Photographs from World War II and the Vietnam War: Comparison and In-depth Look

An Honors Thesis (HONRS 499)

By

Melissa Bals

Dr. Timothy Berg

Ball State University

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Abstract

As I have become more involved in the schools throughout my time as a Social Studies Education major, I have come to realize more and more that World War II and the Vietnam War especially are neglected within schools. The majority of the facts students know from these wars is what they have seen in movies or in photographs. However, these photographs can be a misinterpretation of the war as a whole. In addition to all of this, primary sources, photographs included, are neglected by social studies educators at the middle school and high school levels. Teachers often do not have the time to dedicate to teaching students how to properly analyze different primary sources. It is with this in mind that I chose to create a website that looked at the photographs from World War II and the Vietnam War. In addition to giving information and analyzing the photographs, I have included lesson plans available for teachers to use if they wanted to teach a lesson using the website I created. I chose to create a website because students today are very interested in technology. Having a website may interest students more than simply in written text or printed photographs. In addition, this website is available to anyone, teachers included, who would like to use it. The website address is www.mabals.iweb.bsu.edu/Thesis

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In most cases, World War II and the Vietnam War were as different as day and night. Simply look at the two images below that depict the end of both wars. The photograph from World War II depicts happiness and celebration over a victory. The other photograph, which is from the Vietnam War, is an evacuation in which hundreds of South Vietnamese were left behind to the mercy of Communist North Vietnam after the Americans had already given up and left.

Victory in Japan Day Photograph by Alfred Eisenstaedt
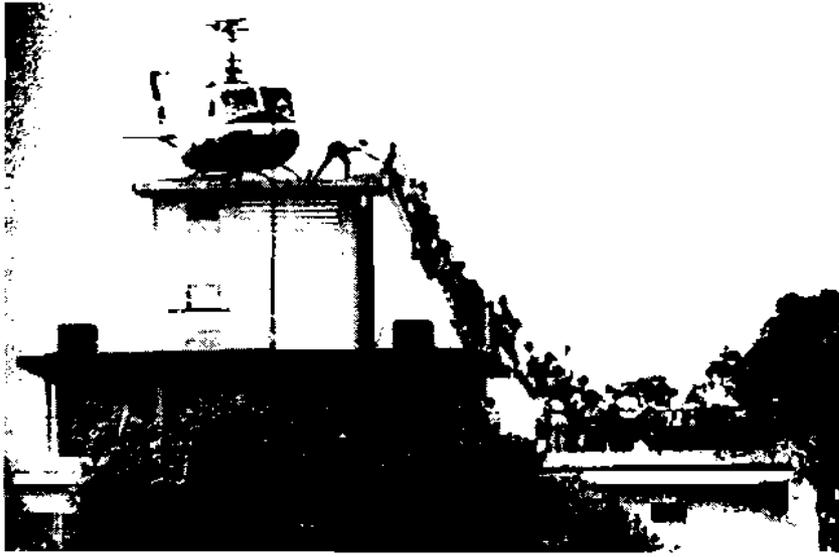
Fall of Saigon

Despite these differences, one similarity was that these two wars were the most photographed wars. Many of these photographs appeared in magazines and newspapers, giving the public visual updates about the war. The newspapers and magazines that printed photographs from these wars had similar intentions when displaying these photographs. However, their interpretations by the public were often quite different. Within this website, photographs from World War II and the Vietnam War will be explored. It will explore similarities and differences between types of photographs and potential reasons for these similarities and differences. In addition, the website will explain the photographers and explore potential differences in the photographs because of the photographer and the war.

In the **Background Information**, there is information on the background **history of censorship** during the wars and **technological changes in photography** especially dealing with combat photography. In addition, there are pages that explain **World War II** and the **Vietnam War**.

In **American Reactions**, there is information about American public reactions to the photographs from the wars.

In the **Photographic Manipulations**, there is information about how photographs can cause people to misinterpret photographs. The photograph might not give the **entire story** or it could give an image to the reader that is **not entirely true**.

Non-Combat describes photographs taken from the war that do not deal directly with the fighting. It describes the similarities between the wars.

Combat Photographers describes the differences in the types of photographers during the wars.

Reasons explains the purpose of this website and why the topic was chosen.

Finally the **Resources** page is for teachers. It includes a couple lesson plans or ideas for lessons when teaching using this website or in general about these wars.

In order to get a complete understanding of the photographs discussed on this website, including the differences and similarities between the war photographs, some actual knowledge about the wars and photography is needed. The first necessary information needed by a viewer to this site is background information on World War II and the Vietnam War. Click here to see information on **World War** or the **Vietnam War II**.

However, it is not enough to have only background information on the wars. Since this website deals with photography it is also important to have a basic understanding of how war photography has undergone many changes over the years. One of the main reasons for these changes was due to advancement in camera technology. Another reason for the major changes was due to changes in military censorship. Different images were allowed as time went on, leading to the different photographs that began appearing in the later wars. Click here to see information on changes in **technology** or **censorship**.

Most people never set their eyes upon war to witness it firsthand. They never will see a battle between enemies, never see bombs rain down upon their homes, nor will they ever see friends or family shot before their eyes. However, there is still this curiosity in people to view these images of war from a safe distance. Since its invention, the camera has been the means through which these images have been supplied to the civilian.

Photography has been used in American wars since the 1860s in the American Civil War. Then, photographs were harder to take than they would be in later years. These black and white images largely consisted of the ground littered with the dead after battles. They were not the action shots that would come during later wars. Instead, photographs largely showed the aftermath of war.

By World War II, the technology for cameras had expanded. In the 1930s, the invention of the 35 mm Leica camera allowed for more mobility on the part of the photographer. This would become crucial to later war photography[1].

Despite the fact that it was not a part of technological changes, the development of Magnum Photos had a major impact on photography, including the war photography. According to its four founders, Robert Capa, Henri Cartier-Bresson, George Rodger, and David Seymour, it was developed in 1947 with the idea of "emphasizing not only what is seen but also the way one sees it.[6]" The point of the website was to allow photographers a means of making a living taking photographs based on their own ideas. It allowed them to take photographs that they chose instead of what the magazine and newspaper editors wanted. Another major

difference with Magnum Photos was that it gave the photographers copyrights of their work. This way the photographer could sell his or her photographs to a variety of magazines instead of one magazine having the rights to all of the photographs[6]. The development of Magnum Photos brought about a new form of photojournalism.

When photography first came into existence, the military realized it needed to exert some control over what was shown to the public. In early wars, censorship was a norm. Top military personnel would not allow for certain photographs to be taken. This was one reason why many of the photographs taken were of the aftermath of a battle and did not clearly show dead individuals. The scenes were usually from far away, the blood or faces not clearly visible. An example of military censorship was during World War I, photographers were not even allowed at the frontlines during fighting[17].

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By the beginning of World War II, military censorship had lightened. Photographers were allowed in the thick of battle. For example, Robert Capa, one of the most well known WWII photographers, was on the beaches of Normandy during the D-Day invasion. There were three organizations in charge of censorship during World War II. The first was the Office of Censorship, headed by Byron Price. Instead of forcing news media to censor photographs, they explained why certain things should not be printed. The media indeed saw good reason to keep certain images from the public and complied with censorship[17]. The second censorship committee was the military itself. The military was more strict and kept things out of the media that could possibly hinder a mission or give too much information to the enemy. For example, right before D-Day, photographs of some of the men had to have their unit patches etched out before they could be published. The final group was the Office of War Information, headed by Elmer Davis. In September of 1943, Davis argued with the government and successfully fought to allow images of dead soldiers to be published. Throughout the war, Davis sought to tell the public as much as he could about the war, while still keeping within the boundaries of not revealing information that would make the troops unsafe. He did not want the press to be a

propaganda tool[17]. Overall. censorship faded as the Second World War was fought. It began the process that would lead to zero censorship by the time the Vietnam War was fought in the 1960s and early 1970s.

Thousands of pictures depicting the Vietnam War were printed in magazines, newspapers, and books. As was mentioned previously, these prints had become more graphic since the censorship rules had cased. One aspect of the war that differed from other wars was among photojournalists and the lack of censorship. The only censorship of any kind was enforced by the military. However, their censorship was limited to combat photographers, military soldiers whose assignment it was to photograph the war instead of fighting, and who thus needed to follow the military's wishes as to which photographs were acceptable. These photographers were assigned to a unit. He ate, fought, and lived with the soldiers. All of his photographs were property of the military, which sometimes chose to destroy the photos rather than print them or keep them. Contrary to the combat photographer, the photojournalist chose when he or she would go out and where to go and who would be photographed[19]. He or she could print anything photographed, provided he or she had the magazine or newspaper or publishing company willing to print those photographs. In some cases Magnum Photos provided the place for some of these photographers to print their work.

World War II was the most destructive war the world had ever seen. Part of the blame for World War II can be found within the end of World War I and the unfair treatment of Germany by the other European powers. After World War I, Europe entered into a depression that continued into the 1930s leaving the opportunity for a new dictator, Adolf Hitler, to come to power by promising an end to the hard times for German citizens and the superior race. Hitler began slowly taking over area countries, starting with Austria in 1938. Next, he took control over Czechoslovakia. Britain and France meanwhile did not want another major war, and therefore attempted to only take insignificant diplomatic measures to get Hitler to stop. It was not until Germany invaded Poland on September 1, 1939 that Britain and France declared war on Germany. The Soviet Union, meanwhile, had signed a secret nonaggression pact with Germany and invaded a portion of Poland as well.

In 1940, German troops invaded Norway, Denmark, the Netherlands, Belgium, and Luxembourg before turning their attention to France. On June 14, 1940, German troops entered Paris.

German troops entering France, Photograph courtesy of AP Archives

British troops had already evacuated themselves back to Great Britain. Germany then began the continual bombing of Britain in the attempts to weaken them enough for an invasion. The Italians, meanwhile, began fighting against the British in North Africa, with the help of German troops.

A few mistakes were made that caused the eventual downfall of the countries that made up what became known as the Axis, and thus the eventual end of World War II. These countries consisted of Germany, Japan, and Italy. Hitler made one of the first mistakes when he turned his back on the agreement with the Soviet Union, and instead invaded the Soviet Union, bringing them into the conflict and fighting a war on two fronts. The second mistake was made by Japan when it bombed Pearl Harbor December 7, 1941.


Explosion of the USS Shaw at Pearl Harbor, Photograph courtesy of AP Archives

The boost in American pride brought about by this attack brought the United States into the war with full support of the American public. Despite the original success by the Japanese in

the Pacific that caused Americans to lose many of the holds on islands, the United States held on and eventually turned the war around.

The Allies, consisting of the United States, Soviet Union, Great Britain, and the free troops in France, began their offensive move into North Africa. They would eventually drive up from North Africa through Italy. On June 6, 1944, Allied troops including troops from Canada, landed on the beach in Normandy to begin their thrust inward to free France and reach Germany.
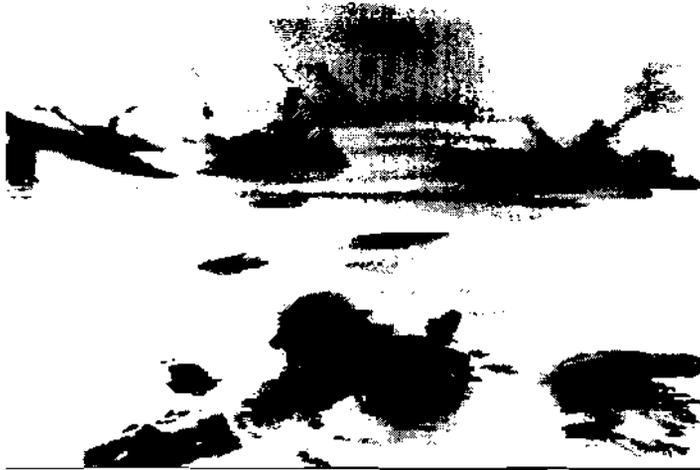
D-Day photograph by Robert Capa

The Soviet Union, meanwhile had repressed the original German thrust into Russia, leaving the Germans battling on two fronts. The Battle of the Bulge was the last major offensive attempt by the Germans. The Allies, at great cost to the German forces, repelled it. On April 30, 1945, Hitler committed suicide. On May 7, 1945 the German High Command surrendered, and the next day was declared Victory in Europe Day. As Allied troops entered into German occupied areas, they discovered the concentration camps in which millions of Jews and other groups were forced to live in horrid conditions before being murdered.

The dead at Nordhausen concentration camp, Photograph courtesy of AP Archives

Victory in Japan did not come until September 2, 1945. Despite its early successes in the war, Japan's luck eventually turned sour. The American troops island hopped, reclaiming lost islands. However, despite its many losses, Japan continued to fight. It was not until the atomic bombs were dropped on Hiroshima on August 6 and Nagasaki on August 9 that the Japanese were willing to admit complete defeat.

Atomic Bomb explosion, Photograph courtesy of AP Archives

The emperor of Japan surrendered on August 15, 1945, ending the largest war in human history.

Atomic Bomb explosion, Photograph courtesy of AP Archives

The emperor of Japan surrendered on August 15, 1945, ending the largest war in human history.

Unlike most wars in which the United States participated, the Vietnam War never had an official declaration of war nor a start date. Conflict had been brewing for years and the United States was allowing itself to become involved. Their main goal within Vietnam was to stop the spread of communism from North Vietnam to South Vietnam and ultimately all of Southeast Asia.

In August of 1964, the event known as the Gulf of Tonkin incident escalated the potential for US involvement in Vietnam. According to reports, there was an attack by the North Vietnamese on an American destroyer, the USS Maddox, which was found to be within international waters. A couple of days later, the USS Maddox reported a second attack along with the USS Turner Joy, another American destroyer that had come to the aid of the USS Maddox. These incidents raised a cry in Congress and led to the passing of the Gulf of Tonkin Resolution, which allowed the president to militarily support any country within Southeast Asia whose government was in danger from communism. What the resolution allowed was for the commitment of troops, by the president, without a formal declaration of war. It was from this resolution that the presidents, starting with Lyndon B. Johnson, were legally capable of sending all the troops to Vietnam.

On March 2, 1965, the United States launched bombers against targets in North Vietnam. This was not being done out of direct retaliation, but rather to defeat the North Vietnamese and end the increasing spread of communism. This began the almost daily bombings of North Vietnam that was originally known as Rolling Thunder. The goal was to slow the supply of arms and men from North Vietnam from reaching South Vietnam and the Viet Cong. On September

11, 1965, the first full division, 1st Air Calvary Division, arrived in Vietnam. Official United States involvement had begun.

Unlike many other wars, the Vietnam War was not a series of major battles. Instead, it was largely a series of engagements and skirmishes between the Viet Cong, United States, ARVN, and North Vietnamese troops. The Viet Cong or VC were South Vietnamese that were pro-communist and fighting to unite South Vietnam with North Vietnam under a communist government. ARVN was the name given to the official South Vietnamese army. The United States had two goals: attrition and secondly, they worked on winning the hearts and minds of the South Vietnamese population. First they wanted to wear down the North Vietnamese and destroy their morale. This was done largely through the continual bombing of North Vietnam. Winning the hearts and minds of the people dealt with the people of South Vietnam. The soldiers helped the people with basic aspects of their life to show that democracy was the better form of government.

A typical skirmish in the war consisted of US troops being engaged by VC or North Vietnamese troops known as NVA. Eventually, the US troops would call for air support, which would arrive and bomb the Viet Cong or North Vietnamese Army. The US troops would then be free to continue moving. There was however, one significant battle was known as the Tet offensive. It was actually a series of battles fought in provincial and district capitals along with major cities. The Tet offensive resulted in consequences for both North Vietnam and the United States. First, despite sending 70,000 NV into South Vietnam for the attack on the South Vietnamese cities, the North Vietnamese Army still failed to take over and hold any of the cities.

However, despite the technical win, the United States suffered a damaging loss in the form of self-esteem. Large parts of the Tet offensive were live on TV and the media was reporting with a clearly pessimistic nature. This led to further lowering of the morale of the American public. There was even fighting in the US embassy, which made the American public wonder how secure South Vietnam was if troops could fight in all the major cities including inside the US embassy.

As the war progress, the US attempted to give more control to South Vietnamese troops. In 1969, US troops slowly began pulling out of Vietnam. However, it was not until 1973, on March 29tb, that the last US troop officially left Vietnam.

In the beginning of both World War II and the Vietnam War, Americans were largely supportive of the troops. Photographs of the fighting soldiers, the wounded, and the war were provided to give the American public an understanding of both the life of the soldier and events occurring in a place far from home. In both World War II and the Vietnam War, magazines and newspapers originally portrayed soldiers in good light. This even included photographs of the wounded. As the wars progressed, reactions began to change and people wanted different types of photographs. They wanted the truths of the wars. For example, during World War II, Americans became tired of the happy pictures of recovering wounded. They wanted realities. In the Vietnam War, the public began seeing images of brokenhearted soldiers and civilians from Vietnam. Because of the differences between these two wars and the reasons why we were fighting in each war, reactions from the American public were mixed, but either way, they wanted to see the truth. While we can never truly know the minds of every American, based on the continual display of these photographs, the more gruesome image is what the public wanted to continue seeing.

In World War II, the early photographs of a typical American soldier who had seen action normally showed a disabled ex-serviceman that was smiling, supported by a compassionate nurse or family member. The photograph below was first published in *Life* on September 3, 1945. The man, Ralph Neppel, won the Congressional Medal of Honor and is being kissed by his fiancé in the photograph. Photographs depicting these happy wounded veterans were part of an attempt to make it appear to the American public that even if you were wounded in the line of duty, life was still good. Many photographs of the wounded showed them being cared for by smiling pretty nurses. During World War II and early in the Vietnam War, these photographs also helped depict the image that soldiers were tough guys, capable of being wounded while still continuing to live a full life[2].

The World War II image of a soldier portrayed a manly combatant who was defending his homeland with the support of his fellow Americans in the military. He was strong, determined, hardy, and a part of a team effort. This image was displayed in the morale boosting exhibit in early 1942 "Road to Victory." Put together by Edward Steichen and captioned by Carl

Sandburg, the exhibit portrayed images from pre-Pearl Harbor of a "contemporary portrait of America[5]" to images of strong soldiers smiling confidently[7] There were no scenes of combat or dead soldiers, but rather respected everyday heroes who were calmly stepping into their new lives.

In similar regards, some of the early Vietnam War images depicted soldiers helping the civilians of South Vietnam rather than images of combat. In April of 1965, for example, *Life* magazine ran a story about a soldier that included many photographs of him lounging around in Vietnam. Photographs showed him playing cards, his guitar, and overall having a good time[6]. Other magazines had similar pictures. *Time* had a photograph of soldiers serving food to orphans on Christmas. Similar to World War II, photographs displayed soldiers as being strong and tough. However, as will later be demonstrated, Vietnam was more about the individual soldier. These soldiers were able to show fear, depression, and other negative reactions, something the World War II soldier should not display[7]

Despite these early images of the peaceful side of the war and of the strong, indestructible soldier, times changed, though the reasons for it in both the wars were different. During World War II, Americans began to tire of the happy pictures and wanted to see the true side of the war. Similarly, in the Vietnam War, Americans wanted to see the realities of the war. However, this was not always out of support. In many instances they disagreed with the war and wanted to know what was really going on and if the American government was lying or hiding things from the public. In both wars, the fighting went on for at least a few years. The American people may have wanted to see the truth in how their sons or fathers or brothers were living and fighting across the sea.

"A picture is worth a thousand words." This quote has been repeated many times over the years by a variety of people. In many cases it is true. A picture shows more details than a person can describe. But in some cases, a photograph can imply something or be taken out of context. Any photograph is the shot of one instant, one tiny sliver of time, when everything else that happened or is going to happen is ignored. A photograph captures one view, ignoring the surroundings. It is the photographer who decides what to capture on film, ignoring what might be happening behind him, to the right of him, etc. In a sense a photograph is a manipulation in the way the actual events will be seen by people who were not there to witness them.

Both World War II and the Vietnam War had photographs taken from that era that were interpreted incorrectly or did not show the whole story. Captions in newspapers or magazines in which these photographs appeared helped further the misconceptions or even created them. In addition, some of these photographs became famous and took on new meaning. They became symbols of something more, instead of just being another way to show the happenings of a particular event. The photograph can end up showing one completely true image without requiring any background knowledge and still give an idea to the American public that is not an accurate representation of the events or people being portrayed.
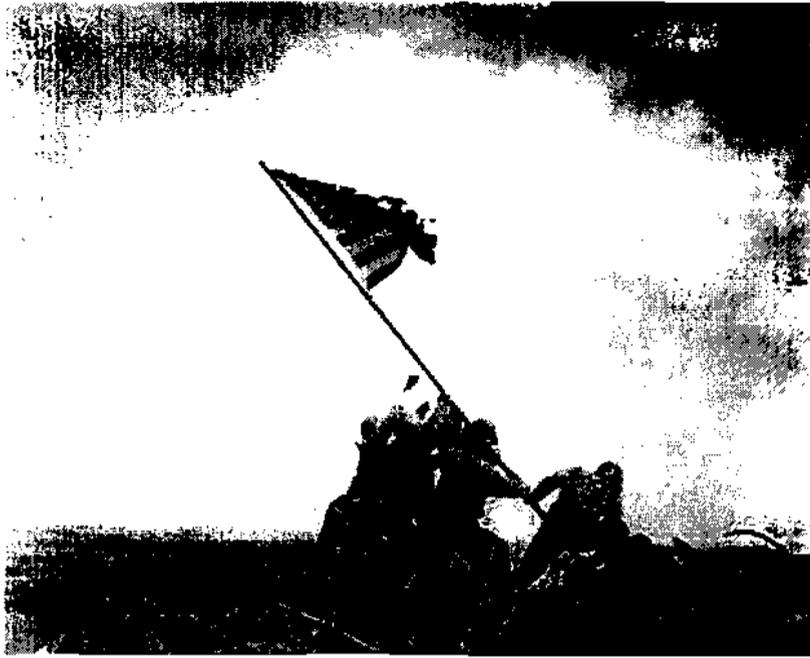
Raising of the Flag at Iwo Jima Photographed by Joe Rosenthal

On February 23, 1945. Rosenthal photographed a Pulitzer Prize winning photograph that would become one of the most well known images from World War II. However, while the photograph of the flag being raised over Iwo Jima became a symbol of inspiration, it does not tell the whole story. When simply analyzing the photograph, it portrays a glimpse of hope. It captures a triumphant America raising high its victory symbol from the rubble. It depicts a powerful United States. The presenting of the stars and stripes would certainly be a morale booster for the troops. However, a little research into the circumstances behind the picture are not quite as inspiring. The flag raising Rosenthal photographed was actually the second time that day the flag had been raised, and the third time overall a flag was raised over Iwo Jima. The first flag raised had been too small and hoisted during the battle of Iwo Jima before victory was even assured. It was indeed put up to help with morale. Days later, on February 23, a group of soldiers were sent to the top of Mount Suribachi to hoist a larger flag, as Rosenthal followed to capture an image. On their first attempt, however, they placed the flag on the pole incorrectly. Rosenthal

happened to arrive just before the second attempt that day. He was incredibly lucky that he made it there in time and that the lighting was perfect, a wind was blowing, and he was in such a perfect position[17]. If the flag had been raised correctly earlier in the day, Rosenthal would not have been on time to capture the image. He came just in time for the second time the flag was raised on February 23, and the third time overall. Rosenthal's photograph has become a historical symbol. The image has been made into a monument for the marines. Knowing the back-story, it can be seen that this photograph technically is not a historical image in the strict sense of the word. The events were restaged.

Shooting of the prisoner during the Tet offensive Photographed by Eddie Adams

In February 1968, Eddie Adams captured one of the most famous images of the Vietnam War, in which the chief of South Vietnam's national police force, Brigadier General Nguyen Ngoc Loan, shot a North Vietnamese prisoner in the head in what would become a Pulitzer Prize winning photograph. Accompanying this photograph was televised footage; however it is this

image that captured the shooting that remains memorable. This picture depicted of the atrocity of killing an unarmed prisoner, that was committed by a South Vietnamese soldier, who was our ally during the war. It represented the atrocities of war, of what we Americans were doing. Some United States citizens were not very shocked or outraged after the image appeared in major newspapers, simply because there had been images of North Vietnamese who had done worse[2]. However, there were many Americans who condemned the war and this photograph was simply another example of the horrors being committed. It became one of the symbols of all that was wrong with the war. People focused on the fact that Loan shot an unarmed prisoner, which is exactly what Adam's photograph portrayed. They did not know the whole story. In truth, after he shot the prisoner, Loan walked up to Adams and said, "They killed many of your people and many of my men.[2]" It was rumored that some of Loan's family had been killed during the Tet Offensive, which could have been another reason for Loan's aggressive action. Whatever the reason for shooting the prisoner, Loan possibly did not deserve to be seen as a horrible person. Even Adams defended him when he stated, "Photographs, you know, they're half-truths...that's only one side...He was fighting our war, not their war, our war, and ...all the blame is on this guy.[2]"

People create assumptions when looking at photographs, including the two above. These assumptions about Rosenthal's and Adams's photographs start to reflect the war in which the photograph was taken. The flag being raised shows the pride Americans had in their country during World War II. It reflects the heroism and courage soldiers displayed that would result in victory. The photograph of the prisoner being shot, however, displays the atrocities of the Vietnam War. It shows some of the corruption and unfair treatment to people during that war.

Both photographs described above have become symbols of World War II and the Vietnam War. As symbols, the photographs have taken on new meaning and lost what actually happened. The photographer captured only specific items in the photograph. In Rosenthal's image, he did not show the marines setting up defenses or milling around in the background. If he had, the image may not have had the same effect of inspiration and pride it created. In the same way, Adams's photograph did not show what the Viet Cong had done to the South Vietnamese. In fact, it did not show any fighting at all. It simply showed the prisoner with a look of agony and sadness seconds before he was shot. In the background was another soldier simply looking at the police chief and the prisoner. The streets were deserted and there was no evidence of any fighting that had taken place. This image, therefore, has become a symbol of the inhumanity and barbarism of the Vietnam War. By leaving out the other aspects of the photograph, the photographer has taken away the exact historical context. History looks at all aspects and sees how things relate to one another. It concentrates on events affecting other events. This is lost in these photographs. The viewer does not see any image other than what the photographer chose to show, and therefore does not give the whole historical story. These might be symbols of the war, but the photographs in no way explain the whole aspects of the war.

In some cases, a picture can show a completely true image that is not misrepresented or misinterpreted and still give an idea to the American public that is not entirely factual. According to the book *Introduction to Photograph*, documentary photography "uses a highly charged and controlled photographic space. Far from being a 'witness,' it is often a director of the way events are seen[2]" For example, later in the Vietnam War a photograph appeared in *Newsweek* on January 11, 1971, that showed two GIs smoking pot[7]. An article describing the drug use in Vietnam accompanied it. The photograph implied an image to the public that all soldiers in Vietnam used drugs. While it was true that drug use was rampant in Vietnam, not every soldier engaged in this activity. The number of military personnel who used drugs was estimated to be around 40 percent. While that number may be high, the image of an American GI smoking pot was not an accurate portrayal of the majority of the troops.

MacArthur on the grounds of Government House

During World War II, there were photographs that implied a false image just as in the Vietnam War. General MacArthur was a major player in these photographs. MacArthur enjoyed being in the spotlight and often used his position to ensure he got an abundance of press coverage and the good reflection he wanted. He would often have photographs taken and printed with the impression of him doing a heroic task. For instance, the picture below was printed with a caption that implied MaeArthur was in a "tropic wilderness" personally fighting the Japanese. In reality, he was standing on the grounds of Government House in New Guinea.

MaeArthur wading ashore Photograph by Carl Mydans for Life magazine

Another example of a misguided image is seen in this photograph where General MacArthur appears to be leading his troops who were getting ready to go into the thick of

fighting. In actuality, he was at a training camp on the island of Australia where no fighting was taking place[17]. This photograph is another example of MacArthur staging a photograph to display a strong positive image. He gives the impression of having conquered a place and was wading through the water to hurry onto land to continue giving commands. The boat was perfectly capable of landing on shore. MacArthur, however, knew the photographer was on shore and wanted a more dramatic photograph that implied a more heroic commander.

During Vietnam, a similar instance of wrong image was shown. However, instead of using photographic manipulations to make someone look heroic, protesters of the war used specific methods to create a sympathy factor. The Vietnam Veterans Against the War would often display disabled servicemen giving this image that if you go to Vietnam you are very likely to return a cripple. The VVAW believed the disabled veterans "showed vividly what Vietnam was doing to American soldiers[2]." It also sent out a message that all Vietnam Veterans were against the war. While many soldiers came back wounded or killed, there were many others that came back whole. The same is true for veterans protesting the war. Some did, some did not. A large group of people cannot be lumped into one category, something the photographic image might portray to people.

Bill Henshaw, a disabled Vietnam veteran. Photograph courtesy of Wisconsin Historical Society

Just as with World War II, Vietnam photographs were manipulated. While we cannot know if the Vietnam Veteran in the photograph displayed above chose not to smile and instead gave a sadder rendition of his plight, the photographer certainly manipulated the surroundings. He chose to take and use the photograph and use the photograph in which the veteran was not smiling while those around him were. At the same time, the veteran is in a wheelchair that is being held by another man, furthering this image that the veteran is helpless and needs the support of others in order to go anywhere. There may have been hundreds of other photographs on the photographer's roll of film that showed the veteran smiling or on his own. However, those photographs would not have given an image of the Vietnam Veteran being helpless and distraught after coming home from the war. While this photograph is historically accurate, it manipulates the viewer into seeing one side of the issue and does not address anything else.

As was demonstrated above, in the cases of World War II and the Vietnam War, some photographic images were used to the advantages of individuals or groups. These photographs were used to show a particular image even if it could send the wrong message to the American public. Like the images of the flag being raised over Iwo Jima and the shooting of the Viet Cong captive, these photographs became symbols. However, in this case, they were symbols not of the war as a whole, but of the soldiers or individuals fighting in the war. We like to think photographs give an objective glimpse of history. However, they can actually be used to show something at a particular angle in such a way as to give a message, whether this is intentionally done by the photographer or not. This choosing of the angle and what is shown is part of a photographer's role. He or she gets to decide what is shown and how people will see these photographs. However, even the photographer's attempts at showing a particular message might be distorted.

In other cases, the subject of the photograph can create an image. This was true of General MacArthur during World War II. The military likes to be seen in a good light. MacArthur was a genius at making himself be seen as larger than life in a photographic image. Carl Mydans, the photographer who took the photograph of MacArthur wading ashore stated of the general, "No one I have ever known...had a better understanding of the drama and power of a picture." As was stated previously, MacArthur knew Mydans was on shore taking photographs. He knew wading ashore would look more heroic and impressive to the American public than simply stepping off the ship onto dry land. Even his photograph taken in Australia was a manipulation. By saying it was a part of the "wilderness" he was showing the American public that he was doing all he could to fight the Japanese who had bombed the United States at Pearl

Harbor. Again, it was a manipulation of the scene. Because of the manipulation, the photograph is not historical proof of what it claims to be showing. That photograph cannot be looked at years later by a historian as proof that MacArthur personally fought the Japanese in a "tropic wilderness."
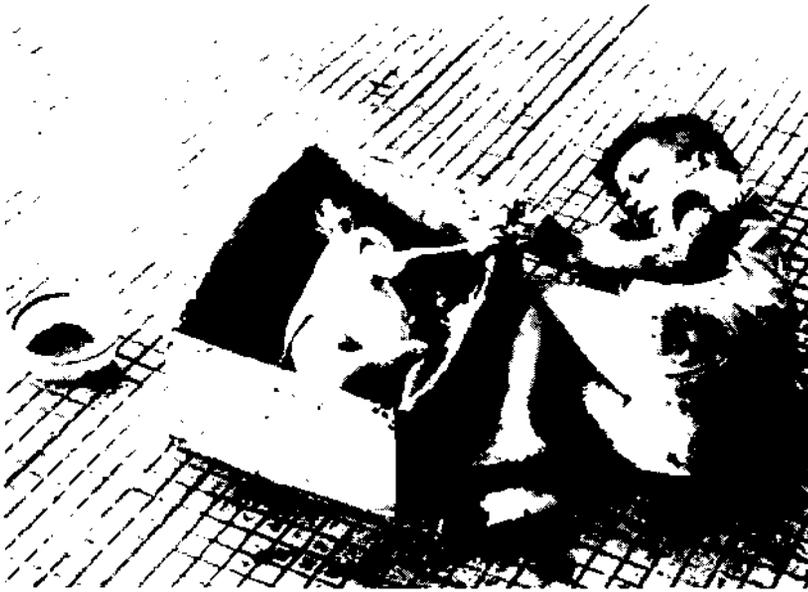
Baby in a Box Photograph taken by Chick Harrity and courtesy of AP

"Baby in a Box" was a photograph from the Vietnam War that inspired Americans to help a Vietnamese child, and thus get involved in the war on a personal level. Unlike many photographs from this time, it did not display the war or people dying. It simply showed the suffering of a South Vietnamese boy who had to beg on the streets of Saigon for himself and his sister. However, while this is not a combat shot, the poverty is a result of the war. This photograph touched the hearts of Americans when it was first published in American newspapers. The girl, Tran Thie Het Nhanny, was brought to the United States to correct a congenital heart defect. It was this photograph taken by Chick Harrity that moved the hearts of Americans to raise the money to make it possible to bring the girl over to undergo the surgery. Tran was adopted by an American family and stayed in the United States[16]. If it were not for the photographer and his ability to capture the emotions in the scene, the little girl might have died.

Ghetto uprising Photograph courtesy of AP

Compare the "Baby in a Box" to one of the most inspirational photographs from World War II that was taken during the uprising of the Jews in the Warsaw Ghetto. This photograph is of a boy with his hands raised surrendering to the Nazis. Again, this photograph does not display combat or the dying from the war. Instead, it shows the effects on a specific group of civilians. During the Nuremberg Trials following World War II, this photograph was used as evidence against SS General Stroop by showing that the Jews were rounded up and sent to concentration camps where many were murdered[18]. The fact that the photographer chose a child as his subject was to again play on the emotions of those who saw the photograph. To murder a child is an atrocity and should result in a strict sentence.

Looking at these two photographs and what they ultimately brought about, one can see many differences. For instance, the Vietnam photograph affected Americans directly and caused them to help out one little girl. The World War II photograph brought

a reaction after the war to something outside the average American control. However, there are some major similarities. First, both photographs display families, centering on a little boy and his sad plight in the war. The World War II photograph depicts a helpless look on the boy's dirty face. The Vietnam photograph displays the boy as a dirty, sad, helpless boy who cares for his sister. Both photographs raised awareness to situations. While many people in the United States were against the Vietnam War by the time this photograph came out, it did inspire Americans to show compassion for one Vietnamese. It also showed the plight of the Vietnamese orphans. The World War II photograph gave proof of what was happening to the Jews in Europe during the war. It was used to help convict some Nazis of their crimes against the Jews. Finally, both photographs serve as a historical reminder to people today of both inspiration and cruelty. The World War II photograph is a reminder and example of the cruelty the Jews went through so that we may never forget the Holocaust. It is also a memory of courage displayed by these Jews in the Warsaw Ghetto since they revolted against the Nazis. "Baby in a Box" serves to remind people of the suffering of the citizens of a country during war. It also serves as a reminder of the goodness of the Americans who raised money for the little girl.

While the photographer of "Baby in a Box" was being presented his lifetime achievement award by the White House News Photographers' Association, President George W. Bush said, "When people think of historic events, they don't usually remember the words ... they remember the images. One photo may not tell us the entire truth, but it gives us a piece of the truth ... a glimpse of history, and that's important work[16] That is what these two images have done. They give people a glimpse of the

situation that happened, and they are images people do not forget. Both photographers took images of depressed and helpless looking people, which is what moves the hearts of many people. People are not necessarily going to look at photographs of smiling, happy people and think that the people in the photograph need help. By displaying the suffering and utter sadness, the above photographs have caught a glimpse of history as President Bush said. History is not only about the facts and events that occurred. It does not just include the soldiers and leaders who played out these wars. It is just as important to remember how these events affected the people of the land. The photographs catch the emotions of some of the victims from World War II and the Vietnam War. They are not images of just the soldiers for that would imply the only people in war who are affected are just the soldiers. These photographs show the sufferings of the civilians and people caught in the war. They are a glimpse into a historical side of the war outside of the soldier.

As has been mentioned, World War II and the Vietnam War were the two most photographed wars. Many famous photographers came from these wars. Often they were employed by the major magazines of the time: Life, Time, and Newsweek. However, one similarity between the two wars was the use of combat photographers. These were soldiers who actnally fought alongside their comrades, capturing the battles and the wounded on film. Some even lost their lives. During World War II and the Vietnam War, soldiers were attached to units that were employed to take photographs. In other eases, some soldiers voluntarily took photographs.

One of the interesting aspeets of the photographs of a soldier or combat photographer is that they are often more gruesome than images from civilian photographers. This is not to say that photographers who worked for the major magazines or who were not a part of combat units were inferior. In many cases, the civilian photographers had to take pictures that would sell. Civilian photographers during World War II were limited by censorship as well. Comhat photographers' only censorship was the military. Therefore, while many combat photographers' photographs were not seen during the war due to the censorship issue, many photographs were printed years after the war. For example, Haeberle's photographs were printed well after the My Lai massacre actually took place. The same is true of Patton's photographs. These were printed almost fifty-five years after the end of World War II[8]. Photographers who were soldiers saw parts of war that were only experienced by the soldiers. In many cases, they saw death on a daily basis. Soldiers saw the boring aspects of war as well as the hardships, and so captured a side of the war not experienced by the average civilian photographer. At the same time, civilian photographers were able to travel more and experience different parts of the war that the combat

photographer was not able to experience. So far, the majority of images displayed in this website have been from civilian photographers. Therefore, it is important to dedicate some space to combat photographers.

(Top) Patton overlooking his troops

(Bottom)All that is left of a frozen German soldier

General George S. Patton photographed World War II as he saw it. He was not a

commissioned combat photographer whose only job was to take photographs. However, he was a general in the United States army. He was able to give an image of the war that the average soldier may not have always seen. The two images displayed on this page that were taken by Patton show two different aspects of the war. In one photograph there are men sitting in a partial trench, one man looking through binoculars. This is the average soldier going about an everyday task. Patton photographed his soldiers doing these tasks. Most of the time people take photographs they see as being significant. To Patton, soldiers doing their menial tasks was important enough for him to want to take a photograph to serve as a memory. Upon looking at this photograph without knowing the photographer or the context, it would be hard to place the photograph or even see the point of shooting a picture of men looking through binoculars. It is therefore important to see this photograph as a combat photograph and to know the photographer. As Miles Orvell states in his American Photography, "If we want to understand a photograph historically, then we need to pay special attention to its purpose and function within a given cultural matrix[10]." To understand this photograph, we have to know Patton's role, the time period of the photograph, and why he would want to take this photograph. The answer to that final question may be that he wanted to remember his troops or remember his command. The viewer will never know Patton's full reason for taking the image since we cannot read his mind. All the viewer can take from the photograph is the historical context we are given. Maybe Patton viewed the soldier looking through the binoculars to be an extremely important role of the soldier that the public rarely sees. Often the soldier is always thought of as protecting their country, shooting the gun. What about all the times they protected by just keeping a watchful eye? Is that not important as well? Maybe Patten meant this photograph to signify the soldiers watching over the American people as our protector. Whatever Patton's goals may have been, his

photographs give us an image of the war from his angle.

This leads to the second photograph of Patton's. When he wrote to his wife about this photograph he expressed his sadness at being unable to have taken this photograph using colored film for it would have shown the "pale claret color" more clearly. This photograph is fairly disturbing enough without the added effect of color. As will be mentioned later, colored photographs can create a more visual and haunting photograph for it displays more lifelike details. What makes this photograph so significant is the use of a dead body in a gruesome position. The censorship during World War II did not allow for single dead bodies to be displayed. By being a general in the army, Patton would have seen dead bodies regularly. To him, these dead bodies were important to photograph, for if they were not he never would have taken this and other photographs.

Frank Kessler photographed World War II as well. He was an average soldier in the army who stored the photographs his unit's photographers took. These photographs were "No public relations pictures here, intended to glorify battle and rally support. These were the up-close snapshots of the dirty, damp, and disheveled men in the rifle companies and tank units.[9]" The photograph displayed here depicts soldiers after D-Day setting up the supplies on the beaches. They are going about their normal, everyday routines. These combat photographs are not meant to shock and appall the American public. These combat photographs serve as reminders to the men who served. It is a memory of their life in the army. That is their historical context. The photographers were in the army and for them everyday tasks and the dead were important enough to be remembered. **Troops after D-Day**

One of the most famous combat photographers was Ronald L. Haeberle. He was the soldier during the Vietnam War that photographed the My Lai massacre. My Lai was a hamlet in which civilians were slaughtered by the United States Army on March 16, 1968. As Haeberle put it, "I'd seen Vietnamese people with their goods on their back, you know, that's their normal way of going to market in the morning, and all of a sudden the GIs open up on them. When we got to the bodies we could see they were nothing but civilians. I started to take pictures[10]" As was previously mentioned, the army was able to censor the photographs taken by their combat photographers. As can be seen from the photographs below, the My Lai photographs clearly showed the negative side of the United States Army. So why would the army allow Haeberle to print these photographs? **Civilians seconds before they were shot**

Haeberle regularly carried two cameras: the army-issued 35mm Leica and his own 35mm Nikon, which took the colored photographs[10]. As was normal, Haeberle turned in his black and white photographs to the army and stored his own film away. My Lai was hidden from the public eye for over a year. Newspapers got wind of the story and the persecution of one of the commanders. However, it was when Haeberle sold the rights of his colored photographs to Life that the American public fully acknowledged and saw the horrors of My Lai. Written stories are not enough. It was these photographs that shocked the American nation[7]. The fact that the photographs were in color may have added to the outrage. The world is not in black and white. When the viewer can actually see the added details of color, it makes the images more real and sometimes appalling. For example, when looking at the image of the man with his two boys you can see blood on the legs of the little boy. The blood is a red contrast to the white ground. The blood pops out at the viewer. There is no doubt as to what that dark spot is on the boy's leg, unlike a vaguer image that you would see in black and white. These photographs were the work

of a combat photographer. A civilian photographer may never have been witness to an act such as My Lai. Because the combat photographer was a part of the army, he saw it all.

A man and two young boys shot down by GIs as Haeberle watched (Top left)

"Haeberle remembers that when the American troops fired at these two little boys, 'the older one fell on the little one as if to protect him. Then the guys finished them off.'"

(Bottom Left)

People have often compared the Vietnam War to the War in Iraq, but it is not often compared to World War II. For that reason, people might wonder why I chose to compare photographs from these two time periods. However, as was stated in the introduction, World War II and the Vietnam War were the two most photographed wars. The differences in the wars are one of the things that make it so intriguing to attempt comparisons.

In the course of my research I came across the quote, "An event known through photographs certainly becomes more real than it would have been if one had never seen the photographs[14]." This quote sums up my idea perfectly. Photographs make events more real for people. They provide details and a visual reference point for events. At the same time, people have to be aware of how to interpret these photographs, for as the website showed ideas can be misconstrued. Or, photographs can become symbols. Photographs that take on the status of symbols need to be analyzed further. One photograph cannot accurately depict the entire concept of, as in the case of this website, a war. So while some photographs can be misconstrued, others can become symbols, both of which need to be analyzed further to find the truth.

This website is not simply about comparing the photographs. It is an attempt to bring to people's attention the importance of photographs when learning history and the ability to interpret these photographs. As a Social Studies Education major at Ball State, I have learned the importance of teaching students about analyzing primary sources, especially photographs. It was with this in mind that I created this website. The photographs I used are available to anyone in the public. Some of the more famous photographs have been seen by millions of people and are easily recognized. However, it is important to take a second and deeper look at these photographs. In the course of the website, there is information on how photographs can be misleading. By comparing two wars, not only did I show how similar war images could be, I was

also trying to show the different photographic interpretation that could be found in any war photograph. It is not found simply in a war that was unpopular. Manipulation was not only used on photographs that showed the unpopular side of war. It was not just the government trying to show the good side of the war that manipulated the photographs for their own agenda. Anyone can look at a photograph and interpret it in a different way. The photographer, when he takes the picture is interpreting the events in a specific way. As Susan Sontag stated, "In deciding how a picture should look, in preferring one exposure to another, photographers are always imposing standards on their subjects[14]." The photographer is displaying his own interpretation of events he witnessed. Even the photographers that attempt to only display the truths are still taking photographs that have a bit of their own interpretation. "Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscious[14]." The photographer chooses at which angle to take the photograph, what to include and exclude, and which of the hundreds of photographs taken to show, hence his own interpretation.

Overall, the website is designed to compare photographs from World War II and the Vietnam War. On a deeper level, the website is used to raise awareness of the different interpretations of photographs. One should take a look at the deeper meanings found within photographs, or the deeper objective of the photographer in taking a specific photograph. In addition, there are two lesson plans teachers might like to use for their classrooms. One is for students just beginning to analyze primary sources. The other is for older, more experienced students who are capable of deeper level of thinking.

In this segment. there are two lesson plans created. The first, is for a high school level student, specifically a student taking United States History. This lesson is more for students who have been exposed to primary sources before.

The second lesson is for students in high school. It is designed as a first look at primary sources.

I. Focus Statement

This lesson is designed for students of a high school level who are studying United States' History. The lesson should be given soon after discussing both World War II and the Vietnam War; otherwise too much background information will have to be given. By the time students reach high school, they should have been introduced to primary sources. This lesson is designed to take a deeper look at some photographs as primary sources and discover what types of questions should be asked when analyzing a primary source.

II. Objectives: Students will be able to…
    a. Identify photographs as a form of primary sources
    b. Identify which questions to ask when analyzing a primary source
    c. Describe some of the potential problems of looking at a photograph as a strict primary source.

III. Indiana Academic Standards
    a. United States History 7.7: Describe the United States' involvement in Vietnam and reactions by Americans to this involvement
    b. USH 5.4: Describe Hitler's "final solution" policy and identify the Allied responses to the Holocaust.
    c. USH 5.6: Identify and describe the impact of World War II on American culture and economic life.
    d. USH 9.2: Locate and analyze primary sources and secondary sources related to an event or issue of the past.

IV. Procedures
    a. Introduction
        i. Students will read through the background information of the website to get a refresher of World War II and the Vietnam War.
        ii. Students will then browse the rest of the website until they decide on a specific page and topic that interests them.
    b. Body of the lesson
        i. Students will read the entire page and write a brief paragraph describing what they learned.
        ii. Students will write down some questions they think should be asked when looking at the photographs based on the information they learned.
        iii. Students will bring their paragraph and potential questions to the teacher and receive a worksheet on analyzing photographs.
        iv. After answering the questions, students will write which questions were similar between their questions and the questions on the worksheet.
    c. Conclusion
        i. Students will come back together as a class.

        ii. They will take turns explaining what they learned and going over their analysis.

        iii. Students will then discuss the benefits and problems with using photographs as primary sources.

V.   Materials
    a. Website: mabals.iweb.bsu.edu Thesis
    b. Worksheet (see attachment)

VI.   Methods of Assessment
    a. Worksheet
    b. Paragraph students write
    c. Discussion at the end of class

NAME:

1. What is the photograph depicting?

2. Who took the photograph? (Name and country of origin)

3. Why was the photographer photographing the war?

4. What is the time period of the photograph? (what big events were going on?)

5. What are some possibly biases of the photographer?

6. What is the photographer not showing in the photograph?

I. Focus Statement

This lesson was designed to teach students who have never been exposed to primary sources. It will first explain what a primary source is. Students will then look at some of the photographs on the website and answer questions already created for them. After students complete this lesson, they would be ready for the other lesson found within this website.

II. Objectives: Students will be able to:

1. Identify primary sources

   b Describe a primary source

   c Explain what can be learned from photographs when they are used as a primary source.

III. Indiana Academic Standards

1. United States History 7.7: Describe the United States' involvement in Vietnam and reactions by Americans to this involvement

   b USH 5.4: Describe Hitler's "final solution" policy and identify the Allied responses to the Holocaust.

2. USH 5.6: Identify and describe the impact of World War II on American culture and economic life.

   d USH 9.2: Locate and analyze primary sources and secondary sources related to an event or issue of the past.

IV. Procedures

a. Introduction

i. Students will be asked what a primary source is. Since most of them have never worked with primary sources before, it will be more of guesses.

ii. Eventually it will be explained that a primary source is something taken from the time period to give historical information.

iii. Students will be asked to give examples.

b. Body of the lesson

i. If photographs were never mentioned, it will be emphasized by the teacher that photographs serve as a primary source.

ii. Students will then look at the website. They will work with a partner to explore the background information on World War II. As they read the information and look at the photographs, students will be asked to explain what each photograph is showing.

iii. Students will look at the background information on Vietnam. Without looking at the information, students will be asked to look at the slideshow and write one paragraph on what they learned about Vietnam.

iv. Students will then read the information on Vietnam and write down some similarities and differences.

c. Conclusion

i. The class will come back together and students will discuss some of the similarities and difference between their interpretation of the Vietnam War and the written explanation of the war.

ii. Students will then be asked what they can see as being some problems from only looking at photographs to explain an event or war.

V. Materials

a. Website mabals.iweb.bsu.edu/Thesis

VI. Methods of Assessment

a. Written explanation by the students

b. Discussion at the end of class

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