long conflicts which took place there, and it was notably the first place in which chemical weapons were employed by the Germans. Today's poem is one of the more famous from the first world war, *In Flanders Fields* by Andrew McCrae. Like the other poems from this week, we'll examine the themes at play here, but we'll also take a look at how its mechanical aspects, such as meter, are used to augment those themes.

In Flanders Fields—by Andrew McCrae

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie,
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

As with many of the other poems we've looked at this week, McCrae establishes a clear dichotomy between war themes and something more peaceful—in this case the pastoral scenes of Flanders' fields. While his approach to this alternation isn't as consistent as say, Smith's, we

do see instances of alteration of themes present—poppies juxtaposed against crosses, birdsong and gunfire, death and sunsets. Looking at the second stanza we see McCrae using this dichotomy the same way Smith did—defining death as a loss of things which were enjoyed in life. But in the first stanza the juxtaposition of death and the pastoral is used differently—almost as a way to suggest that nature continues in spite of war.

It's worth noting that the Flanders countryside is populated by numerous species of flowers, including a healthy population of blue cornflowers—so, why reference poppies specifically? Well, poppies have a storied symbolic tradition in English literature and have historically been used to represent sleep, rest, oblivion, death, and blood. And given the perspective of McCrae's poem—being told by the dead (as indicated by lines like "and now **we** lie" "that mark **our** place")—the poppy's associations with death and rest seem fitting. Similarly, there are species of bird beyond larks in Belgium, but McCrae chooses that particular bird because of its literary associations—daybreak and lovers, both of which are referenced in the second stanza.

However, as present as the pastoral elements are in this poem, they continue to be interrupted by the war—larks' singing is impeded by the sound of gunfire and the growth of poppies is hindered by grave markers. Both death and nature can be thought of as a regular process—but war interrupts the regularity of both. And from a mechanical standpoint, McCrae establishes regularity with poetic meter. In the first stanza that meter is a constant iambic tetrameter, and while the other stanzas follow the same meter, the line "in Flanders fields" at the end forces an uncomfortable preemptive stop to the otherwise constant meter. This interruption parallels the effect war has on nature and death—and where is this war taking place? In Flanders Fields.

Lesson 4.5) Poetry of the War: *Dulce et Decorum Est*

This week we've followed the trajectory of the British experience through poetry—from being shipped off to war with Tolkien, to fighting at the Somme with Nichols, losing close friends with Smith, and mourning the ongoing conflict with McCrae, we've seen a lot of ways that poets engaged with aspects of the war. Today, we'll be taking a look at a poem written towards the end of the conflict which attempts to convey the horrors of the war and rejects old-fashioned notions of glory and honor in battle.

Dulce et Decorum Est—by Wilfred Owen

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.
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 gas-shells dropping softly behind.

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.—
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.

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;
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,—
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.

"It is sweet and fitting to die for one's country"

Immediately we notice a few things about Owen's poem—gone are the vague references to war made by Smith, Nichols, and McCrae. Instead here we see graphic, detailed language that illustrates the horrors he's seen. We're probably familiar with the rhetorical device, "euphemism" where we alter our language to avoid being graphic or offensive such as with the phrase, "passed away" to avoid saying "died." Here, Owen is using "dysphemism"—the intentional use of graphic or offensive language to make his point. This contrasts with the other poems we've looked at this week in that most of them take great pains to avoid talking directly about the horrors of battle—remember Nichols' use of Greek mythology, for instance.

Additionally, while there's a clear rhyme scheme in place, the meter is variable with individual lines often incorporating multiple feet such as "But all limped on, blood-shod. All went lame; all blind." So what does Owen gain from using variable feet within a line and avoiding a predictable meter? Well, the poem opens with the image of soldiers bent over, trudging through sludge, and that's a very particular kind of movement—it's certainly not an easy, lilting movement that something like iambic pentameter would suggest. So here we see Owen intentionally avoiding regular meter to make the mechanical feel of the poem align with its thematic content.

In contrast with the other poems we've looked at, Owen's paints a gritty, ugly picture of the war. In many ways it's a sort of anti-propaganda. By showing us the brutal reality, he's hoping to dissuade young men from going off to war. The final two lines, "The old lie: Dulce et Decorum Est, pro patria mori?" is an old Latin phrase which means "It is sweet and fitting to die for one's country"–clearly contrary to Owen's experience in the war.

Lesson 5.1) Story & Song –Text Painting

When we last talked about music's relationship to text we discussed how poetic accents provided the groundwork for musical meter. Long and short accents wound up being long and short notes, and gave us what we might call today 'compound meter,' time signatures like 6/8, 9/8, and 12/8. This week we'll be looking at all the ways music interacts with other art forms—poetry, story, painting, plays, and film. But for today we're going to start with just that first one—poetry.

Now as we mentioned in the first week of poetry videos, music has a *long* history of being paired with text. In fact, before poetry was a written art form, it was a spoken one. And music was often used as an aide to memory. Try and speak the lyrics to any of your favorite songs and you'll see pretty quickly that it's easier to do when paired with pitch and rhythm. Even if we *can* get through it this way, it's often because we're referencing the music in our head. All this to say, it's easy to see how music would have been a good way to memorize poetry.

But poetry had other influences on music, too. Beginning in the early 1500s, Italian composers began to practice a technique known as **text painting**. Text painting is effectively where a composer matches the music they write to what's being said in the poem or song. Let's take a look at a few examples:

First, let's go to the source—Italian Madrigals of the 1500s. In this excerpt, a lone voice sings the phrase, "sola mi lasci" which translates to "alone you leave me." Here we see the composer, Cipriano de Rore, using a solo voice to reinforce the loneliness stated in the text.

Next, let's jump forward to the early 1800s. It seems text painting wasn't a fad, as it was still in use 300 years after the Italian Madrigalists came up with it. We'll take a listen here in a bit, but the piece we're looking at here is Franz Schubert's Erlkonig. I've linked the full poem

here, but the gist of it is a father and his sick son are urgently riding through the forest trying to get medical attention as the child is delirious. During the ride, the son begins to see the elf-king, a sort of spectre of death who tries to tempt the child with promises of comfort. Schubert paints this text in a few ways, though many of them are more abstract than our earlier example. First, the piano has an insistent, driving rhythm which mimics the horse's rapid footfalls as it races through the woods. Next, Schubert uses a minor mode to add to the dire air of the situation. However, when the elf-king tries to persuade the child to come with him and promises all manner of niceties, Schubert shifts to a major mode, mirroring the pleasant outlook of the elf-king's promises.

While both these examples are over 200 years old, modern composers utilize text painting too—in the case of *Crowned in Glory*, even though there are no words used in the music, because it's based on a poem, some of the musical choices that were made are based in the text of *The Lonely Isle.* For instance, Tolkien's line "Until the sun pace down his arch of hours" is depicted by the descending gestures in mm. 33-38. This sort of wordless text painting is the basis for what we'll talk about next time—programmatic music, or music which attempts to tell a story.

Lesson 5.2) Story & Song – Program Music vs Absolute Music

In our last lesson we saw how composers used the text of a poem to guide their musical decisions in a technique called **text painting**. Today, we'll be taking a look at how the musical-story associations created through text painting opened the door for an entirely new kind of music—and how this created something of a divide in the musical community between what was known as 'program' music and 'absolute' music.

Before we get into that though, we need a bit of context for the prevailing movements of the 17 and 1800s. In the 1700s Western culture experienced a movement known as **The Enlightenment**—basically until that point we'd accepted that this guy over here got to rule us because God had chosen him, or there was just something inherently noble in his bloodline. But one of the big takeaways from the enlightenment was that everyone was born with the same tools—observation and reason, and that most anything could be proven through empirical evidence. So suddenly you've got a whole generation of people who think they're born with 'certain unalienable' rights and they launch a couple significant revolutions towards the end of the century—an American version, and French one.

I bring this up, because it has direct implications for how music and art were created during this time. Because value was placed on things which could be readily observed, instrumental music was one of the lesser arts—after all, it's almost entirely abstract. However, there were still ways in which music could reference reality and thus engage in a sort of dialogue with the audience. One of the prevailing methods during this time was the use of *topoi* or **topics**. Topics were musical references to subjects the audience would have been familiar with such as marches, waltzes, church music, horn calls, and so on. Most composers of this period engaged in some sort of topic-based music. For instance, let's look at Mozart's Piano Sonata No. 12 in F

Major [play excerpt]. Here we see Mozart engaging with topics such as Sturm und Drang (storm and stress), Turkish march (characterized by the use of dotted-eighth-sixteenth rhythms), and the learned style (characterized by imitation between the hands).

One of the other ways in which composers managed to create representations of reality included **program music**, or music which aimed to tell a story. If text painting is the use of poetry to guide musical decisions, then program music is perhaps best described as music which uses *story* or *narrative* to guide musical decisions. One classic example of program music from this era is Hector Berlioz's piece *Symphonie Fantastique* (1830), which I've linked here.

Though program music saw its heyday in the 1800s, the tradition is still alive and well today. Pieces like Kevin Day's *Rocketship!*, Frank Ticheli's *Vesuvius*, and H. Owen Reed's *Michigan Morn* are all programmatic. In fact, program music is such strong tradition in the band world that without knowing what's on your ensemble's program for this concert cycle, I'd still bet good money there's at least two programmatic pieces on it.

On the subject of programmatic music, let's take a look at one of my favorite pieces of wind band music—David Maslanka's *A Child's Garden of Dreams* (1981). We'll be dealing specifically with the third movement, entitled *A horde of small animals frighten the dreamer. The animals increase to a tremendous size, and one of them devours the little girl*. So with just the title of the movement, Maslanka's told us what this piece of music is supposed to represent. So before we listen, let's brainstorm some ways this story might be represented musically. "A horde of small animals frighten the dreamer" This could be represented by several things—'daintier' instruments like piccolo gradually giving way to heavy brass could be used to show the animals' growth, while the girl's fright might be heard by aggressive syncopated rhythms or dissonant chords. Let's take a listen and see how Maslanka chooses to set the scene.

So immediately we get the impression of a frantic energy—maybe the little girl's being chased by the animals? Maslanka also uses a bunch of dissonant and fleeting wind figures which could be the small animals that are frightening our dreamer. Regardless of what these things are *actually* supposed to represent, we can see how the presence of a programmatic title provides us with a narrative to attach to an otherwise pretty crunchy piece of music.

Jumping back for a moment to the 1800s, there came another movement which countered many of the Enlightenment principles—the Romantic era. Where the enlightenment prized things like equality, logic, and evidence, the Romantic mindset believed in the mystical—it was fixated on abstractions and things too large or terrible for human comprehension, and believed that only certain people (geniuses) could access these things. If the Enlightenment was driven by reason, the Romantic era was driven by feeling.

And just as enlightenment ideals had a role in shaping music and art of the time, so did the romantic. However, the Romantic prized the abstract—so where instrumental music had been one of the lowest arts during the enlightenment, it was now the most prized in the Romantic mindset due to its abstract nature. In fact, program music came under criticism due to lowering itself to other art forms—music's most desirable quality was its abstractness, why ruin that by relating it to a story or narrative?

Pieces like Beethoven's Fifth Symphony are a good example of what came to be known as **absolute music** during this time—or music without ties to a story or narrative. Like program music, though, absolute music continues to be written and played today. Pieces like Hindemith's Symphony in B-flat, Holst's first and second suites, and Steve Bryant's *Concerto for Alto Saxophone* represent the continued tradition of absolute music in the concert band repertoire.

Next time we'll take a look at how music came to interact with film by way of opera thanks to a particular German composer named Richard Wagner.

Lesson 5.3) Story & Song – Wagner, Steiner, and Zimmer: How Opera led to film

These days it seems like *most* music students (and even non-musicians) have a penchant for film music—most major orchestras have at least one concert of film music a season, Spotify playlists for composers like Hans Zimmer, Alan Silvestri, and John Williams have tens-if not hundreds of-thousands of likes. But to understand how music's role in film came about, we have to jump back to the 1800s—again.

Remember last lesson when we learned about programmatic music—or music that was supposed to tell a story? And before that we talked about text painting—where composers reinforce the meaning of the poem by matching it with their music. Well in the mid-1800s there was a guy by the name of Richard Wagner, who took this interaction of story, text, and music and pushed it just a bit further.

You see, Wagner wanted to write operas—those extravagant stage show where everybody sings their lines, usually in Italian or German? Well as it happened he ended up being pretty good at it, and beyond just writing the operas he eventually developed this concept of the *gesumfkampstwerk* or 'total artwork.' Here it's important to note that the production of an opera was typically done by several people; somebody wrote the music, someone else wrote the lyrics, somebody else choreographed it, someone else did costuming, you get the picture. But remember last lesson when we talked about how the Romantic ideal included a space for 'geniuses' to exist? Wagner was pretty convinced that he was one—and to his credit, many of those around him were convinced of it too. Anyway, Wagner's concept of 'total artwork' was one in which he would be the person who did it all—composer, lyricist, choreographer, costumer, and even architect. That's right, he decided he wanted to design and build his own concert hall to put on his operas—which, he did.

So what does all this have to do with film music? Well in many ways opera and movies are fairly similar—a wide cast of characters, extensive amounts of dialogue and plot, and both last several hours from start to finish. Which brings us to Wagner's most notable contribution—the *leitmotif*. A leitmotif is a musical idea associated with a particular character, place, or object. Basically it's a sonic signal to say, "HEY, I'M HERE" and if this concept sounds familiar, it's probably because we hear it all the time in film music.

Now, film has been paired with music almost since its beginning, but for a couple decades we didn't have a reliable way to synchronize sound and film. So there was a long period where music might be composed for a film and then played by an organist in the theatre, though there was nothing stopping the organist from substituting the composer's music with their own selections. And that's assuming the movie had music written for it in the first place—often the organist would be provided a descriptor such as "hurried" or "surprised" and have to provide music which fit the bill. Once we were able to reliably synchronize sound and sight though, there was no going back. But now we had another issue—how do you write an entirely original score for a full-length film? And how do you make that music clearly related to what's happening on screen?

Enter the father of modern film music—Max Steiner. Steiner was an Austrian-born composer/conductor who had made his way to Hollywood. When presented with the issue of writing an original score for a feature-length movie, Steiner knew just what to d0. You see, as a conductor with a Germanic background, Steiner was *very* familiar with the work of Richard Wagner—and so he borrowed Wagner's concept of the *leitmotif* and put it to use in film. While Steiner was the first to do so, he wasn't the last by any means. Composers like Howard Shore, Alan Silvestri, and John Williams all make extensive use of *leitmotifs* in their film scores. In fact,

a quick google search can lead you down the YouTube rabbit hole on this topic—there are *hundreds* of videos where people have compiled leitmotifs for films like Harry Potter, the Avengers, and many more. Next time you sit down to watch a movie, see if you can pick out any clear *leitmotifs*, and uh, be sure to thank Wagner.

Lesson 5.4) Story & Song – How the War changed music

So in an earlier lesson this week, we learned how changes in popular thought such as the Enlightenment and Romanticism influenced music. In the 1700s, the Enlightenment gave us the music of Mozart which centered around topoi, or topics which were basically a sonic reference to other genres the audience would have known such as hunting music, waltzes, military marches, and so on. In the 1800s, Romanticism saw music's status elevated, as it was the most abstract art form. This change in status brought with it an elevation of the symphony and of 'absolute' music—or music that existed for its own sake. But music wasn't the only thing to be affected—remember that Enlightenment ideals led to two revolutionary wars. And the Romantic notions of shared mythology and a 'fatherland' helped inspire the unification of the Germanic people that culminated in the Franco-Prussian War. So if ideals, wars, and music go hand in hand, what are the ideals and music surrounding WWI?

Following the Romantic era's mystical, feelings-based approach to the world, Western society began to swing back to the other side of the spectrum, to a movement known as modernism. Modernism is loosely defined by the search for progress, and the belief that in dismantling and analyzing things, we can find answers. Modernism believes that if we all work together, technology and progress can lead us into a golden utopia where the problems of the past are a non-issue.

Remember the myth of history we talked about at the beginning of this unit? Well while I've painted these ideological and musical movements as separate, identifiable things with dates ranging around a century each, the reality is that their boundaries weren't nearly as neat and tidy. When WWI kicked off there was certainly an air of modernism, yes, but Romantic ideals weren't exactly dead, either.

This is the place we're in as we enter into WWI—as H.G. Wells said, "I think that in the decades before 1914 not only I, but most of my generation…thought that war was dying out." Modernity promised utopia, and by and large Western society thought they were headed towards it. But as we've discussed, WWI was the most brutal conflict the world had seen at that point—so what impact does that have on art? If Romanticism's mystical, fantastic, otherworldly soundtrack was that of Beethoven, Schumann, and Mahler, what music would accompany the atrocities of the Somme, Verdun, and Passchendaele? This problem is brought up again a mere 20 years later when the second world war starts—what does music that has seen the holocaust sound like?

Given the size and scope of the war, it should come as no surprise that most every composer writing during the early 1900s was touched by it in some way or another. There were those who were displaced by the conflict, such as Percy Grainger (the warriors), those who grew up in its shadow, like Benjamin Britten (war requiem), and of course those who fought in it, such as Ralph Vaughn Williams.

Let's take a listen to some excerpts from each of these composers' post-war pieces and see if there's any common ground. First, let's begin with Britten, who was born just before the start of WWI and grew up in an England which had seen a third of its men dead, wounded, or captured during the Great War. [Play excerpt of war requiem]. For those who might not know, a requiem is a special kind of mass held for the dead in the Catholic tradition. Britten's writing his war requiem in 1962, so he's grown up in the shadow of the first world war and lived to see the effects of the second. While there are certainly moments of consonance and rest in this piece—they are the minority. This tumultuous atmosphere that Britten establishes with harsh sonorities and aggressive dissonances? That's the vast majority of the piece. Not only that, Britten mixes

traditional Latin text with excerpts of poems written by Wilfred Owen, a war poet whose poem *Dulce et Decorum est* we looked at in week 2.

Next, let's look at a piece by Percy Grainger, who left England in September of 1914 after the war had broken out. While he did join up with the U.S. military bands in 1917, Grainger didn't see any time on the front lines in WWI. [play excerpt of The Warriors]. Now while the entire piece isn't like this, this excerpt does showcase some of Grainger's comfort with dissonance. This section feels searching, perhaps in the same way WWI left Grainger seeking a home.

And lastly, let's listen to Ralph Vaughn Williams, who was over 40 when the war broke out, but lied about his age so that he could fight for Britain. [play Vaughn Williams]. This excerpt, Vaughn Williams' *Pastoral Symphony*, was one of the first significant pieces he wrote following the end of the war. We'll note his relatively conservative sound—the dissonance present in Grainger and Britten finds no home in Vaughn Williams' sound, even after the atrocities of WWI. There are a few reasons we could attribute to this—First, Vaughn Williams was 41 when he entered into the war, already a mature composer who had developed his style and sound, so his pre- and post-war music might not be evidence of the conflict. Beyond that, if Vaughn Williams' maintained his style after the war as a sort of acknowledgement of a time *before* atrocity, he wouldn't be the first to do so. Wish as we might, though, that bell wouldn't be un-rung.

As this sampling might imply, the effects of WWI on music weren't universal by any means, but at the very least we see the introduction of harsher dissonances, more foreign harmonic language, and composers dealing with the reality of the war in different ways. Each of

these adaptations would only be amplified following the unimaginable conditions of the second world war with the music of composer like Pierre Boulez and Karlheinz Stockhausen.

Lesson 5.5) Story & Song: Review of Week 5

Alright so the quick rundown for this week is as follows:

- Text Painting
- Program Music, Absolute Music, Romanticism, Enlightenment
- Wagner & Film Music
- WWI, Music, Modernism

So let's break these down. We started with a lesson on text painting—which is where composers use the words of a poem to guide musical choices. This can be things like the phrase "I'm so alone" being sung as a solo, or a song about a horse having a whip crack and a horse whinny (excerpt of the end of Sleigh Ride). Now that particular example's a bit odd, because although there *are* words to the tune that we could consider text painting, they were written a couple years after the piece was originally composed. So while the process on that doesn't necessarily hold up to closer inspection, the concept is still the same.

But that leads us to our next point—programmatic music. Program music is instrumental music which attempts to tell a story through the use of various musical associations. In our last example, even without the words to the song being present, between the title, *Sleigh Ride*, and the use of woodblocks, sleigh bells, and a horse whinny, the audience gets a pretty clear idea of what scene this music is supposed to illustrate.

By contrast, there's also music which doesn't attempt to create a narrative for the audience. Music that exists in a narrative or associative vacuum is what we call absolute music. To put it another way, absolute music is music that doesn't rely on stories, images, or external associations. Julie Giroux's *Mystery on Mena Mountain* would be a clear example of a piece which *does* rely on external associations—or what we'd call program music. While Alfred

Reed's *Second Symphony* would be an example closer to that of absolute music—or music that's only concerned with itself.

We also learned about how intellectual movements shaped music and its value in society. We started with the Enlightenment in the 1700s—a movement which revolved around reason, logic, and the belief that all humans were equipped with the same tools with which to understand the world. This ideal eventually launched two significant revolutions (show American and French), and music during this time was *relatively* undervalued, due to its abstract nature.

By contrast, the Romanticism of the 1800s saw music celebrated as one of the most desirable arts for exactly the same reason. The only difference was that the Romantic ideals included things like fantasy, mysticism, and emotion. Where Enlightenment ideals had preached that everyone was equal, Romanticism believed that there were specific individuals who rose above the rest of us in their ability to achieve greatness—geniuses, they were called.

One such proclaimed genius was Richard Wagner—an opera composer whose works are famous for containing something called *leitmotifs*. These *leitmotifs* are musical ideas paired with specific characters, places, objects, or ideas. This compositional concept was adopted by Max Steiner, an early Hollywood composer who's widely recognized as the "father of film music." Steiner's use of *leitmotifs* in Hollywood films established a trend that continues to this day in the work of composers like Alan Silvestri, Howard Shore, and John Williams.

We touched earlier on how intellectual trends like the Enlightenment and Romanticism influenced music and even contributed to various wars like the American and French Revolutions and the Franco-Prussian War. Following this same thread, we examined how WWI was influenced by the ideas of its time and how that experience shaped the music of a generation. It was during that lesson which we discussed modernism, the belief that technology, progress,

and analysis would lead us into a utopian age. We looked at the music of Grainger, Britten, and Vaughan Williams to see if WWI had any uniform impact on music. While there weren't necessarily any universal trends to be seen, we did observe some crunchier harmonies, and extended sections where such things could be used.

That's it for this week, next week we'll be taking a look at trends in poetry during WWI. Until then, go practice!

Lesson 6.1) Trends in Poetry During WWI: Euphemism, Binaries

When last we talked about poetry in this unit, we took a look at the war through the experience of British poets—being shipped off from home, fighting in some of the major battles of the war, losing friends in the conflict, and pushing back against the government's glorified propaganda about what war was. This week, we're going to step back a bit further and take a look at some of the ways the war changed English poetry—both during its run and afterwards.

Today we'll be focusing on the effects that propaganda had on language and poetry—specifically euphemism and strict dichotomies. When we look at propaganda from the war we see a few things; first, we notice an 'us' vs 'them' mentality—Central and Entente powers, British and German forces, officers and enlisted men, soldiers and civilians, you get the picture. This creation of strong binaries has permeated language and thinking, and did so largely during the war. Consider for a second the idea of British and German forces—today we look back on history and think of these as monolithic labels, we imagine countries populated by a sort of 'average' citizen—maybe a tea-drinking, monocle-wearing, mustachioed man proclaiming, "indubitably" in a smoky parlor surrounded by a dozen other people who look more or less like he does. But in reality, these labels, these conceptions of people, they're incomplete. As a friend of mine likes to point out—the 'average' person doesn't exist. All the opinions we assume someone has when they say they identify with a certain political party? Incomplete. All the experiences we associate with a certain country or culture? Incomplete. And in many ways this compression of complex qualities, experiences, and people began with propaganda—it's a bit harder to convince your countrymen to die for a cause if you paint the conflict with shades of grey.

So what binaries get established during the war that crop up in poetry? Well there's a *ton*, but let's just hit on some of the most popular—life and death, nature and industry, soldier and civilian, antiquity and modernity, sound and silence, and fitness and illness just to name a few. Prior to these stark binaries, it was common to conceptualize things on something more like a spectrum—and beyond that, to appreciate both sides of the spectrum as helping define one another. Beauty was shallow and pleasant, while the sublime was infinitely deep, and terrifying—but there was beauty to the terror of the sublime and depth to confines beauty.

Beyond the binaries that propaganda helped to establish, it also created a world in which accurate language was disadvantageous. It's harder to convince young men to go off and fight in a war when you use words like "legs blown off," or "screaming all night." Propaganda's job then, was to talk about the war in digestible language. And, oddly enough, it was maybe the first time in history that reality had produced events so shocking and gruesome, that they had to be cleaned up to be presentable for a widely literate population. And this brings us to euphemism and censorship. We've already talked a bit about the censorship which took place during the first world war, so let's look at euphemism. As we mentioned in week 4, euphemism is a way of using substitution to avoid saying something offensive or insensitive—like when we say someone "passed away" rather than "died." It's easy to see how euphemism could have a significant role in poetry of the war when we consider, first, that euphemism served as a way to soften the reality of the situation, and second, that in some ways it was also a sort of rhetorical censorship. When we look at the poems from week 4, Wilfred Owen's *Dulce et Decorum Est* stood out among the others—precisely because it talked about the war in very real terms, where the other poets danced around the subject. Remember that censorship during the war wasn't just a directive from above, but was also a societal issue—it simply wasn't good form to complain

about your situation. And yet, many soldiers who fought in the war were certain that the whole affair could be brought to an end if only accurate language could be used to describe it. Look once more at Owen's poem and think about how it rebels against the ideas of censorship and propriety—it's an anthem of a lost generation, begging for those who've not been to the front lines to make it stop.

Lesson 6.2) Trends in Poetry During WWI: Sunrise & Stand-to

Last lesson we learned about how propaganda helped shaped poetry and language during and after the war. Today, we'll be taking a closer look at how trench warfare altered the role of the sky, sunset, and sunrise in poetry of the war.

Imagine for a second that *most* of your existence for four years was in the British trenches—walls of earth on either side, mud and duckboards below, and a singular, continuous strip of sky overhead. Beyond that, it's important for us to talk a bit about sunrise and sunset during the war. You see, it was during those two times that attacks from the enemy were most likely. So each side developed a ritual to mark sunrise and sunset called stand-to, where all available forces would attend their battlestations, anticipating the enemy's attack. After a few minutes, if it was determined that the attack wasn't coming, things continued as usual. And this ritual calm before the storm was observed twice a day, every day, for over four years of the conflict. As you can imagine, the impending anxiety that accompanied stand-to had an impact on soldiers' perceptions of sunrise and sunset—no longer were they a thing of beauty to be appreciated, but were now a symbol of anxiety and military ritual. Dawn came to be associated with coldness, death, and battle. As Paul Fussell, a poetry historian says, Dawn never quite recovered from what the Great War did to it.

To give a more tangible example, Fussell cites "The Dead" by Rupert Brooke whose poem views sunset in a more traditional manner.

The Dead—by Rupert Brooke

These hearts were woven of human joys and cares
Washed marvellously with sorrow, swift to mirth.
The years had given them kindness. Dawn was theirs,
And sunset, and the coulours of the earth.

Here we see dawn and sunset enumerated as kindnesses given to them—a generally positive view of sunrise and sunset. However, when we look at poetry in the wake of the war, such as this excerpt from T.S. Elliot's *The Waste Land*, we see a different picture of dawn, a colder, harsher one.

The Waste Land—by T.S. Elliot

Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death undone so many.

Contrary to Brooke's dawn and dusk as a gift, we see Elliot invoking dawn and associating it with death, fog, and murk. No longer is dawn a brilliant, beautiful experience that we ought to be thankful to have had, but instead it's become some strange, alien thing.

Lesson 6.3) Trends in Poetry During WWI: Arcadia & Ruralism

Last lesson we talked about how the experience of stand-to altered the artistic use and meaning of dawn and dusk in poetry and literature—prior to the war it was a thing of beauty to be experienced, but afterwards its associations were that of death, coldness, and conflict. Today we'll take a look at how the industrial, alien wastes of the battlefield influenced a desire to return to a better time and brought out themes of pastoralism and nature.

Before we go much further, let's talk a bit about how those two topics differ. So nature is pretty self-explanatory—wilderness, plants, woodland creatures, that sort of thing. The pastoral is a bit different—think farm life, simpler times, folk songs, shepherds—people are allowed in the pastoral but it's still a stark departure from an industrialized modernity. So what about the war brings out these topics in poetry and literature? Well, it doesn't take much to realize that when an entire generation of young men is sent off to the trenches, to die by steel and gunpowder, that a collective longing for whatever the opposite of *that* is, would emerge.

When we look back at Geoffrey Smith's *Let Us Tell Quiet Stories of Kind Eyes*, we see that he invokes a couple of pastoral references—"misty gardens and hearth-fires," both of which paint a picture of a simpler time away from the war. And with the war representing a sort of hyper-industrialism, we see references like this crop up all over poetry from this period. In fact, returning to Tolkien, and for the first time stepping outside of his poetic output—there's been a lot of study on how the various characters and settings in the Lord of the Rings mirror these themes. The Shire, characterized by green rolling hills and peaceful living, is the quintessential example of the Pastoral—those who reside there have no concern besides a light days' labor, good weather, great food, and the company of friends and family. By contrast, the evil realm of

Mordor inhabited by the orcs and their war machines is the exact industrial, modern nightmare that soldiers lived in on the front lines.

But these themes get invoked in interesting ways, let's take a look at a passage from Guy Chapman's memoir, *A Passionate Prodigality*. Chapman was a British soldier in the war who we see here invoking an odd mixture of the pastoral and the industrial.

A Passionate Prodigality—by Guy Chapman

"The sun came out and the familiar field of dirty green with its hedges of wire and pickets rose to view, empty of life."

Here we see many of the standard pastoral symbols—fields of green, hedges, pickets—but the familiar image of the pastoral has been coopted to help describe the industrial. These hedges aren't made of leaves and twigs, but of barbed wire; and the fields aren't a brilliant or warm green, but a dirty one. The pastoral had a long history in British literature harkening back to the industrial revolution, but with the advent of WWI we see the binary between 'industrial' and 'natural' made even more stark as each side now tacitly referenced 'war' and 'peace' and 'death' and 'life,' respectively.

Lesson 6.4) How War Changed Language

This week we've spent a good deal of time looking at how the war influenced trends in English literature—from changing the meaning of common themes and symbols, to solidifying dichotomies through propaganda. Today we'll take one more step back and look at how the war changed language itself—how even today the vestiges of WWI live on within English words and turns of phrase.

Some of these are fairly obvious—like *trench coat*, for example, comes quite literally from the piece of clothing British officers wore, but has since become a more general style of garment. Others though, are more insidious. Words like *bombarded* or *barrage* also became popular during the war but are now used in a more figurative manner. "Our director was bombarded with questions about the upcoming trip," for example.

Other words like *lousy* and *crummy* maybe aren't as widely used today, but still exist in the English lexicon. And both of these come from the same place—due to the inhumane conditions in the trenches, lice were a rampant issue, and so both *lousy* and *crummy* originally referred to something being infested with lice.

Still other turns of phrase like "over the top" and "no-man's land" are directly tied to the trench experience. We've covered at least briefly what "no-man's land" was—the space between the British and German trenches which was populated by barbed wire, bodies of the fallen, and pockmarked by artillery-made craters. However, in modern usage, no-man's land is generally used to refer to an ambiguous or indefinite area or a space which is unowned, unclaimed, or uninhabited. Despite a clear shift in usage, the phrase *is* still used, and was born out of the war. Similarly, "over the top" nowadays means 'extra' or 'too much,' as in "His reaction was a bit over the top, don't you think?" But it originated in the act of soldiers being sent out of the

trenches into no-man's land, where one would go quite literally over the top of the trench to storm the enemy's position—and almost certainly die doing so. Initially "over the top" was an extreme action associated with almost certain death, so it's easy to see how through hyperbole we might have taken that phrase and turned it into something that can be used in everyday conversation.

Beyond trench and war language, we should also consider that an entire generation of Brits spent four years in France—so naturally some of the French language got borrowed. One example of this is the replacement of the word *keepsake* for the now more popular *souvenir*. Both refer to a token kept to remember a place or experience, but these days the popular term is the French one.

While these are just a few examples of how the first world war changed language, I hope it makes at least a couple of us wonder about etymology, and how other world events might further shape the language we use every day.

Lesson 6.5) Trends in Poetry During WWI: Review

Alright, so the quick rundown for this week is as follows:

- Propaganda: How to speak without saying anything
- What a pretty sunrise, too bad the enemy's about to attack
- Old MacDonald had a farm: and it was a better time than all this war nonsense
- World events shape language—who knew?

So lets break these down. First, we looked at how the propaganda effort created stark binaries—us vs them, civilians vs soldiers, Brits vs Germans—and how these binaries have largely stuck with us today, despite not always being an accurate way of depicting the reality of a situation. One of the other issues faced by the B.E.F.'s public relations department was that they had to publish information about one of the most gruesome events in history to a widely literate population and yet still try to sell the war as an honorable and glorious thing. And it was this situation which helped give rise to euphemism during the war—a trend which some soldiers would later push back against because they thought if the public could get an accurate image of the war there would be more support for its end.

Next, we learned about how the war changed the use of symbols like sunrise and sunset—largely due to the daily routine of 'stand-to,' where all forces were prepared for an enemy assault at sunup and sundown. Understandably, this experience warped the perception of dawn and dusk in artistic representation of the time, and while today we're probably more inclined to view sunrise and sunset as symbols of beauty, hope, and nature's glory, it's important to note that the associations of a symbol can be changed through time and major events, such as the war.

Similarly, we saw how themes of nature and pastoralism appear in literature and poetry from the war. Though these themes far predate the war, their presence during this period hits a

bit differently. Mentions of rolling hills and simpler times no longer stand for just that, but are now also a silent condemnation of the industrial wasteland created by the war. Additionally, we saw how authors can use old themes like nature and pastoralism to contextualize new experiences like war and industrialism.

Lastly, we took a brief look at how language can function as a time capsule—preserving words and phrases which entered into it under specific circumstances even if they've long since lost their initial meaning. Words like barrage, bombardment, trench coat, souvenir, lousy, crummy, no-man's land, and over the top all have their origins in the first world war.

Lesson 7.1) Emotional Realities of War

This week we're going to take a look at the emotional side of WWI— displacement, the experience of being drafted, how our understanding of war's effect on mental health has changed over the years, and how we as humans cope with loss. We'll be starting today by looking at the stories of people who were displaced by forces beyond their control.

When we discussed composers of WWI, we mentioned Percy Grainger, the composer of such pieces as *Lincolnshire Posy*, *Children's March*, and *Colonial Song*. Grainger was born in Australia, but came to Europe for school. When WWI broke out, he had been living in England for over a decade. Grainger had been collecting folk music from around the country and documenting it as well as creating his own arrangements for wind band. What he was engaging in is a branch of music called ethnomusicology which we won't get into here, but if that's the sort of thing that interests you I thought I'd at least provide the name of the field. Anyway, when the war started, Grainger moved to America—had he stayed in Britain, he would have been eligible for conscription when the British government enacted compulsory service in 1916.

Though it was war that displaced Grainger, any number of things can cause displacement, especially when we're younger—maybe your parent gets a new job, or a divorce, or decides to move the family because there's more opportunity in another country. So what's it like to have forces beyond your control suddenly uproot you? Let's take a look at a few stories from people who've been displaced and see if we can get a sense of it.

We'll start with the story of a family displaced by the Syrian civil war. The Syrian civil war began with protests against the standing government in 2011—these protests escalated to a full-blown civil war which, at the time of this video's publication is still ongoing. As the situation in Syria worsened, many people sought to get their children out of the country as it was

an active war zone. One such person was Yaser, a father of five—his children were 13, 12, 8, 5, and 1 when the conflict broke out and they continued to live in Syria for two years. For fear of their safety, Yaser's children couldn't play outside or leave the house to go to school—lest their lives be collateral damage due to a missile attack or stray bullet from the ongoing conflict. Finally, after 2 years, Yaser and his family decided to seek asylum in Germany, 1800 miles away. For context, if you were to start from roughly the middle of the US in Lebanon, KS—an 1800-mile trek gets you to the northern edge of Canada or the *very* southern tip of Mexico. And to make it worse, Yaser's family could only travel at night so they wouldn't be seen. What sort of living situation motivates a family to make that trip? Well, as his son Achmed put it, "Being scared was a permanent state of mind…When I went to bed, I always wondered if I would wake up the next morning." He was 14 when his family fled their home country. And as we might imagine, there are all sorts of other issues that arise during a trip like this. Hala, who was 10 when her family left Syria, lost her glasses—so not only was she being uprooted from her home and making a nearly 2,000-mile trip at the age of 10, but now she could barely see. Yaser's family walked for days to reach a boat that would take them to Germany, and eventually they made it. Thousands of miles from home, separated from friends, family, and loved ones, but finally safe.

Next, let's take a look at the story of Al. When Al was young, his father was killed for writing newspaper columns criticizing the Nigerian government. Al and his mother fled to the US when he was 5 years old—his mother applied for asylum but was denied, and she was deported when Al was 15. Al went to live with his aunt in Tacoma, Washington and despite his mother's deportation, managed to graduate high school and attend Central Washington University where he was an honors student.

These are just a couple stories of young people who were displaced by circumstances they couldn't control—but regardless, it gives us insight into how difficult displacement can be. Imagine having to make that nearly 2000-mile journey to escape your war-torn country. Or losing a parent to political murder and fleeing to a country where you don't speak the language—only to have your other parent deported during your sophomore year of high school. Grainger's experience was mentioned earlier, but this topic is still something many composers write music about today, including Jodie Blackshaw in her piece, *Into the Sun*, which focuses on the stories told by different groups of people about their passage to Australia through the years. There are hundreds of things that can cause displacement, but especially as a young person, very few of them happen to be in our control.

Lesson 7.2) Conscription, the Draft, Vietnam and WWI

Last lesson, we talked about displacement, and how especially as a young person there are forces well beyond our control which can displace us. We looked at the stories of Yaser and Al and saw the ways in which they and their families had been displaced. Today, we're going to take a look at conscription—or forced military service. We talked a bit in week 3 about the gradual shift the British Expeditionary Force made from volunteer to compulsory army, and in week 4 we spent some time with poetry of the war written by British soldiers. Today, we'll be turning to a more modern version of conscription—the US military draft during the Vietnam War.

The Vietnam War began in 1955 as a conflict between North and South Vietnam and became one of many proxy wars between the U.S. and the USSR. A proxy war is a conflict in which two larger powers—in this case America and the Soviets—back different sides in order to prove their superiority. Think of it a bit like a geopolitical pokemon battle. In the case of Vietnam, the US backed South Vietnam and the Soviets backed communist North Vietnam.

While the conflict began in 1955, US involvement was limited to a mostly advisory capacity for the first 9 years. That is, until the Gulf of Tonkin incident—in which a U.S. military ship was accosted by North Vietnamese naval forces on two occasions in early August. This led to an increase in military presence in Vietnam and eventually the draft. Like the B.E.F. there were initially a bunch of exceptions for who the U.S. would draft—those with health conditions, conscientious objectors, homosexuals, college students, married men (especially those with children), and even a few specialized workers whose jobs contributed to the war effort. But between some clearly unfair drafting practices and an increased need for people to serve, the US started limiting exceptions and in 1969 switched to a draft lottery system. Under this system,

there were 366 capsules each containing a day of the year—these capsules were then pulled at random and assigned a number reflecting their order. For example, the first day pulled was September 14, so anyone born on that day between 1944 and 1950 would be first to be drafted under the lottery system.

The draft lottery only lasted 4 years, and by 1973 Richard Nixon had ended US involvement in Vietnam, but the damage had been done. Thousands of young men were sent off to Asia to die—and perhaps the worst part? In 2005 information surrounding the Gulf of Tonkin incident was declassified—this new information revealed that North Vietnam's alleged attacks on the U.S. battleship never took place, so the escalation which followed, the thousands of young Americans who were drafted and sent abroad, all that was based on a falsehood.

How do you suppose it would feel? Having been drafted into the army, sent halfway across the world, losing friends to the conflict, and some 30 or 40 years later learned that it was all because of a lie? How do you suppose Tolkien felt when something similar happened in the early part of the century? Gradually watching the British military become more and more desperate for bodies, eventually knowing that he too would have to serve in France, likely to be killed in the action. And then to make it worse, having lived through the first world war—watching as one of his sons was sent to fight in another one some 20 years later.

We spoke at length last lesson on the idea of displacement, and things which can cause people to become uprooted, often beyond their control. Here we saw that compulsory military service has a similar power, but with the added risk of death beyond mere displacement.

Lesson 7.3) Unseen Scars: Shell Shock, Battle Fatigue, PTSD

Last lesson we talked about the harsh reality of being sent off to war against your will via conscription—or forced military service. Prior to that, we talked about the emotional impact war can have on those displaced by it. Today, we'll be taking a look at the impact war can have on those who have to engage in it.

These days, PTSD, or post-traumatic stress disorder, is a fairly well-documented diagnosis associated with war. But like all things, our understanding of it has evolved over time. PTSD was added to the third edition of the Diagnostic and Statistical Manual of Mental Disorders (or DSM-III) in 1980. By the 1980s definition, PTSD required some sort of traumatic event defined as "a catastrophic stressor outside the range of usual human experience." So things like divorce, failure, rejection, serious illness, and financial issues didn't count, as these were thought to exist within the range of usual human experience. However, this was the first time PTSD had been codified as being caused by an external trigger—prior to this it had been thought to be caused mostly by internal weakness, not external trauma.

That said, as PTSD became a widely-accepted disorder, it became apparent that what constitutes 'trauma' is variable—as there are differences between individuals' abilities to cope with catastrophic stress. What might be particularly traumatic for one person could just be a bad experience for another. However, some experiences are nearly universal in their ability to cause trauma regardless of an individual's capacity to cope. And as can be expected, one of those 'universal' traumas is war zone stress.

Since PSTD was added to the DSM in 1980, the manual has served as a document of our growing understanding with each new revision and edition—as of 2013 we're on DSM-5. Over time, it's been found that PTSD was significantly more common than initially thought, with

around 6-7% of the American population having a diagnosis. And while common knowledge now, it has also been found that prevalence of PTSD increases drastically in post-conflict settings like recently war-torn countries. Which brings us to Europe in the early 1900s—though we now call it post-traumatic stress disorder, it initially went by other names—shell shock and combat fatigue.

One of the aspects frequently associated with PTSD is sound—war had never been louder than in 1914. Sure, historically we had used canons for Napoleonic warfare, but WWI saw the use of artillery which could fire nearly a hundred miles in some cases. Beyond the sound that sort of gun makes when it fires, imagine the sound made on impact. And remember the battle of the Somme we talked about in Week 3? Where a quarter of a million shells were fired on Germany's position within an hour? If they could hear it almost 200 miles away in London, what do you suppose it sounded like on the front lines? All this to say, WWI was perhaps the first acoustically modern war—or the first major conflict whose soldiers were meaningfully scarred by sound, not just experience.

In its day though, the worst cases of this scarring were seen in a minority of soldiers—so shell shock was seen not as a response to trauma, but rather as a failing of a soldier's 'moral fiber.' The irony here is that because almost all of Europe engaged in WWI, the aftereffects of shell shock became widely recognized in the culture of an entire continent. Due to the underdeveloped understanding of PTSD at the time, Britain took a harsh stance towards what they called shell shock. In a document published a few years after the war's end, the War Office of Britain made the following suggestions concerning 'shell shock.'

- Training should be prolonged to ensure the soldier…has had time to acquire such a standard of morale as will enable him to put the welfare of his unit before his own personal safety.

- No soldier should be allowed to think that loss of nervous or mental control provides an honourable avenue to escape from the battlefield.
- No case of psycho-neurosis or of mental breakdown, even when attributed to a shell explosion or the effect thereof, should be classified as a battle casualty any more than sickness or disease is so regarded.

In short—shell shock can be prevented by instilling our troops with higher morale, it's dishonourable to leave the battlefield due to mental breakdown, and should you suffer a mental breakdown from the war you were forced into, we don't recognize that we're responsible for that.

Worse still, some who suffered the effects of shell shock were charged with desertion, cowardice, or insubordination. The worst of these cases could be subjected to a trial and convicted, or worse—executed for their supposed crimes. Those who weren't executed or imprisoned received treatment which could include solitary confinement, disciplinary treatment, electric shock therapy, shaming, physical re-evaluation, and emotional deprivation. Despite the fact that many of Britain's troops received pensions for their injuries following the war, those who exhibited symptoms of shell shock were widely ineligible to receive benefits, due to Britain not wanting to reward what it perceived as 'cowardice' and 'weak moral fiber.'

While we still have a great deal of progress to make with regards to mental health and our treatment of it as a society, hopefully we can see that even in the last hundred years we've moved ahead by leaps and bounds on the subject of PTSD.

Lesson 7.4) How We React & How We Recover: Coping with Trauma

We've talked a lot this week about the various traumas that war can inflict on people—displacement, emotional stress, and so on, but what can we do to manage these changes and the emotions they bring? Today we'll be discussing various forms of coping—mechanisms which can help us deal with change, emotion, and trauma in its various forms.

Last lesson we learned about post-traumatic stress disorder, or 'PTSD.' As with any diagnosis, it can be helpful to first learn about the disorder; how it might manifest, what effects it might have on mood, cognition, or day-to-day experiences, and what types of things can be done to mitigate these effects. Once you know a bit about what the disorder is and what it *does*, you can turn towards finding ways to manage it—this can be something like a support group, journaling, or even just practicing strategies you learned about in your research.

Talk therapy has been a staple of psychiatric treatment for over a century now, and we see it depicted in movies and TV shows all the time—a therapist with horn-rimmed glasses glancing over the top of a clipboard as our main character lays on a couch and shares their feelings for narrative reasons. But in reality there are many kinds of talk therapy: cognitive behavioral, humanistic, and psychodynamic just to name a few. And each of these has a different focus than the others. So while we might try talk therapy once and decide it's not for us, that's a bit like dining at an Italian restaurant and deciding you just don't like restaurants, when in fact, maybe if you'd ended up going for tacos instead you would have really enjoyed your meal.

Beyond talk-based approaches, there's a whole world of arts-based therapies as well—music therapy, art therapy, drama therapy, and as we mentioned in an earlier video, poetry therapy. Art therapy includes myriad ways for us to process emotion through mediums like painting, sculpture, and collage—sometimes talking about how we feel isn't the most

comfortable, but creating a visual representation of our grief still allows us to externalize that feeling and start to process it. As we've seen with the British War Poets, poetry can provide a structure and boundaries in which to process our experiences as well. Though we've seen soldiers like Owen and Smith use poetry to process death, loss, and grief, it can also be used for traumatic experiences outside of war such as failure, rejection, and other emotions that can be difficult to process in their raw forms. Music therapy, like the others, can provide a means for us to work through emotion with alternative tools. Maybe we create a song or a music video to process an experience that we don't necessarily have words for. Mahler once said, "if a composer could say what he had to say in words, he would not bother trying to say it in music." And while we might be able to say it with words, sometimes music can make working through a feeling or experience easier.

While we've related these approaches to the psychiatric side of things, they're also often used as an extension of physical therapy. When trying to regain the capacity to speak, pitch and rhythm can help break up the monotony of rehabilitative exercises. Likewise, sculpture and painting can provide a tangible goal to achieve while practicing fine motor skills.

Obviously I'm just a cartoon and not a trained mental health professional, but as someone who's had my share of diagnoses over the years and helped friends and loved ones work through their own, I think it's useful to survey options that we might consider for processing our emotions and experiences. Even if we as individuals might be resilient to trauma, it's still important for us to be able to support those around us, and knowing a bit more about options can go a long way towards offering that support.

Lesson 7.5) Review & Rundown

Alright so the quick rundown for this week is as follows:

- Displacement
- Conscription & The Vietnam Draft
- The History of PTSD
- Coping Mechanisms for Trauma

So let's go through these one more time. We started this week talking about displacement and the many things that can cause it. Starting with Percy Grainger, composer of *Lincolnshire Posy*, we saw his relocation due first to school and then because of the outbreak of WWI. Similarly, we looked at the stories of Al and Yaser and how they were displaced by forces beyond their control—politically-motivated murder and war, respectively. Next we pivoted to another displacing force of war—conscription.

In revisiting the B.E.F.'s gradual shift to compulsory service, we took a look at a more recent instance of conscription—the US draft during the Vietnam war. The B.E.F.'s shift to conscription was caused by a growing desperation for soldiers during the first world war, and while certainly an issue in the case of the US, America's implementation of a lottery-based draft was also due in part to obvious inequalities in their draft system. Like the B.E.F. there were initially exemptions for certain people—those with certain health conditions, college students, homosexuals, conscientious objectors, and married men, particularly those with children. But as the conflict continued, many of these exemptions were limited and the lottery system helped create the illusion of fairness. Following our discussion of the draft, we turned to one of the common side effects of modern wars—post-traumatic stress disorder.

While PTSD is something we're generally familiar with these days, that development is relatively recent—as it was only added to the DSM in 1980, despite centuries of documentation,

especially in soldiers. We talked a bit about the history of PTSD and how during WWI it was known by a few names—shell shock and combat fatigue. Regardless of what it was called, at the time it was seen not as the result of external trauma, but as the fault of internal weakness. Soldiers who suffered from the effects of PTSD could be charged with insubordination, desertion, cowardice, and even put to death for these things. Those who were fortunate enough to be given a medical diagnosis for their condition were subjected to a slew of inhumane treatments such as solitary confinement and electric shock therapy. While modern treatments for mental health are far from perfect, thankfully we've come a long way in a hundred years.

Modern treatments for coping with trauma can take many forms—one of the most popular is talk therapy, but within talk therapy there are a wide variety of different methods and approaches, all of which concern themselves with different goals. Some focus on changing behaviors, others on examining thought processes, and obviously not every method is going to work for everyone.

Beyond talk therapy though, there are a wide variety of arts-based therapies such as music, art, poetry, and drama therapy. These approaches use aspects of an art form to facilitate not only psychiatric wellness, but also physical rehabilitation in some cases. And while we all have a tendency to use music and art for self-care, its application in a therapeutic setting is typically more deliberate and measured than what we might do on our own.

Lesson 8.1) Bibliotherapy & WWI

Last week we talked about the emotional impact war could have, from displacement, to being drafted, to dealing with loss, and what methods we can use to cope with these traumas. One of the methods brought up was poetry therapy, also known as bibliotherapy. This week, we'll be taking a look at poems written by veterans of wars spanning from WWI all the way to Iraq and Afghanistan. The hope behind this is that we'll get a look at how poetry might change over time, but its use as a therapeutic tool remains the same. Today, we begin with a British soldier by the name of Siegfried Sassoon—a fairly famous poet who fought in the first world war. We'll be taking a look at his poem *Repression of War Experience*.

Repression of War Experience—by Siegfried Sassoon

Now light the candles; one; two; there's a moth;
What silly beggars they are to blunder in
And scorch their wings with glory, liquid flame—
No, no, not that,—it's bad to think of war,
When thoughts you've gagged all day come back to scare you;
And it's been proven that soldiers don't go mad
Unless they lose control of ugly thoughts
That drive them out to jabber among the trees.

Now light your pipe; look, what a steady hand.
Draw a deep breath; stop thinking; count fifteen,
And you're right as rain …
Why won't it rain? …
I wish there'd be a thunder-storm to-night,
With bucketsful of water to sluice the dark,
And make the roses hang their dripping heads.

Books; what a jolly company they are,
Standing so quiet and patient on their shelves,
Dressed in dim brown, and black, and white, and green,
And every kind of colour. Which will you read?
Come on; O do read something; they're so wise.
I tell you all the wisdom of the world
Is waiting for you on those shelves; and yet
You sit and gnaw your nails, and let your pipe out,
And listen to the silence: on the ceiling
There's one big, dizzy moth that bumps and flutters;

And in the breathless air outside the house
The garden waits for something that delays.
There must be crowds of ghosts among the trees,—
Not people killed in battle,—they're in France,—
But horrible shapes in shrouds—old men who died
Slow, natural deaths,—old men with ugly souls,
Who wore their bodies out with nasty sins.

…

You're quiet and peaceful, summering safe at home;
You'd never think there was a bloody war on! …
O yes, you would…why, you can hear the guns.
Hark! Thud, thud, thud—quite soft…they never cease—
Those whispering guns—O Christ, I want to go out
And screech at them to stop—I'm going crazy;
I'm going stark, staring mad because of the guns.

Now, we mentioned in a previous lesson that titles can do a lot of heavy lifting in art, and I would say that's the case here. Sassoon's title sets the tone for the entire poem—even the more innocuous bits, like where he's praising the wisdom of books, have a darker subtext. We're acutely aware that even if the surface thought being presented is one of books, its main role is to distract the speaker from thoughts of war.

We also talked last week about the history of Post-traumatic Stress Disorder, or as it was known during Sassoon's time, shell shock or combat fatigue. You'll recall that at this point in time, PTSD was thought to be caused not by external trauma, but by internal weakness. And we see Sassoon say as much here—"And it's been proven that soldiers don't go mad // unless they lose control of ugly thoughts." This internal battle is one that we see play out throughout the entire poem. Early on he shrugs off the ways in which the moth reminds him of the war, we watch as he practices a sort of meditation—clearing his thoughts, breathing, and counting to fifteen, but he's paralyzed by his experience, unable to read any of the books before him and instead anxiously chews his nails. This anxiousness escalates as his thoughts turn to the ghosts

among the trees, bitterly attacking them for having been able to grow old, unlike those who died in France. Last, we see that while his body is enjoying a summer at home, his mind never left the war and the sound of the guns continues to haunt him, driving him mad. Here we get a glimpse at what it was to be affected by the war and yet blamed for how those traumas effect you. The narrator represses the war experience for fear of madness—not wanting to be one of those who "jabbers out among the trees."

Lesson 8.2) Bibliotherapy & WWII

Yesterday we looked at Siegfried Sassoon's *Repression of War Experience* as a case study in what it was to be afflicted with was then known as combat fatigue. We saw thoughts of war haunt our speaker throughout the poem, even when not explicitly mentioned. Today, we'll turn to a poem from the second world war written by Randall Jarrell (Ju-Rell), an American airman and acclaimed poet. This work bears some traces of Sassoon's combat fatigue, but largely touches on another issue—the public perception of soldiers. Let's take a look—

Eighth Air Force—by Randall Jarrell

If, in an odd angle of the hutment,
A puppy laps the water from a can
Of flowers, and the drunk sergeant shaving
Whistles *O Paradiso!*—shall I say that man
Is not as men have said: a wolf to man?

The other murderers troop in yawning;
Three of them play Pitch, one sleeps, and one
Lies counting missions, lies there sweating
Till even his heart beats: One; One; One.
O murderers! ... Still, this is how it's done:

This is a war.... But since these play, before they die,
Like puppies with their puppy; since, a man,
I did as these have done, but did not die—
I will content the people as I can
And give up these to them: Behold the man!

I have suffered, in a dream, because of him,
Many things; for this last saviour, man,
I have lied as I lie now. But what is lying?
Men wash their hands, in blood, as best they can:
I find no fault in this just man.

It doesn't take long to notice that this poem paints a different picture of war than many of the others we've seen—no talk of artillery, sunset, industrial wastes, any of that. That can largely be attributed to the fact that WWII was a *drastically* different combat experience than WWI. By the end of the first world war, we'd begun to see the introduction of tanks but by WWII they'd

been widely adopted and modernized, and while planes were in use for the first war, they weren't outfitted with meaningful weaponry until WWII. There were of course several other significant changes in the intervening period between the wars, but the big takeaway is that thanks to major changes in technology, trench warfare was markedly less important by the second world war.

So the picture Jarrell paints here is not one of combat, but of down time. We see soldiers characterized as puppies—playing Pitch, sleeping, lapping water from a can of flowers, shaving, doing…everyday things. But this image of innocence and normality is contrasted starkly by the invasive label "murderers"—which while only stated explicitly a couple times, is hinted at with phrases such as "wolf to man" and "Men wash their hands in blood." We get the impression that Jarrell sees these men as regular people, living life as all of us do, but their job at the moment requires them to commit atrocious acts.

Furthermore, we see his fixation on others' perceptions in lines like "shall I say that man / is not as men have said" and "*O murderers!* …Still, this is how it's done;" and "I will content the people as I can / And give up these to them: Behold the man!" This continued reference to an outside commentator—likely a civilian—hints at the significant divide in lived experience between soldier and civilian, and shows that at least from the speaker's view, the blame for war and atrocities that come with it is not to be placed on the soldier. Take a look at the final line Jarrell leaves us with, "I find no fault in this just man." He's acknowledged that soldiers commit murder, that these deeds cannot be undone, but also that soldiers are regular people who play Pitch and whistle while they shave, and here he claims that the men pulled into this conflict are justified in their actions, terrible though they may be.

Regardless of how we feel about the position Jarrell takes, it's clear in his poem that the focus of war poetry has begun to shift—no longer do we see an Owenesque attempt to convey

the brutality of war (possibly because mobile warfare was less taxing on the troops in some ways), nor do we see topics such as nature, the pastoral, or the industrial invoked here. And that's not to say that *none* of the poems from this period touched on those things, but there's certainly a different tone to what Jarrell's presenting than what we've seen previously. Soldiers are shown as puppies—innocent in the acts they partake in, and a stark separation is created between the soldier, the murderer, and the man. And Jarrell's defensive tone against those who would call him and his brothers in arms murders—well, take all that together and what we're beginning to see is the compartmentalizing of trauma—I am more than what I have done, or more specifically, than the orders I was tasked to carry out.

Lesson 8.3) Bibliotherapy & the Korean War

Last lesson we saw how changes in war technology leading into WWII led to a different experience for soldiers on the ground, and how that experience was reflected in the poetry for Randall Jarrell. Today we'll be looking at Sylvester Poltorak's poem, *Helmet Full of Greens*—which centers around a typical experience during the Korean war. To give a brief idea of the timeline here, WWI took place from 1914-1918, WWII went from 1939-1945, and the Korean war took place from 1950-1953. So technologically we're not yet too far removed from the experience of WWII. Despite this similarity, Poltorak's poem has a vastly different focus and tone than Jarrell's, listen to this—

Helmet Full of Greens—by Sylvester Poltorak

Come on men, gather around
We gotta' fill a helmet full of greens,
A Wolfhound down the trench lucked out
With both his arms and legs blown off,
So, we got to pass a helmet around
and chuck it full of green backs,
Help our buddy face his days ahead
With a helmet full of greens

Come on men, gather around
Dig into your wallets, empty them,
For that cash is no good up here
But for gambling with cards and dice,
When you can survive without gambling
Until next months check comes around,
So, lets get going men
We've got a buddy that needs our help
By sending him off with a helmet full of greens

Come on men, gather around --
Going back home without his arms and legs
Is hell of a ambush to overcome,
Learning how to dress and use a fork again
Will be a battle without our backup,
So, empty your wallets, dig deep
And give him our shouting cheer
As he leaves for home with a helmet full of greens.

There's a few things about this poem that jump out as a departure from some of our previous studies. First, Poltorak's making extensive use of repeated lines such as "Come on men, gather around" and "helmet full of greens." Secondly, unlike Sassoon and Jarrell, there's no clear rhyme scheme at play here—so let's examine what could be the motivation for these choices.

While Poltorak's experience is contextualized by the military, it's easy to imagine reframing this in another context—perhaps someone at the office can't afford a necessary surgery, or maybe there was an accident at the steel mill and a coworker won't be able to return to work. In all of these cases, the collection going around to help the person in need wouldn't likely take place as a singular, massive meeting, but rather as a sort of door-to-door approach. So we can imagine a situation in which Poltorak is going around visiting his comrade's tents and asking them to contribute to this fund. And what that looks like is a sort of repeated pitch—"come on men, gather around" and "helmet full of greens" are repeated poetically in order to give this sense of going around asking everyone to contribute.

We also noted a lack of rhyme scheme in Polotrak's poem. We saw in McCrae's *In Flanders Fields* the establishment of a rhyme scheme which was interrupted by the same line—"in Flanders Fields"—to give the feeling of an intrusive thought or mirror the disruption that's happening there. So thinking along those lines, what reason might Poltorak have for abandoning all rhyme scheme completely? Well, given the horror of the situation—in that their buddy has suffered a massive trauma—it's possible that Poltorak has abandoned rhyme to mirror the senselessness of war. This is not the first time an event like this has happened, it likely won't be the last, and for all he knows, next time it might be the speaker who donations are being collected for.

Beyond this, we see Poltorak framing the return home in context of the war in lines like “Learning how to dress and use a fork again / will be a battle without our backup.” Excerpts like this further solidify the divide between soldier and civilian in our poetic experience—while we said earlier that passing around the collections hat for a coworker could happen anywhere, losing your arms and legs is an experience unique to war.

If you’re interested in a musical setting of the Korean war, I’d recommend checking out Robert W. Smith’s *Inchon,* which I’ve linked here. Take a listen and see if you can pick out how he uses the ensemble to paint a picture of that conflict.

Lesson 8.4) Bibliotherapy & The Vietnam War

Today we'll be taking a look at a poem written by Bruce Weigl, a veteran of the Vietnam War. We covered the timelines of previous wars in the last lesson, so to keep us up-to-date, we'll note here that the Vietnam war went from 1955-1975, though the part of the war that stuck in the American consciousness—the draft, napalm, peace protests, and a war in the jungle. Most of that took place in the second decade of the war—in the first half the US was mostly involved in an advisory capacity. So in effect, Weigl's experience comes about a decade after Poltorak's *Helmet Full of Greens* would have taken place. So let's take a look at Bruce Weigl's *Song of Napalm*—

Song of Napalm—by Bruce Weigl

After the storm, after the rain stopped pounding,
We stood in the doorway watching horses
Walk off lazily across the pasture's hill.
We stared through the black screen,
Our vision altered by the distance
So I thought I saw a mist
Kicked up around their hooves when they faded
Like cut-out horses
Away from us.
The grass was never more blue in that light, more
Scarlet; beyond the pasture
Trees scraped their voices into the wind, branches
Crisscrossed the sky like barbed wire
But you said they were only branches.

Okay. The storm stopped pounding.
I am trying to say this straight: for once
I was sane enough to pause and breathe
Outside my wild plans and after the hard rain
I turned my back on the old curses. I believed
They swung finally away from me ...

But still the branches are wire
And thunder is the pounding mortar,
Still I close my eyes and see the girl
Running from her village, napalm
Stuck to her dress like jelly,
Her hands reaching for the no one
Who waits in waves of heat before her.

So I can keep on living,
So I can stay here beside you,
I try to imagine she runs down the road and wings
Beat inside her until she rises
Above the stinking jungle and her pain
Eases, and your pain, and mine.

But the lie swings back again.
The lie works only as long as it takes to speak
And the girl runs only as far
As the napalm allows
Until her burning tendons and crackling
Muscles draw her up
into that final position

Burning bodies so perfectly assume. Nothing
Can change that; she is burned behind my eyes
And not your good love and not the rain-swept air
And not the jungle green
Pasture unfolding before us can deny it.

One of the things I enjoy about Weigl's poem is that in many ways it's a sort of amalgam of the other works we've looked at. It has the repressed experiences of Sassoon, Poltorak's free verse, Owen's graphic descriptions, and the thematic play of nature vs war that so many of our British poets relied on. So let's examine each of those, shall we?

First, we know from the title that Weigl's is going to be a war poem—napalm is seldom associated with anything else. But like Sassoon, he hides the scarring the war left him with—at least initially. We open with a nature scene, our speaker describes Vietnam after a rain, but by the end of the stanza we see the trauma begin to creep in—"branches / crisscrossed the sky like barbed wire / But you said they were only branches." Like with Sassoon, we see Weigl leave the trauma for a moment, but it returns, stronger with each mention until by the end of the poem we're bearing witness to the events which he says are burned into his eyelids—and

understandably so. The scene he describes is graphic and terrible, and even from a reader's perspective, potentially scarring.

We saw this same sort of blunt language in Wilfred Owen's *Dulce et Decorum Est*—though I think the intention behind it was a bit different. In Owen's poem, we saw a sort of anti-propaganda, "stop sending young men to war" might have been a good message to takeaway from his work. But with Weigl, the graphic images aren't paired with a tangible goal like 'end the war,' or "stop sending boys" they're instead paired with clear signs of trauma on his part—it would seem then that the goal of this poem is to help others understand what it is he's been through. And not just him, but a whole generation of young men who were drafted into this conflict.

Next, let's address the use of free verse or 'lack of rhyme.' I posited in Poltorak's poem, that free verse might have been a means of mimicking the senselessness of war, but there's of course other reasons free verse might be employed. For one, removing the restriction of rhyme opens up a great deal of choices for the poet. Additionally, rhyme can also have certain associations like childhood, innocence, and beauty. Or, it could simply be that by the 1970s, free verse was in vogue, much like if you were to write a poem to be performed in front of people today, there's a strong possibility it would be in the genre of spoken word rather than a Shakespearian sonnet.

However, even with this departure from tradition, Weigl still taps into some age-old themes—specifically the framing of war through a naturalist lens. Two of the most obvious instances of this are the lines, "But still the branches are wire / and thunder is the pounding mortar." Here we see Weigl using metaphor to taint the otherwise pastoral imagery of branches

in a thunderstorm with the industrial hues of war. Everything has been touched by the war, even its antithesis, nature.

Lesson 8.5) Bibliotherapy & Afghanistan

This week we've taken a look at poetry written by veterans of several wars in the last century. And while each had its own tone and message, there were some larger similarities to be had as well. Today, we'll finish out the unit for *Crowned in Glory* by looking at a poem written by a veteran of a more recent war. Brian Turner is a poet who served in the US military during the conflicts in Bosnia and Iraq. As we look at his poem *Here, Bullet*, take note of the similarities to other poets we've looked at. Even nearly a hundred years after Tolkien was being shipped off to fight in France, we see poets publishing poems which provide us a glimpse of what it is to be at war.

Here, Bullet—by Brian Turner

If a body is what you want,
then here is bone and gristle and flesh.
Here is the clavicle-snapped wish,
the aorta's opened valves, the leap
thought makes at the synaptic gap.
Here is the adrenaline rush you crave,
that inexorable flight, that insane puncture
into heat and blood. And I dare you to finish
what you've started. Because here, Bullet,
here is where I complete the word you bring
hissing through the air, here is where I moan
the barrel's cold esophagus, triggering
my tongue's explosives for the rifling I have
inside of me, each twist of the round
spun deeper, because here, Bullet,
here is where the world ends, every time.

Immediately we notice a stark difference in tone and topic between Turner's writing and that of many of the other poets we've looked at. First, Turner's poem is *scientific* in a way many of the others haven't been—where other poets might have referred to blood or the body, Turner's references are clinical, cold—clavicle, synapse, adrenaline, esophagus. There's a specificity to Turner's writing we've not previously seen. This could be partly due to advances in science and

medicine during the 20th century, but it's also an intentional artistic decision on Turner's part. Simpler words like throat and bone are available to him, but he opts for these anatomical names instead.

Next, let's examine who the poem is directed towards. In the case of Tolkien, we saw the speaker delivering an ode aimed at Britain. Owen's poem was addressed to those who would send men off to war. And other like McCrae and Nichols wrote to a vague audience such as 'the living.' But here we see Turner's poem directed at the bullet. Not the person firing it, but the actual bullet. And this engagement with the bullet sets the stage for further personification that takes place throughout the poem. With lines like "the word you bring hissing through the air," and "the barrel's cold esophagus" we see Turner personifying the equipment which is being used against him. This creates an interesting divide between the clinical language he's used for the human body, and the warmth that personification brings to otherwise dead, metal objects like guns and bullets.

While we've looked at a number of poems from veterans this week, I think this one is particularly interesting because it doesn't seek to cope with the aftereffects of war the same as the others—there's no communalizing of trauma via sharing grisly details like we might see in Owen or Weigl, there's also no nod to the effects that war has on the soldier like in Sassoon or Poltorak. Instead, we see a sort of contrast set up between the soldier's fragile body and the bullet's unalterable path. All that to say, there's clearly no single way to write poetry that deals with these experiences—just a laundry list of artistic decisions to be made, and reasons to choose the ones you do.

APPENDIX D: Online Instructional Content Unit Overviews

Week 1 Overview

1. **Myth and the Importance of June 28th in Serbian Culture**

    a. "Myth is a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon."

    b. Nation-building myths such as July 4th (U.S.) and June 28 (Serbia)

    c. June 28th & Serbia
        i. June 28th, 1389 – Battle of Kosovo
        ii. June 28th, 1876 – Serbia declares independence from Turkey
        iii. June 28th, 1881 – Serbia becomes a vassal state of Austria-Hungary
        iv. June 28th, 1914 – Assassination of Archduke Franz Ferdinand
        v. June 28th, 1919 – Signing of the Treaty of Versailles

2. **Nationalism and Assassination**

    a. Development of nation-states
        i. Germanic-speaking peoples unify to fight the Franco-Prussian War
        ii. Italian city-states unify in a movement known as The Resurgence
        iii. The unification of ethnic groups into nations inspired Slavic peoples

    b. Formation of nationalist groups
        i. The Black Hand—secret military society of Serbian nationalists
        ii. Young Bosnia—Bosnian nationalist group, supported by Black Hand

    c. Archduke Franz Ferdinand
        i. Married beneath his station for love, family didn't attend wedding
        ii. Advocated for greater autonomy for ethnic groups under their rule
        iii. Granted position of Inspector General, brings him to Sarajevo on June 28th, 1914 for an inspection of Bosnian forces

    d. Assassination
        i. Parade route public knowledge, Young Bosnians all along route
        ii. Attempted grenade in car, fails, motorcade disperses
        iii. Driver winds up back on the parade route, car stalls
        iv. Gavrilo Princip shoots both Ferdinand and his wife

3. **The July Crisis—Build Up to WWI**

    a. Otto von Bismarck's foreign policy
        i. France (west) is an enemy
        ii. Austria-Hungary (south) is an ally
        iii. Russia (east) should be kept an ally at all costs

    b. Kaiser Wilhelm II's Missteps
        i. Dismissed Otto von Bismarck (German political mastermind)
        ii. Alienated Russia, pushed them to ally with France
        iii. Greenlit Austria-Hungary's aggression against Serbia

    c. The "powder keg" lights
        i. Austria-Hungary gets support from Germany to fight Serbia
        ii. Serbia has a Slavic population, gets support from Russia
        iii. France and Russia are allied thanks to Kaiser Wilhelm II
        iv. Germany decides to preemptively invade France because Russia should take time to mobilize
        v. Germany goes through Belgium to keep element of surprise
        vi. Belgians take issue with this, notify France and Britain
        vii. Results in France, Britain, and Russia allied to fight Germany, Austria-Hungary, and later Italy.

4. **Modernization of War Between 1815 and 1914**

    a. What changed between Napoleonic Wars and WWI
        i. Industrial Revolution—mass production, supports larger populations
        ii. Weaponry—Maxim gun, steel artillery, chlorine gas, metal ships

    b. Opinions on War in 1900
        i. Nobody would risk killing the 'golden goose' that modernization has brought—great economy, technologies, comfort, etc.
        ii. If war happens it will be over nearly instantly—look at all the improvements we made to weaponry

    c. The reality of the situation
        i. Best defense is to be underground—dug over 25,000 miles of trenches
        ii. War of attrition—victory determined by who was left

5. **Review**

<u>Looking ahead</u>

Week 2: Poetry and Music – Rhythm, Meter, Modes

- Rhythmic modes
    - Percy Grainger: *Children's March*

    - Caleb Westby: *Crowned in Glory*
- Poetic feet, stress, scansion
- Poetic meter
- Setting text using poetic meter
    - Percy Grainger: *Lincolnshire Posy*
    - Ralph Vaughn Williams: *English Folk Song Suite – I.*

Week 3: WWI – The British Experience

- Life in the trenches
- Censorship, British 'phlegm,' and form letters
- Proximity to the front lines
- Total war and propaganda
- British recruitment tactics
- Battle of the Somme
- The Christmas Truce
- The Treaty of Versailles

Week 2 Overview

1. **Rhythmic Modes—New Names for Familiar Material**

    a. "Rhythmic modes are brief patterns of long and short durations. They are simple, modular cells which can be arranged in a variety of sequences to form longer, more complex rhythms"
        i. Based on ratios, so two sixteenths and an eighth is the same mode as two eighths and a quarter (two shorts, one long)

    b. Simple meter modes
        i. Spondee (two equal length)
            1. Poetically, spondee is two weighted syllables, pyrrhic is two unweighted syllables
        ii. Anapest (short-short-long)
        iii. Dactylic (long-short-short)
        iv. Amphibrach (short-long-short)
        v. Emphasis in the words reveals their long and short values based on stresses (a-na-PEST = short-short-long)

    c. Compound meter modes
        i. Tribrach (three equal length), called a triolet for purposes of counting
        ii. Trochee (long-short)
        iii. Iamb (short-long)

    d. Dalcroze speeds & rhythmic levels
        i. Return—baseline pulse
        ii. "Eep" / "Hip"—twice as fast as return
        iii. "Oop" / "Hop"—half as fast as return
        iv. Using various rhythmic levels and modes can get a plethora of complex rhythms

    e. Modes in music
        i. Percy Grainger: *Children's March*—opening solo is made up of trochees and tribrachs
        ii. Caleb Westby: *Crowned in Glory*—first vocal figure is entirely anapests (different rhythmic levels)

2. **Stress and Scansion**

    a. Poetic feet = rhythmic modes
        i. Substitute "short" and "long" in our understanding of modes for "unstressed" and "stressed" and you get poetic feet

    b. Stress patterns in language
        i. CAC-tus = Trochee

ii. MARSH-mal-low = dactylic
iii. “I’ll SEE you to-MOR-row” = amphibrach, amphibrach
iv. NE-ces-SAR-y = trochee, trochee

c. Meter—poetic and musical
    i. Poetic meter tells us “WHAT” and “HOW MANY” (iambic pentameter = line is made up of iambs, there are five of them)
    ii. Musical meter tells us “HOW MANY” and “WHAT” (5/8 = Five eighth notes in a measure)
    iii. Examples of poetic meters (dactylic heptameter = six dactylics, trochaic dimeter = two trochees, anapestic tetrameter = four anapests)

d. Examples of poetic meters
    i. “Well there WAS an old WO-man who LIVED in a SHOE”
        1. Mother Goose
        2. Anapestic tetrameter
    ii. “THEIRS not to MAKE re-ply / THEIRS not to REA-son why / THERIS but to DO or die”
        1. Alfred Tennyson’s *Charge of the Light Brigade*
        2. Dactylic dimeter
    iii. “And NOW comes an ACT of e-NORM-ous e-NOUR-mance! / No FORM-er per-FORM-er’s per-FORMed this per-FORM-ance!”
        1. Dr. Seuss *If I Ran the Circus*
        2. Amphibrachic tetrameter

e. Incomplete lines (catalectic)
    i. “IN what DIS-tant DEEPS or SKIES / BURNT the FI-re OF thine EYES?”
        1. William Blake’s *The Tyger*
        2. Trochaic tetrameter
        3. Final foot missing its weak syllable, still counts

3. Quantitative and Accentual Meter

a. Types of meter
    i. Quantitative—stressed syllables are read with twice the length of unstressed syllables
    ii. Accentual—stressed syllables are given weight via emphasis, but not length

b. Converting metric readings into time signatures
    i. Locate strong beats via length or accents (based on poetic meter)
    ii. Draw bar lines before accented notes
    iii. Trochaic tetrameter becomes 3/8 (quantitative) or 2/8 (accentual)

4. **Text setting in *Lincolnshire Posy* and *English Folk Song Suite***

    a. Compositional choices when setting text to music
        i. Dealing with catalectics (additional space, additional length, changing meter)
        ii. Selecting quantitative or accentual readings

    b. Models of process—*Lincolnshire Posy* and *English Folk Song Suite*
        i. Grainger opts for additional length when dealing with the catalectic
        ii. Grainger opts for quantitative reading, converts to compound meter
        iii. Vaughn Williams opts for accentual reading, converts to simple meter
        iv. Vaughn Williams opts for a melisma on the catalectic, stretching it to fit meter

5. **Review**

Looking ahead

Week 3: WWI – The British Experience

- Life in the trenches
- Censorship, British 'phlegm,' and form letters
- Proximity to the front lines
- Total war and propaganda
- British recruitment tactics
- Battle of the Somme
- The Christmas Truce
- The Treaty of Versailles

Week 4: British Poetry of the War

- "The Lonely Isle"—J.R.R. Tolkien
- "Dawn on the Somme"—Robert Nichols
- "Let Us Tell Quiet Stories of Kind Eyes"—G.B. Smith
- "In Flanders Fields"—John McCrae
- "*Dulce et Decorum Est*"—Wilfred Owen
- Rhetorical Devices
- Symbolism
- Metric manipulation
- Themes, dichotomies, and binaries

Week 3 Overview

1. **General Background for Britain's Involvement**

    a. Conditions of the Trenches

    b. Censorship
        i. British 'phlegm' (sense of propriety, not complaining)
        ii. Form letters for writing home (basically mad libs)
        iii. Literal censorship from officers and higher-ups

    c. Proximity of the front lines
        i. At its closest, London was roughly 70 miles away from the front lines (though given the size of the conflict, some battles took place much farther away)

    d. Propaganda and total war
        i. War was previously a sort of sporting event
        ii. Propaganda made the enemy out as a menace
        iii. Total war meant every citizen was expected to contribute to the war effort (rationing, growing their own food, etc.)

2. **Expansion of the British Expeditionary Force (B.E.F.)**

    a. Britain was a volunteer force in 1914
        i. Underwent several recruiting strategies before turning to conscription in 1916

    b. Pals Battalions
        i. Newly enlisted soldiers would serve alongside friends, neighbors, and colleagues
        ii. Worked for recruitment, but a single artillery strike could wipe out a town's military-aged men

    c. The Order of the White Feather
        i. British women were encouraged to publicly shame men who looked fit to serve
        ii. Did up enlistment, but also resulted in shaming boys too young to serve and men who were already enlisted and home on leave

    d. Compulsory Service
        i. January of 1916 Britain required men between 18-40 to serve
        ii. Several exemptions were made (married men, those serving a religious institution, etc.)
        iii. As the war continued, exemptions became markedly fewer

The Battle of the Somme

e. An almost purely British offensive
    i. Purpose was to relieve some of the pressure Germany was putting on the French
    ii. First major battle Tolkien was involved in
    iii. Roughly 4 months long (July 1916-November 1916)

f. Plans vs reality
    i. Intent was to send out a wave of artillery to clear no-man's-land ahead of troops
    ii. Incorrect type of shells were used to minimal effect, resulted in a massacre of the British
    iii. 20,000 dead and 40,000 wounded British troops in the first day
    iv. A total of 1.2 million lives lost on all sides by the end of this offensive

g. Ties to Tolkien
    i. Had a group of close friends (Robert Gilson, G.B. Smith, and Christopher Wiseman) all would serve in WWI
    ii. Tolkien personally endured 50 continuous hours of combat at the Somme
    iii. Robert Gilson lost his life during the first day of the Somme
    iv. G.B. Smith died by December of the same year (1916)
    v. Tolkien only spared due to poor health—sent back to Britain due to trench fever, his battalion was wiped out by 1918
    vi. By the end of the war, 1 in 3 British households had a man dead, wounded, or taken prisoner.

3. Christmas Truce of 1914 and the Treaty of Versailles

a. Christmas Truce of 1914
    i. Christmas Eve 1914, Germans and Brits sang Christmas carols to each other from the trenches
    ii. Christmas day, each side came out, exchanged food, cigarettes, etc.
    iii. Met in no-man's-land for soccer
    iv. Gave each side a chance to retrieve their dead, provide proper burial
    v. Never happened again—higher command was furious, propaganda painted Germans as monsters

b. The War's end—Armistice Day and the Treaty of Versailles
    i. Armistice comes on November 11 at 11 a.m.
    ii. Treaty of Versailles signed on June 28th (see week 1 for significance)
    iii. Signed in the Hall of Mirrors at Versailles, where Germany had forced France to recognize its loss at the end of the Franco-Prussian War roughly 50 years prior

c. Terms of the Treaty
    i. Austria-Hungary and Ottoman Empire broken up

ii. Germany stripped of 13% of its land and 10% of its population
iii. Germany's army reduced to 100,000 people
iv. Germany's navy largely confiscated by the British
v. Kaiser Wilhelm II put on trial for war crimes
vi. Charged reparations (~$37 billion by today's value) which were fully paid off in 2010

4. **Review**

Past Connections

- Significance of June 28th (1.1)
- Franc0-Prussian War (1.2)
- Kaiser Wilhelm II (1.3)
- Brutality of Modernized War (1.4)

Looking ahead

Week 4: British Poetry of the War

- "The Lonely Isle"—J.R.R. Tolkien
- "Dawn on the Somme"—Robert Nichols
- "Let Us Tell Quiet Stories of Kind Eyes"—G.B. Smith
- "In Flanders Fields"—John McCrae
- "*Dulce et Decorum Est*"—Wilfred Owen
- Rhetorical Devices
- Symbolism
- Metric manipulation
- Themes, dichotomies, and binaries

Week 5: Music's History With Poetry and Narrative

- Text painting—Madrigals and Art Song
  - Cipriano de Rore: *Da le Belle Contrade*
  - Franz Schubert: *Erlkonig*
  - Caleb Westby: *Crowned in Glory*
- The Enlightenment & Values
  - Topoi / Topic theory
  - Mozart: *Sonata in F Major K. 332*
- Program Music
  - Hector Berlioz: *Symphonie Fantastique*
  - Kevin Day: *Rocketship!*
  - Frank Ticheli: *Vesuvius*
  - H. Owen Reed: *Michigan Morn*
  - David Maslanka: *A Child's Garden of Dreams - III.*
- The Romantic Era & Genius
  - Beethoven: *Symphony No. 5*

    - Paul Hindemith: *Symphony in B-flat*
    - Gustav Holst: *First Suite in E-flat*, *Second Suite in F*
- Wagner
    - *Gesumfkampstwerk* (total artwork)
    - *Leitmotif*
- History of Film Music
- Max Steiner
    - Howard Shore
    - Alan Silvestri
    - John Williams

Week 4 Overview

1. **"The Lonely Isle"—J.R.R. Tolkien**

    a. Imagery of two types
        i. Nature (caverns, tide, shores, island, waters, etc.)
        ii. Sound (voices, wailing, whispering, whistling, echoing)
        iii. Often paired with one another

    b. Development of themes
        i. Sound begins on the outer part of the island—caverns, coast, the waters
        ii. Goes inland in the second stanza as well as getting more literal—shores full of music, harps and viols weave, there peals a bell, etc.
        iii. Nature initially framed in bright terms—white rock, fair citadel
        iv. End of the first stanza the tone shifts—waters are grey, mist of tears
        v. This dark tone is shaken off by the end—O lonely, sparkling isle

2. **"Dawn on the Somme"—Robert Nichols**

    a. Title informs the audience of the content
        i. Useful because the poem itself makes no clear reference to the Somme
        ii. Ties to programmatic music with title guiding listener's expectations and framing of the content

    b. References to Greek Mythology
        i. Nichols references Greek myth to attain larger-than-life associations
        ii. The atrocity of WWI had no parallel, so poets are forced to invoke gods and myth to illustrate the scale of the conflict

    c. Ground vs Sky
        i. Nichols makes a stark distinction between the ground (scarred plateau, wild and writhen wastes) and the sky (bright arc, gold laurel)
        ii. The brilliance he attributes to the sky is the cause of the ground's squalid state (artillery)

3. **"Let Us Tell Quiet Stories of Kind Eyes"—G.B. Smith**

    a. Poem written by Tolkien's friend in memory of Robert Gilson (another friend of his)

    b. Rhetorical devices
        i. Synecdoche—"kind eyes" used to refer to Gilson
        ii. Apophasis—"Let's have no word of all the sweat and blood"
        iii. Polysyndeton—"Of all the noise and strife and dust and smoke"
        iv. Simile—"death surges like a flood"
        v. Personification—"death…leaped and raced and broke"

4. **"In Flanders Fields"—John McCrae**

    a. Juxtaposition of themes and imagery
        i. Nature vs war (poppies vs crosses, bird song vs gunfire)

    b. Symbolism
        i. Poppies—sleep, rest, oblivion, death
        ii. Larks—daybreak, lovers

    c. Use of meter to reinforce content
        i. War interrupts nature on a local level—"The larks, still bravely singing, fly / Scarce heard amid the guns below"
        ii. War's interruption is mimicked in McCrae's placement of "In Flanders Fields" as a refrain which breaks up an otherwise regular meter and rhyme scheme

5. **"*Dulce et Decorum Est*"—Wilfred Owen**

    a. Dysphemism
        i. Owen uses intentionally graphic and ugly language to make a point

    b. Using meter to reinforce content
        i. Owen establishes no clear meter even within a line
        ii. Variable meter helps to create an uneven, plodding feeling mimicking the motion of the soldiers

    c. Anti-propaganda
        i. Everything about Owen's work gives the reader a distaste for the conflict

Past Connections

- Brutality of Modernized War (1.4)
- Poetic Meter (2.2)
- Battle of the Somme (3.3)
- Tolkien and Friends (3.3)

Looking ahead

Week 5: Music's History With Poetry and Narrative

- Text painting—Madrigals and Art Song
    - Cipriano de Rore: *Da le Belle Contrade*
    - Franz Schubert: *Erlkonig*
    - Caleb Westby: *Crowned in Glory*
- The Enlightenment & Values
    - Topoi / Topic theory
    - Mozart: *Sonata in F Major K. 332*

- Program Music
    - Hector Berlioz: *Symphonie Fantastique*
    - Kevin Day: *Rocketship!*
    - Frank Ticheli: *Vesuvius*
    - H. Owen Reed: *Michigan Morn*
    - David Maslanka: *A Child's Garden of Dreams - III.*
- The Romantic Era & Genius
    - Beethoven: *Symphony No. 5*
    - Paul Hindemith: *Symphony in B-flat*
    - Gustav Holst: *First Suite in E-flat*, *Second Suite in F*
- Wagner
    - *Gesumfkampstwerk* (total artwork)
    - *Leitmotif*
- History of Film Music
- Max Steiner
    - Howard Shore
    - Alan Silvestri
    - John Williams

Week 6: Trends in British Poetry and Language During WWI

- Propaganda's Effect on Language—Euphemism & Dichotomies
- How World Events Change Symbols—Sunrise, Sunset, and Stand-to
- Themes of WWI Poetry—Arcadia, the Pastoral, Industry
- How War Changes Language—Etymology

Week 5 Overview

1. **Text Painting**

    a. Italian Madrigals of the 1500s
        i. Cipriano de Rore: *Da le Belle Contrade*
        ii. "alone you leave me" sung as a solo

    b. German Art Song of the 1800s
        i. Franz Schubert: *Erlkonig*
        ii. Driving piano part to mimic horse, minor key for father and son, major for elf-king

    c. Modern uses
        i. Caleb Westby: *Crowned in Glory*
        ii. "Until the sun pace down his arch of hours" mm. 33-38

2. **Program Music vs Absolute Music**

    a. The Enlightenment
        i. Values logic and reason, music generally devalued
        ii. Gives us topoi (topics) which composers can reference such as the hunt, marches, waltzes, the pastoral, etc.

    b. The Romantic Era
        i. Inverse of The Enlightenment, values feeling, genius, unseen
        ii. Music highly valued, better if abstract

    c. Programmatic Music
        i. Music which tells a story through sound
        ii. Hector Berlioz: *Symphonie Fantastique*
        iii. Kevin Day: *Rocketship!*
        iv. Frank Ticheli: *Vesuvius*
        v. H. Owen Reed: *Michigan Morn*
        vi. David Maslanka: *A Child's Garden of Dreams – III.*

    d. Absolute Music
        i. Music which has ties to nothing but sound
        ii. Beethoven: *Symphony No. 5*
        iii. Paul Hindemith: *Symphony in B-flat*
        iv. Gustav Holst: *First Suite in E-flat, Second Suite in F*
        v. Steve Bryant: *Concerto for Saxophone*

3. **How Opera Led to Film Music**

    a. Richard Wagner

i. Opera composer, developed two key ideas
ii. *Gesumfkampstwerk* or "total artwork" in which one person was in control of all—music, lyrics, costuming, choreography, etc.
iii. *Leitmotif*—musical ideas associated with specific characters, places, or objects

b. Max Steiner
i. Father of modern film music
ii. Relied heavily on Wagner's concept of *leitmotif*

4. How WWI Changed Music

a. Ideals, war, and music often coincide
i. French Revolution, Enlightenment, Mozart
ii. Franco-Prussian War, Romanticism, Beethoven
iii. WWI, Modernism, Grainger

b. WWI touched composers in different ways
i. Percy Grainger was displaced by the conflict
ii. Benjamin Britten grew up in its aftermath
iii. Ralph Vaughn Williams served in it

c. Compare and contrast post-war music of these composers
i. Benjamin Britten: *War Requiem*
ii. Percy Grainger: *The Warriors*
iii. Ralph Vaughn Williams: *Pastoral Symphony*

5. Review
a. Programmatic Music
i. Julie Giroux: *Mystery on Mena Mountain*
b. Absolute Music
i. Alfred Reed: *Second Symphony*

Past Connections

- Percy Grainger (2.1, 2.4)
- British Experience of War (3.1, 3.4)
- Wilfred Owen (4.5)

Looking ahead

Week 6: Trends in British Poetry and Language During WWI

- Propaganda's Effect on Language—Euphemism & Dichotomies
- How World Events Change Symbols—Sunrise, Sunset, and Stand-to
- Themes of WWI Poetry—Arcadia, the Pastoral, Industry
- How War Changes Language—Etymology

Week 7: The Emotional Side of War

- Displacement—Grainger, Yaser, Al
- Conscription—The B.E.F. and Vietnam
- History of PTSD
- Coping With Trauma—Types of Therapy

Week 6 Overview

1. **Euphemism & Binaries**

    a. Propaganda had a noticeable impact on language
        i. Created stereotypes of the enemy
        ii. Established an 'us vs them' mentality which carried over to language
            1. Life vs death, nature vs industry, soldier vs civilian, etc.
        iii. Prior to binaries, it was more common to view things on a spectrum
        iv. Accurate language was disadvantageous for recruitment purposes—easier to convince young men to be 'casualties' than to 'have their legs blown off by artillery fire'
        v. Leads to a rise in euphemism in popular discourse

2. **How Stand-to Changed Sunrise and Sunset**

    a. Stand-to
        i. Sunrise and sunset were the most likely times for the enemy to attack, so troops got in a routine of readying themselves every day at dusk and dawn
        ii. Altered the meaning of sunrise and sunset for an entire generation of Europeans—no longer a thing of beauty, but an anxiety-inducing military ritual

    b. Examples in Poetry
        i. Rupert Brooke: "The Dead"—dawn presented as beautiful
        ii. T.S. Elliot: "The Waste Land"—dawn associated with death, fog, murk

3. **Arcadia, Ruralism, and Escapism**

    a. Difference between "nature" and the "pastoral"
        i. Nature—wilderness, plants, woodlands, etc.
        ii. Pastoral—Farm life, shepherds, folk songs, etc.
        iii. These themes rise in popularity due to industrial wasteland that was WWI
        iv. Tolkien's Shire and Mordor used as examples of pastoral vs industry

    b. Playing themes off one another
        i. Guy Chapman: *A Passionate Prodigality*—uses nature terms to describe industrial things, "hedges of wire"

4. **How WWI Influenced Language**

    a. Vocabulary
        i. Trench coat, bombarded, barrage, lousy, crummy
        ii. Both lousy and crummy refer to a thing being infested with lice, common in the trenches

    b. Phrases
        i. Over-the-top, no-man's-land
        ii. No-man's-land was the area between trenches
        iii. Now used as uninhabited or undesirable
        iv. Over the top was the act of leaving the trenches for an assault, an act of almost certain death
        v. Now used as excessive or exaggerated

    c. Borrowed words
        i. British involvement took place largely in France, many French words found their way into the English lexicon
        ii. "Keepsake" was previously the popular term for small token of remembrance
        iii. After WWI "Souvenir" was the more popular label for the same thing

5. **Review**

Past Connections

- British Experience of War (3.1, 3.3)
- "The Lonely Isle" (4.1)
- "Let Us Tell Quiet Stories of Kind Eyes" (4.3)

Looking ahead

Week 7: The Emotional Side of War

- Displacement—Grainger, Blackshaw Yaser, Al
- Conscription—The B.E.F. and Vietnam
- History of PTSD
- Coping With Trauma—Types of Therapy

Week 8: War Poets Throughout the Last Century

- "Repression of War Experience"—Siegfried Sassoon
- "Eighth Air Force"—Randall Jarrell
- "Helmet Full of Greens"—Sylvester Poltorak
- "Song of Napalm"—Bruce Weigl
- "Here, Bullet"—Brian Turner
- Power of Titles
- PTSD's Influence on Poetry
- Perception of Soldiers

- Mechanical Reinforcement of Content
- Robert W. Smith—*Inchon*
- Vietnam

Week 7 Overview

1. **War and Displacement**

    a. Percy Grainger
        i. Born in Australia, came to Europe for school
        ii. When WWI broke out had been living in England for a decade, moved to America (would have been eligible for the draft in 1916)

    b. Displacement
        i. Yaser & family—displaced by the Syrian Civil War
        ii. Made the 1800 mile journey to Germany to seek asylum
        iii. Al—he and his mother fled Nigeria after his father was killed for criticizing the government
        iv. Mom was denied asylum and deported when Al was 15
        v. Just a few instances of young people being displaced by circumstances out of their control

    c. Conclusion
        i. Jodie Blackshaw's *Into the Sun*—based on refugees' passage to Australia in a variety of contexts

2. **Conscription—Britain (1916) and U.S. (1955)**

    a. Vietnam War (1955-1975)
        i. Proxy War—two larger powers back smaller countries
        ii. Gulf of Tonkin
        iii. Initially a long list of exceptions for who would be drafted, switched to lotto system in 1969
        iv. 2005 it was revealed that the U.S. was the aggressor in the Gulf of Tonkin incident, not Vietnam

3. **History of PTSD**

    a. Added to the DSM-III in 1980
        i. Required a "catastrophic stressor outside the range of usual human experience"
        ii. First time PTSD had been recognized as needing an external cause
        iii. Since 1980 it's been found that PTSD is more common than initially thought
        iv. Increases in post-conflict settings like war-torn countries

    b. Shell shock & combat fatigue
        i. Sound is often identified as a contributor, and WWI was one of the first *loud* wars in the modern sense
        ii. Shell shock seen as a failing of a soldier's moral fiber

iii. Britain tried those who suffered the condition with charges such as desertion, cowardice, and insubordination
iv. Because shell shock was thought to be an internal weakness, those who suffered from it were not eligible for veterans' benefits

4. Coping With Trauma

a. Learning about the diagnosis can be helpful
   i. PTSD is the example we discussed, but true of any diagnosis

b. Talk therapy
   i. Seen frequently in popular culture
   ii. In reality there are many different kinds (cognitive behavioral, humanistic, psychodynamic, etc.)
   iii. Not all therapies or therapists are equal—not liking an Italian restaurant could mean you should try Mexican next time, not give up on restaurants entirely

c. Arts-based therapies
   i. Art therapy—processing emotions through mediums like sculpture, painting, collage, etc.
   ii. Poetry therapy—giving our experience structure and boundaries to exist within
   iii. Music therapy—creating as a means of expression
   iv. Arts-based therapies can also be employed in a physically rehabilitative manner, not just psychological

5. Review

Past Connections

- Percy Grainger (2.1, 2.4)

Looking ahead

Week 8: War Poetry Throughout the Last Century

- "Repression of War Experience"—Siegfried Sassoon
- "Eighth Air Force"—Randall Jarrell
- "Helmet Full of Greens"—Sylvester Poltorak
- "Song of Napalm"—Bruce Weigl
- "Here, Bullet"—Brian Turner
- Power of Titles
- PTSD's Influence on Poetry
- Perception of Soldiers
- Mechanical Reinforcement of Content
- Robert W. Smith—*Inchon*
- Vietnam

Week 8 Overview

1. **"Repression of War Experience"—Siegfried Sassoon**

    a. Programmatic Title
        i. Sets the tone for the entire poem, especially the innocuous parts
        ii. Gives the reader an answer to why the speaker is incapable of things

    b. PTSD
        i. Sign of his time—"And it's been proven that soldiers don't go mad / unless they lose control of ugly thoughts"
        ii. Anxiousness scales throughout the poem, eventually resulting in his confronting the ghosts in the trees
        iii. Speaker makes clear that war experience has to be repressed lest they become one of those who "jabbers out among the trees"

2. **"Eighth Air Force"—Randall Jarrell**

    a. Different approach to war
        i. Focus on downtime—soldiers characterized as puppies
        ii. Focus on soldiers as people outside of war (professions, pasts, etc.)
        iii. Fixated on outsiders' perceptions of soldiers—blood on their hands, wolves, murderers vs puppies, flowers, whistling.
        iv. Separation created between the soldier, the murderer, and the man

3. **"Helmet Full of Greens"—Sylvester Poltorak**

    a. Korean War (1950-1953)

    b. Mechanics
        i. Repeated lines "Come on men, gather around" used to illustrate door-to-door approach to fundraising for their wounded comrade
        ii. Lacking a rhyme scheme, senseless and random in its deployment, similar to the violence they've witnessed
        iii. Frames the return home in context of the war, further dividing soldier and civilian

4. **"Song of Napalm"**—Bruce Weigl

    a. Vietnam War (1955-1975)
        i. Most of our Vietnam associations in popular culture come from 1965 onward
    b. Analysis
        i. Programmatic title, subverts our expectations initially
        ii. End of the stanza shows similar repression to Sassoon's work
        iii. Intentionally graphic language, like Owen's "*Dulce et Decorum Est*"

iv. Lack of rhyme—rhyme can have associations with childhood, innocence, beauty, dance, Weigl forgoes all those for good reason
v. Frames war via nature—"But still the branches are wire / and thunder is the pounding mortar"

5. "Here, Bullet"—Brian Turner

a. Analysis
i. Generally a more scientific tone, especially when referring to the body (clavicle, synapse, esophagus)
ii. Audience is theoretically the bullet—personifies it by making it the audience
iii. Further personifies equipment—"the word you bring hissing through the air" or "the barrel's cold esophagus"
iv. Clinical language for human body, personification for objects

Past Connections

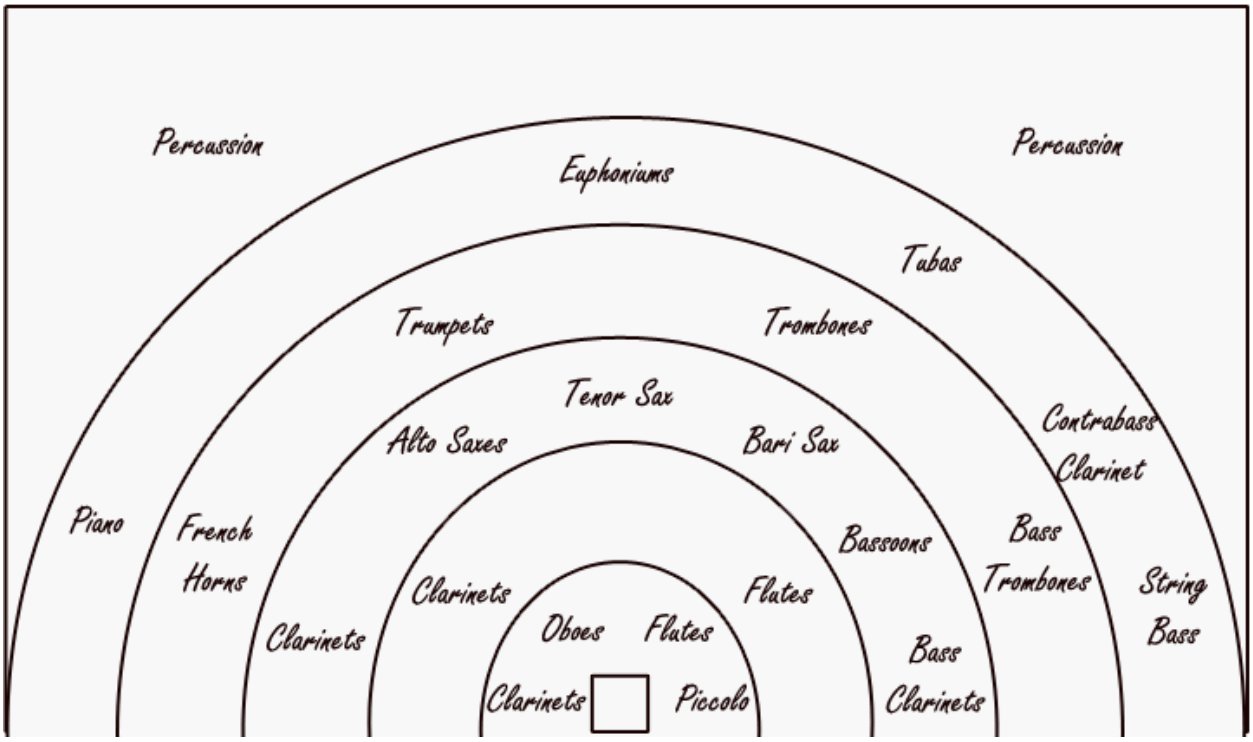
- Programmatic Titles (4.2, 5.2)
- Vietnam War (7.2)
- PTSD, Shell shock (7.3)
- Poetry Therapy (7.4)

APPENDIX E: Online Instructional Content Project Descriptions

Unit Project Options – Week 1: WWI Overview, Myth of History

1.1) Break down some of the mythological aspects of a story, day, or tradition of your choice. Try and identify each of the three parts of a myth—traditional narrative, based in history (even loosely), and explains why a thing is the way it is. Then, using those three parameters, try and create your own myth about your band, band room, or a tradition your ensemble has (this could be something like the origin of a popular cheer or even a stand tune or cadence).

1.2) Provided with the following concert band seating chart, create a variety of different section groupings which parallel the political groupings discussed in Lesson 1.2 (kingdoms of disparate peoples vs culturally/linguistically monolithic groups). Following that, record an explanation of your groupings via Flipgrid



Unit Project Options – Week 2: Poetic Feet & Rhythmic Modes

2.1) Get into collaborative groups of 3 or more. Each person in the group should construct either a sentence (around 10 words) or a rhythm (roughly 20 note values, using only the rhythmic/poetic modes). Then, give your creation to another person in the group. Their job is to take what you've given them and create **the other option** based on what you've provided. For instance, if you gave them a sentence, they should mark the sentence for stresses and then convert that into a rhythm. If you got a rhythm, your job is to find words which follow the same stresses shown by the modal values. Next, hide what you were given and pass your interpretation on to the next person. Once you've completed at least two full rotations, reveal all the hidden information and post the completed collaboration. Lastly, try and follow the development of words to rhythm and back—explain how the repeated process altered what you initially provided, and how that process effected the outcome of the piece. How might a composer utilize this process to write music? How might you use this approach to grow as a musician?

2.2) Create your own text to set to the themes which are sung in *Crowned in Glory* (provided at the end of each instrumental part). Do your best to make your textual accents match the rhythmic accents of the line. Once you've come up with text for all three motives, record yourself singing them via Flipgrid and post it. See if you can match the tone of your lyrics with the tone of the line—if the passage is sorrowful, see if you can write lyrics to match that mood. Citing elements such as timbre, rhythm, and pitch, explain how your lyrics relate to the mood of the line.

Unit Project Options – Week 3: The British Experience

3.1) Taking inspiration from the British form letters employed during the war create a practice log form—remember the point of these forms was to limit what could be communicated by soldiers, so how will your practice log form reflect similar limitations? What might you, as the imaginary band director requiring such a practice log, want to give the impression is happening? Discuss what decisions were made when constructing your form and what sort of message you're trying to send.

3.2) Create a brief piece of 'form music' in which performers are given binary choices (like British soldiers were given the option between 'sick' and wounded' in their form post card home, see example). If you'd like you can also include some spaces where performers can fill in the blanks. Remember to take account of the elements of music—pitch, dynamic, tempo, etc. This piece of music doesn't need to be anything fancy—it can be as simple or as complex as you'd like, just experiment a bit with how limiting performer choices can change outcomes. When you've completed your 'form' music, have a friend perform and record it to share with the class. How did your form limit their expressive choices? As a performer for this project, reflect on how your interpretation was impacted by the composer's intent—explain how your choices were supported by what the composer provided.

Sample British form letter sent home as correspondence from the front:

NOTHING is to be written on this side except the date and signature of the sender. Sentences not required may be erased. If anything else is added the post card will be destroyed.

I am quite well.

I have been admitted into hospital
{sick / wounded} and am going on well. / and hope to be discharged soon.

I am being sent down to the base.

I have received your
{letter dated _____ / telegram " _____ / parcel " _____}

Letter follows at first opportunity.

I have received no letter from you
{lately / for a long time.}

Signature only.

Date _____

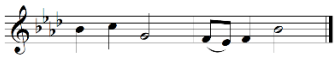
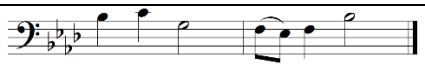
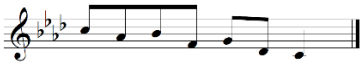
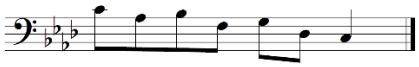
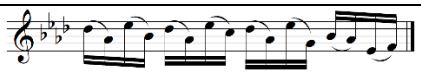
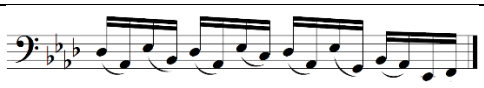
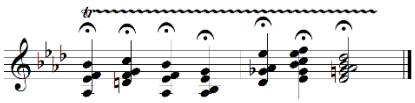
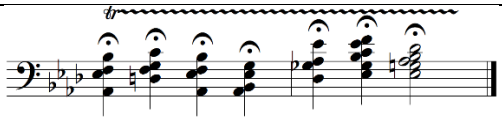
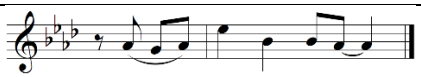
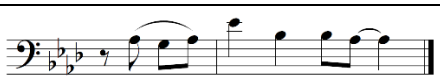
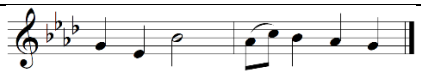
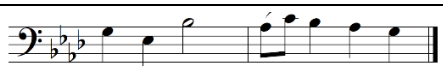
Unit Project Options – Week 4: Poetry of the War

4.1) Do some research on rhetorical devices. Take a look through this week's poems and see if you can locate more than what we've identified in these lessons. Once you've done so create a brief video explaining what you've found and why you believe it to fit within a rhetorical device.

4.2) Using the same list of rhetorical devices provided in 4.1, see if you can find a rhetorical device present in the music your ensemble is performing on this concert cycle. Because band music doesn't often use text, this means you'll have to justify your decision some. For instance, maybe you claim that dysphemism is intentionally sounding crass or dissonant in music, where in English it is the use of intentionally harsh or offensive language. Once you've found the passage you think serves your point, upload your argument (and the corresponding excerpt) using Flipgrid. Remember to cite compositional elements such as dynamics, repetition, pitch, and so on to support your point.

Unit Project Options – Week 5: Music's Relationship to Other Art

5.1) Below are some excerpts of themes that were used or considered for *Crowned in Glory* as well as the text to the poem it was based on, *The Lonely Isle*. Decide what you think each musical excerpt is depicting, and which line in the poem it corresponds to. Then pick the one you're most convinced of and make your argument in the form of a Flipgrid response supporting your argument with style, mood, context, how the composer uses elements of music, and so on. How does pairing these excerpts with their poetic counterparts change your interpretation of the line or even the work as a whole? How might your analysis change your performance or how you hear the piece?

Line of Poetry	Treble	Bass
A gleam of white rock…		
Until the sun pace down his arch of hours		
Ye white birds flying from the whispering coast		
…through a sunny haze		
And wheel about my lonely outward way		
And thou art crowned in glory through a mist of tears		

5.2) Using one of the poems we discussed last week, pick a line and come up with a way that it could be musically illustrated (or "text painted"). Realize your idea using the notation program of your choice, then perform and record it. Explain how your realization represents the poetic line you chose. Be sure to cite specific elements of music such as dynamics, tempo, pitch, timbre, etc.

Poems: *The Lonely Isle* (Tolkien), *Dawn on the Somme* (Nichols), *Let Us Tell Quiet Stories of Kind Eyes (G.B. Smith), In Flanders Fields* (McCrae), *Dulce et Decorum Est* (Owen)

5.3) First, pick a story or narrative. Then, create a 'programmatic' playlist that attempts to tell the story you chose. Share this playlist with the class and explain your decisions, citing specific reasons (both musical and otherwise) and excerpts to show how your songs illustrate the story.

5.4) Imagine you were being hired to compose music for a film or opera based on WWI. Create a *leitmotif* for one of the historical figures we've discussed in these lessons and then record yourself playing this leitmotif. Explain why you think your leitmotif represents the character you've chosen.

Suggested Characters: Kaiser Wilhelm II, Otto von Bismarck, J.R.R. Tolkien, G.B. Smith

Unit Project Options – Week 6: Trends in British Poetry During WWI

6.1) Revisit *The Lonely Isle* for reference. Compare how *The Lonely Isle* and *Crowned in Glory* depict the same event. What similarities exist? Are there significant differences? What qualities are emphasized in each? Absent? Given that *Crowned in Glory* was based on *The Lonely Isle*, try and identify ways in which the source material was altered in *Crowned in Glory*. Write a paragraph or two on your most well-supported observations.

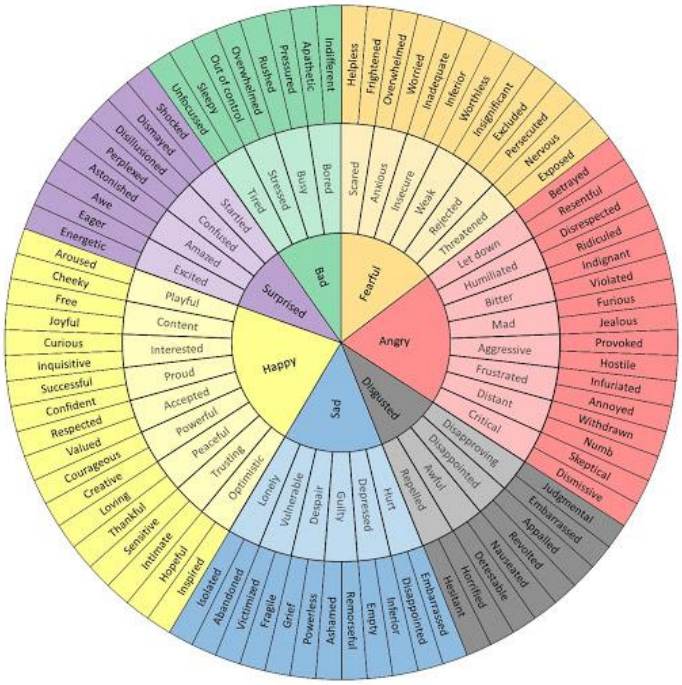
6.2) Looking at any of the poems we've discussed to this point, identify ways in which euphemism, censorship, and understatement play into the British style. What does the speaker *actually* mean in these cases? Create a short video to present your argument including excerpts from the text where necessary.

Unit Project Options – Week 7: How We React & How We Recover

7.1) Visit one of the following sites and read a few stories of people who've been displaced. After you've read some of their stories, imagine what it would be like to experience what they did. How would you react? What would you be feeling? Pick one story and write a paragraph or two on how you would feel during the experience. Consider the ways in which your life would change, things you'd have to leave behind, and so on. Reflect on the emotion wheel below to polish word choice.

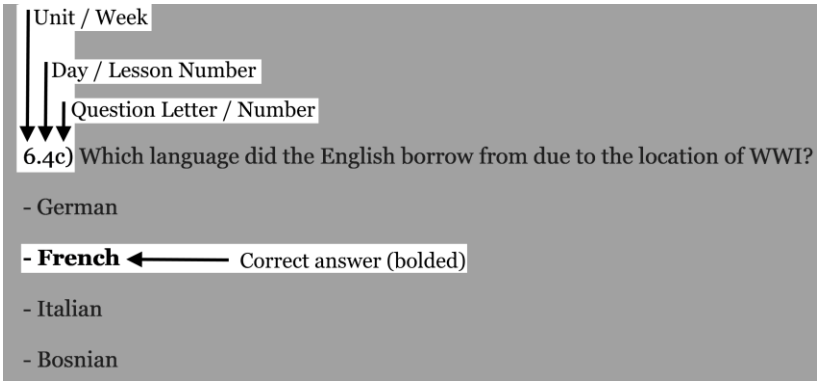
7.2) Take a listen to this episode of Nate DiMeo's *Memory Palace* Podcast entitled "Numbers." Then, read through some stories of those who lived through the draft. With that information, create a text chain that you think might take place between yourself and a loved one if you were eligible to be drafted.

7.3) Using the birthdays of yourself and a few friends or family members, check out USA Today's Draft Picker to see if you or anyone you know would have been drafted into Vietnam under the lotto system. Many of those who were eligible to be drafted found ways to avoid the draft—both legal and otherwise. Maybe you bribed a doctor to give you a false diagnosis so you could be medically exempt, or maybe you decided to go to college and get a deferment for being a student. Or maybe you pretended to be gay so the military wouldn't want you. Whatever the strategy, there were ways of avoiding being sent off to war. Reflect on your lotto draw and consider what you would do if you were drafted—would you serve? Or find a way around being sent to a conflict which might claim your life?



8.1) For this assignment you may choose to write about anyone we've read about or discussed in these past 8 weeks. Write a poem that grapples with trauma—this could be war, displacement, etc. Recall that throughout this unit we've seen poets 'break' conventional rules or practices in order to align the *sensation* of a poem with its subject. One example was Wilfred Owen's use of irregular meter to mimic trudging across the battlefield, though we also saw John McCrae interrupt his rhyme scheme and meter with the invasive refrain "In Flanders Fields." After you've got a first draft you're comfortable with, pick a partner to workshop with—make sure to explain your intention and why you made some of the choices you did so that they can offer more specific feedback. After you've had a chance to polish your draft with feedback, go ahead and share your final poem via Flipgrid. Additionally, describe how workshopping your work with a partner changed the final product you've presented here.

APPENDIX F: Online Instructional Content Quizzes



1.1a) What three requirements have to be met for something to be a "myth?" (check all that apply).

- Based in history (either real, altered, or imagined)

- Passed from generation to generation

- Celebrated by traditions such as parties, gift giving, and feasts

- Explains how or why something came to be

1.1b) What does July 4th celebrate?

- American Independence from Britain / The end of the Revolutionary War

- American Independence from Britain / The beginning of the Revolutionary War

- American Independence from Britain / The signing of the Declaration of Independence

- American Independence from Britain / Congress's approval of the final draft of the Declaration of Independence

1.1c) What are the four significant events that took place on June 28th? Check all that apply.

- Serbian independence from the Austro-Hungarians (1881)

- Saint Prince Lazar and his troops fall at the Battle of Kosovo (1389)

- Serbians become a vassal state of the Ottoman Turks (1400s)

- Serbians declared their independence from the Ottoman Turks (1876)

- Serbia becomes a vassal state of Austria-Hungary (1881)

- The assassination of Archduke Franz Ferdinand (1914)

1.2a) What are some of the ways populations can be grouped? Pick one.

- Political (e.g. ruling body/governments) and Cultural (e.g. language, ethnicity, traditions).

- Political (e.g. ruling body/governments) and Geographical (e.g. where a group was located).

- Geographical (e.g. where a group was located) and Linguistic (e.g. people who spoke German).

- Cultural (e.g. language, ethnicity, traditions) and Linguistic (e.g. people who spoke German).

1.2b) Which of the following is true? Select all that apply.

- Germany and Italy unified to fight France in the Franco-Prussian War.

- Italy unified its city-states in a movement called the Resurgence.

- Prior to the Resurgence, Italy was made up of ethnically and culturally similar people.

- The Germanic peoples unified against France to form a single nation known as Germany.

- Italy and Germany managed to combine smaller groups of people into a single nation because they were culturally, linguistically, and ethnically similar.

1.2c) What inspired the creation of groups such as Young Bosnia and the Black Hand? Check all that apply.

- Austro-Hungarian dominance in the region (e.g. annexation of smaller countries, creation of vassal states)

- Nationalist ideals realized by the creation of ethnically monolithic nations such as Germany and Italy.

- Radicalization of young people thanks to propaganda.

- A few charismatic leaders who the youth rallied around to support.

1.2d) Which of the following is *not* true about Archduke Franz Ferdinand?

- His father and brothers skipped his wedding.

- He married a woman of lower social class.

- His children would take the throne after him.

- He believed in a gentle and cautious approach towards Serbia.

1.2e) Put the following events in the correct order. (Provided in the correct order here)

-Archduke Franz Ferdinand schedules an inspection and parade in Sarajevo for June 28, 1914

-Young Bosnia posts members along the parade route with the intent to assassinate the Archduke

-A member of Young Bosnia attempts to throw a grenade into the Archduke's car, but ultimately fails

-The motorcade disperses

-The driver resumes the parade route by mistake, puts car into reverse when informed

-Car stalls in front of Gavrillo Princip, a member of Young Bosnia

-Gavrillo Princip shoots and kills the archduke and his wife

1.3a) What was the Franco-Prussian War?

- A conflict between Russia and France that Germany got caught in the middle of.

- A conflict that unified the Germanic peoples of Europe against a common enemy: France.

- A conflict between Archduke Franco Ferdinand and Bosnia.

1.3b) What mistakes did Kaiser Wilhelm II make in changing Germany's foreign policy?

- Dismissing Otto von Bismarck, a seasoned political mind.

- Alienating Russia, causing them to ally with France.

- Agreeing to back Austria-Hungary in their aggressive response to the assassination of Archduke Franz Ferdinand.

- Not sending the traditional condolences to Austria-Hungary for Franz Ferdinand's death.

- Publicly calling out Serbia for their actions.

1.3c) Group these powers according to their alliances during the July Crisis leading up to WWI:

Germany	Britain
Austria-Hungary	France
	Russia
	Serbia
	Belgium

1.4a) What technologies were employed in the last general European conflict prior to WWI?

Select all that apply.

- Rifles

- Horses and Cavalry

- Cannons

- Automobiles

- Wooden ships

- Muskets

- Swords

- Airplanes

1.4b) What advancements in technology occurred between the Napoleonic Wars and the start of WWI?

- Metal Battleships

- Automobiles

- Tanks

- Chemical Weapons such as Chlorine Gas

- Airplanes

- Increased populations due to governmental pressures to have more children

- Increased populations due to a wider availability of food and other necessities

1.5a) What three requirements have to be met for something to be a “myth?” Check all that apply.

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1.5g) What advancements in technology occurred between the Napoleonic Wars and the start of WWI?

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- Chemical Weapons such as Chlorine Gas

- Airplanes

- Increased populations due to governmental pressures to have more children

- Increased populations due to a wider availability of food and other necessities

2.1a) Match the rhythmic modes to either compound or simple meters

Simple Meter Modes	Compound Meter Modes
Spondee	Tribrach / Triolet
Dactylic	Iamb
Anapest	Trochee
Amphibrach	

2.1b) Label each of the provided rhythms with its modal name:

	Amphibrach
	Trochee
	Anapest
	Dactylic
	Tribrach / Triolet
	Iamb
	Spondee

2.1c) Match each pulse level and speed with its name:

- Return | Baseline Pulse

- Eep or Hip | x2 speed

- Oop or Hop | ½ speed

2.2a) Match the scansion markings to their meaning:

- “u” | unstressed

- “ ‘ “ | stressed

2.2b) What is *scansion*?

- The act of marking stresses in poetry.

- The cause of an economic bull market.

- The mapping of rhythmic values onto words.

2.2c) What information is contained in musical meter?

- How many / Of what

- What there are / How many

- Rhythmic Value / Quantity

- Beats / Per Measure

2.2d) What information is conveyed by poetic meter?

- What there are (feet) / How Many Per Line

- Quantity / Feet

- Lines / Feet

- Feet / Number of lines

2.2e) When a line of poetry is catalectic (lacks the final syllable of its final foot), how do we label the meter?

- Ignore the missing foot and round up—3.5 dactyls would become dactylic tetrameter.

- Ignore the first syllable and round down—3.5 iambs becomes 3 trochees and therefore trochaic trimeter with a pickup.

- The line loses conventional meter labelling (e.g. iambic pentameter) and is instead labelled catalectic.

2.3a) Match the meters to their definitions:

- Quantitative | stressed syllables are given emphasis via length: a stressed syllable is said twice as long.

- Accentual | stressed syllables are made important through emphasis and volume, but *not* length.

2.5a) Match the rhythmic modes to either compound or simple meters

Simple Meter Modes	Compound Meter Modes
Spondee	Tribrach / Triolet
Dactylic	Iamb
Anapest	Trochee
Amphibrach	

2.5b) Match the rhythms to their modal names

	Amphibrach
	Trochee
	Anapest
	Dactylic

	Tribrach / Triolet
	Iamb
	Spondee

2.5c) What information is conveyed by poetic meter?

- What there are (feet) / How many per line

- Quantity (how many) / Feet (e.g. tribrach, iamb, etc.)

- Lines per stanza / Feet (e.g. tribrach, iamb, etc.)

- Feet (e.g. tribrach, iamb, etc.) / Lines per stanza

3.1a) Which countries were allied as the Central Powers?

- Germany

- Russia

- Italy

- Austria-Hungary

- Britain

- France

3.1b) Which countries were allied as the Triple Entente or Entente Powers?

- Germany

- Russia

- Italy

- Austria-Hungary

- Britain

- France

3.1c) What factors limited British correspondence between the front lines and those back home?

- Censorship and screening of letters by officers and higher-ups.

- British 'phlegm' or the sense of propriety which dictated that one shouldn't complain.

- Form-based letters which left soldiers limited options of communication.

- The insurmountable distance that mail had to travel to get to and from the front lines.

- A paper shortage caused by the war.

3.1d) What were some of the effects of propaganda in WWI?

- It redefined victory as the complete annihilation of the enemy.

- It dehumanized the other side, making them into a 'monster.'

- It led to decreased consumption of food by those back in Britain

3.1e) What does 'total war' mean?

- Civilians are expected to contribute to the war effort in some way.

- A country's civilians would have to use less metal.

- Children in schools were encouraged to eat less food.

- Women were drafted to become nurses.

- At least six countries are engaged in war together.

3.2a) What was Britain's first major policy to recruit more men to the armed services (the British Expeditionary Force)?

- "Pals Battalions" where young men would serve with neighbors, colleagues, and friends from nearby.

- "Gals Battalions" where young men would serve alongside women volunteers.

- "Buddy Regiments" where soldiers would get to request a friend serve alongside them.

- The British government asked nicely if people would please consider going to war.

3.2b) What was the Order of the White Feather?

- A call-to-action for women to publicly shame men who appeared fit enough for military service.

- An anti-war group represented by a white dove bearing an olive branch.

- A secret society of the British upper class who were largely exempt from military service.

- A government pen pal service which employed women to write letters to men who were actively serving in the trenches.

3.3a) What was the purpose of the Battle of the Somme?

- To force Germany to divert resources to fighting Britain instead of France.

- To reclaim a significant portion of Belgium from the Germans.

- To clear the way for U.S. forces to land their ships.

- To clear no-man's-land.

3.3b) During the Battle of the Somme, Britain used shrapnel shells instead of high explosive shells in their initial bombardment. What were the consequences of this? Select all that apply.

- British troops were subjected to their own artillery.

- Shrapnel shells didn't clear no-man's-land, so it was still difficult to traverse when the British began their charge.

- German fortifications were relatively unharmed by shrapnel shells, so German soldiers were able to fight back as soon as the shelling stopped.

- Armies quickly made the switch from felt and cotton hats to metal helmets for protection.

3.3c) Match the cells below:

- Dead or wounded on all sides by the end of the Battle of the Somme | 1.2 million

- British dead in the first day of the Battle of the Somme | 20,000

- British wounded on the first day of the Somme | 40,000

- Shells unloaded on the German position within the first hour | 250,000

- First of Tolkien's friends to die in the war | Robert Gilson

- Second of Tolkien's friends to die in the war | Geoffrey (G.B.) Smith

- Year that the Battle of the Somme took place | 1916

- British casualties before the Battle of the Somme | 500,000

3.4a) What took place during the Christmas Truce of 1914? Select all that apply.

- Sharing food and cigarettes.

- Soccer matches.

- Singing Christmas carols.

- Baking cookies over campfires.

- Higher command ordered a ceasefire in observance of Christmas Day.

3.4b) What importance do the place and day which the Treaty of Versailles was signed on have? Pick two.

- It was signed on June 28th, the same day that Archduke Franz Ferdinand was assassinated.

- It was signed in the hall of mirrors—a symbol of how Germany needed to examine itself in the wake of the war.

- It was signed on November 11 at 11 a.m. (11/11 at 11:00) and is the origin of "11:11, make a wish," as all of Europe wished for peace by this point in the war.

- It was signed in the hall of mirrors—where Germany had forced France to recognize their loss in the Franco-Prussian war roughly 50 years prior.

3.4c) What were the outcomes of the Treaty of Versailles? Select all that apply.

- Austria-Hungary and the Ottoman Empire were broken up into smaller countries which became quasi-colonies of Britain and France.

- Germany was stripped of 13% of its land and 10% of its population.

- Otto von Bismarck was tried for war crimes for his part in Germany's political alliances leading up to the war.

- Germany was forced to pay reparations as an apology for their role in starting the war.

- Germany's army was reduced to 100,000 people.

- Germany's navy was completely dismantled.

- Kaiser Wilhelm II was put on trial for war crimes due to being the emperor of Germany at the time.

- Germany was forced to restructure its government into a republic.

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- Kaiser Wilhelm II was put on trial for war crimes due to being the emperor of Germany at the time.

- Germany was forced to restructure its government into a republic.

4.1a) What are the two primary types of imagery Tolkien uses in *The Lonely Isle*?

- Nature

- War

- Isolation

- Sound

4.1b) How does Tolkien's use of sound develop over the course of the poem?

- He begins with sounds of nature and progresses geographically inwards to sounds produced by instruments, people, and civilization.

- He begins with subtle sounds and progresses towards loud sounds symbolic of his approach to the front lines.

- He begins with loud sounds and progresses to silence as he leaves Britain behind.

4.1c) How does Tolkien's use of nature develop over the course of the poem?

- The first stanza has several references to nature, while the second deals mainly with industry.

- The poem begins with pleasant references to nature, and closes with viewing nature through a grim lens.

- The poem begins with bright and optimistic terms such as "fair citadel," turns towards gloomy imagery in the middle, and terminates with a renewed optimism with lines like "sparkling isle."

4.2a) What is the subject of Nichol's poem?

- The Battle of the Somme

- Dawn over a French river

- Greek mythology

4.2b) Which part of the work informs Nichols' audience of the subject of the poem?

- The title

- The first stanza

- The final refrain

4.2c) Nichols invokes Greek myth extensively in these twelve lines. What might the purpose of that be?

- A reference to tales which are larger-than-life.

- A reference to the resilience of the Greek forces at Gallipoli.

- To illustrate for his audience the scope and scale of combat in the First World War.

4.3a) We see an instance of synecdoche, or the substitution of a part for the whole, in *Let Us Tell Quiet Stories of Kind Eyes*. In this case, the part is the "kind eyes," what is the whole?

- Robert Gilson, Tolkien's first friend to die in the war.

- G.B. Smith, Tolkien's second friend to die in the war.

- An imaginary character which Tolkien created to illustrate loss in the war.

4.3b) Who wrote *Let Us Tell Quiet Stories of Kind Eyes*?

- Robert Gilson

- Geoffrey (G.B.) Smith

- J.R.R. Tolkien

- Christopher Wiseman

4.3c) “Let’s have no word of all the sweat and blood” is an example of what rhetorical device?

- Apophasis: the invocation of a subject by denying it should be brought up.

- Alliteration: the repetition of initial consonant sounds in neighboring words.

- Antiphrasis: ironic or humorous use of words in senses opposite to their accepted meanings.

4.3d) Which of Smith’s lines serves as an example of polysyndeton, the use of successive conjunctions?

- “And he, the fourth, that lies all silently”

- “In some far-distant and untended grave”

- “Wave upon wave, that leaped and raced and broke”

4.4a) McCrae makes reference to poppies in his poem *In Flanders Fields,* what is the significance of poppies as a symbol?

- Love, loyalty, and fondness

- Honor, vigor, valiance, and gallantry

- Sleep, rest, oblivion, death, and blood

4.4b) How does McCrae artistically mimic the interruption war has had on nature?

- Repetition of words like “battle,” “death,” “machine,” and “steel.”

- Interrupting the otherwise regular meter of the poem with the line “in Flanders Fields”

- Interrupting lines with onomatopoeic words like “bang,” “boom,” and “crash.”

4.5a) In *Dulce et Decorum Est* we see Owen use a rhetorical device called dysphemism. What is dysphemism?

- The use of soft language to avoid offensive terms or realities.

- The use of harsh language to be intentionally graphic or offensive.

- The use of sound-based words such as “crash” or “boom.”

- A change in perspective from third-person to first-person.

4.5b) Owen avoids using a consistent meter in *Dulce et Decorum Est*, why?

- By the time Owen was writing poetry the use of regular meter was seen as childish.

- Owen suffered a lack of schooling and was unaware of proper meters.

- By avoiding regular meter, Owen creates a verbal equivalent to the sort of trudging, pained movement of the soldiers in the poem.

4.5c) What does *Dulce et Decorum Est* mean?

- It is sweet and fitting to die for one’s country.

- In God we trust.

- Out of many, one.

- That’s just life.

5.1a) When and where did text painting begin?

- Germany, 1800's

- Italy, 1500's

- England, 1300's

- Greece, 200's

5.1b) Which of the following is an example of text painting?

- "Alone you leave me" being sung by a solo voice instead of a group.

- "You are the joy of my world" being accompanied by steel drum.

- Giving a piece titled *The Sea's Envy* a green cover page to illustrate jealousy.

5.1c) What techniques does Schubert use to illustrate the text of *Erlkonig*?

- An ensemble made up of a man, child, and woman to represent each of the poem's characters

- A rhythmic, driving piano line to represent the horse's galloping

- Instructions for the performer to be in costume so the audience can see the elf-king

- Key areas and modes which reflect the subject matter: minor for the father and son, major for the elf-king.

5.1d) What is text painting?

- A method of freeform art/poetry collaboration where painters illustrate a poet's work.

- A compositional technique where musical choices are guided by text/poetry.

- A method of visual art in which each letter is assigned a color and images are created with these letter/color combinations.

5.2a) What is program / programmatic music?

- Music which includes program or liner notes.

- Music which is selected for concert performance (i.e. 'programmed')

- Music which utilizes software such as Pro Tools or Ableton for performance.

- Music which tells a story through sound.

5.2b) Sort the following values by whether they belong to the Enlightenment or Romantic eras:

Enlightenment	Romantic
Reason	Feeling
Equality	Genius
Logic	The Mystical

5.2c) What is 'absolute' music?

- Music which doesn't have any words.

- Music which requires an audience's undivided attention.

- Music which has no ties to a story, narrative, or text, but is *only* about the sounds.

5.3a) What was the *gesumfkanstwerk* or 'total artwork?'

- Music—at the height of the Romantic era it was the most valued art form and thought to most accurately express the full range of human emotion.

- The term for Wagner's concept of an opera production where he would play each role himself, including cast numbers.

- The term for Wagner's concept of an artwork in which he would control every decision such as music, costumes, and lyrics.

5.3b) What is a *leitmotif*? Select all that apply.

- A musical idea associated with a specific character such as Captain America.

- A musical idea associated with a specific object, thing, or idea, such as the Force.

- A musical idea associated with a specific place such as the Shire.

- A musical idea which illuminates the plot through sound.

5.3c) Who is credited as the "father of modern film music?"

- Richard Wagner

- John Williams

- Hans Zimmer

- Max Steiner

5.4a) Match the following:

- Equality, reason, logic | The Enlightenment

- Progress, faith in technology & science, utopia | Modernism

- Mysticism, genius, fantasy, emotion | Romanticism

5.4b) What is a requiem?

- A mass for victims of war.

- A mass for the dead.

- A celebration of the dead.

- A mass which is required by the Catholic Church when someone dies.

5.4c) What were some of the effects of WWI on music?

- Growing use of dissonance.

- More use of aleatoric (chance-based) procedures in music due to the randomness of war.

- Less use of loud sounds out of respect for those veterans who had suffered ‘shell shock’ (PTSD).

- Expanded harmonic language.

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6.1a) Identify which of the following were **not** binaries / dichotomies which became popular during the First World War:

- Life vs death

- Blood vs water

- Soldier vs civilian

- Sound vs silence

- Wool vs felt

6.1b) What are some ways in which propaganda was benefited by euphemism (or tidying up language)?

- "The man was a casualty of war" is more palatable to the general population than "he had his legs blown off by German artillery fire."

- Using words like "glory" and "honor" in place of "duty" and "legally binding."

- Painting the enemy all as one monolithic 'monster' rather than providing a nuanced understanding of who you'd be fighting.

6.2a) What was stand-to?

- A military ritual in which the bugler would sound the call for all to salute.

- A makeshift shelter that soldiers constructed by the roadside on the way to the front lines.

- When soldiers would man their battle stations at sunrise and sunset in anticipation of the enemy's potential attack.

6.2b) What effect did stand-to have on the use of dawn and dusk in poetry?

- Sunset and sunrise were heightened in art as even more beautiful given the atrocities of the war.

- Sunset and sunrise gained an associated with death and the murk of battle.

- Sunrise gained an association with birth, and sunrise with death.

6.3a) Identify whether the following topics belong under the themes of ‘nature’ or the ‘pastoral:’

Nature	Pastoral
Plants	Sheep
Wild Animals	Folk Songs
Wilderness	Farm Life

6.3b) Why might there have been a great resurgence of natural and pastoral themes in European art during WWI?

- Most of the war took place in France, a place of great natural and pastoral beauty.

- The industrial, modern nightmare that was WWI left its participants longing for a simpler time away from it all.

- Command held competitions for best nature poem as a means of improving troop morale.

6.4a) Which of the following is an example of vocabulary adopted thanks to WWI?

- Terminal

- Picture

- Acquaintance

- Barrage

6.4b) What is the origin of the phrase “over the top?”

- During WWI trench coats were worn “over the top” of uniforms.

- During an assault in WWI, soldiers would quite literally go “over the top” of the trenches.

- During WWI citizen's support of the troops would be shown by their placing caps beneath a soldier's feet and soldiers would walk "over the top."

- The conventional British salute required men to salute "over the top" of their head.

6.4c) Which language did the English borrow from due to the location of WWI?

- German

- French

- Italian

- Bosnian

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6.5d) Which of the following is **not** an example of vocabulary adopted thanks to WWI?

- Over the top

- Terminal

- *Souvenir*

- Crummy

- Barrage

7.1a) Over the course of his life, what countries did Percy Grainger live in and what caused him to relocate?

- Austria, Germany, United States (work, school).

- Australia, England, United States (school, war).

- Australia, Germany, United States (parental divorce, war).

- Austria, Britain, United States (school, job opportunities).

7.1b) What conflict caused Yaser and his family to seek asylum in Germany?

- WWI

- The Syrian Civil War

- U.S. invasion of Iraq

- The Vietnam War

7.1c) What caused Al and his family to be displaced?

- War in Nigeria.

- Massive earthquakes and wildfires.

- The murder of his father who had criticized the Nigerian government.

- Unfavorable farming conditions.

7.2a) What is a proxy war?

- A conflict in which two larger powers fight smaller powers.

- A conflict in which two larger powers back different sides of a war as a means of proving their superiority.

- A conflict in which two larger powers conduct a ‘play’ war, demonstrating their superiority with public training exercises.

- A ‘conflict’ between two powers that plays out in non-war theatres such as science and art.

7.2b) What were some exemptions to who would be drafted in Vietnam?

- College students

- Communists

- Married men (especially those with children)

- Specialized workers

- Conscientious objectors (people with religious oppositions to war such as the Quakers)

- African Americans

7.3a) What does DSM stand for?

- Digital Streaming Media

- Diagnostic Surgical Manual

- Diagnostic and Statistical Manual of Mental Disorders

- Drug and Symptom Misinformation

7.3b) What did PTSD used to be called? Select all that apply.

- Shell Shock

- Combat Fatigue

- Battle Weariness

- ‘The Spooks’

- The French Sickness

7.3c) What are some things British veterans of WWI could be subjected to for having experienced PTSD?

- Cognitive behavioral therapy

- Trials for cowardice, insubordination, or desertion due to their symptoms

- Inability to receive a military pension because their wounds were seen as individual weakness or cowardice.

- Freudian psychoanalysis

- Treatment methods such as solitary confinement, electric shock therapy, and emotional deprivation.

7.4a) What is true of talk therapy?

- It usually entails laying on a couch and answering "…and how does that make you feel?"

- Different types of talk therapy have different goals or methods.

- It works by relating all your present issues back to your childhood.

7.4b) Besides talk therapy, what are some alternative therapy models?

- Art therapy

- Acting therapy

- Poetry therapy

- Music therapy

- Drama therapy

- Graffiti therapy

- Parade therapy

7.4c) What can arts-based therapies be used for?

- Psychiatric goals such as processing emotions.

- Physical rehabilitative goals such as regaining fine motor control.

- Artistic goals such as making all-state or performing a concerto.

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8.1a) How does Sassoon's title change the meaning of the poem?

- It gives the poem a darker feeling even in otherwise innocent passages.

- It creates a lighthearted feeling that lets the reader know he's not serious.

- It sets the stage as satire due to the ironic title.

- It requires translation and therefore requires a more 'educated' reader.

8.1b) During the poem Sassoon grapples with what?

- His relationship with his son.

- The ghosts of those who died in Germany.

- Dealing with the psychological consequences of his service in the war.

8.2a) How does Jarrell's poem differ from the works of WWI such as Owen and Sassoon?

- His use of language is less 'educated,' speaking to a more 'common' soldier.

- He makes no use of rhyme scheme or poetic meter.

- His work highlights the humanity of soldiers rather than the inhumanity of the conflict.

- His poem relies heavily on Italian and German vocabulary.

8.2b) What is Jarrell's main point with *Eighth Air Force*?

- Soldiers are regular people doing a job, not murderers and monsters.

- The thrill of flight and danger of dogfights.

- The resilience of the air force versus other branches of the military.

8.3a) Why might Poltorak be using repeated phrases such as "come on men, gather around?"

- To place importance on the line.

- To illustrate the act of going tent-to-tent to ask for money.

- To give the poem a refrain, making it easier to sing.

- To create a consistent internal rhyme.

8.3b) Why might Poltorak have forgone a clear rhyme scheme?

- By the 1950s, meter and rhyme schemes were thought to be antiquated.

- As a means of mirroring the senselessness of war.

- It's possible he didn't know about poetic meter and rhyme scheme.

8.4a) What does Weigl's title tell the audience?

- It is about war.

- It will be a silly poem with made up words.

- It is set in the distant future.

- The title doesn't convey any useful information to the audience.

8.4b) What similarities does Weigl's poem bear to Sassoon's *Repression of War Experience*?

- It uses harsh language and graphic imagery to make a point.

- It serves as an ode to his homeland.

- It hints at the traumas Weigl has experienced.

- It shows soldiers as innocent people just doing a job.

8.4c) Which set of lines shows how war infiltrated themes of nature in Weigl's poem?

- "And not the jungle green / Pasture unfolding before us can deny it"

- “But still the branches are wire / and thunder is the pounding mortar”

- “And the girl runs only as far / As the napalm allows”

- “I try to imagine she runs down the road and wings / Beat inside her until she rises”

8.5a) What is the most significant change in Turner’s approach to language compared to our other poets?

- His language is far more vulgar, frequently using curse words.

- His language is more casual, using words like ‘dude’ and ‘bruh.’

- His language is scientific, using anatomical words like ‘clavicle.’

- His language is more commercial, referencing products of his time.

8.5b) To whom is Turner’s poem directed?

- His enemy.

- His family.

- His brothers in arms.

- The bullet.

8.5c) How does Turner subvert conventional writing in his poem?

- He describes the human body using ‘cold’ mechanical language, and machines using ‘warm’ descriptive language.

- He describes weapons as male and bodies as female.

- He uses harsh language for mundane things and euphemism for intense actions.