How did the Media Influence the Outcome of WWII?

“Americans All” – Let’s fight for victory, 31 December 1940
U.S. National Archives and Records Administration- 513803
https://commons.wikimedia.org/wiki/File:%22Americans_All%22_-_Lets_fight_for_victory_-_NARA_-_513803.jpg

Supporting Questions- These are used to structure and develop the inquiry

1. Was propaganda used effectively during WWII?
2. Was the United States government right to censor the media during WWII?
3. What was the role of the entertainment industry in promoting war efforts?
Overview – The Role of the Media during WWII

Why Has the United Nations Failed to Prevent Genocide?

| VA SOL Content Standard | 
|--------------------------|-------------------------|
| VUS.11: The student will apply social science skills to understand World War II |

| VA SOL Skills Standard 1 | 1a-synthesize evidence, 1c-interpret images, 1d-construct arguments, 1e-compare and contrast, 1f-cause and effect relationships, 1g-connections across time and place, 1j-investigate and research |

| Portrait of a Graduate Correlations | Communicator, Collaborator, Creative and Critical Thinker, Ethical and Global Citizen |

| Introducing the Question | HOOK: Students will compare a WWII recruitment poster with a modern-day recruitment poster to analyze the effective elements of propaganda. |

- **Supporting Questions - These are Used to Structure and Develop the Inquiry**

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<td>Featured Sources B</td>
<td>Media in Wartime</td>
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<td>Featured Sources D</td>
<td>“Watching the Radio” article on Webpage</td>
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Summative Performance Tasks

**SUMMATIVE PERFORMANCE TASKS**

**ARGUMENT:** Construct an argument (e.g., detailed outline, poster, or essay) using specific claims and relevant evidence from historical sources.

**EXTENSION:** Research the use of media during WWII in Japan or Germany and compare the impact to that of the U.S. media.

Taking Informed Action

Using WWII as an example, students will explore the role of media in world affairs today.

**EXPLORE THIS BLOG POST FOR MORE INFORMATION ON TAKING INFORMED ACTION**

Taking Informed Action: UN Sustainable Development Goals

Students will explore the UN Sustainable Development Goals and create an action plan for the media to assist the UN in meeting 1 goal.

**Student Generated Questions (This is done throughout the inquiry)**

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- What questions came up during class?
- What are you wondering about?
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Record student questions in a “parking lot” (on a poster, white board, google doc) so that the class can readily access them. Throughout the inquiry, return to these questions and, if possible, weave them into your instruction and formative assessment. By intentionally soliciting and then addressing/using students’ questions, you develop their ability to ask questions, plan for future steps, and think about their thinking (metacognition).

**NOTE:** It is possible to use these students’ questions as the supporting questions for the inquiry. If you do, you may need to make adjustments to your teaching and the resources identified for this inquiry.

There are multiple types and levels of inquiry. As the teacher you must decide the level of student choice regarding:

1. **Question formation**
2. **Resources**
3. **Product and Informed Action**
Optional Background Resources

Websites:
- The National WWII Museum [https://www.nationalww2museum.org/](https://www.nationalww2museum.org/)
- Imperial War Museum (Britain) on WWII [http://www.iwm.org.uk/history/second-world-war](http://www.iwm.org.uk/history/second-world-war)

General Types of Supports

<table>
<thead>
<tr>
<th>Graphic Organizers</th>
<th>53 Ways to Check for Understanding</th>
<th>Document Analysis Tools from the National Archives and Library of Congress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over a dozen free styles you can customize and download.</td>
<td>A collection of formative assessments.</td>
<td></td>
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Sensory Support
- Real life objects
- Manipulatives
- Pictures & Photographs
- Illustrations, diagrams, and drawings

Graphic Supports
- Charts
- Graphic organizers
- Tables
- Graphs
- Slotted outlines

Interactive Support
- Explicit modeling
- Think alouds
- Pairs/partners
- Triads or small groups
- Cooperative learning
- Shared reading

Linguistic Supports
- Sentence frames
- Word walls
- Pre-teach vocabulary within context of text or learning task
- Read aloud
- Leveled texts
- Use of home language

Behavior Supports
- Clear behavior expectations
- Explicit routines and procedures
- Student self-regulation strategies
- Coping and stress relief strategies
Introducing the Compelling Question – The Hook (15 Minutes)

<table>
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<tr>
<th>Compelling Question</th>
<th>How did the media influence the outcome of WWII?</th>
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| **Featured Source(s)** | Source A: WWII Recruitment Poster  
https://commons.wikimedia.org/wiki/World_War_II_posters#/media/File:I_Want_You_For_The_U.S._Army_Enlist_Now%22_-_NARA_-_513533.jpg  
Source B: Contemporary Army Recruitment Poster |

**INSTRUCTIONS/PROCESS FOR INTRODUCING THE COMPELLING QUESTION:**

Divide the class into small groups (3-4 students in each group).

Give each group a copy of the 2 images (or project them) and have students examine them to answer the following questions in their groups:

- What similarities do you see in the two images?
- What differences can you point to in the two images?
- What do you believe the purpose of each image is?
- What emotions do the images invoke?

Have groups share their findings with the class.
It is important to have students involved in the inquiry process; because of this, ask students to share questions and curiosities they have regarding the compelling question. These questions can be recorded during the inquiry process. Below are some suggested prompts to ask students.

- What questions came up during class?
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Record student questions in a “parking lot” (on a poster, white board, google doc) so that the class can readily access them. Throughout the inquiry, return to these questions and, if possible, weave them into your instruction and formative assessment. By intentionally soliciting and then addressing/using students’ questions, you develop their ability to ask questions, plan for future steps, and think about their thinking (metacognition).

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**Supporting Question 1 (50-60 Minutes)**

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- G: “Avenge Pearl Harbor” propaganda poster

**Process and Formative Performance Task**

The formative performance task asks students to examine 7 propaganda posters to determine their purpose and then discuss the effectiveness of these posters and propaganda in general.

**Process:**

1. Say to students, “Now that you have compared two recruitment posters, let’s take a look at other propaganda pieces used during WWII. The propaganda piece you just saw helped to recruit Americans for the war effort, but recruitment was not the only purpose of WWII propaganda. Let’s take a look at some other pieces of propaganda to determine their purpose.”
2. Show students the propaganda (source A-G) one at a time. You may opt to have students examine these individually or in small groups. You may further opt to have students all examine the same propaganda at once or jigsaw the pieces. Students should record their conclusions in the appropriate spaces of Appendix A.
3. Allow time to lead a class discussion about student findings. Some of their purposes should include: financing the war, recruiting military personnel, recruiting factory workers, rationing materials, involving women in the war effort, and preserving classified information.
4. Have students answer the “Questions to Consider” found in Appendix A. Students may do this individually or in groups, but teachers should follow up with a class-wide discussion of these themes.
Featured Sources

FEATURED SOURCE A
“When you Ride Alone, You Ride with Hitler” propaganda poster

FEATURED SOURCE B:
“Salvage Scrap” propaganda poster
FEATURED SOURCE C:
"Keep Us Flying" propaganda poster
https://www.reddit.com/r/PropagandaPosters/comments/43in6m/keep_us_flying_buy_war_bonds_us_1943_tuskegee/
FEATURED SOURCE D:
“She’s A WOW” propaganda poster
https://www.rockwell-center.org/essays-illustration/shes-a-wow/
FEATURED SOURCE E:
“Are you a Girl with a Star-Spangled Heart” propaganda poster
http://collections.vam.ac.uk/item/O101036/are-you-a-girl-with-poster-crandell-bradshaw/
FEATURED SOURCE F:
“Award for Careless Talk” propaganda poster
FEATURED SOURCE G:
“Avenge Pearl Harbor” propaganda poster
http://www.vintag.es/2014/02/vintage-us-world-war-ii-propaganda.html
Student Generated Questions (This is done throughout the inquiry)

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- What questions came up during class?
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Additional Support/Scaffolds/Extensions

Teachers can substitute these propaganda posters for those of their own choosing. Additionally, teachers may opt to have students find propaganda posters on their own using a search engine instead of giving students pre-selected propaganda posters.

Appendix A can be modified to provide students with a list of possible purposes that students can match to the propaganda pieces examined.

Students can generate propaganda posters for current world affairs including effective elements they identified within the WWII examples.
Supporting Question 2 (45-55 Minutes)

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Process and Formative Performance Task

The formative performance task in this lesson asks students to list major arguments for and against government censorship of the media during wartime on a T-chart, using examples from the Featured Sources.

Process:

1. Say to students, “The US government censored the media during WWII. Today we will explore whether they were justified in doing so. First, let’s take a look at the precedent of censorship. WWII was not the first time the US government censored the media to control what information was released to the public. Nor was the US the only country to censor the media. The first source gives us some insight into the reasoning behind the British censorship of images released to the public.”

2. As a class, read source A, taking time to compare the photographs. Have each student share with their shoulder partner whether or not they agree with the British censorship of the photograph.

3. Say to students, “Now we are going to look at a quick overview of how the US has censored the media during wars.”

4. As a class, read source B and have students identify how US censorship has changed over time.

5. Say to students, “During WWII, the Office of Censorship was established to protect the American war effort. FDR created this office with Executive Order 8985.”

6. As a class, read source C and have students list the reasons FDR gives for censoring the media.

7. Now that students have examined multiple sources on government censorship during wartime, have students brainstorm arguments for and against government censorship using the T-chart in Appendix B using ideas from the sources they just explored. Students should complete this in small groups with the opportunity to share their ideas with the class.
Censorship

World War Two affected the lives of people in Britain in many ways. People lived with the threat of air raids at night, and families were divided with many separated from loved ones away fighting or having their children evacuated. Thousands also worked very long hours, often volunteering their free time to help the war effort, as well as keeping their normal jobs.

The government was worried that people on the Home Front might grow disillusioned with the war, and that this could lead to defeat. For this reason, local officials used censorship and propaganda to maintain morale of citizens during the war. It was felt that keeping secret certain details which might cause people to lose hope would be best for the morale of the country.

The two photographs ... were both taken after an air raid in Northampton...
The photograph with the policeman in the foreground is the uncensored photograph. This was released to the public, whereas the other photo was censored and never seen by the public. The policeman provides a reassuring presence in the uncensored photo, and in the background workers can be seen clearing up the debris. This gives the impression that the authorities have the situation under control.


**Media In Wartime**

More from Wes about media in times of war.

How free is the press to cover the military during a war?

Historically, the answer is, it depends.

Despite the first amendment, during the Civil War, the military often kept reporters off the battlefields.

Fifty years later, when the U.S. entered the First World War, the military took control of all radio communications and censored all photographs.
Then Congress passed the Espionage and Sedition Acts, making it illegal to publish anything disrespectful to the government, the flag or the uniforms of American troops.

By the end of the war's first year, 75 U.S. newspapers had lost their mailing privileges or been forced to change their editorial positions.

World War II brought the creation of a military office of censorship.

If the press wanted access, they had to apply for credentials from the office, which meant they had to play ball with the military.

This deal kept stories like the creation of the a-bomb out of the press until after the war.

But things were different in Vietnam.

As the war itself spiraled out of control, restrictions on the press became increasingly lax.

As the anti-war movement grew at home, the American press began to question the war and air their concerns on the nightly news.

From a PR standpoint, Vietnam was a fiasco.

In the wars that followed, the government put a much tighter rein on the press.

For example, both gulf wars have had a tremendous amount of press coverage, but critics fault the media for being more managed by the military than ever before.

**FEATURED SOURCE C:**

FDR Statement December 19, 1941 (when issuing Executive Order 8985, which established the Office of Censorship) [http://www.presidency.ucsb.edu/ws/?pid=16068](http://www.presidency.ucsb.edu/ws/?pid=16068)

All Americans abhor censorship, just as they abhor war. But the experience of this and of all other Nations has demonstrated that some degree of censorship is essential in wartime, and we are at war.

The important thing now is that such forms of censorship as are necessary shall be administered effectively and in harmony with the best interests of our free institutions.

It is necessary to the national security that military information which might be of aid to the enemy be scrupulously withheld at the source.

It is necessary that a watch be set upon our borders, so that no such information may reach the enemy, inadvertently or otherwise, through the medium of the mails, radio, or cable transmission, or by any other means.

It is necessary that prohibitions against the domestic publication of some types of information, contained in long-existing statutes, be rigidly enforced.
Finally, the Government has called upon a patriotic press and radio to abstain voluntarily from the dissemination of detailed information of certain kinds, such as reports of the movements of vessels and troops. The response has indicated a universal desire to cooperate.

In order that all of these parallel and requisite undertakings may be coordinated and carried forward in accordance with a single uniform policy, I have appointed Byron Price, Executive News Editor of the Associated Press, to be Director of Censorship, responsible directly to the President. He has been granted a leave of absence by the Associated Press and will take over the post assigned him within the coming week, or sooner.

**Student Generated Questions (This is done throughout the inquiry)**

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**Additional Support/Scaffolds/Options**

Students can explore the full text of Executive Order 8985, which can be found at [http://www.presidency.ucsb.edu/ws/?pid=16068](http://www.presidency.ucsb.edu/ws/?pid=16068) in order to identify FDR’s rationale PRIOR to reading the statement of Source C.

Students can explore modern controversy surrounding government censorship of the media, particularly in totalitarian governments.

Students may engage in a debate after compiling their list in Appendix B.
Supporting Question 3 (50-60 Minutes)

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B: Webpage: “13 Things You Probably Did Not Know About the USO During World War II”  

C: Tokio Jokio Cartoon  
https://www.youtube.com/watch?v=BlUld1yXKRo

D: “Watching the Radio”  
http://www.americainwwii.com/articles/watching-the-radio/

**Formative Performance Task and Instructional Approach**

The formative performance task in this lesson asks students to create a list of ways in which the entertainment industry promoted war efforts in groups and compare their list to that of their classmates.

**Process:**

1. Divide the class into groups of 4. Each student in each group should be given a different source to analyze (so that each group of 4 will have 1 student examine each of the 4 featured sources). Note: Several sources require students to use laptops/tablets/cell phones or another device that can connect to the Internet. Plan accordingly.

2. As students examine their source, they should answer the following questions (post on the board for students):
   a. What is this source and why was it made?
   b. What does this source tell us about the role of the entertainment industry in promoting war efforts?
   c. What questions do you have regarding the information you encountered in this source?

3. After students have had time to analyze their sources, each group should compile a list of ways in which the entertainment industry promoted war efforts. These lists should be posted or exchanged so groups may compare their findings to that of their peers.
Featured Sources:

**FEATURED SOURCE A**
“1942: Everybody Joins the U.S. War Effort” (to 4:10) [https://www.youtube.com/watch?v=1YA5UEtGFaQ](https://www.youtube.com/watch?v=1YA5UEtGFaQ)

**FEATURED SOURCE B**
“13 Things You Probably Did Not Know About the USO During World War II” [https://www.uso.org/stories/111-13-things-you-probably-did-not-know-about-the-uso-during-world-war-ii](https://www.uso.org/stories/111-13-things-you-probably-did-not-know-about-the-uso-during-world-war-ii) ***Note: Students should be given the opportunity to explore the webpage (not simply the text copied here) as the webpage includes visuals.***

1. **USO clubs were everywhere.** Several estimates put the number at roughly 3,000 USO clubs worldwide during World War II. Some were run out of established or newly constructed buildings. Others were run out of homes, barns, museums, railroad sleeping cars and churches. Today, the USO has about 160 locations worldwide.

2. **Pugilists welcome.** Some USO locations had boxing rings and punching bags, as the sport was far more popular than it is today.

3. **Smokes, but not booze.** USO snack bars sold cigarettes to troops, but didn’t sell liquor. Today, alcohol and tobacco are forbidden, but all snacks at USO locations are free to troops and their families.

4. **Celebrity waiters.** Stars of the stage and screen weren’t just entertainers back in the 1940s. They’d also bring you coffee and a donut. At New York City’s famed USO Stage Door Canteen, troops could meet the stars of the day, watch them perform and even be waited on by them. At the USO Hollywood Canteen, some stars worked shifts in the anonymity of the kitchen.

5. **Keeping uniforms spiffy.** Some World War II-era USO centers offered a button-sewing service.

6. **The woman in charge.** In keeping with the era’s gender roles, many USO clubs had the position of senior hostess. An esteemed woman from the local community, the senior hostess coordinated the junior hostesses and large-scale activities at USO clubs.

7. **No slacks allowed.** Junior hostesses were arguably the most famous feature of stateside USOs during the World War II era. These young women catered to and danced with troops, among other upkeep duties. They also had a fairly formal dress code—no slacks allowed—compared to today’s volunteers.

8. **Things junior hostesses were forbidden from doing.** Smoking inside most USO areas, drinking alcohol on the job, dancing with other women when troops were present, refusing to dance with a service man unless he was being “ungentlemanly” and dancing “conspicuously.”

9. **Mobile USOs aren’t a new thing.** Mobile USOs started circulating in the lower 48 states in 1942. They consisted of trucks with generators, screens and projectors to show film reels and many were equipped with a public address system, turntables and records, sports gear, board games, books and snacks. And because no World War II USO experience was complete without a dance, the local USO would often organize carloads of junior hostesses—with chaperones—to meet at Mobile USOs.

10. **$33 Million.** That’s roughly how much money was raised by the USO from its inception in 1941 through the end of World War II in 1945. Thomas Dewey and Prescott Bush spearheaded the fundraising campaign. Factoring in inflation, that’s the equivalent of $433.7 million today.

11. **USO tours were dangerous.** Thirty-seven USO entertainers died during World War II. The most famous entertainer who didn’t make it back was legendary big band leader and then-Army Major Glenn Miller, whose plane disappeared over the English Channel on the way to France.
12. **The world's largest producer of banana splits?** The USO's Honolulu center became famous for making banana splits for troops during World War II. According to the book, "Always Home: 50 Years of the USO," the center went through nearly a ton of bananas and 250 gallons of ice cream a day at the height of its operation.

13. **Helping start the modern childcare industry.** Today, millions of working families drop children off at day care. That wasn’t the case entering the 1940s. However, with many women going to work to support the war effort—and their husbands often deployed—select USOs started their own day care operations.

**FEATURED SOURCE C**
Tokio Jokio Cartoon: https://www.youtube.com/watch?v=BlUId1yXKRo

**FEATURED SOURCE D**
“Watching the Radio” http://www.americainwwii.com/articles/watching-the-radio/ ***Note: Students should be given the opportunity to explore the article on the webpage (not simply the text copied here) as the webpage includes visuals.

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**Watching the Radio**

By Judy P. Sopronyi

World War II was a radio war. Sure, every American city and large town had its daily newspapers. A tide of mail flowed through the nation, many people had access to telephones, and movie showings typically included a newsreel featuring recent wartime footage. But when it came to getting the latest news, there was nothing like radio for immediacy. There was nothing like it for entertainment, either. Every day, all day, Americans could tune in to comedy, drama, and music, along with commercials for local and national services and products. Radio was WWII Americans' connection to the nation and the world.

The connection could be a weak one at times: reception was iffy. The only commercial broadcasts were on AM; FM frequencies wouldn’t be used commercially until after the war. Jerry Cobb of Austin, Texas, who was just a kid living out in the country near Houston during the war, says reception at his house was worse than iffy—it was lousy. He remembers one day when his dad brought home a new radio: “The reception was so bad he got mad, he opened the back screen door, he just pitched it in the back yard.”

Radio stations were few and far between in the sparsely populated plains states. The situation in cities usually was better. Marjorie Evans, a stenographer for the Manhattan Project, which developed the atomic bomb, says she and her two roommates in Arlington, Virginia, just outside Washington, DC, got good reception on their radio, though they were so busy they had little time to listen.

Back then, radios had tubes instead of transistors. When you turned one on, you had to wait for the tubes to warm up before you could hear anything. “It took, it seemed like, three minutes, but it was probably more like 15, 20 seconds,” says Cobb. Many had wooden cabinets, and some were luxurious, waist-high consoles proudly placed in the front parlor.
The family would gather around the radio in the evening for companionship and entertainment. During the frequent nighttime air-raid drills—when whole towns blacked out by extinguishing outdoor lights and minimizing indoor lighting so no light leaked through windows—listening to the radio was about the only thing there was to do until bedtime. Cobb reports that his dad enforced blackouts scrupulously. “The tubes were kind of like light bulbs,” he recalls. “They would light up in the back, and my dad would always put newspaper over the back of the radio so we could listen to it during the [blackout].”

As popular as radios were, there were still many people who didn’t own one. Ralph Parker, who applied for a radio station license in Lewistown, Pennsylvania, before he went off to war, estimates that only 45 percent of homes had radios. They were substantial purchases, and the years leading up to the war were Depression years. Some country dwellers didn’t even have electricity yet. When production of radios stopped in 1942 as factories were reconfigured to manufacture war supplies, most families without radios remained without them until after the war.

For people who did have radios, the world was theirs. Provided they were willing to fiddle with the dials for a while, and if the weather was just right, they were sometimes able to pick up broadcasts from Great Britain, Holland, France, or (gasp!) even Germany. Mostly, people tuned into whichever station had the best reception.

People turned anywhere they could to find war news as they tried to keep track of loved ones and friends serving in the military. Romayne Leedy of Harrisburg, Pennsylvania, who served as a USO (United Service Organization) hostess and sold war bonds during the war, says that when her future husband, John, was overseas, “I would just scramble and try to listen to everything that was going on in the Pacific.” Evans—the Manhattan Project stenographer—says, “We all knew some of the people that were going overseas, so you always wondered if they would come back.” Other listeners were simply trying to stay informed, to follow the course of their country’s enormous undertaking. The demand for news changed radio news programs from five-minute spots two or three times a day to the half-hour programs that migrated to television after the war.

The first news of the Japanese attack on Pearl Harbor came to the mainland via radio. That whole day, President Franklin D. Roosevelt and his staff monitored radio reports as they formulated the US response. The next day, a few minutes past noon, he addressed Congress, and radio stations broadcast his famous address to the nation:

"Yesterday, December 7, 1941—a date which will live in infamy—the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan....

"I believe I interpret the will of the Congress and of the people when I assert that we will not only defend ourselves to the uttermost but will make very certain that this form of treachery shall never endanger us again....

"With confidence in our armed forces—with the unbounded determination of our people—we will gain the inevitable triumph—so help us God...."

Roosevelt’s broadcast words made war a shocking fact. At the same time, they were the first step in rallying Americans around the war effort and reassuring them of his confidence in victory. FDR continued his radio broadcasts as the war unfolded. His series of radio Fireside Chats, which had helped see the
country through the Great Depression, were now devoted to the war. The evening after he announced war with Japan, he took to the national airwaves again with the first of these newly focused chats, elaborating on his speech of the previous day:

"We are now in this war. We are all in it—all the way. Every single man, woman and child is a partner in the most tremendous undertaking of our American history. We must share together the bad news and the good news, the defeats and the victories—the changing fortunes of war....

"To all newspapers and radio stations—all those who reach the eyes and ears of the American people—I say this: You have a most grave responsibility to the nation now and for the duration of this war."

Roosevelt delivered his last Fireside Chat on the war on June 12, 1944, 10 months to the day before his death from a cerebral hemorrhage on April 12, 1945, in Warm Springs, Georgia.

“We had such faith in Roosevelt,” says Leedy. Like many Americans, Leedy also trusted the radio reports of Edward R. Murrow. A correspondent for CBS (Columbia Broadcasting System), Murrow broadcast from London in a style that riveted his audience. His reports took advantage of one of the best features of radio—the listener’s imagination. With Murrow’s help, imagination could put listeners beside him on a London rooftop as air-raid sirens wailed, German planes buzzed in, and bombs exploded.

Murrow gathered a cadre of top reporters to put the war on the airwaves. Many of these journalists—soon referred to as “Murrow’s boys,” even though not all of them were male—would go on to become household names, including Eric Sevareid, Howard K. Smith, William Shirer, and Charles Collingwood. CBS asked Murrow to stay in London to direct its news organization, but he longed to go where the action was. In December 1943, he managed to persuade a British bomber pilot to take him along on a run into Germany. The next day, his radio report was an account of his escapade, called “Orchestrated Hell.” The CBS brass was not happy about the risk he had taken and forbade him from doing it again. Murrow’s coverage of London during the Blitz—Germany’s bombing campaign over England that lasted from September 1941 through May 1942—made the war real for Americans and may have helped reconcile the United States to joining with the Allies.

Murrow was well versed in the goings on of wartime Europe. One day in January 1941, he received an exciting call from Harry Hopkins, Roosevelt’s personal representative to Great Britain. Hopkins was in London to meet with Prime Minister Winston Churchill to assess the materiel needs of the British war effort. Hopkins invited Murrow to his suite, and Murrow was delighted at the prospect of landing a terrific interview. Instead, Hopkins spent the time quizzing Murrow about Churchill and other leading British politicians and about conditions in England.

Just about everyone respected Murrow. On the day of the Pearl Harbor attack, he and his wife, Janet, were stateside and had been invited to dinner at the White House. Janet called Eleanor Roosevelt and offered to decline the long-standing invitation at such a trying time, but Eleanor insisted on keeping the dinner date, saying, “We still have to eat.” After the meal, the hosts and guests talked late into the evening, too full of the day’s events to think of sleeping.

Radio supplied plenty of the sort of weighty war news that had kept the Murrows and Roosevelts talking well into the night, but it also gave wartime Americans something else they desperately needed: escape. There was plenty to laugh about and enjoy. Cobb remembers sitting around on Saturday afternoons,
listening to Gene “the Singing Cowboy” Autry. “Wrigley Spearmint Gum was his sponsor, and he’d always start out singing ‘I’m Back in the Saddle Again...’” Cobb recalls. “Fibber McGee and Molly—that was always a funny show. It always started out with Fibber McGee’s closet. He’d open the door and everything would fall out—pots and pans and suitcases and stuff. It came on before The Great Gildersleeve. He was the water commissioner of this little town. I remember Walter Winchell. He’d come on and say, ‘Hello, Mr. and Mrs. America and all the ships at sea.’”

Leedy was a fan of Fibber McGee and Molly, too, and chuckled when she recalled the things falling out of his closet. That was, of course, courtesy of the sound effects man, who had at his disposal an amazing assortment of noisemakers to evoke footsteps, closing doors, breaking glass, animals, objects tumbling—whatever it took to create the scene in the audience’s imagination.

Radio shows were rated for popularity by the C.E. Hooper Service. At the top of the so-called Hooperatings during the war years were Jack Benny, Charlie McCarthy and Edgar Bergen, The Bob Hope Show, Fibber McGee and Molly, Walter Winchell Commentary, and Red Skelton, in no particular order. People who lived through the WWII years often mention The Shadow as a favorite, but it didn’t make the Hooperatings top 10 from 1941 to 1945. Nevertheless, the eerie crime solver had a 25-year run from July 31, 1930, to December 26, 1954. Radio was the place to be back then, and even movie stars such as Carole Lombard and Clark Gable performed on the airwaves.

Then as now, radio had music—big bands, singers, ensembles, orchestras, whatever you could want. “Don’t Sit under the Apple Tree (with Anyone Else but Me),” “Boogie Woogie Bugle Boy,” and “I’ll Walk Alone” were some of the many war-inspired hit tunes. Music even reached the GIs overseas by radio—sometimes via Axis operatives such as Tokyo Rose, who served GIs in the Pacific the latest American music with a large helping of Japanese propaganda. The smooth swing of legendary band leader Glenn Miller entertained the folks at home and the troops on duty after Miller enlisted in the army in 1942. His Army Air Force Band performed and broadcast in the United States and in England. Like many in the military, Miller didn’t make it through the war; his plane disappeared over the English Channel in December 1944.

Radio in the war years had many sad stories to tell, but it was also one of the country’s greatest morale boosters. If it wasn’t an outright necessity, it was close. Tuning in kept Americans on the road to victory.

Student Generated Questions (This is done throughout the inquiry)

It is important to have students involved in the inquiry process; because of this, ask students to share questions and curiosities they have regarding the compelling question. These questions can be recorded during the inquiry process. Below are some suggested prompts to ask students.

- What questions came up during class?
- What are you wondering about?
- What information do you (still) need to answer the compelling question?
- How can you further your understanding of this topic?
- Where can you access additional sources or information on this topic?
- Who could be an additional resource for your inquiry?
Record student questions in a “parking lot” (on a poster, white board, google doc) so that the class can readily access them. Throughout the inquiry, return to these questions and, if possible, weave them into your instruction and formative assessment. By intentionally soliciting and then addressing/using students questions, you develop their ability to ask questions, plan for future steps, and think about their thinking (metacognition).

NOTE: It is possible to use these students’ questions as the supporting questions for the inquiry. If you do, you may need to make adjustments to your teaching and the resources identified for this inquiry.

Additional Support/Scaffolds/Options

A good video providing an overview of the impact of WWII on the home front, including explanations of the role of media and the government in the war effort, can be found at http://study.com/academy/lesson/the-united-states-during-wwii-the-home-front.html Students who need a quick overview of the themes of this lesson should view this before moving on to the Summative Performance Task.

Source D can be limited to excerpts as needed.

### Summative Performance Task

<table>
<thead>
<tr>
<th>Summative Performance Task</th>
<th>ARGUMENT</th>
<th>How did the media influence the outcome of WWII? Construct an argument (e.g., detailed outline, poster, or essay) using specific claims and relevant evidence from historical sources.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EXTENSION</td>
<td>Research the use of media during WWII in Japan or Germany and compare the impact to that of the U.S. media.</td>
</tr>
</tbody>
</table>

**Description**

In the Summative Performance Task, students construct an evidence-based argument responding to the compelling question “How did the media influence the outcome of WWII?”

Teachers should give students a choice in the product they use to showcase their evidence. Some examples include:

- Write a five paragraph essay complete with introductory paragraph and conclusion utilizing evidence taken from the sources utilized during this inquiry.
- Create a slide presentation (such as a PowerPoint) that contains a multi-media approach, incorporating pictures, video and/or audio support.
- Design a documentary-style video recording or audio recording explaining student argument and support.
- Design an info graphic to relay the student argument and support.

Teachers may utilize the general rubric in Appendix C or modify it for student use.

Ideas for incorporating the extension activity:
• Have students use Venn diagrams to compare the media use in the US to an Axis country.
• Assign groups of students different countries (including Axis and Allied countries) to research. Have students share their findings with the class in a short presentation. Have all students identify elements that were common amongst all the countries’ use of media after presentations conclude.
• Identify propaganda pieces and video clips from various countries during WWII. Share each with students and ask them to identify which nation produced each piece and defend their guesses.

### Taking Informed Action

<table>
<thead>
<tr>
<th>Taking Informed Action</th>
<th>Using WWII as an example, students will explore the role of media in world affairs today.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EXPLORE THIS BLOG POST FOR MORE INFORMATION ON TAKING INFORMED ACTION</td>
</tr>
</tbody>
</table>

**DESCRIPTION/NOTE TO TEACHER:** Taking informed action can manifest itself in a variety of forms and in a range of venues: Students may express action through discussions, debates, surveys, video productions, and the like; these actions may take place in the classroom, in the school, in the local community, across the state, and around the world.

For this inquiry, these are some suggestions for Taking Informed Action (this list is not exhaustive- student interest and readiness level will guide the decisions for how students will Taking Informed Action).

• Write a letter to a media outlet (newspaper, radio, television, blogger, etc.) explaining how you feel they are responsible in guiding world events.
• Follow leading media outlets via social media (such as through Facebook or Twitter) and share your opinion on their effectiveness in
• Create a blog post on a current event from two opposing perspectives and solicit feedback on how these influence the public.
• Examine two competing media sources (such as two television news stations or two newspapers) and compare how they portray world affairs. Discuss differences with your peers.
• Create a propaganda piece to improve your community (related to an issue you have identified) and submit it to the school newspaper for publication.
Taking Globally Informed Action

Students will explore the UN Sustainable Development Goals and create an action plan for the media to assist the UN in meeting 1 goal.

Taking Informed Action: UN Sustainable Development Goals

The UN Sustainable Development Goals (SDG) outline “a supremely ambitious and transformational vision” for humanity. These 17 goals, and their 169 targets, offer teachers and students an opportunity to frame their C3 Inquiry in a global context. By engaging classes with informed action that addresses the SDG, students nurture their global citizen competencies, disposition, and mindset.

Our decision to develop Informed Action tasks that are globally minded highlight both the benefits of social studies teaching and learning and addresses a gap in educational resources of this genre.

Ultimately, teachers who use a global scope better prepare students to navigate, understand, and act in a future that is increasingly complex and interconnected.

- Twitter: @GlobalGoalsUN
- Twitter: @SustDev

Directions:

1. Guide students to the UN Sustainable Development Goals website and explore the 17 goals. Discuss the implication media can have on the ability for the UN to achieve the Sustainable Development Goals.
2. In groups, have students create a plan of action for the media to follow to help the UN achieve ONE Sustainable Development Goal. This plan should include multiple media, such as newspaper, radio, television, social media, propaganda, etc. Students should share their plans with their peers. For more advanced classes, students can work independently to develop a plan of action.
3. Alternatively, the entire class can work on a media action plan to achieve ONE UN Sustainable Development Goal and implement their plan through the school newspaper, social media, local community and broader connections.
**Appendix A: WWII Propaganda**

<table>
<thead>
<tr>
<th>Propaganda</th>
<th>Description of Propaganda</th>
<th>Purpose of Propaganda</th>
</tr>
</thead>
<tbody>
<tr>
<td>When you Ride Alone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salvage Scrap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keep Us Flying</td>
<td></td>
<td></td>
</tr>
<tr>
<td>She’s a WOW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are you a Girl with a Star-Spangled Heart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Award for Careless Talk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Avenge Pearl Harbor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Questions to Consider:**

1. How effective were these propaganda pieces at achieving their purpose (some additional research may be required)?

2. How effective do you believe propaganda pieces are in general? How much do you believe propaganda would persuade you to alter your opinions and/or actions?
Appendix B: Government Censorship during Wartime

Was the United States government right to censor the media during WWII?

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>List arguments supporting government censorship</td>
<td>List arguments opposed to government censorship</td>
</tr>
</tbody>
</table>
## Appendix C: General Rubric for Summative Performance Task

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4 - Above Standards</th>
<th>3 - Meets Standards</th>
<th>2 - Approaching Standards</th>
<th>1 - Below Standards</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis Statement</td>
<td>The thesis statement takes a position on the media’s influence on the outcome of WWII and outlines the main points to be discussed.</td>
<td>The thesis statement takes a position on the media’s influence on the outcome of WWII and outlines some of the main points to be discussed.</td>
<td>The thesis takes a position on the media’s influence on the outcome of WWII or outlines some of the main points to be discussed.</td>
<td>The thesis statement does not take a position on the media’s influence on the outcome of WWII or outline some of the main points to be discussed.</td>
<td></td>
</tr>
<tr>
<td>Support for Thesis</td>
<td>Student work includes multiple pieces of evidence from a variety of sources that support the thesis statement. Student further has provided at least 1 counter-argument.</td>
<td>Student work includes multiple pieces of evidence from a variety of sources that support the thesis statement.</td>
<td>Student work includes few pieces of evidence that support the thesis statement.</td>
<td>Student work includes little to no evidence that support the thesis statement.</td>
<td></td>
</tr>
<tr>
<td>Evidence and Examples</td>
<td>All of the evidence and examples used are specific, relevant and explanations are given that show how each piece of evidence supports the thesis statement.</td>
<td>Most of the evidence and examples used are specific, relevant and explanations are given that show how each piece of evidence supports the thesis statement.</td>
<td>At least one of the evidence and examples used are specific, relevant and explanations are given that show how each piece of evidence supports the thesis statement.</td>
<td>Evidence and examples are NOT relevant AND/OR are not explained.</td>
<td></td>
</tr>
<tr>
<td>Sentence Structure, Grammar, and Spelling</td>
<td>All sentences are well-constructed with varied structure. There are no significant errors in grammar or spelling.</td>
<td>Most sentences are well-constructed with varied structure. There are no significant errors in grammar or spelling.</td>
<td>Few sentences are well-constructed with varied structure. There are few significant errors in grammar or spelling.</td>
<td>Most sentences are not well-constructed. There are multiple errors in grammar or spelling that detract from the essay.</td>
<td></td>
</tr>
<tr>
<td>Visual Appeal, Overall Presentation</td>
<td>Student work is visually appealing and presents information in a clear and logical manner. Overall presentation is clear to the audience.</td>
<td>Student work is visually appealing and presents information in a clear and logical manner. The overall presentation presents few areas of ambiguity or confusion.</td>
<td>Student work is visually appealing but information may not be clear or logical. The audience may have difficulty understanding the overall presentation.</td>
<td>Student work is either not visually appealing or the overall presentation is distracting, confusing or unclear to the extent that the audience cannot understand student arguments and/or support.</td>
<td></td>
</tr>
</tbody>
</table>