World War II was a defining chapter in our history, and photographs from that period provide a valuable springboard for examining questions in social history, civics, mass communication, and ethics. Many of these questions deal with the brutal nature of war and its effects on human populations. Due to the difficulties that go along with studying war as an academic subject, the activities in this guide have been arranged into three broad age categories:

For upper-elementary school students, activities are centered on exploring the DAILY LIFE OF A SERVICE MEMBER during World War II. Students will gain an understanding of the time period by putting themselves in the shoes of the men and women who experienced the War first-hand.

For middle school students, activities focus on WORLD WAR II IN THE NEWS, examining how major military events – including the bombing of London and the surrender of Japan – were recorded and reported. Key documents related to these events will help students understand that historical records can be interpreted in different ways.

For high school students, activities address the complex issue of WAR AND HUMANITY. Students will grapple with the human cost of World War II and will explore how conflict can both sharpen and destroy an individual’s ethical standards.
ABOUT THE EXHIBITION

Witness to War presents a gripping visual account of World War II via the lenses of soldier-photographers who documented their wartime experiences. Comprised of snapshots, candid portraits, and tactical photographs, the pictures from these personal collections offer us a unique historical perspective of WWII from individual servicemen, a perspective not always in step with officially sanctioned press photographs or the more iconic images that have come to symbolize the War in the public’s consciousness.

Included in the exhibition are images from The Ringling, Warren J. and Margot Coville Collection and works on loan from the Institute on World War II and the Human Experience at Florida State University.

ABOUT OUR PARTNERS

The Witness to War exhibition and its related programming are part of LEGACY OF VALOR, a campaign that rallies the Sarasota community to honor veterans, inspire patriotism and embrace freedom. A mosaic of community-driven partnerships will educate, build enthusiasm and focus the community to use time, talent and treasure to recognize the service and sacrifice of all veterans throughout the campaign and beyond. For more information, please visit www.patriotplaza.thepattersonfoundation.org.

THE INSTITUTE ON WORLD WAR II AND THE HUMAN EXPERIENCE at Florida State University is dedicated to collecting, archiving, and preserving the memories of the men and women who participated in World War II. The 6,000+ objects in the Institute’s collection include diaries, letters, scrapbooks, and other memorabilia donated by servicemen and civilian workers. The collection serves as a valuable resource for students and public visitors interested in researching this important era in history. For more information, visit ww2.fsu.edu.
THE LIFE OF A SOLDIER

One of the most effective ways to use primary sources, particularly with younger students, is to examine them as evidence for what life was like at a particular moment in the past. The photographs and corresponding activities in this section will help elementary-age students understand the mindset, the conditions, and the historical context of Americans involved in World War II.

TERMS TO KNOW: barracks, WAC, PX ration, musette bag, post

GOAL

Students will use primary sources to understand life in the past.

DURATION

30-45 minutes

MATERIALS

• **WAC in Uniform With Luggage, 1944**, gelatin silver print, The Institute on World War II and the Human Experience, IL2013.2.21
• Writing supplies
• Copies of *Packing List for World War II Army Nurses* (appendix)
• Copies of *Packing My Bags* worksheet (appendix)

STANDARDS

SS.5.A.1.1 / LACC.SL.5.1. / MA.5.A.2.2

**ACTIVITY**

Show students the photo of the WAC in uniform. Ask:

- Who might this person be?
- Where do you think she is going?

When discussion ends, explain that the woman is a member of the Women’s Army Corps, a unit within the U.S. Army that was made up entirely of women. WACs served alongside male soldiers in a number of locations during World War II. Ask students:

- What do you think this WAC is carrying in her luggage?

As a class, make a list of what they would pack if they were service members in World War II.

Distribute copies of the *Packing List for World War II Army Nurses*. How does it compare with the lists they made? Did anything surprise them?

**FOLLOW-UP**

Have students complete the *Packing My Bags* worksheet to decide what they would bring with them if they were serving in World War II.
## GOAL
Students will examine primary and secondary sources and understand what they can tell us about the past.

## ACTIVITY
Show students the 1940s Graflex camera, and explain that it was a popular tool for WWII photographers. Ask:
- What sticks out to you about this object?
- How is it different from cameras we use today?
- What would it have been like to use it to document the War?

Read the excerpt from the combat photographer’s memoirs. Have students work in pairs to identify 3 challenges he faced in his work.

### FOLLOW-UP
Explain that this account was written many years after the events that the author describes. Have students find examples of generalizations in the text – how do they reflect that fact?

Have students write a paragraph comparing the merits of these two sources (the camera and the memoirs). Which is a better source for studying the past? Students should justify their choice.

## DURATION
20-30 minutes

## MATERIALS
Graflex Pacemaker Speed Graphic 4x5 camera (in exhibition) or photo of same
Memoir of a WWII photographer (appendix)

## STANDARDS
SS.5.A.11 / LACC.5.RI.2.5 / LACC.5.W.1.1

---

## ACTIVITY 3

### ACTIVITY
Divide students into 4 groups, and give one letter excerpt to each. Instruct groups to read their letter aloud and complete the Primary Source Analysis Worksheet. Then, post the four photographs and have each group come forward and select the photograph that they feel best represents the content of their letter. Groups should share their findings with the class.

### FOLLOW-UP
Instruct students to choose another photograph from World War II, selected either from the Witness to War exhibition or from an online source. Students then compose a letter home from a WWII service member, using the photograph as inspiration.

(A good source for photos is the World War II Archive, [www.wwiiarchives.net](http://www.wwiiarchives.net).)

## GOAL
Students will use primary sources to understand what life was like for a WWII service member.

## DURATION
30-45 minutes

## MATERIALS
Interior of barracks, 1943-1944, IL2013.2.59
Shimmerman giving me a drink of Coke in front of one of the clubs that we built..., 1944, gelatin silver print, IL2013.2.60
Mess kit laundry, 38th Bomb Group, c. 1942-1943, IL2013.2.61
They all laughed..., c.1942-1944, gelatin silver print, IL2013.2.54
Excerpts from soldiers’ letters home (appendix)
Primary Source Analysis Worksheet (appendix)

## STANDARDS
SS.5.A.1.1 / LACC.5.W.3.10 / LACC.5.RI.1.2 / VA.5.C.1.2
Throughout World War II, news of major military events – battles, occupations, surrenders, and more – was distributed to eager citizens through a variety of media. Photographs, filmstrips, and newspapers recorded the same events in different formats and for different purposes. The following activities will help middle school students understand key World War II events and the media’s role in reporting them.

**TERMS TO KNOW:** buzz-bomb, air raid, propaganda, bias

### ACTIVITY

Have students work in small groups to complete the Primary Source Analysis Worksheet for one of the three London bombing photos. Groups should then share their work with the class.

### FOLLOW-UP

Show all three of the London bombing photos to the class, along with two writing prompts:

- These photographs were taken by __________ with the purpose of ________________.
- True or false: The person who took these photographs was on the same side as the people depicted in them.

Have students select one of the prompts and write a short essay that responds to it, being sure to use details from the images to support their arguments.

### GOAL

Students will analyze the content and authorship of primary sources.

### DURATION

30-45 minutes

### MATERIALS


Primary Source Analysis Worksheet (appendix)

Writing materials

### STANDARDS

GOAL
Students will analyze how the press covered World War II.

DURATION
20-30 minutes

MATERIALS
8th Air Force, 3rd Wing, 486th Bombardment Group, Scenes of the Aftermath of German Bombing in London, 1944-1945, gelatin silver print, 1944-1945, SN11332.414
“London Can Take It,” UK Ministry of Information, 1940. Film available online through The National Archives (UK), nationalarchives.gov.uk/theartofwar/films/london_take.htm
Primary Source Analysis Worksheet (appendix)

STANDARDS

ACTIVITY
Have students examine the photo. Ask:
- What’s going on here?
- How would it feel to be in that scene?

Explain that this image shows London after a period of heavy bombing by German planes in 1944. Ask:
- If you were living in the U.S. in 1944 and you saw this photo in the newspaper, how might you feel? What might you be motivated to do?

FOLLOW-UP
Explain to students that newspaper photos weren’t the only source of information during the War. Filmstrips that played before movies were another news source.

Have students complete the Primary Source Analysis Worksheet while watching “London Can Take It”.

ACTIVITY
Have students read and examine the photo, film, and magazine article. For each source, ask:
- What events are being shown or described?
- Who would this have been made for?
- What techniques does the author use to make the viewer think or feel a certain way?

Then, have students rank the three sources on their effectiveness, bias, and reliability.

FOLLOW-UP
Have students stage a photo, create a film, or write an article recounting the Japanese surrender from the point of view of Japan.

STANDARDS
LACC.67.RI.3.9 / LACC.6-8.RH.1.1 / LACC.6-8.RH.2.6 / SS.8.A.1.6

GOAL
Students will understand how different primary sources present the same events in different ways.

DURATION
45-60 minutes

MATERIALS
Japanese Delegate Arriving Aboard the USS Missouri, September 2, 1945, gelatin silver print, IL2013.2.12
“Japanese Sign Final Surrender,” U.S. Office of War Information, 1945, youtube.com/watch?v=vcnH_kF1zXc
### GOAL
Students will interpret and respond to historical records creatively.

### DURATION
15-20 minutes, plus homework

### MATERIALS
- Bernard Bergonzi, *Bernard’s Story*, atschool.eduweb.co.uk/chatback/english/memories/doodbug.html
- “Obey Your Air Raid Warden” by Les Burness and John Morris, performed by Tony Pastor and His Orchestra, 1942
  - Lyrics: historymatters.gmu.edu/d/5148/
  - Song: youtube.com/watch?v=cdcDACBUiSg

### ACTIVITY
**Read** *Bernard’s Story*, a personal account of living through the War’s second major bombing campaign over London. Ask:

- What would it be like to be a child in his shoes?

Listen to “Obey Your Air Raid Warden,” a song performed by an American Big Band singer, which was created to entertain and inform the public. Ask:

- What's different about the mood or tone for each of these sources?
- Why do you think they are different in that way?

### FOLLOW-UP
As homework, have students complete a creative project that requires independent research.

Examples:

- Write a diary entry for a child living through the London bombing
- Create a radio jingle about air raid procedures
- Draw a propaganda poster about preparing for air raids

### STANDARDS
Wars bring out both the brightest and the darkest aspects of human behavior. During World War II, tales of valor on the battlefield and self-sacrifice on the home front were tempered by news of atrocities that shocked the world. Seemingly civilized societies resorted to mob justice and fanaticism, and individuals caught up in the fervor of war betrayed their own principles in the name of self-preservation or misguided nationalism. The activities in this section will challenge high school students to grapple with some of the War’s moral issues.

TERMS TO KNOW: Holocaust, eugenics, genocide, collaborationist

ACTIVITY
Show students the photograph Atrocity Display, 1945. Ask:

- What is going on in this image?
- What is depicted in the photographs on the display board?
- Who might the person in the photograph be?

Explain that the image shows a serviceman looking at photographs of Nazi concentration camps. In all likelihood, this man was a member of the US Army Signal Corps responsible for documenting evidence of the camps as Allied forces liberated Nazi territory.

FOLLOW-UP
Pass out one stone to each student, and place the empty canvas bag at the front of the class. Have students read aloud the recollections of concentration camp liberators, found in the State of Florida Resource Manual on Holocaust Education. As they do, ask students to think of an emotion that comes to mind and write it on their stone with a permanent marker. When the reading is done, have students come forward one by one, read their word, and place the stone in the bag.

Ask a student to try and lift the bag. If you were a WWII photographer, what would it be like to take pictures of Nazi atrocities while carrying all that “weight”? Why would you feel motivated to continue your work?

GOAL
Students will make a personal connection to history through primary sources.

DURATION
30 minutes

MATERIALS
Atrocity Display, 1945, gelatin silver print, IL2013.2.66
Canvas bag
Smooth stones (one per student)
Permanent markers
Excerpts from the State of Florida Resource Manual on Holocaust Education, Unit 9

STANDARDS
## GOAL
Students will examine the role that education and media play in shaping young people's views.

## ACTIVITY
Show students the photo of Hitler Youth with the caption covered. Ask:

- Who do you think these people are?
- What details do you see that make you say that?

Reveal the caption and ask if students are surprised by the children's identity. If so, why?

Have students conduct research centered on the question: “How did the Nazi party inculcate its ideals in German young people?”

Students can use the Calvin College German Propaganda Archive, accessible at [www.calvin.edu/academic/cas/gpa](http://www.calvin.edu/academic/cas/gpa), to find examples of how Nazis spread their message to children. Each student should select one example, complete the Primary Source Analysis Worksheet, and explain to the class the document’s intended effect on German youth.

## FOLLOW-UP
Ask students: What are other historical examples of destructive ideologies being taught to children? How can our society combat such situations?

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## GOAL
Students will evaluate the moral legitimacy of wartime behaviors.

## ACTIVITY
Show students the photograph of the French collaborator. Ask:

- What is your initial reaction to this image?
- Where is your eye drawn within the image? Why do you think that is?
- How would you describe the mood of the crowd? Of the woman with the baby?
- Do you feel as if you are a part of this scene when you look at it? How did the photographer accomplish that?

Explain that the woman in the photo was being punished for her collaboration with Nazi occupiers. Distribute the French Collaboration Fact Sheet.

## FOLLOW UP
Holds a classroom debate on the question of whether or not the townspeople were right to punish this individual in the manner depicted. Each side should present arguments rooted in information from the photograph or fact sheet.

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### MATERIALS

- **Hitler Youth, 15 May 1945**, gelatin silver print, IL2013.2.73
- **Primary Source Analysis Worksheet** (appendix)
- **Computers with web access**

### STANDARDS


### MATERIALS

- **Robert Capa, Shorn Collaborator, August 8, 1944**, gelatin silver print, SN11310.17
- **French Collaboration Fact Sheet** (appendix)

### STANDARDS

- VA.912.C.1.2 / SS.912.W.1.3 / LACC.9-12.SL.2.4
APPENDIX

WORKSHEETS

DOCUMENTS

OTHER INFORMATION
PACKING LIST FOR WORLD WAR II ARMY NURSES

PACKING SUGGESTIONS NURSES

1. Trunk locker (weight limit 85 lbs). Bedding roll (not over 50 lbs). One piece of hand luggage (not over 40 lbs), 1 field or musette bag. Each individual must have a duffel bag to be placed inside bedding roll. Total not to exceed 175 lbs in weight. Your musette bag will serve as an overnight bag or emergency kit later on.

2. When packing consider your needs for the voyage. These are to be packed in your handbag and musette bag. These two pieces are to be taken with you aboard ship. Note: you will be toting your own bag, so bear that in mind. Your food locker and bedding rolls will be stowed in the hold of the ship and will not be accessible.

3. On boarding the ship the uniform will include the OD winter uniform, gas mask, helmet, musette bag, and pistol belt with first aid pouch and canteen. The field coat and handbag are all that will be carried unless you have a musical instrument that you wish to take. When traveling to port dress in full uniform and remember that you do not appear as an individual but as representing the Corps, and the 191st Gen. Hosp. The public not only observes you closely but critically.

4. We will see you at the port--remember security, both yourself and your unit. Do not say "Goodbye" as such a remark always invites questions. Listed below are things you may be wondering about.

- Cosmetics--use any liquids having an alcoholic content will not go into your hold luggage, but will be carried in your hand luggage. Be sure to take plenty of lip stick.

- Curtains--Col. Martha Clements has suggested that each nurse take a few yards of some gay material with which to brighten up her quarters. Also a plate, cup, saucer, knife, fork and spoon to use in supplying the Red Ball.

- Books--if each nurse takes at least one book in her hand luggage we will be supplied with entertainment on board ship and will have a fair start on a patient's library.

- Socks--Take extra pairs, they are rationed overseas. No pumps.

- Hose--Two dozen has been advised. You will be issued 2 pr. of anklets, better take more, in heather or OD shades.

- Sewing kit--Include needle, pins, safety pins, thread, darning cotton and shirts' buttons.

- Underwear--Take plenty of woolen underwear. Harm, if not woolen underwear will be needed.

- Pajamas--Warm ones too! Nightgowns are not recommended. O' rings, bras, panties, and like, take plenty.

- Kotex--Take 2 months supply, part of this to go in your hand luggage. Col. Clements' suggestion was to have on hand 4-5 made of a diaper material, just in case.

- Hairdressing Sets--Yes, but polish brighter than Windsor is taboo in some theatres. A supply of hobby pins, and extra combs as well.

- Insignia--Will probably not be available, have extra.

- Bathing Suit--and cap if you wish.

- Sheets -- 2-3 and pillow cases. They are furnished in some theatres. How about those flannel ones like bath blankets. Take an afghan, scout knife--mighty handy. They have can and bottle opener. A small hammer and nails. Get a clothing line and pins.

- Laundry bag--at least one. Robe, make it warm and washable. On board ship the lining of your field coat serves as a robe. Take slippers.

- OD Dresses -- Yes, one or two. Trench coats -- NO, nothing but OD is being worn in most theatres.

Watch--Can you depend on yours?

From Slate, “What to Bring to War: A Packing List for WWII Army Nurses”
http://www.slate.com/blogs/the_vault/2013/05/21/women_at_war_packing_advice_for_wwii_army_nurses_headed_for_europe.html
PACKING MY BAGS

Serving in World War II usually meant travelling great distances and spending a long time away from home. So, it was very important to pack the right supplies for the journey. Use this workshop to figure out what YOU would pack if you were a WWII service member.

First, find out how much you can bring. You should carry no more than 1/5 your body weight.

\[
\text{Your weight in pounds} \div 5 = \text{Amount you can carry}
\]

Next, choose the objects below that you think would be most important to bring with you. Keep track of your total weight in the column on the right. Bring as much as you can without going over your weight limit!

<table>
<thead>
<tr>
<th>Item to bring</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pocket knife</td>
<td>.25 lbs.</td>
</tr>
<tr>
<td>Wool socks</td>
<td>.30 lbs./pair</td>
</tr>
<tr>
<td>Paperback book</td>
<td>.50 lbs.</td>
</tr>
<tr>
<td>Underwear</td>
<td>.20 lbs./pair</td>
</tr>
<tr>
<td>Pajamas</td>
<td>1.70 lbs./pair</td>
</tr>
<tr>
<td>Sewing kit</td>
<td>.40 lbs.</td>
</tr>
<tr>
<td>Scarf</td>
<td>.35 lbs.</td>
</tr>
<tr>
<td>Comic books</td>
<td>.05 lbs.</td>
</tr>
<tr>
<td>Photo album</td>
<td>2.30 lbs.</td>
</tr>
<tr>
<td>Shortwave radio</td>
<td>3.50 lbs.</td>
</tr>
<tr>
<td>Chocolate bar</td>
<td>.15 lbs.</td>
</tr>
<tr>
<td>Deck of cards</td>
<td>.35 lbs.</td>
</tr>
<tr>
<td>Winter coat</td>
<td>3.75 lbs.</td>
</tr>
<tr>
<td>Frying pan</td>
<td>7.00 lbs.</td>
</tr>
<tr>
<td>Rope</td>
<td>4.50 lbs.</td>
</tr>
<tr>
<td>Flashlight</td>
<td>2.90 lbs.</td>
</tr>
<tr>
<td>Utensil set</td>
<td>.60 lbs.</td>
</tr>
<tr>
<td>Extra boots</td>
<td>8.30 lbs.</td>
</tr>
<tr>
<td>Soap</td>
<td>.35 lbs.</td>
</tr>
<tr>
<td>Blanket</td>
<td>5.50 lbs.</td>
</tr>
<tr>
<td>Baseball</td>
<td>.40 lbs.</td>
</tr>
<tr>
<td>Compass</td>
<td>.75 lbs.</td>
</tr>
<tr>
<td>Paperback book</td>
<td>.50 lbs.</td>
</tr>
<tr>
<td>Extra boots</td>
<td>8.30 lbs.</td>
</tr>
<tr>
<td>Soap</td>
<td>.35 lbs.</td>
</tr>
<tr>
<td>Blanket</td>
<td>5.50 lbs.</td>
</tr>
<tr>
<td>Baseball</td>
<td>.40 lbs.</td>
</tr>
<tr>
<td>Compass</td>
<td>.75 lbs.</td>
</tr>
</tbody>
</table>

**Total**
MEMOIR OF A WORLD WAR II COMBAT PHOTOGRAPHER

The following excerpt is from the memoir of Charles Eugene Sumners, who served as a photographer with the U.S. Army Signal Corps during World War II. Charles was responsible for filming and photographing his unit as they engaged in battles with the enemy. His images would then be used to inform officials and civilians back in the U.S. about what was happening in the War.

On his freedom as a combat photographer:
Lieutenant Moore was my unit commanding officer, and after a while he more or less gave Russ Meyer and me free rein to set our schedule to go where we wanted to go and do what we wanted to do to get action combat pictures. Many times, Lieutenant Moore did not even know where we were. When we got back from shooting our pictures, we would check back in with him to let him know what we had been doing.

On the dangers of his job:
Taking the film back to headquarters at night was about as dangerous as going up to the front, because you never knew when some trigger-happy road guard 20 miles behind the lines would shoot you. You made sure to know the password, and you had to be really careful since you were driving blacked out with no lights on. It could be very scary to take our film back on these strange roads with all these obstacles to contend with.

On censorship:
Many times we would get a print back that only had the words “Confidential – Not to Be Published – Field Press Censor” stamped on the back. [...] You could look at it and not really see why, but I guess that there may have been something in the particular picture of description that, in the wrong hands, could give the enemy information they could use against us.

On getting better shots:
Our photographs were also evaluated to give us feedback. The print sent back would show crop marks (white lines and arrows) to indicate that the evaluator thought the photographer should have been at a certain spot when taking it. Moving up closer for the shot, in most cases, would have made it better, but many times it would also have exposed the photographer to open fire.

EXCERPTS OF LETTERS FROM WORLD WAR II SERVICEMEN

From: Sgt. Wesley Slaymaker (37th Division, 129th Infantry, M Company)
To: His parents
South Seas Islands, 2/6/1944

I’m going to take a bath and wash some clothes after supper tonight. It’s a big job to keep your clothes clean without any way to rub them or boil them either. I take a stick and stomp the h*** out of them.
I don’t have much place to take showers, so I haven’t used the soap Avis sent. I take my baths in a helmet. I manage to keep pretty clean though.

Source: www.five24.com/letters

From: Pvt. Edward J. Thomas (Co. A, 10th Battalion)
To: His mother
Aleutian Islands, 3/19/1944

To have mail delivered to my bed is one luxury I have never enjoyed in the Army back in the States. It’s even unusual here except for the hut in which the Post Office boys live and I happen to be in that hut. Another luxury that has been added to my living conditions here is roomier quarters. Some bunks were removed from the hut and the remainder changed to single beds. As a result I now have a bed all to myself and also have more floor space around it.

Source: www.lettersfromasoldier.com/edward_thomas

From: Unknown serviceman, Collection of the National World War II Museum

Dear Folks, You’ll never guess what I had to drink this evening. Not whiskey, not gin, not Calvados, not beer, but good old fashioned “Coca-Cola” in the bottle that’s made to fit the hand. Just a few moments before we left our staging area to board the boat Dick and I bought two Cokes, and drank them to the next time we’d be drinking bottled Cokes, believing that would be in the USA. But not so! As part of our PX ration this week each man received two Cokes for which he paid four francs...


From: Sgt. Wesley Slaymaker (37th Division, 129th Infantry, M Company)
To: His sister
South Sea Isles, 2/13/1943

The other night we got to see Joe E. Brown in person he put on a show for us we sure laughed he had a guy with him this Johnny Marvin I believe his name was anyway he is the composer of most of the some Gene Autry sings. He sang some songs for us too and among them was White Christmas sure is pretty.

Source: www.five24.com/letters
PRIMARY SOURCE ANALYSIS WORKSHEET

Answer the following questions to analyze and interpret a primary source document.

1. What type of document is this? (check one):
   ___ Newspaper  ___ Map  ___ Advertisement
   ___ Letter  ___ Motion picture  ___ Cartoon
   ___ Diary  ___ Photograph  ___ Census report
   ___ Song lyrics  ___ Report  ___ Other

2. Date of document:
   ____________________________________________________________

3. Author/creator of document:
   ____________________________________________________________

4. For what audience was the document created?
   ____________________________________________________________

5. For what purpose was the document created?
   ____________________________________________________________

6. What evidence in the document helps you know why it was created?
   ____________________________________________________________

7. List two things this document can tell you about World War II.
   ____________________________________________________________
   ____________________________________________________________

8. Write a question to the author/creator that is left unanswered by the document.
   ____________________________________________________________

Adapted from Document Analysis Worksheets designed by the Education Staff of the National Archives and Records Administration, www.nara.gov
FOR WRITTEN DOCUMENTS:

9. List two things the author said that you think are important:
_____________________________________________________________________________
_____________________________________________________________________________

10. What is the main idea of this passage or document?
_____________________________________________________________________________

FOR IMAGES:

11. List people, objects, and activities you can see in the image.
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

12. Comment on the appearance of the image. What techniques were used to communicate a message or elicit a response in the viewer?
_____________________________________________________________________________
_____________________________________________________________________________

FOR MOTION PICTURES:

13. List physical qualities that the motion picture contains

___ Music  ___ Color  ___ Animation
___ Narration  ___ Live action  ___ Dramatization
___ Special effects  ___ Background noise  ___ Color

14. How does each element contribute to the message of the motion picture?
_____________________________________________________________________________
_____________________________________________________________________________

15. How do you think the filmmakers wanted audiences to respond?
_____________________________________________________________________________
FACT SHEET: FRENCH COLLABORATION DURING WWII

In 1940, the French military fell to invading German forces in the Battle of France. As part of the armistice signed after the battle, the French government agreed to allow German occupation of the northern part of the country, including Paris. The German military gained administrative oversight of this zone occupée (occupied zone), while a puppet French government led by Marshal Pétain retained control of the southern part of the country. By 1942, German forces had overtaken this zone libre (free zone), as well, leaving the whole of France under Nazi control. The situation would remain as such until 1944, when Allied forces expelled the occupying German army.

Members of the French government and the public at large reacted in different ways to Nazi occupation. Some, like Marshal Pétain, saw state collaboration as a necessary evil and the only way to keep the Axis Powers from dividing and absorbing French territory after the defeat at the Battle of France. Others were eager to work with the Nazis, who they saw as a legitimate, positive force that could strengthen the French state. Some French citizens embraced Nazi ideology, while others opposed what the Nazis were doing and actively organized an underground resistance. Still others were neutral toward German ambitions in France, but willingly collaborated with the occupiers in order serve their own interests and make life easier for themselves.

During occupation, life for ordinary French citizens became very difficult. By 1943, the Germans were taking half of France’s nonagricultural production to use for the war effort; an even larger share of the agricultural production also went to the Germans. Food products were strictly rationed, but shortages of butter, meat, and other provisions were ubiquitous. To ease the discomforts and hardships of occupation, French citizens improvised and cut corners, sometimes cheating the system to their own advantage. A black market quickly sprang up, which benefited some at the expense of others. Some people looted the homes of their deported Jewish neighbors or the shops in towns that stood in the path of invaders. Some citizens denounced French Jews to the authorities, who were responsible for enforcing anti-Semitic laws and, eventually, deportation. Women who had no other means of support sought employment with German occupiers as laundresses, maids, cooks, or, occasionally, prostitutes.

In the lead up to liberation, French citizens began looking for ways to avenge themselves on those who had profited during occupation. A quick, reactive form of mob justice arose; many who were suspected of collaborating with the Nazis were rounded up and summarily executed without official trials. Women who were suspected of having romantic relations with Germans were driven into the streets, where their heads were shaved and various other forms of public humiliation were carried out, including being stripped of their clothes, having swastikas painted on their bodies, or being pelted with objects and curses as they were paraded through the streets.

By the autumn of 1944, mob justice had largely been replaced by government-sanctioned legal trials of suspected collaborationists.

For more information, see: Richard Vinen, The Unfree French, Yale University Press, 2006. ISBN: 9780300121322
FOR FURTHER LEARNING

National World War II Museum website, www.nationalww2museum.org
Lesson plans, primary documents, and distance learning opportunities.

Eastern Illinois University, Teaching with Primary Sources Program, College of Education and Professional Studies, Teaching World War II with Primary Sources, http://eiu.edu/eiutps/WWII.php
Extensive collection of resources, teaching tools, and suggestions for further research.

The National Archives Experience, DocsTeach website, http://docsteach.org/
Guides for using primary sources, plus selected documents from American history.

Bringing History Home website, http://www.bringinghistoryhome.org/
Instructional units and teaching strategies aimed at using primary sources with elementary school students.

Documentary series about World War II. View online episodes with associated lesson plans and other resources.

GLOSSARY

BARRACKS A building used to house soldiers
WAC Women’s Army Corps, a unit within the U.S. Army that consisted entirely of women during WWII
PX RATION “Luxury” items, including razorblades, candy, or soda, which service members could obtain at Post Exchange stores
MUSETT BAG A small canvas bag with one shoulder strap
POST The place where a soldier is stationed
BUZZ-BOMB Nickname of the German V-1 bomb, an unmanned missile that was used to bomb London during WWII
AIR RAID An attack by aircraft
PROPAGANDA Information produced to promote a particular cause or point of view
BIAS Unfair preference in favor of or against something
HOLOCAUST The genocide of European Jews and others by the Nazis during WWII
EUGENICS The attempt to improve the human race through selective breeding
GENOCIDE The systematic and widespread extermination of a particular group
COLLABORATIONIST One who collaborates with an occupying enemy force
ABOUT THE RINGLING

Located on a 66-acre estate on Sarasota Bay, The John and Mable Ringling Museum of Art was established in 1927 as the legacy of John Ringling (1866-1936) and his wife, Mable (1875-1929). Recognized as the official State Art Museum of Florida, The Ringling offers 21 galleries of European paintings, as well as Cypriot antiquities, Asian art, American paintings, Astor Mansion rooms, and modern and contemporary art. The Ulla R. and Arthur F. Searing Wing hosts a variety of traveling exhibitions throughout the year. The estate features the spectacular 56-room Ca’ d’Zan (“House of John”), a waterfront mansion reflecting life in the Gilded Age, and the Historic Asolo Theater, a restored 18th-century theater from Asolo, Italy. Two museums highlighting the American circus are a unique part of the estate, housing circus memorabilia and the world’s largest miniature circus. Additionally, the Bayfront Gardens include Mable Ringling’s Rose Garden, completed in 1913, along with beautiful landscapes overlooking Sarasota Bay.

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