

World War II Posters and Propaganda



*"United We Win," US Office of War Information, 1942.
(The Gilder Lehrman Institute, GLC09542)*

THE GILDER LEHRMAN
INSTITUTE of AMERICAN HISTORY

TL TEACHING LITERACY
TH THROUGH HISTORY

World War II Posters and Propaganda

BY TIM BAILEY (created in 2013, updated in 2024)

Tim Bailey taught middle school and elementary school in Utah for over two decades. Named the 2009 National History Teacher of the Year, he is the Gilder Lehrman Institute’s director of curriculum development and instructional design.

GRADE LEVELS: 7–12

RECOMMENDED TIME FOR COMPLETION: Four 45-minute class periods

UNIT OVERVIEW

This unit is one of the Gilder Lehrman Institute’s Teaching Literacy through History™ (TLTH) resources, designed to align with the Common Core State Standards. Students will learn and practice skills that will help them analyze, assess, and develop knowledgeable and well-reasoned points of view on visual and textual primary and secondary source materials. These skills will enable students to understand, summarize, and evaluate documents of historical significance.

Over the course of the four lessons in this unit, the students will analyze and assess a collection of posters that were produced, distributed, and displayed in the United States during World War II as part of a propaganda campaign to encourage American patriotism and mobilize public support for the war effort. The students will examine, explain, and evaluate the meaning, mood, message, and theme of each poster as well as assess how the poster promoted American participation and ultimate victory in World War II. The teacher will assess students’ comprehension through class discussions and complete activity sheets.

Students will be able to

- Analyze primary and secondary source documents
- Summarize the meaning of an informational text
- Explain in their own words the themes and messages in text and images
- Synthesize, analyze, and use visual evidence to present an argument

ESSENTIAL QUESTIONS

- What priorities and values did government- and industry-sponsored art express during World War II?
- What role in wartime mobilization did government and industry assign to the American public?

COMMON CORE STATE STANDARDS

CCSS.ELA-LITERACY.RH.6-8.1: Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-LITERACY.RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.SL.8.2: Analyze the purpose of information in diverse media and formats (visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

CCSS.ELA-LITERACY.SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.W.11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.11-12.2.B: Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information.

MATERIALS

- Historical Background: Excerpts from William L. Bird Jr. and Harry Rubenstein, “Every Citizen a Soldier: World War II Posters on the American Home Front,” *History Now* 14 (Winter 2007), The Gilder Lehrman Institute of American History, gilderlehrman.org/history-now
- Critical Thinking: “Every Citizen a Soldier” activity sheet
- Analyzing a Poster activity sheet
- World War II Posters 1–20
 - 1: “He’s Watching You,” art by Glenn Grohe, Office of Emergency Management, 1942. (National Archives)
 - 2: “We Are Ready, What About You? Schools at War,” art by Irving Nurick, US Treasury Department, 1942. (Pritzker Military Museum & Library)
 - 3: “Help Win the War, Squeeze In One More,” art by Lee Morehouse, US Office for Emergency Management, ca. 1941–1945. (National Archives)
 - 4: “Warning! Our Homes Are in Danger Now!” General Motors Corporation, 1942. (National Archives)
 - 5: “Soldiers without Guns,” art by Adolph Treidler, US Office for Emergency Management, 1944. (National Archives)
 - 6: “United/The United Nations Fight for Freedom,” US Office of War Information, Division of Public Inquiries, 1943. (The Gilder Lehrman Institute of American History, GLC09520.30)
 - 7: “United We Win,” US Office of War Information, 1942. (The Gilder Lehrman Institute of American History, GLC09542)
 - 8: “Of Course I Can! I’m Patriotic as Can Be,” art by Dick Williams, US War Food Administration, 1944. (UNT Libraries Government Documents Department, University of North Texas Libraries)
 - 9: “It Can Happen Here!” General Motors Corporation, 1942. (National Archives)

- 10: “Do with Less, so They’ll Have Enough! Rationing Gives You Your Fair Share,” US Office of War Information, 1943. (The Gilder Lehrman Institute of American History, GLC09520.19)
 - 11: “We’re Fighting to Prevent This,” by the Think American Institute, Rochester NY: Kelly Read & Co., 1943. (National Archives)
 - 12: “Your Right to Vote Is Your Opportunity to Protect,” by the Think American Institute, Rochester NY: Kelly Read, ca. 1943. (Library of Congress Prints and Photographs Division)
 - 13: “Plant a Victory Garden,” art by Robert Gwathney, US Office of War Information, 1943. (UNT Libraries Government Documents Department, University of North Texas Libraries, Digital Library)
 - 14: “Never!” US Office of War Information, ca. 1942–1945. (National Archives)
 - 15: “Rationing Means a Fair Share for All of Us,” US Office of Emergency Management, 1943. (National Archives)
 - 16: “Americans Will Always Fight for Liberty,” Office of War Information, 1943. (The Gilder Lehrman Institute of American History, GLC09520.37)
 - 17: “This Man Is Your Friend: He Fights for Freedom,” US Government Printing Office, 1942. (UNT Libraries Government Documents Department, University of North Texas Libraries, Digital Library)
 - 18: “Every Day You Take Off Is an Aid to the Enemy,” Labor-Management War Production Drive Committee, ca. 1942–1943. (National Archives)
 - 19: “We’re Fighting to Prevent This” by the Think American Institute, Rochester, NY: Kelly Read, 1943. (Library of Congress Prints and Photographs Division)
 - 20: “Starve the Squander Bug,” art by Theodor Geisel, US Office of War Information, 1943. (The Gilder Lehrman Institute of American History, GLC09524)
- World War II Posters and Propaganda Analysis activity sheet

LESSON 1

THE OFFICE OF WAR INFORMATION AND HOME FRONT MOBILIZATION

BY TIM BAILEY (created in 2013, updated in 2024)

OVERVIEW

In this lesson, the students will read a historical background essay—a secondary source—by two scholars about the purpose and content of posters sponsored by the US government during World War II. They will then answer critical thinking questions based on the essay. The focus of the lesson is the campaign directed by the Office of War Information to increase moral support and facilitate financing for the war effort, recruiting soldiers, producing war materials, mobilizing loyalty and support, eliminating dissent and opposition, and conserving resources that were essential to winning the war.

Students will be able to

- Analyze primary and secondary source documents
- Summarize the meaning of an informational text
- Explain in their own words the themes and messages in text and images

Tim Bailey taught middle school and elementary school in Utah for over two decades. Named the 2009 National History Teacher of the Year, he is the Gilder Lehrman Institute's director of curriculum development and instructional design.

GRADE LEVELS: 7–12

TIME FOR COMPLETION: One 45-minute class period

UNIT OVERVIEW: This unit is one of the Gilder Lehrman Institute's Teaching Literacy through History™ (TLTH) resources, designed to align with the Common Core State Standards. Students will learn and practice skills that will help them analyze, assess, and develop knowledgeable and well-reasoned points of view on visual and textual primary and secondary source materials. Over the course of the four lessons in this unit, the students will analyze and assess a collection of posters that were produced, distributed, and displayed in the United States during World War II as part of a propaganda campaign to encourage American patriotism and mobilize public support for the war effort.

MATERIALS

- Historical Background: Excerpts from William L. Bird Jr. and Harry Rubenstein, “Every Citizen a Soldier: World War II Posters on the American Home Front,” *History Now* 14 (Winter 2007), The Gilder Lehrman Institute of American History, gilderlehrman.org/history-now
- Critical Thinking: “Every Citizen a Soldier” activity sheet

PROCEDURE

1. Distribute the Historical Background, excerpts from the essay “Every Citizen a Soldier: World War II Posters on the American Home Front” by William L. Bird Jr. and Harry Rubenstein, Smithsonian Institution.
2. “Share read” the text with the students by having the students follow along silently while you read aloud, modeling prosody, inflection, and punctuation. Ask the class to join in with the reading after a few sentences while you continue to read aloud. This technique will support struggling readers and English language learners (ELL).
3. Hand out the Critical Thinking activity sheet. You can model the first two questions with the class before having the students complete the activity sheet in small groups or individually, depending on the level of support they need.
4. Discuss different interpretations developed by the students or student groups.

LESSON 2

USING POSTERS AS PROPAGANDA

BY TIM BAILEY (created in 2013, updated in 2024)

OVERVIEW

In this lesson, the students will carefully examine ten posters created as propaganda to appeal to the emotions of the viewers. The posters, often created by famous artists, exhibit both positive and negative messages to influence Americans' ideas and behavior. As part of this lesson, you will discuss the purposes, methods, and effectiveness of propaganda in playing on the viewer's emotions.

Students will be able to

- Analyze primary and secondary source documents
- Summarize the meaning of an informational text
- Explain in their own words the themes and messages in text and images

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MATERIALS

- Analyzing a Poster activity sheet
- World War II Posters 1–10
 - 1: "He's Watching You," art by Glenn Grohe, Office of Emergency Management, 1942. (National Archives)
 - 2: "We Are Ready, What About You? Schools at War," art by Irving Nurick, US Treasury Department, 1942. (Pritzker Military Museum & Library)
 - 3: "Help Win the War, Squeeze In One More," art by Lee Morehouse, US Office for Emergency Management, ca. 1941–1945. (National Archives)
 - 4: "Warning! Our Homes Are in Danger Now!" General Motors Corporation, 1942. (National Archives)
 - 5: "Soldiers without Guns," art by Adolph Treidler, US Office for Emergency Management, 1944. (National Archives)
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- 9: “It Can Happen Here!” General Motors Corporation, 1942. (National Archives)
- 10: “Do with Less, so They’ll Have Enough! Rationing Gives You Your Fair Share,” US Office of War Information, 1943. (The Gilder Lehrman Institute of American History, GLC09520.19)

PROCEDURE

1. Distribute World War II Posters 1 and 2 and an Analyzing a Poster activity sheet.
2. You may want to display a list of the six themes described in “Every Citizen a Soldier”:
 - a. The Nature of the Enemy
 - b. The Nature of Our Allies
 - c. The Need to Work
 - d. The Need to Fight
 - e. The Need to Sacrifice
 - f. The Americans
3. The students will answer the questions on the activity sheet for each poster. For the first two posters this will be done as a whole-class activity with discussion. (Note: Because these posters were designed convey negative sentiments about the enemy in wartime, some posters incorporate swastikas and broad caricatures.)
4. After analyzing the first two posters with the class, distribute posters 3–10 along with copies of the Analyzing a Poster activity sheets (one for every two posters). The students will analyze these posters in small groups or pairs, or individually, depending on the level of support they need. Depending on the time available, you may choose to distribute fewer posters or assign some for work outside of class.
5. Discuss different interpretations developed by the students or student groups. Ask the students to consider how effective these posters were as propaganda, playing on the emotions of the viewers in wartime. You may wish to display these definitions of *propaganda* from *Merriam-Webster.com*:
 - a. the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution, a cause, or a person
 - b. ideas, facts, or allegations spread deliberately to further one’s cause or to damage an opposing cause

LESSON 3

USING POSTERS AS PROPAGANDA (CONTINUED)

BY TIM BAILEY (created in 2013, updated in 2024)

OVERVIEW

In this lesson, the students will analyze an additional ten posters, keeping in mind the themes introduced in Lesson 1.

Students will be able to

- Analyze primary and secondary source documents
- Summarize the meaning of an informational text
- Explain in their own words the themes and messages in text and images

MATERIALS

- Analyzing a Poster activity sheet
- World War II Posters 11–20

- 11: “We’re Fighting to Prevent This,” by the Think American Institute, Rochester NY: Kelly Read & Co., 1943. (National Archives)
- 12: “Your Right to Vote Is Your Opportunity to Protect,” by the Think American Institute, Rochester NY: Kelly Read, ca. 1943. (Library of Congress Prints and Photographs Division)
- 13: “Plant a Victory Garden,” art by Robert Gwathney, US Office of War Information, 1943. (UNT Libraries Government Documents Department, University of North Texas Libraries, Digital Library)
- 14: “Never!” US Office of War Information, ca. 1942–1945. (National Archives)
- 15: “Rationing Means a Fair Share for All of Us,” US Office of Emergency Management, 1943. (National Archives)
- 16: “Americans Will Always Fight for Liberty,” Office of War Information, 1943. (The Gilder Lehrman Institute of American History, GLC09520.37)
- 17: “This Man Is Your Friend: He Fights for Freedom,” US Government Printing Office, 1942. (UNT Libraries Government Documents Department, University of North Texas Libraries, Digital Library)
- 18: “Every Day You Take Off Is an Aid to the Enemy,” Labor-Management War Production Drive Committee, ca. 1942–1943. (National Archives)
- 19: “We’re Fighting to Prevent This” by the Think American Institute, Rochester, NY: Kelly Read, 1943. (Library of Congress Prints and Photographs Division)
- 20: “Starve the Squander Bug,” art by Theodor Geisel, US Office of War Information, 1943. (The Gilder Lehrman Institute of American History, GLC09524)

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GRADE LEVELS: 7–12

TIME FOR COMPLETION: One 45-minute class period

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PROCEDURE

1. Distribute World War II Posters 11–20 and the Analyzing a Poster activity sheets (one for every two posters).
2. The students will answer the questions on the activity sheet to analyze each poster. They may work in small groups or pairs or individually.
3. Discuss different interpretations developed by the students or student groups.

LESSON 4

ASSESSING PRIORITIES

BY TIM BAILEY (created in 2013, updated in 2024)

OVERVIEW

In this lesson, the students will use their analysis of the WWII posters to organize them into the six categories identified in the essay “Every Soldier a Citizen: World War II Posters on the American Home Front.” They will then support their decisions by identifying and explaining evidence in the posters.

Students will be able to

- Analyze primary and secondary source documents
- Summarize the meaning of an informational text
- Explain in their own words the themes and messages in text and images
- Synthesize, analyze, and use visual evidence to present an argument supporting their conclusions

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MATERIALS

- World War II Posters 1–20
- Completed Analyzing a Poster activity sheets for all the posters they analyzed
- World War II Posters and Propaganda Analysis activity sheet

PROCEDURE

1. Students should have all the posters they examined in the previous lessons and the Analyzing a Poster activity sheet for each poster.
2. The students may work individually, with a partner, or in a small group of three or four.
3. Based on the information in the Historical Background essay and their analysis of the posters from the previous lessons, students will decide which theme best fits each poster. They will write the poster number in the WWII Posters and Propaganda Analysis worksheet.
4. The students must now support their selection with evidence in the poster itself.
5. Facilitate a class discussion. Did everyone in the class agree? If not, ask groups or individuals to present their arguments. Are their arguments persuasive? Are their arguments supported by evidence in the posters?
6. You may choose the following Essential Question as a prompt for a final discussion or a written response: What priorities and values did government- and industry-sponsored art express during World War II?

Historical Background

Every Citizen a Soldier: World War II Posters on the American Home Front by William L. Bird Jr. and Harry Rubenstein

World War II posters helped to mobilize a nation. Inexpensive, accessible, and ever present, the poster was an ideal agent for making victory the personal mission of every citizen. Government agencies, businesses, and private organizations issued an array of poster images, linking the military front with the home front and calling upon every American to boost production at work and at home. Deriving their appearance from the fine and commercial arts and expressing the needs and goals of the people who created them, posters conveyed more than simple slogans.

Wartime posters, which addressed every citizen as a combatant in a war of production, united the power of art with the power of advertising. Their message was that the factory and the home were also battlefields. Poster campaigns aimed not only to increase productivity in factories, but to enlarge people's views of their responsibilities in a time of Total War. Government officials incorporated the poster medium into their plans to convert the American economy to all-out war production during the defense emergency of 1941. Plant managers, company artists, paper manufacturers, and others quickly followed suit, creating and posting incentive images that eventually dwarfed the efforts of the government in variety and number.

Those who advocated the use of posters believed they directly reflected the spirit of a community. As one government official put it, "We want to see posters on fences, on the walls of buildings, on village greens, on boards in front of the City Hall and the Post Office, in hotel lobbies, in the windows of vacant stores—not limited to the present neat conventional frames which make them look like advertising, but shouting at people from unexpected places with all the urgency which this war demands." "Ideally," another confirmed, "it should be possible to post [all over] America every night. People should wake up to find a visual message everywhere. . . ."

To control the content and imagery of war messages, the government created the Office of War Information (OWI) in June 1942. Among its responsibilities, the OWI sought to review and approve the design and distribution of government posters. . . . National distribution utilized organizations and trades such as post offices, railroad stations, schools, restaurants, and retail store groups. At the local level, OWI arranged distribution through volunteer defense councils, whose members selected appropriate posting places, established posting routes, ordered posters from supply catalogs, and took the "Poster Pledge." The "Poster Pledge" urged volunteers to "avoid waste," treat posters "as real war ammunition," "never let a poster lie idle," and "make every one count to the fullest extent."

Over time the OWI developed six war information themes for major producers of mass media entertainment:

The Nature of the Enemy—general or detailed descriptions of this enemy, such as, he hates religion, persecutes labor, kills Jews and other minorities, smashes home life, debases women, etc.

The Nature of Our Allies—the United Nations theme, our close ties with Britain, Russia, and China, Mexicans and Americans fighting side by side on Bataan and on the battlefronts.

The Need to Work—the countless ways in which Americans must work if we are to win the war, in factories, on ships, in mines, in fields, etc.

The Need to Fight—the need for fearless waging of war on land, sea, and skies, with bullets, bombs, bare hands, if we are to win.

The Need to Sacrifice—the need for Americans to give up all luxuries and devote all spare time to help win the war.

The Americans—what we are fighting for: the four freedoms, the principles of the Atlantic Charter, democracy, and an end to discrimination against races and religions.

Series after series of posters directed employees to get to work, anything less was tantamount to treason. Employers did not necessarily expect their workforce to take all poster slogans literally. Rather, businesses placed these displays at the scene of production to create an atmosphere of unity and urgency. Posters called upon workers to conserve, keep their breaks short, and follow their supervisors' instructions. The main thrust was to convince workers, many of whom participated in the violent labor conflicts of the 1930s, that they were no longer just employees of GM or US Steel, but rather they were Uncle Sam's "production soldiers" on the industrial front line of the war.

The posters did not carry the message that hard work would result in personal or company gain. The motivation was purely patriotic duty. Many posters also played directly on the guilt of those who were not in the military by reminding workers that, if they were not risking their lives on the battlefield, the least they could do was keep their bathroom breaks short.

Posters castigated workers for punching in late, taking long breaks, damaging the company's equipment, and even drinking after work. Artists turned what had been considered common infractions against a company into acts of betrayal, murder, and disloyalty against the nation. . . .

Source: Excerpts from William L. Bird Jr. and Harry Rubenstein, "Every Citizen a Soldier: World War II Posters on the American Home Front," *History Now* 14, The Gilder Lehrman Institute of American History, gilderlehrman.org/history-now. William L. Bird Jr. and Harry Rubenstein were curators in the Division of Political History at the National Museum of American History, Smithsonian Institution, and published *Design for Victory: World War II Posters on the American Home Front* (1998).

NAME _____

PERIOD _____ DATE _____

Critical Thinking: “Every Citizen a Soldier”

<p>World War II posters helped to mobilize a nation. Inexpensive, accessible, and ever present, the poster was an ideal agent for making victory the personal mission of every citizen. Government agencies, businesses, and private organizations issued an array of poster images, linking the military front with the home front and calling upon every American to boost production at work and at home. Deriving their appearance from the fine and commercial arts and expressing the needs and goals of the people who created them, posters conveyed more than simple slogans.</p>	<p>Using specific examples from the text, list the purposes of many World War II–era posters:</p>
<p>Wartime posters, which addressed every citizen as a combatant in a war of production, united the power of art with the power of advertising. Their message was that the factory and the home were also battlefields. Poster campaigns aimed not only to increase productivity in factories, but to enlarge people’s views of their responsibilities in a time of Total War. Government officials incorporated the poster medium into their plans to convert the American economy to all-out war production during the defense emergency of 1941. Plant managers, company artists, paper manufacturers, and others quickly followed suit, creating and posting incentive images that eventually dwarfed the efforts of the government in variety and number.</p>	<p>Summarize this paragraph using evidence from Bird and Rubenstein’s text:</p>
<p>Those who advocated the use of posters believed they directly reflected the spirit of a community. As one government official put it, “We want to see posters on fences, on the walls of buildings, on village greens, on boards in front of the City Hall and the Post Office, in hotel lobbies, in the windows of vacant stores—not limited to the present neat conventional frames which make them look like advertising, but shouting at people from unexpected places with all the urgency which this war demands.” “Ideally,” another confirmed, “it should be possible to post [all over] America every night. People should wake up to find a visual message everywhere. . . .”</p>	<p>According to Bird and Rubenstein, what was the difference between these posters and conventional advertising?</p>

NAME _____

PERIOD _____ DATE _____

<p>To control the content and imagery of war messages, the government created the Office of War Information (OWI) in June 1942. Among its responsibilities, the OWI sought to review and approve the design and distribution of government posters. . . . National distribution utilized organizations and trades such as post offices, railroad stations, schools, restaurants, and retail store groups. At the local level, OWI arranged distribution through volunteer defense councils, whose members selected appropriate posting places, established posting routes, ordered posters from supply catalogs, and took the “Poster Pledge.” The “Poster Pledge” urged volunteers to “avoid waste,” treat posters “as real war ammunition,” “never let a poster lie idle,” and “make every one count to the fullest extent.”</p>	<p>In a few sentences, using quotations from Bird and Rubenstein’s text, summarize this paragraph:</p>	
<p>Over time the OWI developed six war information themes for major producers of mass media entertainment:</p> <p><u>The Nature of the Enemy</u>—general or detailed descriptions of this enemy, such as, he hates religion, persecutes labor, kills Jews and other minorities, smashes home life, debases women, etc.</p> <p><u>The Nature of Our Allies</u>—the United Nations theme, our close ties with Britain, Russia, and China, Mexicans and Americans fighting side by side on Bataan and on the battlefronts.</p> <p><u>The Need to Work</u>—the countless ways in which Americans must work if we are to win the war, in factories, on ships, in mines, in fields, etc.</p> <p><u>The Need to Fight</u>—the need for fearless waging of war on land, sea, and skies, with bullets, bombs, bare hands, if we are to win.</p> <p><u>The Need to Sacrifice</u>—the need for Americans to give up all luxuries and devote all spare time to help win the war.</p> <p><u>The Americans</u>—what we are fighting for: the four freedoms, the principles of the Atlantic Charter, democracy, and an end to discrimination against races and religions.</p>	<p>In your own words, describe the six themes that the Office of War Information wanted represented by the posters:</p>	

NAME _____

PERIOD _____ DATE _____

<p>Series after series of posters directed employees to get to work, anything less was tantamount to treason. Employers did not necessarily expect their workforce to take all poster slogans literally. Rather, businesses placed these displays at the scene of production to create an atmosphere of unity and urgency. Posters called upon workers to conserve, keep their breaks short, and follow their supervisors' instructions. The main thrust was to convince workers, many of whom participated in the violent labor conflicts of the 1930s, that they were no longer just employees of GM or US Steel, but rather they were Uncle Sam's "production soldiers" on the industrial front line of the war.</p> <p>The posters did not carry the message that hard work would result in personal or company gain. The motivation was purely patriotic duty. Many posters also played directly on the guilt of those who were not in the military by reminding workers that, if they were not risking their lives on the battlefield, the least they could do was keep their bathroom breaks short.</p> <p>Posters castigated workers for punching in late, taking long breaks, damaging the company's equipment, and even drinking after work. Artists turned what had been considered common infractions against a company into acts of betrayal, murder, and disloyalty against the nation. . . .</p>	<p>In a few sentences, using evidence from Bird and Rubenstein's text, summarize this section of the essay:</p>
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Source: Excerpts from William L. Bird Jr. and Harry Rubenstein, "Every Citizen a Soldier: World War II Posters on the American Home Front," *History Now* 14, The Gilder Lehrman Institute of American History, gilderlehrman.org/history-now.

NAME

PERIOD DATE

Analyzing a Poster

Poster #

Give the poster a title:

What is the significance of the central figure(s) or object(s)?

What action is taking place in the poster?

What mood or tone is created by the poster and what in the picture is creating that mood or tone?

What message is the artist giving to the viewer?

Which of the six themes of the OWI would this poster fit into? Why?

Poster #

Give the poster a title:

What is the significance of the central figure(s) or object(s)?

What action is taking place in the poster?

What mood or tone is created by the poster and what in the picture is creating that mood or tone?

What message is the artist giving to the viewer?

Which of the six themes of the OWI would this poster fit into? Why?

Poster 1



(National Archives)

Poster 2



(Pritzker Military Museum & Library)

Poster 3



(National Archives)

Poster 4



(National Archives)

Poster 5



(National Archives)

Poster 6



(The Gilder Lehrman Institute of American History)

Poster 7



(The Gilder Lehrman Institute of American History)

Poster 8



(UNT Digital Libraries)

Poster 9



(National Archives)

Poster 10

**Do with less—
so they'll have
enough!**



RATIONING GIVES YOU YOUR FAIR SHARE

(The Gilder Lehrman Institute of American History)

Poster 11



(National Archives)

Poster 12



(Library of Congress)

Poster 13



(UNT Digital Libraries)

Poster 14



(National Archives)

Poster 15



(National Archives)

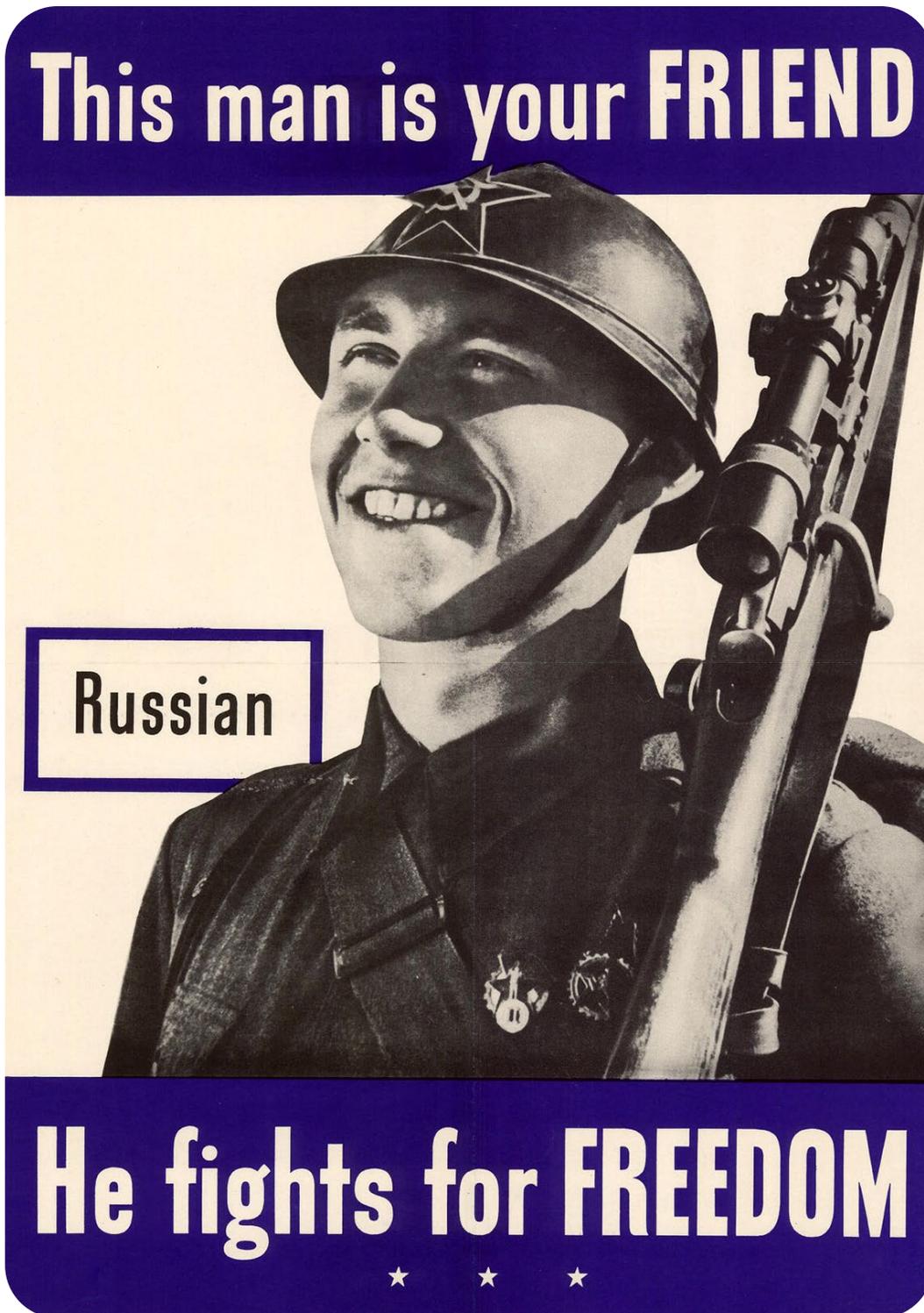
Poster 16



AMERICANS
will always fight for liberty

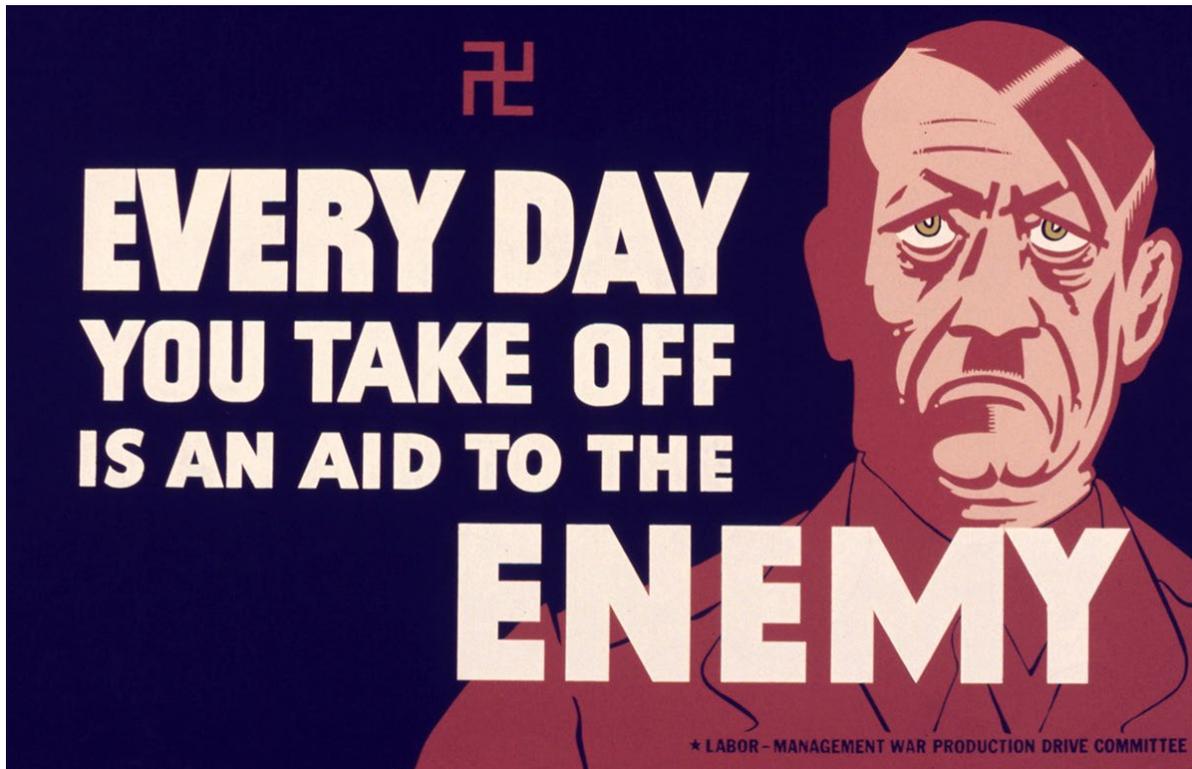
(The Gilder Lehrman Institute of American History)

Poster 17



(UNT Digital Libraries)

Poster 18



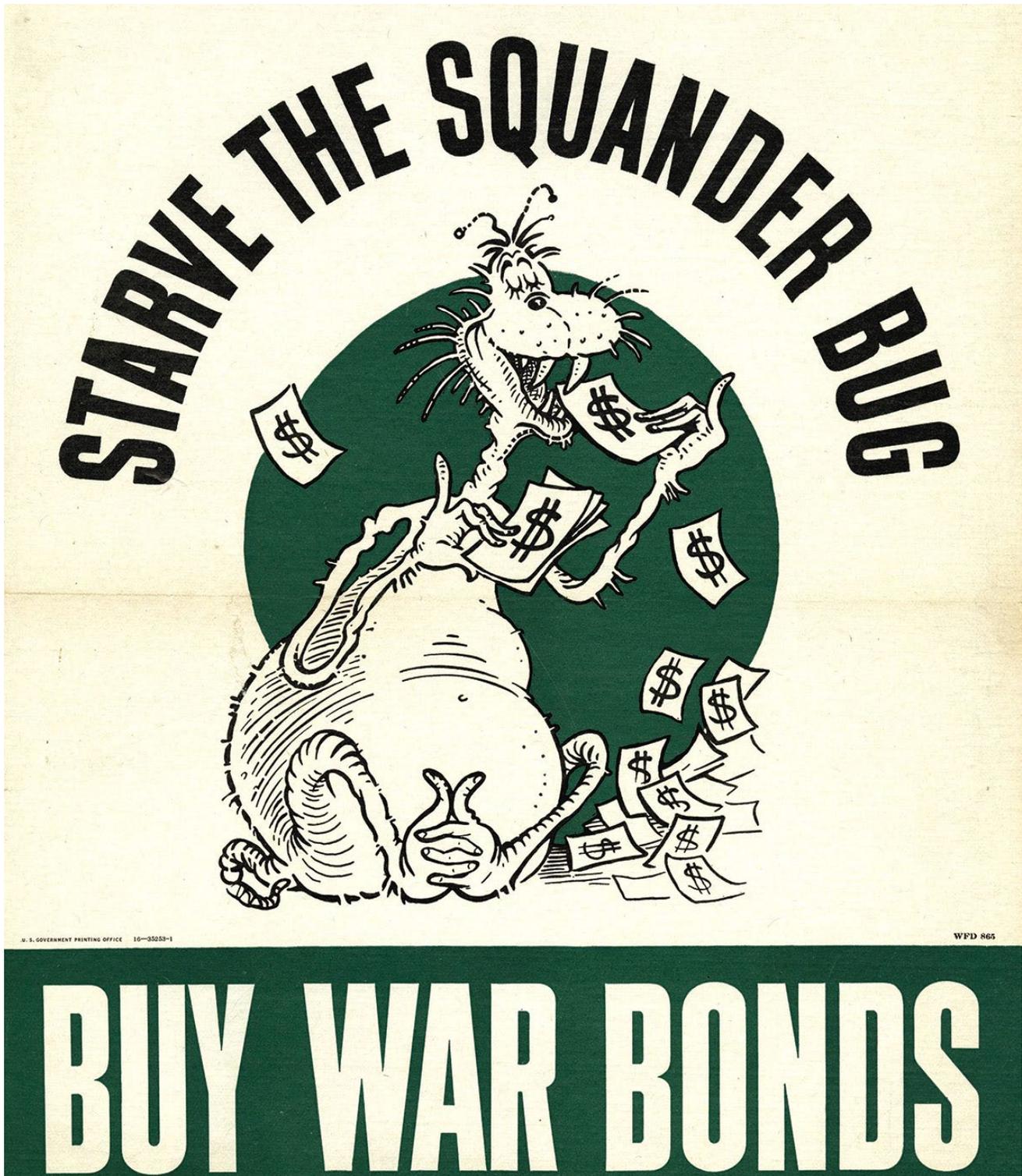
(National Archives)

Poster 19



(Library of Congress)

Poster 20



(The Gilder Lehrman Institute of American History)

NAME _____

PERIOD _____ DATE _____

World War II Posters and Propaganda Analysis

Decide which posters best fit each of the themes presented in the essay “Every Citizen a Soldier,” write the posters’ numbers in the corresponding box, and provide evidence from the posters to support your decision.

The Nature of the Enemy:	The Nature of Our Allies:
Evidence:	Evidence:
The Need to Work:	The Need to Fight:
Evidence:	Evidence:
The Need to Sacrifice:	The Americans:
Evidence:	Evidence: