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# Attic Artifacts



## INTRODUCTION

The U.S. entry into World War II created a huge demand for new industries--and therefore workers--on the home front. With so many American men fighting in the armed forces, those industrial jobs were opened to women. Notions of what was proper work for women changed overnight and the government created thousands of posters calling on women to “Do the Job He Left Behind.” Women not only did his job, but excelled at it, and Rosie the Riveter was born as a lasting symbol of women’s power.

Production levels soared, but equal earnings and treatment still lagged behind the men. This prompted many women to join labor unions that supported the cause of equal pay for all. Additionally, because of traditional gender roles, working women were still expected to shoulder the housework, shopping, cooking, and child care. In spite of these challenges, women demonstrated that they were able to roll up their sleeves and do it!

## OBJECTIVES

- Students will gain knowledge of the characteristics and value of primary sources.
- Students will use a critical thinking inquiry process to analyze primary sources and draw conclusions.

**TARGET AUDIENCE:** Grades 6-8

**TIME REQUIREMENT:** 1 Hour

## ACKNOWLEDGEMENTS

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- 2** Objectives and Standards
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- 4** Attic Artifacts: A Window to the Past
- 5** Primary vs. Secondary
- 6** Primary Source Analysis
- 8-15** Primary Source Information

## NATIONAL CURRICULUM STANDARDS

All lesson plans meet numerous national Common Core State Standards for Literacy in History/Social Studies, Science and Technical Subjects, as well as National Curriculum Standards for Social Studies.

Common Core St Standards		6th - 8th
Standards	<b>RI</b> - Reading Informative Text	4, 7
	<b>W</b> - Writing	7-9
	<b>SL</b> - Speaking and Listening	1, 2, 4
	<b>RH</b> - History/Social Studies	4, 7, 9
Natl. Curriculum Standards for Social Studies		
Themes	<b>2:</b> Time, Continuity, and Change	Middle Grades
	<b>4:</b> Individual Development and Identity	Middle Grades
	<b>5:</b> Individuals, Groups, and Institutions	Middle Grades
	<b>10:</b> Civic Ideals and Practices	Middle Grades



# Lesson Plan

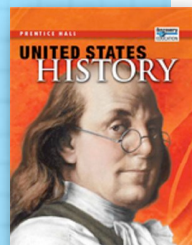
1. Read through **Attic Artifacts: A Window to the Past** (page 4) with students and inform them that today's lesson will introduce them to primary sources and the contributions of American women on the home front during WWII.
2. Hand out copies **Primary vs. Secondary** (page 5) and direct students to complete. Discuss students' answers orally and reteach as necessary.
3. Break students into groups of two or three students.
4. Give each group three copies of the **Primary Source Analysis** sheet (pages 8-9).
5. Give each group **Primary Source 8.9**, the "Good Work, Sister" poster, and guide the class through one of their copies of the **Primary Source Analysis** sheet.
  - \* **Primary Sources Groups** (pages 8-10) gives you the basic information about each artifact (the answer key). Do not share this information with the students until after the inquiry exercise is done.
  - \* Pick up poster from groups.
6. Give each group one of the eight themed collections of artifacts. Tell them to complete one more **Primary Source Analysis** sheet over the collection as a whole.
7. When all groups have finished their third **Primary Source Analysis** sheet, have representatives from each group share their conclusions about their themed collection.
8. Direct a class discussion to summarize what they have learned about the owner of this attic box, and what still remains a mystery. Point out to students that this is how researching works - it is a scavenger hunt of sorts to try to connect the dots and uncover the truth. Some facts may remain elusive or hidden.
9. At this point you may want to use the information provided on **Primary Source Groups** (pages 8-10) to give clarification to students about the artifacts. If so, have them add this information to step 5 RESEARCH and revisit the conclusions they came to in step 6.
  - \* If tools for accessing the internet are not available for step 5 RESEARCH, direct students to skip that step and use their speculations and critical thinking skills to complete step 6 SHARE. You may want to assign the research step to be done as homework or return to it in the classroom.
10. If time permits, show this History Channel short film about Rosie the Riveter: "Ask History: Rosie the Riveter" (just over 2 min.).  
<http://youtu.be/bU2tt1h53jM>

# Attic Artifacts: A Window to the Past



## INTRODUCTION

Following World War II, many Americans kept souvenirs of lost loved ones or their time in the war. Many of these artifacts were stored in boxes or trunks and then tucked away in attics, basements, and garages for decades. Imagine that your family has recently moved, and as you are exploring your new home, you come across such a box. Inside it are many items that don't make sense to you, but raise many clues and questions. These items were obviously very important to somebody because they were saved and tucked away. Who was it and what are these hidden treasures?

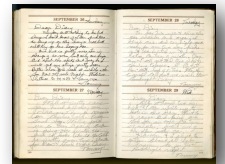


Researchers and museums call most of these old items “primary sources.” The Eisenhower Presidential Library, Museum, and Boyhood Home are full of them! So first, let's learn about primary sources, then use the analysis sheets to investigate and try to find the answers.

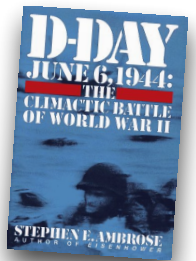


## Primary sources provide a window into the past.

What is a **primary source**? It is any direct evidence produced during a specific period under study. They vary widely from objects like artifacts, photographs, diaries, maps, movies, songs, and eyewitness accounts. The key is that they were created during the time period being studied.



They are different from a **secondary source**, which is an interpretation of the past. History textbooks are typically secondary sources because the authors were not present at the time in history they are writing about, but are interpreting what they have learned about the event.



This is what makes learning with primary sources so engaging--you get to hold a real piece of history in your hands and come up with your own conclusions of its significance. The answers are not always provided by the primary sources, so you are encouraged to seek the answers through inquiry and research.





# Primary vs. Secondary



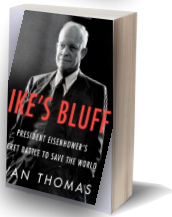
Using information from **Preserving the Past with Primary Sources** (page 5), determine if the following sources of information on Eisenhower's life are primary or secondary.



Eisenhower, Dwight D. At Ease: Stories I Tell to Friends. U.S.A.: Eastern Acorn Press, 1967.

PRIMARY

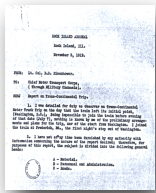
SECONDARY



Thomas, Evan. Ike's Bluff: President Eisenhower's Secret Battle to Save the World. New York: Little, Brown and Company, 2012.

PRIMARY

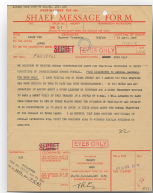
SECONDARY



Memorandum from Lt. Col. Dwight D. Eisenhower to the Chief, Motor Transport Corps, with attached report on the Trans-Continental Trip, November 3, 1919. DDE's Records as President, President's Personal File, Box 967, 1075 Greany, Maj. William C. Dwight D. Eisenhower Presidential Library.

PRIMARY

SECONDARY



Eisenhower, Dwight D. "Cable, General Eisenhower to General Marshall concerning Nazi horrors; requests visit by members of Congress and the media." April 19, 1945. Eisenhower Presidential Library and Museum. National Archives and Records Administration. Web. 20 August, 2013. <[www.eisenhower.archives.gov](http://www.eisenhower.archives.gov)>.

PRIMARY

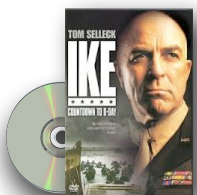
SECONDARY



McKay, Brett and Kate. "Leadership Lessons from Dwight D. Eisenhower # 1 : How to Build and Sustain Morale" A Man's Life. DIYthemes.com. 22 May, 2012. Web. 25 August, 2013. <[www.artofmanliness.com](http://www.artofmanliness.com)>.

PRIMARY

SECONDARY



Ike: Countdown to D-Day. Dir. Robert Harmon. Perf. Tom Selleck. Sony Pictures Home Entertainment, 2004. DVD.


PRIMARY

SECONDARY


# Primary Source Analysis

**NAMES** \_\_\_\_\_

**PRIMARY SOURCE #** \_\_\_\_\_

 <p><b>OBSERVE</b> the primary source, making notes of its details.</p>	It is made out of . . . It has the date . . .	

 <p><b>CONNECT</b> the primary source to prior knowledge.</p>	This looks like . . . I have seen something similar . . .	

 <p><b>SPECULATE</b> about the primary source.</p>	Its purpose might have been . . . I bet it was made by . . .	





## QUESTIONS

for further exploration.

Who was . . . Why does this . . .




## RESEARCH

clues provided by the primary source.

Use other sources of information (internet, publication by experts, reference books).




## SHARE

conclusions about the owner of this attic box.

Summarize and share what you have come to know through this primary source.


# Primary Source Groups

## 1. PRICE CONTROLS

NUMBER	DESCRIPTION
<b>5.17</b>	<b>(2) No. 4 War Ration Books in Leather Case with 125 red OPA tokens</b> Ration Books No. 4: Office of Price Administration. U.S. Government Printing Office, 1943.
<b>8.2 *</b>	<b>“I’m out to Lick Runaway Prices” poster</b> Circa 1943. Office of War Information for the Office of Economic Stabilization.
<b>5.23</b> CHART*	<b>Grocery store chart of ration points required for different products</b> Circa 1942. Office of Price Administration.

## 2. CONSERVE/SALVAGE

NUMBER	DESCRIPTION
<b>5.1</b>	<b>Grease Canister</b> Aluminum Kitchenware, circa 1950.
<b>5.25 *</b>	<b>“Homemaker’s War Guide”</b> 1942. Office of War Information Poster No. 20. U.S. Government Printing Office, Washington, D.C.
<b>5.31 *</b>	<b>“Save Waste Fats for Explosives: Take them to your Meat Dealer” poster</b> 1943. Office of War Information Poster No. 363. U.S. Government Printing Office, Washington, D.C.

## 3. VICTORY GARDEN

NUMBER	DESCRIPTION
<b>5.11</b>	<b>3 Vegetable Seed packets</b> Antoine Seed Co., Independence, Missouri; circa 1940’s.
<b>5.12</b>	<b>Canning Jar Lifters/Tongs</b> Circa 1930’s - 1940’s, from a variety of companies.
<b>8.8</b>	<b>Atlas E-Z Seal canning jar</b> Clear glass, quart size, wire-clamped glass lid, strong shoulder, lightning jar, circa 19
<b>8.12 *</b>	<b>“Can More in ’44” Advertisement for Kerr Mason Jar Co.</b> 1944, Woman’s Day magazine.
<b>8.15 *</b>	<b>“We’ll have lots to eat this winter, won’t we Mother?” poster</b> 1943. Office of War Information poster No. 57, U.S. Government Printing Office.

\* For practical purposes, replicas or facsimiles of the originals are being used.



#### 4. WOMEN TO WORK PROPAGANDA

NUMBER	DESCRIPTION
8.13*	<p><b>“Women: There’s work to be done and a war to be won . . . NOW!”</b>                      By artist Vernon Grant for the War Manpower Commission, 1944.                      Office of War Information, U.S. Government Printing Office.</p>
8.17*	<p><b>“I’m Proud . . . my husband wants me to do my part” poster</b>                      John Newton Hewitt, artist. War Manpower Commission, U.S. Government Printing Office, 1944.</p>
8.18	<p><b>“Answers to Questions Women Ask About War Work” leaflet</b>                      United States Employment Service of the War Manpower Commission, 1947.</p>
8.20*	<p><b>“Women in the War: We Can’t Win Without Them” poster</b>                      1942, War Manpower Commission, U.S. Government Printing Office.</p>

#### 5. ROSIE THE RIVETER

NUMBER	DESCRIPTION
8.1*	<p><b>“We Can Do It” poster</b>                      J. Howard Miller, artist. Westinghouse War Production Coordinating Committee, 1942.</p>
8.4	<p><b>Westinghouse Electric Baltimore employee badge</b>                      1.5 inches wide, missing back pin. It came with a piece of paper that says “TEMP.” where employee would be (temporary worker?). Circa 1940’s.</p>
8.5*	<p><b>Red with white polka-dot bandana</b></p>
8.7*	<p><b>Metal rivets</b></p>
8.22*	<p><b>“Rosie the Riveter”</b>                      Norman Rockwell, artist. Oil on canvas. 1943.</p>

\* For practical purposes, replicas or facsimiles of the originals are being used.

## 6. SONS IN SERVICE

NUMBER	DESCRIPTION
5.32*	<b>“Help Bring Them Back To You! Make Yours A Victory Home!” poster</b> 1943, Office of War Information poster no. 41. U.S. Government Printing Office.
8.1	<b>WWII two Sons in Service banner</b> Original source unknown. Purchased from antique shop.
8.19*	<b>“Longing won’t bring him back sooner . . . GET A WAR JOB!” poster</b> 1944, artist Lawrence Wilbur. War Manpower Commission, U.S. Government Printing Office.

## 7. UNION

NUMBER	DESCRIPTION
8.16*	<b>Photo of United Electric Union members picketing</b> 1946. United Electric union members are having fun while protesting discrimination in pay from Westinghouse.
8.6	<b>United Electrical and Radio Worker of America lapel pin</b> Circa 1940’s.

## 8. CHILDCARE

NUMBER	DESCRIPTION
8.3*	Photo of a <b>working mother</b> dropping her children off at the <b>Maritime Childcare Center</b> , Kaiser shipyards, circa 1943.
8.14*	<b>“It’s either that or time off until a day nursery is organized!”</b> Cartoon. Created by Office for Emergency Management. Office of War Information. Domestic Operations Branch. News Bureau. 1942-1945.
8.21	<b>“And then in my spare time . . .”</b> Cartoon. Created by artist Bob Barnes for the Office of War Information. 1943.

\* For practical purposes, replicas or facsimiles of the originals are being used.



# Facilitator Information about the Primary Source Groups

## 1. PRICE CONTROLS

During World War II, access to many items was rationed because America was trying to supply huge amounts of food and vital materials to the armed forces. So in order to keep inflation in check, President Roosevelt created the Office of Price Administration to try to keep prices low and provide access equal for all, not just the wealthy. Price limits or “ceiling prices” were set, limiting the price that stores could charge for items. Stores could not raise prices above what the price was in March of 1942. Ration books, coupons, and tokens were carefully distributed to each person or family by local boards. These coupons were turned in when a person wanted to buy rationed items such as sugar, butter, meat, oils, and frozen fruits or vegetables. These coupons did not take the place of money, but had to be used in addition to money.

## 2. CONSERVE/SALVAGE

Wartime cookbooks and pamphlets showed Americans how to substitute a rationed item for another non-rationed ingredient (like using honey in place of sugar), or how to make the most of any leftovers in other recipes. Americans even saved the fats and grease from the meats they cooked in order to 1) re-use in place of butter and oil when cooking, and 2) return to the butcher who would send it to a rendering plant to be processed into munitions.

## 3. VICTORY GARDEN

To supplement many of the food items that were in short supply, Victory Gardens were planted in backyards, vacant lots, parks, baseball fields, and school yards across America. Victory gardens began to replace commercial produce and provided 40% of the fresh produce consumed by civilians during the war. Women were encouraged to can vegetables to be used during the winter months when no produce could be harvested. The goal was to produce enough fresh vegetables in the summer and canned vegetables for the winter for one’s immediate family and neighbors.

## 4. WOMEN TO WORK PROPAGANDA

The government needed women to work in all kinds of jobs to fill the needs presented by the war, therefore many propaganda campaigns were launched to encourage women to join the work force. Some 125 million advertisements were produced, convincing about 20 million women to join the work force. These propaganda advertisements depicted women as competent and strong in their new jobs, while maintaining the feminine ideal of beauty. Traditionally, women had been discouraged from seeking jobs outside the home, especially once they were married. And, if they had to bring in money for their family, women were expected to do “women’s work” such as sewing, cooking, and maid’s work. Therefore, propaganda was also created to convince women and their husbands that this change was acceptable.

## 5. ROSIE THE RIVETER

“Rosie the Riveter” is the name of a fictional character who came to symbolize the millions of real women who filled America’s factories, munitions plants, and shipyards during WWII. Norman Rockwell created the first popular Rosie the Riveter image that appeared on the cover of the Saturday Evening Post magazine on May 29th, 1943. However, in 1942, artist J. Howard Miller had been hired by the Westinghouse Company’s War Production Coordinating Committee to create a series of posters for them to help recruit women to join the work force. One of these became the famous “We Can Do It!” poster. The public later applied Rockwell’s title of “Rosie the Riveter” to this woman worker image as well. Both images have become iconic symbols of women’s rights and their ability to roll up their sleeves, pull back their hair and do anything they choose to do.

## 6. SONS IN SERVICE

Called a “service banner/flag” or a “sons in service banner/flag” people during WWII would display these banners in the front windows of their homes to signify family members who are serving or have died in war. They traditionally show one star for each service member -- a blue star meant serving in war, and a gold star meant died in service. It is used in the background of these two posters to help persuade Americans to make personal changes on the home front to bring home the servicemen symbolized on the banners. This tradition was started in WWI, but became wide-spread in WWII.

## 7. UNION

As women realized that they were doing the same job as good as--or better than--their male peers, but getting paid half the salary, they began to organize into unions. One of the strongest was the United Electrical Radio and Machine Workers of America. Unions allowed workers to bond together in protest and demand equal pay for equal work and child care facilities. These women and unions laid the foundation for later feminist movements that continued the fight against gender oppression (like girls getting the choice of enrolling in the same classes as boys, or being allowed to play the same sports as boys, they even had to fight for a woman’s right to continue working while pregnant).

## 8. CHILDCARE

For many of the American women to be able to enter the workforce during WWII, this meant figuring out how to meet childcare needs. This was also a problem for the factories needing to be able to employ more women. Therefore, many companies began to create on-site childcare centers. The government even recognized this problem and helped by providing some funding for these centers. After all, these women were needed to create the equipment for the government to fight the war. Childcare services were frowned upon by some in society who felt that women should stay at home with their children, but this was just one more step in a changing world for women’s rights and family dynamics.

# Sources

The following are recommended sources of content, primary sources, or artifact replicas suitable for classroom use.

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