

# Teacher's

## Museum of History & Holocaust Education

EDUCATING FOR A RESPONSIBLE FUTURE

*Hollywood Goes to War*

# Guide



GRADES  
9-12

Phone: 678 . 797 . 2083

[www.kennesaw.edu/historymuseum](http://www.kennesaw.edu/historymuseum)





## *About this Teacher's Guide*

This curriculum guide for high school teachers will help educate students about the many different ways that Hollywood, the American film industry, supported the American war effort in World War II. Designed to accompany the online exhibit *Hollywood Goes to War*, this guide provides lessons and activities that can be used in U.S. History, World History, and Advanced Placement classes to utilize the primary resources available in the online exhibit. The activities in this guide are designed to be cross-curricular and incorporate the new English, Language Arts, and Reading common core standards.

We recognize that not all teachers will be able to dedicate significant amounts of time to the topic of Hollywood in World War II; the parts of the lessons, therefore, can be pulled out of the lessons and stand alone as individual sections.

This guide is designed to be accompanied by the online exhibit *Hollywood Goes to War*. Please explore the online exhibit with your students and encourage them to delve in to the rich content at their own pace: [www.marb.kennesaw.edu/hollywoodandwar](http://www.marb.kennesaw.edu/hollywoodandwar)

**Credits:** *This teacher's guide was created, written, and designed by Richard Harker, (the Education & Outreach Manager), James Newberry (Museum Educator), Caitlin Webster, and Lindsay Jones (Student Interns), and Zoila Torres, (the Graphic Designer) of the Museum of History & Holocaust Education.*

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## One

## Hollywood and American Society

**Objective:**

- Recognize and analyze the significance of film and the experience of going to the theatre in American society during World War II.

**Materials needed:**

Pen/pencil, paper, whiteboard, computers with Internet access, projector.

**Activity 1: Hollywood before World War II**

1. Ask the students in small groups to brainstorm different examples of media and to list different reasons why individuals attend the movies.
2. Invite each group to share their answers with the whole class and create a list on the white board of the students' answers.
3. Instruct the students either individually or in small groups to explore the “Hollywood and American Society” section of *Hollywood Goes to War* paying particular attention to the role that Hollywood played in American society before 1941.

<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywoodgoestowar/hollywoodandamericansociety>)

4. As a class discuss the importance of film and movies as a source of information, news, and entertainment before World War II and the role that Hollywood played in helping mobilize the United States for war.

**Activity 2: The Big Five**

1. In small groups or individually ask the students to compare and contrast the histories of the Big Five studios (MGM, Warner Brothers, Paramount, RKO, and Twentieth-Century Fox).
2. As the students research each studio they should seek information on the following:
  - Who the owners of the studios were
  - What types of films each studio made
  - Who were the major stars of each studio
  - What were the most famous films made by each studio
3. In addition to the “Hollywood Goes to War” website, the students might consult the following website while conducting their research:
  - <http://www.umsl.edu/~gradyf/film/STUDIOS.htm>
  - <http://www.ealmanac.com/1843/numbers/the-big-five-movies-studios/>
  - <http://www.filmsite.org/30sintro2.html>
  - [http://www.digitalhistory.uh.edu/historyonline/hollywood\\_great\\_depression.cfm](http://www.digitalhistory.uh.edu/historyonline/hollywood_great_depression.cfm)

4. Ask the students to present their research to the rest of the class using PowerPoint or other presentation methods. While the students are presenting, the rest of the class should take notes.
5. As a class discuss the similarities and differences between the big five studios and explore some of the ways that the domination of the industry by such a small number of studios impacted its practices. This included the types of films that were made and their political leanings.

## Two

## Propaganda: The Office of War Information and the Bureau of Motion Pictures

### Objective:

- Understand the history of the relationship between Hollywood and the American Government during World War II.

### Materials needed:

Computer with internet access, projector, white/chalk board and dry erase marker/chalk

### Activity 1: Hollywood as propaganda

1. Ask the students to view the subsection “Office of War Information and Bureau of Motion Pictures” of *Hollywood Goes to War*.  
<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/censorship/owiandbmp>) and the Bureau of Motion Pictures manual that was distributed to studios. This can be accessed at <http://www.libraries.iub.edu/index.php?pageId=3301>.
2. Use the following questions and points to guide class discussion about the role of propaganda in wartime cinema.
  - What attitudes, behaviors, characteristics, and ideas were considered to be “the enemy” in film? Why do they think this was? What American ideals and societal structures are reflected? Discuss the controversial nature of the enemies highlighted in the section.
  - What were the different ways that the different Allies were portrayed in film and how were the different political theories of Russia and China presented? This is a good window to discuss the nature of the alliances.
  - What feelings did Hollywood try to encourage American men and women to have towards work and production? How was this achieved?
  - What ways did film show that men and women at home could support the war effort?
  - In what different ways were the armed forces represented? How do you think the portrayal of the armed forces in film influenced society?

### Activity 2: Casablanca

1. As a class read the Bureau of Motion Pictures (BMP) review on *Casablanca* that is provided in the section “Conflict and Censorship” under the subsection “Office of War Information and Bureau of Motion Pictures”.  
<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/censorship/owiandbmp>)
2. Pair the students up and ask them to discuss what they expect to see when they watch *Casablanca* based on reading the review.

3. Play the first 5 minutes of *Casablanca* (film is 102 minutes). Ask students to answer the following questions as they watch the film. [Teachers can screen the film in advance to locate different clips they may want to play in class.]
  - a. List the main characters and the country that they represent.
  - b. Who are the villains and who are the good guys?
  - c. How is America Portrayed? And what methods do the writes/actors/producers use to create this portrayal?
  - d. Was the message successful?
4. Discuss the student's expectations of the film based on the Bureau of Motion Pictures review. How was the film similar and different from their expectations?
5. Instruct students to write an essay explaining the purpose and reception of propaganda in *Casablanca*. This essay should include:
  - a. What were the major themes presented in the film? How were they presented and how were they designed to shape public opinion?
  - b. How successful do you think *Casablanca* was as a device for the transmission of propaganda?



# Three

## The Great Debate: Isolationism versus Interventionism

### Objectives:

- Identify and analyze the merits of the arguments for and against American involvement in World War II
- Understand the complex and controversial reasons for American involvement in World War II

### Materials needed:

Whiteboard, pen/pencils, computer with Internet access, projector.

### Activity 1: Isolationism versus Interventionism

1. Ask the students to explore individually the “Isolationism vs Interventionism” section of *Hollywood Goes to War*.

**<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/hollywoodandamericansociety/isolationism>**

2. Discuss as a class the legacy of World War I on American foreign policy and ask the students to recollect the important events and factors that impacted the American national mindset in the post-World War I era.
3. Using the five primary sources presented on this section of the exhibit, instruct the students to discuss in pairs and then write a response to the following prompt:

Analyze the major debate between Isolationists and Interventionists in American foreign policy prior to World War II. In your discussion, identify and analyze the different perspectives presented in the primary sources to discuss both sides of the Isolationism vs Interventionism debate. Use additional resources from your own research to enhance your answer.

Students should also discuss in their answer why the Interventionists eventually “won” the debate and outline what factors contributed to this “victory.”

4. In addition to the online exhibit students may also consult the following resources to inform their analysis:

The National Endowment of the Humanities site provides additional background on the debate between Isolationists and Interventionists:

**<http://edsitement.neh.gov/lesson-plan/great-debate-internationalists-vs-isolationists#sect-background>**

Information about the Lend-Lease Agreement and President Roosevelt’s perspective on the debate can be seen in his State of the Union Address of 1941:

**<http://docs.fdrlibrary.marist.edu/od4frees.html>**

**Activity 2: Conducting a debate**

1. Divide the class in half and ask each student to prepare a two-page argument for why the United States should either remain isolationist or should intervene in World War II.
2. Create two teams of five students to conduct a debate. One team as the isolationists and the other as interventionists.
3. The debate should be based on the following rules:
  - 3 minute Position Presentation - Isolationists
  - 3 minute Position Presentation – Interventionists
  - 5 minute period for both sides to craft their rebuttals. During this time the rest of the class should discuss the merits and persuasiveness of both arguments.
  - 2 minute Rebuttal – Isolationists
  - 2 minute Rebuttal – Interventionists
  - 3 minute Work Period for both sides to craft their responses to the rebuttals. During this time the rest of the class should discuss the merits and persuasiveness of both rebuttals.
  - 2 minute Response – Isolationists
  - 2 minute Response – Interventionists
  - 3 minute Work Period for both sides to write their summary arguments. During this time the rest of the class should discuss the merits and persuasiveness of both arguments.
  - 2 minute Position Summary – Isolationists
  - 2 minute Position Summary – Interventionists
4. At the end of the debate the entire class should vote on who won the debate and discuss as a class the students' reactions to the debate.
5. Conclude this debate session by discussing the similarities and differences between the student debate and the historical debate that occurred in the late 1930s and early 1940s. Emphasize to the students that the historical debate was conducted in the media, and that Hollywood played a significant role in affecting how the public thought about these issues.

## Four

## Race Relations in Film

**Objective:**

- Identify and analyze portrayals of minorities in film during World War II.

**Materials needed:**

Computer with Internet access, DVD player, projector, pens/pencils, paper, whiteboard.

**Activity 1: Film Analysis**

1. Have the students watch the film “The Negro Soldier” (1943 – 40 minutes), available at <http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywoodgoestowar/wwiifilms/minoritiesinfilmm>
2. In small groups asks the students to answer the following questions:
  - What impression does this film give you of the role that African Americans played in the United States military?
  - Why did the government want people to see this image of African Americans in the military?
  - Based on your knowledge of life for African Americans in 1940s America, do you think this depiction is accurate?
3. Discuss as a class each groups answers to these questions, and ask certain groups to present their thoughts to the entire class.

**Activity 2: Movies versus Photographs**

1. Ask the students to view a selection of still images of African Americans in World War II at the National Archives website: <http://www.archives.gov/research/african-americans/ww2-pictures/#women>
2. In groups ask the students to discuss the following questions:
  - What similarities and differences are there between still photographs and posters and film of African Americans during World War II? Are their images, depictions, slogans, or other visual cues that are similar/different?
  - Why do you think that these similarities and differences exist?
  - What images are common in both media? Why do you think this is?
  - What images are absent in both media? Why do you think this is?
3. Discuss the students answers and thoughts as a class and ask the students to write a one-page analysis of the two types of media, highlighting the similarities and differences and why they think that they existed.
4. Instruct the students to use this National Archives prologue to inform their answers and analysis. <http://www.archives.gov/publications/prologue/1997/summer/world-war-two-images.html>

# Five

## Portrayals of Women

### Objectives:

- Explore the portrayals of women in film during World War II.
- Distinguish between the feminine ideal often portrayed in film and realistic roles occupied by women in wartime.

### Materials needed:

Computers with Internet access, pens or pencils, and paper

### Activity 1: Responding to Primary Sources

1. Ask the students to explore the “Women in War” section of the *Hollywood Goes to War* exhibit.

<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/wwifilms/womeninwar>

2. Ask the students to explore the “Popular Films of World War II” and “The Home Front” sections of the exhibit.

<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/wwifilms/popularfilms-ofwwii>

<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/wwifilms/thehomefront>

3. Discuss the power of feminine portrayals in film using primary sources such as the still image from *Four Jills in a Jeep*.
4. Compare and contrast the depictions of women in wartime films to the actual roles they played in military service, in manufacturing plants, and in civic life.
5. Students may refer to the following resources in order to supplement this discussion.  
<http://edsitement.neh.gov/lesson-plan/women-aviators-world-war-ii-fly-girls>  
(The National Endowment for the Humanities website provides a lesson plan about women in the air force.)

<http://www.nwhm.org/online-exhibits/partners/exhibitentrance.html> (The National Women’s History Museum website provides an online exhibit about women in World War II with a number of primary sources.)

### Activity 2: Revising Cinematic History

1. Divide the class into groups of three. Each group will have a director, a screenwriter, and an actor.
2. The groups will create a two page script about a woman in World War II. Topically, the script should fall into one of three categories: women in the military, women in production, and women in public/private spheres. Although fictitious, the script should depict women in a more realistic way than films made in the 1940s but should draw

from primary sources in the *Hollywood Goes to War* exhibit and additional websites provided in this guide. Most Hollywood films produced during World War II were only inspired by true events therefore students should feel free to use creativity in crafting brief narratives.

3. Students will present their scripts in dramatic form to the rest of the class and conclude by discussing the differences between their depictions of women and those during World War II.

# Six

## Hollywood and the Holocaust

### Objectives:

- To develop a deeper understanding of the racial policies in place in both Germany and in the United States during World War II.
- To identify how these policies shaped Hollywood's reaction to the Holocaust.
- To understand the impact that the resulting films have had on American culture, both today and during World War II.

### Materials Needed:

Computers with internet access, pens or pencils, and paper

### Activity 1: Class discussion

1. Divide the students into small groups. Each student may have their own computer, or each group may share depending on the size of the class.
2. Have the students read the following passage and explore the "Hollywood and the Holocaust" section of *Hollywood Goes to War*.

<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/hollywoodandtheholocaust>

From its infancy Hollywood was dominated by Jews of Eastern European descent, as they made up the bulk of performers, producers, studio moguls, and distributors. Yet fear of Jewish dominance in Hollywood propelled racial policies enacted against Jews. Before World War II, Hollywood moguls like Carl Laemmle and the Warner brothers had been blamed for unemployment during the Great Depression, as they embodied the popular stereotype of the affluent Jew. When war broke out in 1939, the Hay's Office communicated to Hollywood that films depicting hatred towards specific groups were strictly forbidden, as the film industry was largely dependent upon its international audience. The term "Jew" was not utilized until Charlie Chaplin's *The Great Dictator* debuted in 1940; until then, the broader term "non-Aryan" had been used. Behind the scenes, however, Hollywood moguls continued to struggle with assimilation due to widespread hatred and distrust. Many refused to identify with their Jewish heritage, countering suspicions against "hyphenated" Americans, while others took drastic measures by terminating their Jewish employees.

3. Ask the students to discuss the shift that came about in Hollywood films after the war regarding Germany's treatment of Jews in the preceding years. Ask them to write down why they think Hollywood would choose to focus on Nazi military aggression and fascism during the War years rather than German racial policies and why a shift in focus occurred after the war.
4. Discuss the students answers as a class.

5. Discuss the following questions with the students that pertain to anti-Semitism and Hollywood during World War II:
- What about the Warner Brothers' film *Confessions of a Nazi Spy* made it controversial? In what ways did it differ from Charlie Chaplin's *The Great Dictator*? In what ways was it similar?
  - Why would the Hollywood moguls have avoided the publication of their Jewish heritage in America, "the land of the free"?
  - When was the Holocaust publicized by Hollywood? How was this different from earlier representations of events during the war?

### Activity 2: Document Based Questions

Instructions:

- 1) Distribute the following prompt with the historical context and primary sources attached.
- 2) Instruct the students to write an essay answering the prompt, utilizing both the historical context and the sources provided below as references.

#### PROMPT

How did German racial policies and anti-Semitism affect American society and culture during World War II? Utilize the following sources in your answer. How did this manifest in Hollywood films, if at all? How did this affect the American people's response to isolationism and interventionism?

#### HISTORICAL CONTEXT

Movies played a significant role in American society during World War II. The war had taken an extensive toll on the home front, and most Americans were forced to live without certain items due to rationing. To take their mind off of the daily stress this caused, many turned to movie theaters as their source of comfort. During the war years, attendance to these theaters sky-rocketed, as Americans enjoyed watching newsreels as well as movies.

#### SOURCE A

"World War II cartoon shows a huge German Reichsmarschall Hermann Göring, telling a diminutive Hitler, "He had hallucinations. He thought a little man named Schicklgruber, with a Charlie Chaplin mustache, was after him." In the distance, a man parachutes from a plane covered with swastikas into Scotland. On May 10, 1941, Rudolf Hess, one of Hitler's deputies, flew a plane from Germany to Scotland where he parachuted to the ground. Hess claimed he had come to negotiate peace, but his mission was repudiated by Hitler who said Hess was insane. In 1941, the American press was still inclined to ridicule Hitler by claiming that his father was illegitimate and that Hitler's name was really Schicklgruber. Charlie Chaplin, with his trademark mustache, bore some resemblance to Hitler and parodied him in his film *The Great Dictator*."

#### LIBRARY OF CONGRESS

#### SOURCE B

<https://mail.google.com/mail/u/0/?ui=2&ik=129c5e98d8&view=att&th=13fed3f3b734633a&attid=0.1&disp=inline&safe=1&zw>

Berlin Correspondent movie poster, courtesy of the Library of Congress

SOURCE C

[http://www.loc.gov/rr/frd/Military\\_Law/pdf/NT\\_Nazi-opinion-judgment.pdf](http://www.loc.gov/rr/frd/Military_Law/pdf/NT_Nazi-opinion-judgment.pdf)

See pages 11-12

SOURCE D

<http://www.loc.gov/pictures/resource/cai.2a14364/>

“Assisted Immigrants” political cartoon, courtesy of the Library of Congress

SOURCE E

<http://www.loc.gov/pictures/resource/matpc.05822/>

Historic photograph, ca. 1920's, courtesy of the Library of Congress

SOURCE F

<http://chroniclingamerica.loc.gov/lccn/sn84026749/1922-05-21/ed-1/seq-57/#date1=1922&index=4&rows=20&words=Jew+Jews&searchType=basic&sequence=0&state=&date2=1922&proxtext=jew&y=22&x=10&dateFilterType=yearRange&page=1>

“Why Henry Ford Attacks Jews”, ca. 1922, courtesy of the Library of Congress

SOURCE G

<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/wwiifilms/newsreelsandshorts>

Source: Hollywood Goes to War: Newsreels and Shorts



# Seven Hollywood and the Cold War

## Objectives:

- Explore the power of film in contrast to other mediums such as radio and the press.
- Explore the events that led to the Cold War.
- Explore the impact of McCarthyism on the United States.

## Materials Needed:

Computers with Internet access, pens or pencils, and paper

## Activity 1: Responding to Primary Sources

1. Ask the students to explore the “After the War” section of the *Hollywood Goes to War* exhibit.

**<http://marb.kennesaw.edu/hollywoodandwar/exhibits/show/hollywood-goestowar/afterthewar>**

2. Discuss the origins of the Cold War and the political and social atmosphere in which Senator Joseph McCarthy came to power.
3. Discuss reasons the Hollywood Ten and other filmmakers and actors were targeted by the House Committee on Un-American Activities.
4. Discuss the significance of political and social cartoons in capturing the moods of the country.
5. Students may refer to the following resources in order to supplement this discussion.

**<http://edsitement.neh.gov/curriculum-unit/origins-cold-war-1945-1949>**

**<http://edsitement.neh.gov/curriculum-unit/anticommunism-postwar-america-1945-1954-witch-hunt-or-red-menace>** (The National Endowment for the Humanities website provides lesson plans about the origins of the Cold War and the McCarthy years.)

**<http://www.visitthecapitol.gov/exhibition-hall/timeline/photos/1648>** (The United States Capitol Visitor Center provides primary sources and information from its *Joseph McCarthy: American on Trial 1953-1954* exhibit.)

**[http://www.senate.gov/artandhistory/history/common/generic/Speeches\\_Smith\\_Declaration.htm](http://www.senate.gov/artandhistory/history/common/generic/Speeches_Smith_Declaration.htm)** (The United States Senate website presents Senator Margaret Chase Smith’s Declaration of Conscience against McCarthy.)

**Activity 2: Capturing the Mood**

1. Consider the following prompts and write a 2-3 page paper for submission.
  - a. Political and social cartoons had a significant impact on popular opinion and public thinking during the McCarthy era. Explore the impact of cartoons on public figures. In the voice of President Eisenhower, Senator Joseph McCarthy, Senator Margaret Chase Smith, or a member of the Hollywood Ten, respond to the cartoons in the “After the War” section of the *Hollywood Goes to War* exhibit. Keep in mind their different attitudes toward one another, their public persona, and their careers in the film industry.
  - b. Consider the political and social atmosphere that arose in the United States in the early years of the Cold War. How did the post-World War II era usher in a new period of paranoia? Why did the House Committee on Un-American Activities and Senator Joseph McCarthy target well known members of the film industry? What motivations drove their high publicized campaigns?

## **Georgia Performance and Common Core Georgia Performance Standards Correlated in these lessons**

### **U.S. History**

SSUSH16 The student will identify key developments in the aftermath of WW I.

- a. Explain how rising communism and socialism in the United States led to the Red Scare and immigrant restriction.
- c. Describe the impact of radio and the movies.

SSUSH19 The student will identify the origins, major developments, and the domestic impact of World War II, especially the growth of the federal government.

- d. Describe war mobilization, as indicated by rationing, war-time conversion, and the role of women in war industries.

SSUSH20 The student will analyze the domestic and international impact of the Cold War on the United States.

- b. Explain the impact of the new communist regime in China and the outbreak of the Korean War and how these events contributed to the rise of Senator Joseph McCarthy.

### **Fine Arts - Theatre Arts Education**

TAHSTLII.1 Analyzing and constructing meaning from theatrical experiences, dramatic literature, and electronic media

- a. Interprets the meaning of dramatic literature as reflections of the human experience
- b. Identifies how the elements of dramatic literature convey meaning
- c. Compares and contrasts printed dramatic literature to filmed/recorded dramatic literature

TAHSTLII.2 Developing scripts through improvisation and other theatrical methods

- a. Compares and summarizes scripts from different times in history and from different cultures
- b. Examines and outlines the steps involved in the creation of a dramatic work
- c. Develops scripts using dramatic and/or literary improvisational techniques

### **Literacy Standards for Writing (9th-10th Grade)**

#### **Text Types and Purposes**

L9-10WHST1: Write arguments focused on discipline-specific content.

- a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns.

- c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from or supports the argument presented.

L9-10WHST2: Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

- a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.
- d. Use precise language and domain -specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

L9-10RH9: Compare and contrast treatments of the same topic in several primary and secondary sources.

### **Production and Distribution of Writing**

L9-10WHST4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

L9-10WHST5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

L9-10WHST6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

### **Research to Build and Present Knowledge**

L9-10WHST7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

L9-10WHST8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

L9-10WHST9: Draw evidence from informational texts to support analysis, reflection, and research.

### **Range of Writing**

L9-10WHST10: Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences

## **Literacy Standards for Writing (11th-12th Grade)**

### **Text Types and Purposes**

L11-12WHST1: Write arguments focused on discipline-specific content.

- a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience's knowledge level, concerns, values, and possible biases.
- c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from or supports the argument presented.

L11-12WHST2: Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

- a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary and techniques such as metaphor, simile, and analogy to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers.

- e. Provide a concluding statement or section that follows from and supports the information or explanation provided (e.g., articulating implications or the significance of the topic).

**Production and Distribution of Writing**

L11-12WHST4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

L11-12WHST5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

L11-12WHST6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**Research to Build and Present Knowledge**

L11-12WHST7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

L11-12WHST8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

L11-12WHST9: Draw evidence from informational texts to support analysis, reflection, and research.

**Range of Writing**

L11-12WHST10: Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.





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**Kennesaw State University Center**

3333 Busbee Drive, Kennesaw, GA 30144

678 . 797 . 2083

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