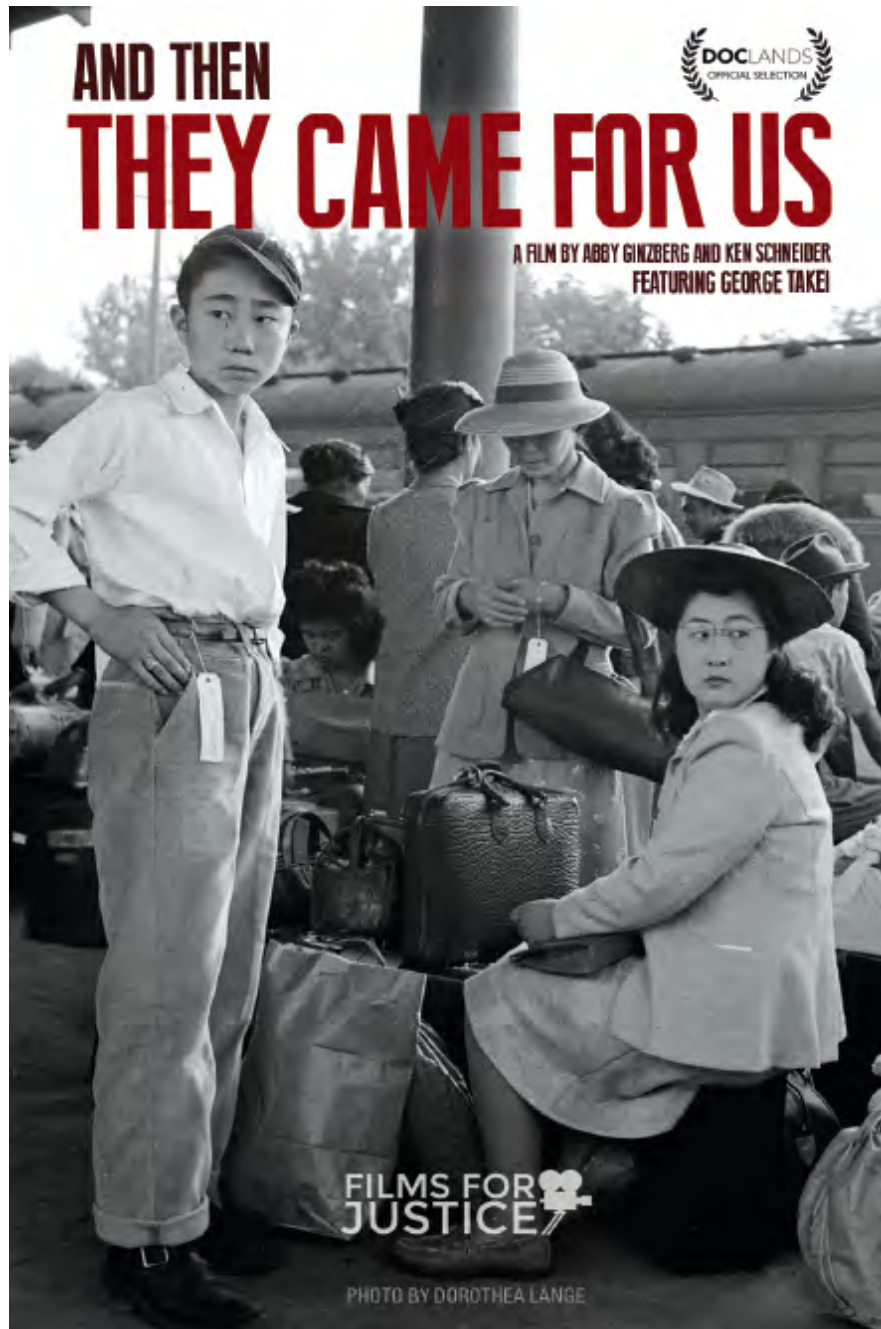




Study Guide

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Part I – Getting Ready to Watch the Film: An Anticipation Guide

The film you are about to see, “And Then They Came for Us,” is an account of what happened to people of Japanese ancestry in the United States after Japan bombed the U.S. naval base at Pearl Harbor, Hawaii, on December, 7, 1941. After the bombing the federal government, through President Franklin D. Roosevelt’s Executive Order 9066, put into place policies and orders that led to the removal of people of Japanese ancestry from their homes on the west coast of the United States, and to their incarceration in prison camps away from the west coast for the duration of World War II. The federal government hired the photographer Dorothea Lange to document the removal of the Japanese from their homes and businesses, and their subsequent incarceration.

The five statements on the next page connect to some of the issues, policies, actions, and questions covered in the film. Before watching try to determine or guess, based on what you might already know, whether you agree, or not, with each of the statements.

Explain your thinking in the spaces provided.

- If you are very confident and think you know the correct answer, your explanation might begin with “I agree (or disagree) because I know for sure.... “
- If you are not totally positive, or guessing, your response might begin with “I’m not positive (or ‘I’m guessing’), but I think I agree (or disagree) because...”

After watching the film you will have chance to confirm and expand on correct responses, and to correct responses that weren’t accurate

Before Watching the Film

Statement	Agree or disagree	Why? What do you know or think that leads you to this response?
Anti-Japanese views and actions in the United States came about only after the bombing of Pearl Harbor on December 7, 1941.		
People of Japanese ancestry who were citizens of the United States were not affected by the Executive Order and were not forced to leave their homes to be incarcerated by the federal government.		
There were a number of ways that people of Japanese ancestry resisted their incarceration during World War II.		
Photographs can be used as evidence to document the injustice of certain governmental policies.		
Fred Korematsu, after his arrest for resisting removal from his home in the San Francisco Bay Area, argued that Executive Order 9066 was unconstitutional. The United States Supreme Court agreed with him.		



PART II - Watching the film: Getting Ready for Discussion – Two Tasks

Task #1 –

In 1980, a **Commission on Wartime Relocation and Internment of Civilians (CWRIC)** was appointed by the United States Congress to study why Executive Order 9066 was issued and its impact on people of Japanese ancestry living in the United States. In 198 the Commission issued its findings in a report titled *Personal Justice Denied*. The Commission concluded that the incarceration of Japanese Americans had not been justified by military necessity. Rather, the report determined that the decision to incarcerate was based on "racial prejudice, wartime hysteria, and a failure of political leadership."

Early In the film George Takei highlights these same reasons as he discusses why the order to remove all people of Japanese ancestry from the West Coast was issued in 1942.

As you watch the film, identify specific pieces of information (commentary, quotes from interviews, posters, photos, government documents, etc.) that can be used as evidence in support of the Commission's findings and Takei's statement.

For example, you might note the anti-Japanese cartoons and posters shown and commented on can be used to support the conclusion that racism was a factor in the decision to remove and incarcerate people of Japanese ancestry.

Use the spaces on the following pages to identify specific pieces of information from the film that can be used as evidence to support the conclusion that the causes for incarceration were racism, war hysteria, and a failure of political leadership. Some pieces of information might be used to support more than one of the conclusions.

Racism – Information supporting the conclusion the this was a cause of the incarceration	Explain your thinking.
1.	1.
2.	2.
3.	3.
4.	4.

Wartime Hysteria – Information supporting the conclusion the this was a cause of the incarceration	Explain your thinking.
1.	1.
2.	2.
3.	3.
4.	4.

Failure of Political Leadership – Information supporting the conclusion the this was a cause of the incarceration	Explain your thinking.
1.	1.
2.	2.
3.	3.
4.	4.



Task #2 – Three Questions to think about while watching the film

“And Then They Came for Us” argues that it is important for people today to know about what happened to people of Japanese ancestry during World War II, and why.

- 1) With this in mind, what arguments does the film make about connections between the incarceration of people of Japanese ancestry during World War II and the experiences of Muslims in the United States today?

- 2) Are you persuaded by those arguments? If so, why? If not, why not?

- 3) If you were to further explore the history and ideas highlighted in the film, what more would you want to study and why? What questions do you have?



PART III – After Watching the Film – A Focus Dorothea Lange’s Photos and the Government’s Response

The government hired Dorothea Lange to document the removal and “internment” of the people of Japanese ancestry on the West Coast. They wanted her to show it was done “humanely.” She was troubled by what she saw and produced a series of photos the government impounded and suppressed, keeping them from being seen by the public. The photographs were held in the National Archives and remained largely unseen until 2006.

On the following pages are ten of her photographs and the caption she wrote for each. For each photo suggest an explanation for



Photograph of Lange herself, photographing the internment

- Why Dorothea Lange might have taken it .
- Why the government might not have wanted it to be seen by the public.

Before you start – a note on language and vocabulary in the captions to the photos.

Dorothea Lange wrote the captions for the following photos when she took them in 1942. Her captions employ the terms “evacuation,” “evacuee,” “assembly” and “relocation centers.” But today these terms are not viewed as accurately describing the experiences of people of Japanese ancestry who were forcibly removed from their homes. They are viewed as “euphemisms.”

Euphemisms are indirect, or less offensive, words chosen to replace words that are considered more offensive or harsh. The use of euphemisms by the federal government was one way they justified the incarceration to the public and hid what was actually happening. For example, it was said the Japanese were “evacuated — *as if from a natural disaster or for their own protection — from their homes and sent to “assembly centers” and “relocation centers,” names that gloss over the fact that these were concentration, prison, or detention camps.*” (from Densho Encyclopedia, “Do Words Matter? Euphemistic terminology,” - <http://encyclopedia.densho.org/terminology/>)

Photo #1 -

Mountain View, California. April 18, 1942.

“Scene at Santa Clara home of the Shibuya family who raised select chrysanthemums for eastern markets. Makoda Shibuya (right) 25, was a student at Stanford Medical School when this picture was taken on April 18, 1942. Evacuees of Japanese ancestry will be housed in the War Relocation Authority centers for the duration.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?



Photo #2 –

San Francisco, California. April 20, 1942.

“Flag of allegiance pledge at Raphael Weill Public School, Geary and Buchanan Streets. Children in families of Japanese ancestry were evacuated with their parents and will be housed for the duration [of the war] in War Relocation Authority centers where facilities will be provided for them to continue their education.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?



Photo #3 -

San Francisco, California, April 25, 1942.

“Residents of Japanese ancestry registering for evacuation and housing, later, in War Relocation Authority centers for the duration of the war.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?



Photo #4 -

Hayward, California. May 8, 1942.

“Two children of the Mochida family who with their parents are awaiting evacuation bus. The youngster on the right holds a sandwich given her by one of a group of women who were present from a local church. The family is kept intact during evacuation and at the War Relocation Authority centers where evacuees of Japanese ancestry will be housed for the duration.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?



Photo #5 -

Centerville, California, May 9, 1942.

“This evacuee stands by her baggage as she waits for evacuation bus. Evacuees of Japanese ancestry will be housed in War Relocation Authority for the duration.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?



Photo #6 -

Florin, Sacramento County, California. May 11, 1942.

“A soldier and his mother in a strawberry field. The soldier, age 23, volunteered July 10, 1941, and is stationed at Camp Leonard Wood, Missouri. He was furloughed to help his mother and family prepare for their evacuation. He is the youngest of six children, two of them volunteers in the United States Army. The mother, age 53, came from Japan 37 years ago. Her husband died 21 years ago, leaving her to raise six children. She worked in a strawberry basket factory until last year when her children leased three acres of strawberries “so she wouldn’t have to work for somebody else.” The family is Buddhist. This is her youngest son. Her second son is in the army stationed at Fort Bliss. 453 families are to be evacuated from this area.”



- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?

Photo # 7 -

San Bruno, California. June 16, 1942.

“Old Mr. Konda in barrack apartment, after supper. He lives here with his two sons, his married daughter and her husband. They share two small rooms together. His daughter is seen behind him, knitting. He has been a truck farmer and raised his family who are also farmers, in Centerville, Alameda County where his children were born.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?

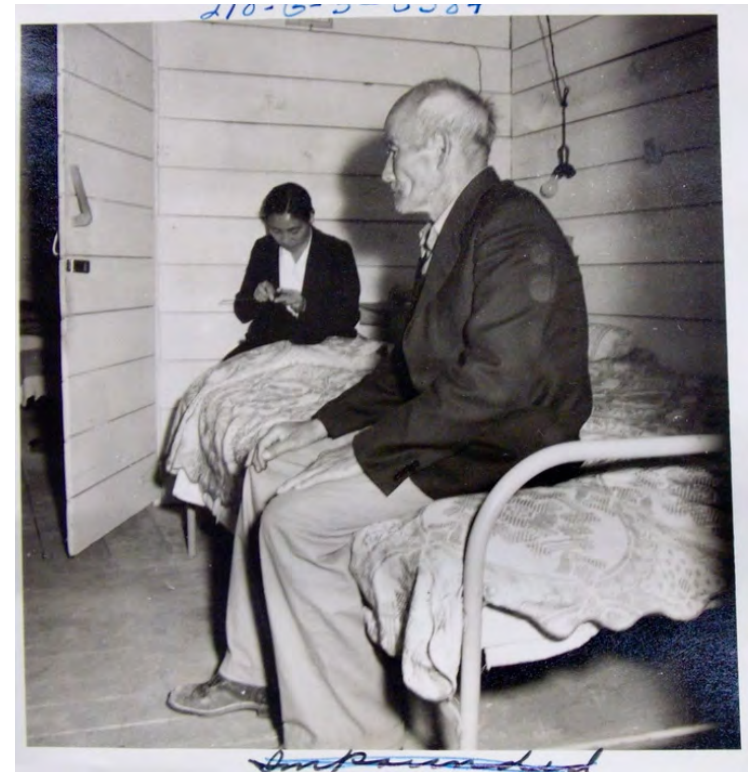


Photo #8 -

San Bruno, California, June 16, 1942.

"Near view of horse-stall, left from the days when what is now Tanforan Assembly Center, was the famous Tanforan Race Track. Most of these stalls have been converted into family living quarters for Japanese."

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?

[illegible]

Photo # 9-

Manzanar Relocation Center, Manzanar, California. July 3, 1942.

“Street scene of barracks home at this War Relocation Authority Center. The windstorm has subsided and the dust settled.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?



Photo #10 -

Manzanar War Relocation Authority facility. July 1, 1942.

“Third grade students working on their arithmetic lesson at this first volunteer elementary school. School equipment was not yet available at the time this photograph was taken.”

- Why might Dorothea Lange have taken this photo, and why might the government not want the public to see it?



Part IV– After Watching and Discussing the Film: Confirming or Rethinking Initial Responses

Statement	Agree or disagree	Why? What did you see and hear in the film that leads to this conclusion? Provide specific examples from the film to support your response.
Anti-Japanese views and actions in the United States came about only after the bombing of Pearl Harbor on December 7, 1941.		
People of Japanese ancestry who were citizens of the United States were not affected by the Executive Order and were not forced to leave their homes to be incarcerated by the federal government.		
There were a number of ways that people of Japanese ancestry resisted their incarceration during World War II.		
Photographs can be used as evidence to document the injustice of certain governmental policies.		
Fred Korematsu, after his arrest for resisting removal from his home in the San Francisco Bay Area, argued that Executive Order 9066 was unconstitutional. The United States Supreme Court agreed with him.		

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