SEEING INFLUENCE & DECONSTRUCTING NARRATIVES: WARTIME DISCOURSE & CONTESTED NARRATIVES IN THE UNITED STATES
OVERVIEW

WORKSHOP: 3 Lessons
LESSON DURATION: 90 minutes
EDUCATIONAL LEVEL: Community College
COUNTRY: United States

GOALS: To learn to identify and break down patterns of wartime social discourse in media

OBJECTIVES: To facilitate discussion and questioning of wartime narratives of the present through the sociocultural syntax of the past

GUIDING QUESTIONS: How do stories construct realities and influence societal norms? Can you respect and identify the existence of multiple versions of history... that differ from your own?

ASSESSMENT OF STUDENT PROGRESS: Students will be assessed by class participation of activities and written responses. An academic paper will be graded for a display of knowledge of presented material.

PREREQUISITES

STUDENTS WILL NEED TO BE: Literate in English and United States history at a high school level, access to popular film post-2001

MATERIALS PROVIDED

LECTURE PDFS (information & links will be in Portable Document Format)
TIMELINE HANDOUT FOR LESSON 3

ADDITIONAL MATERIALS (NOT INCLUDED IN PACKET)

PROJECTOR & COMPUTER: Internet connection, Access to YouTube.com, Adobe PDF reader or equivalent, and speakers
LARGE POSTER PAPER, PENS, & TAPE FOR ACTIVITIES
3 “MAGNETIC POETRY KITS” (MAGNETICPOETRY.COM)
LESSON 1 OUTLINE: FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

OPENING ACTIVITY/DISCUSSION (10 MINUTES):
- Video: LG Ultra HD TV Commercial (www.youtube.com/watch?v=4xQb9Kl-O3E)
- Group discussion question: How do we define what is real? What information contextualizes what we know and how we perceive the world around us?

LECTURE (35 MINUTES):
- What is literacy? How do we define the term in the context of this workshop?
- Students write responses on paper
- Small group discussion: How do you define propaganda?
- Students write responses on paper
- Intentional and unintentional propaganda theories
- Stuart Hall's representation theory & montage theory
- Explanation of Hall's stop light analogy exercise
- Video: Example of the Kuleshov Effect (http://youtu.be/_gGl3LJ7vHc)
- Linguistic and visual syntax theory
- Representational syntax example: “The Dark Knight as a Romantic Comedy Trailer” (https://youtu.be/1WE3E-gzHno)

ACTIVITY & DISCUSSION (30 MINUTES):
- Purpose: To experience the breakdown of linguistic syntax through a familiar language as a foundation for further inquiry
- Students will be broken into three groups and given a "Magnetic Poetry Kit"
- Activity: Once in groups, students will be instructed to arrange the words into a poem as a group. Facilitator will walk through the room to help/give advice to students during the exercise.
- Large group discussion: Why did you choose to arrange the words in that you did? What did you leave out? How did you determine what the words meant in context to one another?

HOMEWORK/PRACTICAL APPLICATION (10 MINUTES):
- Students will be instructed reflect on an instance where they have experienced a difference in perspective/telling of a story. This could be anything from remembering an event differently than another or interpreting a film or book differently. Questions to answer: 1) What informed a your opinion? How many versions of this story have you heard? A two page paper describing the event (double-spaced, 12 points, Helvetica, Courier, or Times New Roman) will be turned in for the next lesson.

SUMMARY OF LESSON (5 MINUTES)
LESSON 2 OUTLINE: MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

OPENING ACTIVITY/DISCUSSION (20 MINUTES):
- Video: Film trailer for the film Bernie (2011), (https://youtu.be/LEs7l6JTAc4)
- Short description of the case of the real Bernhardt “Bernie” Tiede
- Small group discussion: Can you think of a case where a film changed your perspective on an issue? Write out responses on large paper.

LECTURE (35 MINUTES):
- Influencing the court of public opinion: the normalization of war, conflict, and justification in social discourse
- Historic context of WWII propaganda use
- Video: WWII Pearl Harbor news reels
- Small group discussion: What are the undertones of the video? What do you notice about the tone, images, sounds, and framing of the video? What emotions does the video illicit?
- Large group discussion & students write out responses on large papers
- Small group discussion: Can you think of any media campaigns that have “sold” you an idea, concept, or product? What does war sell? How? Write responses out on the large papers.

ACTIVITY & DISCUSSION (20 MINUTES):
- Building on the concept of visual syntax from Lesson 1, students will be broken into two groups to participate in the activity. The two groups will return to the responses from the opening activity and choose one of the films listed, it should be something that all members of the group are familiar with. Both groups will then discuss what messages the films relayed to them—where the differences and similarities are, and see if they can break down the syntax of the messages.
- Large group discussion: What did you find? Was this easy, difficult? What are the similarities between the film you chose and the WWII news reels regarding how the narrative was presented?

HOMEWORK/PRACTICAL APPLICATION (10 MINUTES):
- Students will be instructed to research and identify one film or marketing campaign that “sold” them on something—idea or product. Bring an example of what that was (if product, bring purchased object; if idea, write 1 paragraph) to the next class to share, prepare notes reflecting on what sold you on your object/idea.

SUMMARY OF LESSON (5 MINUTES)
LESSON 3 OUTLINE: WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

OPENING ACTIVITY/DISCUSSION (20 MINUTES):

- With a partner discuss the object or paragraph from last class
- Open Website: http://amhistory.si.edu/perfectunion/experience/index.html & give out timeline handout
- Small group discussion: How has this narrative shifted over the past 80 years? Using what you have learned about narrative syntax and the court of public opinion, what do you think about the permanence of history? What do you think about the history you’re living right now?

LECTURE (45 MINUTES):

- Wartime discourse: normalizing violence and discrimination
- The process of constructing war through systems of representation
- Personal agency in the age of information
- Reframing wartime discourse as acute constructions and formations of social and political hysteria/marketing
- Timeline case study of Japanese Americans and WWII discourse
- Analysis of wartime discourse through representation and syntax
- Social hysteria: The case of the social media racial-profiling (Reddit turned CNN) hunt for Boston Marathon bomber suspect
- Small group discussions: Have you ever participated or believed a sensational story—if so, do you still
- Cinematic assassination of character: Terrorist discourse in cinema
- Framing the present through the lens of the past and breaking down sociocultural linguistic syntax in popular culture

FINAL DISCUSSION (20 MINUTES):

- Small group discussion: What have you learned about contested narratives in the United States? How do narratives shift and change over time—what can you do right now to think critically about the construction of truth and reality in the present? Where else do you see where you can use representation and montage theory to deconstruct messages and see context and influence?
- Large group discussion: Final thoughts, write responses on large paper

SUMMARY OF LESSON (5 MINUTES)
SEEING INFLUENCE & DECONSTRUCTING NARRATIVES: WARTIME DISCOURSE & CONTESTED NARRATIVES IN THE UNITED STATES

LESSON 01: FOUNDATIONS IN THEORY & MEDIA REPRESENTATION
LESSON 01:
FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

DISCUSSION QUESTIONS:
- How do we define what is real?
- What information contextualizes what we know and how we perceive the world around us?

LG Ultra HD TV Commercial (www.youtube.com/watch?v=4xQb9KI-O3E)
LESSON 01:
FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

Literacy

noun

the ability to read and write
• competence or knowledge in a specified area

(Apple Dictionary)
Today, literate individuals need to have a critical comprehension of messages, including ‘media texts.’ They, in effect, must be familiar with what academics recognize as the semantics and semiotics of psycholinguistics.

(UNESCO, 2010, p. 10)
LESSON 01: FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

Propaganda noun
chiefly derogatory information, especially of a biased or misleading nature, used to promote or publicize a particular political cause or point of view

(Apple Dictionary)

“Stories are not innocent… variations in stories constitute one of the most common source of conflict in human affairs…”

(Bekerman & Zembylas, 2014, p. 98).

**Intentional propaganda**
Information that influences public opinion via a formalized government institution or agency

**Unintentional propaganda**
Information that influences opinion unintentionally through a non-government entity... that employs similar techniques to that of formal intentional propaganda—on accident. (Benson, 2010)

"Shared cultural maps" are developed through learning "languages" (text/visual/social) that allow you to code and decode what you see, hear, and experience through that syntax. (more on this later...)

A film theory that theorizes that the sequence (syntax) of images creates meaning through their context... i.e. Image + Image = new meaning of images

A traffic light analogy…
How do you know which light means what?
By color? position?
Which one means “Stop”?
How do you know that?
Does the word “Stop” need to be written?

Example of Representation theory

Example of Representation theory

Example of Representation theory

LESSON 01:
FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

Example of Montage theory

Kuleshov Effect (http://youtu.be/_gGl3LJ7vHc)
LESSON 01:
FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

Syntax | Visual & Linguistic =

Both linguistic syntax (i.e. the reason you can read this) & visual syntax (i.e. the reason you can follow movies) demonstrate how representation (coding and decoding) of information functions.
LESSON 01:
FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

The Dark Knight as a Romantic Comedy Trailer
(https://www.youtube.com/watch?v=IWE3E-gzHno)

REPRESENTATIONAL SYNTAX
Example of how this process works by interrupting and reproposing it (via comedians on YouTube).
LESSON 01:
FOUNDATIONS IN THEORY & MEDIA REPRESENTATION

Activity: Break down of linguistic syntax

BREAK INTO THREE GROUPS.
Each group... arrange the words into a poem or story.
LEsson 01:
Foundations in Theory & Media Representation

Discussion Questions:
• Why did you choose to arrange the words in that you did?
• What did you leave out?
• How did you determine what the words meant in context to one another?
Students will be instructed reflect on an instance where they have experienced a difference in perspective/telling of a story. This could be anything from remembering an event differently than another or interpreting a film or book differently.

Questions to answer: 1) What informed a your opinion?
2) How many versions of this story have you heard?

A two page paper describing the event (double-spaced, 12 points, Helvetica, Courier, or Times New Roman) will be turned in for the next lesson.
SEEING INFLUENCE & DECONSTRUCTING NARRATIVES: WARTIME DISCOURSE & CONTESTED NARRATIVES IN THE UNITED STATES

LESSON 02:
MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION
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Bernie Movie Trailer (2011), (https://youtu.be/LEs7I6JTAc4)
LESSON 02:
MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

WHAT HAPPENED…

“On Tuesday, some 18 years after shooting 81-year-old Marjorie Nugent in the back and stuffing her body in a deep freezer, and three years after Jack Black played him in the Hollywood retelling, Bernie Tiede walked from a Carthage courtroom a free man.”

Bernie is a free man, “so long as he receives sexual abuse counseling and lives in the garage apartment of Bernie director and Austin resident Richard Linklater.”

(http://blogs.dallasobserver.com/unfairpark/2014/05/as_bernie_goes_free_victims_gr.php)

BOTTOM LINE: BERNIE WENT FROM LIFE IN PRISON, TO FREE-ISH SO LONG AS HE CONTINUES COUNSELING AND LIVES WITH THE DIRECTOR OF THE FILM THAT ESSENTIALLY SET HIM FREE.
DISCUSS IN A SMALL GROUP:

Can you think of a case where a film changed your perspective on an issue?

Write out responses on large paper.
“Wartime propaganda attempts to make people adjust to abnormal conditions, and adapt their priorities and moral standards to accommodate the needs of war.”

The Art of Propaganda (Clark, 1997, p. 103)
LESSON 02:
MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

HISTORICAL CONTEXT OF WWII PROPAGANDA

Avenge December 7 (Pearl Harbor), 1942
(https://archive.org/details/AvengeDe1942)

News Parade: Bombing of Pearl Harbor, 1942
LESSON 02:
MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

DISCUSS IN A SMALL GROUP:

1. What are the undertones of the video? What do you notice about the tone, images, sounds, and framing of the footage—sound, language?

2. What emotions does the video illicit?

3. Based on previous viewing of the Kuleshov Effect (montage example), what are your thoughts about the construction of the perception of a story?

Write out your responses on papers.
LESSON 02:
MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

WWII PROPAGANDA IN POSTERS

Flashback: WWII Propaganda Posters, from the Hennepin County Library (https://youtu.be/641yKiiDPtrE)
LESSON 02:
MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

DISCUSS IN A SMALL GROUP:

Can you think of any media campaigns that have “sold” you an idea, concept, or product? What does war sell? How?

Write out your responses on papers.
LESSON 02:
MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

Activity: Visual Syntax & Storytelling

BREAK INTO TWO GROUPS.

Return to the responses from the opening activity and choose one of the films listed (it should be something that all members of the group are familiar with.

Discuss what messages the chosen films relayed—where the differences and similarities between the WWII news reels and the selected film?

Take notes on a sheet of paper.
LESSON 02: MEDIA INFLUENCE ON THE COURT OF PUBLIC OPINION

DISCUSSION QUESTIONS:

• What did you find?
• Was this easy, difficult? Can you break up the stories by looking at the syntax constructions?
• What are the similarities between the film you chose and the WWII news reels regarding how the narrative was presented?
HOMEWORK

Research and identify one film or marketing campaign that “sold” you on something—idea or product. Bring an example of what that was (if product, bring purchased object; if idea, write 1 paragraph) to the next class to share, prepare notes reflecting on what sold you on your object/idea.
PIXIE DUST

At a very young age, I watched Disney’s Peter Pan and honestly thought that this really fine “pixie dust” (glitter) would allow me to fly if I thought “happy thoughts”. Conveniently, the Disney Store sold such a “pixie dust” and I convinced my parent to buy it for me. I clearly remember standing in the driveway, thinking the happiest flying related thoughts I could, dropped the dust everywhere, and... Nothing. Fine glitter won't make you fly. It'll just lodge itself in your lungs, clothes, the pavement, your hair... the car...the carpet...
SEEING INFLUENCE & DECONSTRUCTING NARRATIVES:
WARTIME DISCOURSE & CONTESTED NARRATIVES
IN THE UNITED STATES

LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS
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WITH A PARTNER DISCUSS THE OBJECT OR PARAGRAPH FROM LAST CLASS.
What was it about the idea/object you were “sold on” through a media campaign?
LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

A More Perfect Union | Japanese Americans & the U.S. Constitution
Website Smithsonian Natural Museum of American History
(http://amhistory.si.edu/perfectunion/experience/index.html)
LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

IN A SMALL GROUP DISCUSS:

• How has this narrative shifted over the past 80 years?
• Using what you have learned about narrative syntax and the court of public opinion, what do you think about the permanence of history?
• What do you think about the history you’re living right now?
LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

WARTIME DISCOURSE: NORMALIZING VIOLENCE AND DISCRIMINATION

“Wartime propaganda attempts to make people adjust to abnormal conditions, and adapt their priorities and moral standards to accommodate the needs of war.”

*The Art of Propaganda* (Clark, 1997, p. 103)

“Stories are not innocent… variations in stories constitute one of the most common source of conflict in human affairs…” (Bekerman & Zembylas, 2014, p. 98)

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LESSON 03:
wartime discourse & interrupting acute social hysterias

{ the process of constructing war through systems of representation

us or them?
enemy or ally?
citizen or non-citizen?
american or foreigner?
loyal or traitor?
beneign or threat?
terrorist in the movie?
stereotype or truth?
bad guy in the tv series is always the freedom haters
Images of agency are increasingly distortions of a world of merchandising so subtle that the consumer is consistently helped to believe that he or she is an actor, where in fact he or she at best is a chooser.


Today, literate individuals need to have a critical comprehension of messages, including ‘media texts.’ They, in effect, must be familiar with what academics recognize as the semantics and semiotics of psycholinguistics.

—UNESCO (2010, p. 10)


LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

REFRAMING WARTIME DISCOURSE AS ACUTE CONSTRUCTIONS AND FORMATIONS OF SOCIAL AND POLITICAL HYSTERIA/MARKETING

BEFORE MOVING ON… AND IN REVIEW…

If… Linguistic and Visual Syntax both work through the same systems of representation and… systems of representation exist in both formal & informal forms (as intentional & “social” or unintentional propaganda…) Stories and narratives are constructed & interpreted through these same sociocultural systems of shared knowledge…

Ideas, stories, & products can be pitched & sold through the presentation of information—through the way an argument or idea is framed… And through such media campaigns (story representation/saturation into public spheres & discourse) individual ideas & views shift…

and now for a case study.

LESSON 03:  
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS  

TIMELINE CASE STUDY OF JAPANESE AMERICANS AND WWII DISCOURSE  
(*SEE: TIMELINE HANDOUT)

1942: "A Jap's a Jap. It makes no difference whether the Jap is a citizen or not." — General John L. DeWitt, Commander, Western Defense Command, 1942  
"I am determined that if they have one drop of Japanese blood in them, they must go to camp." — Colonel Karl Bendetsen, Administrator, Wartime Civil Control Administration, 1942

1993: "Over fifty years ago, the United States Government unjustly interned, evacuated, or relocated you and many other Japanese Americans. Today, on behalf of your fellow Americans, I offer a sincere apology to you for the actions that unfairly denied Japanese Americans and their families fundamental liberties during World War II... we acknowledge the wrongs of the past and offer redress to those who endured such grave injustice. In retrospect, we understand that the nation's actions were rooted deeply in racial prejudice, wartime hysteria, and a lack of political leadership.” — President Bill Clinton, 1993

What does this say about how histories are constructed—written & rewritten? Remembered, internalized, & shifted over time?

Considering the wartime discourse of the past, and what President Clinton referred to as, “rooted deeply in racial prejudice, wartime hysteria, and a lack of political leadership”, can we learn from the past?

(SOURCE: http://www.pbs.org/childofcamp/history/clinton.html)
Gawker reported that Reddit users had identified one of the men pictured as “a Moroccan-American kid, a local high-school soccer player and track runner... who works at Subway and likes How High and The Hunger Games.”

Reddit users also found his Facebook page, which has since been made private. According to Deadspin, in one post that has since been deleted, he wrote, “Going to the court rightnow!! Shit is real. But u will see guys I'm did not do anything.”

Viewers wondered what CNN’s Howard Kurtz would say about his own network’s coverage of the bombings on Sunday’s “Reliable Sources.” Kurtz did address CNN’s erroneous reporting, as well as John King’s controversial “dark-skinned male” comments.
LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

SOCIAL HYSTERIA.

The same social hysteria that fueled the Internment of over 100,000 persons of Japanese ancestry in 1942 still occurs today—at different levels.

However, that does not mean that the mentality has faded away—it is still a part of the sociocultural map, embedded into history and social code.

In fact, it can be just as difficult to “see” the influences that social hysterias feed from now as it was in WWII with the news reels & propaganda films & posters.

The general populous may be more jaded & acclimated to the idea of media influence, stereotypes, & prejudice, but the ways that these concepts manifest are faster, easier to access, & framed outside of the historic methods.

JUST AS LITERATURE OR PAINTINGS OR SCULPTURES IN THE PAST REFLECTED THE TECHNOLOGIES ACCESSIBLE TO THOSE PERIODS, INFORMATION & METHODS OF INFLUENCE HAVE CHANGED IN THE POST-MILLENIUM.
IN A SMALL GROUP DISCUSS:

Have you ever participated or believed a **Sensational** story? If so, do you still believe it? If not, what changed your mind?
LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

CINEMATIC ASSASSINATION OF CHARACTER: TERRORIST DISCOURSE IN CINEMA

In addition to their entertainment function, many youths seek spiritual expression through popular films because they instinctively accept them as natural texts and an important part of their sociocultural turf.


The author observes that in cinema (story lines, character, references) Islam, Muslim & Arabs are depicted as one of “the three ‘B’s,’ namely, billionaires, belly dancers or bombers who, as the prototypical Other... are characterized as heathen, evil, uncivilised, anti-modern, unreasonable, cruel... patriarchal or bumbling buffoons” (Kozlovic, 2009, p. 218).

Noting the presence of the “Muslim-as-terrorist film” genre and the normalization of these stereotypes.

It is through these concepts that the author deems this over-representation of negative associations as Cinematic Assassination of Character.
LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

FRAMING THE PRESENT THROUGH THE LENS OF THE PAST AND BREAKING DOWN
SOCIOCULTURAL LINGUISTIC SYNTAX IN POPULAR CULTURE

• FORMATIONS OF REALITY
  • REPRESENTATION THEORY
  • MONTAGE THEORY

• LITERACY & PROPAGANDA

• INFLUENCE & THE COURT OF PUBLIC OPINION
  • STORIES THAT SHIFT PERSPECTIVE
  • PROPAGANDA

• SHIFTING HISTORICAL NARRATIVES: THE EVOLUTION OF A STORY

• NORMALIZATION OF DISCRIMINATION & VIOLENCE TOWARDS “OTHERS”

• SOCIAL HYSTERIA: PAST AND PRESENT

• CHARACTER “ASSASSINATION” THROUGH MEDIA REPRESENTATION
LESSON 03: WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

CLOSING DISCUSSION

- What have you learned about contested narratives in the United States?
- How do narratives shift and change over time—what can you do right now to think critically about the construction of truth and reality in the present?
- Where else do you see where you can use representation and montage theory to deconstruct messages and see context and influence?
LESSON 03:
WARTIME DISCOURSE & INTERRUPTING ACUTE SOCIAL HYSTERIAS

CLOSING DISCUSSION

• What have you learned about contested narratives in the United States?

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WWII WARTIME DISCOURSE
UNITED STATES & SHIFTING NARRATIVES
JAPANESE AMERICANS:
“ENEMY RACE” TO “DEFENDERS OF THE CONSTITUTION”

HISTORICAL CONTEXT: “During the opening months of World War II, almost 120,000 Japanese Americans, two-thirds of them citizens of the United States, were forced out of their homes and into detention camps established by the U.S. government. Many would spend the next three years living under armed guard, behind barbed wire. This exhibit explores this period when racial prejudice and fear upset the delicate balance between the rights of the citizen and the power of the state. It tells the story of Japanese Americans who suffered a great injustice at the hands of the government, and who have struggled ever since to insuring the rights of all citizens guaranteed by the U.S. Constitution.” From A More Perfect Union: Japanese Americans & the U.S. Constitution
(Source: http://amhistory.si.edu/perfectunion/experience/index.html)

A TIMELINE OF SHIFTS IN WARTIME AND POST WARTIME DISCOURSE
ADAPTED FROM “A MORE PERFECT UNION”
(http://amhistory.si.edu/perfectunion/experience/index.html)

1942: “A Jap's a Jap. It makes no difference whether the Jap is a citizen or not.” —General John L. DeWitt, Commander, Western Defense Command, 1942

"I am determined that if they have one drop of Japanese blood in them, they must go to camp.”
—Colonel Karl Bendetsen, Administrator, Wartime Civil Control Administration, 1942

“In the spring of 1942, scenes like these were repeated in every Japanese American community along the Pacific Coast. General John L. DeWitt, military commander of the Western Defense Command, issued more than 100 military “Exclusion Orders” directed at civilians of Japanese ancestry living on the West Coast.”

“By the end of 1942, more than 120,000 men, women, and children of Japanese ancestry had been uprooted from their homes. Their final destinations would be one of 10 camps...”

FEBRUARY 19, 1942
President Franklin Roosevelt signed Executive Order 9066 authorizing military authorities to exclude “any and all persons” from designated areas of the country as necessary for national defense.
LESSON 03 OF 03 | TIMELINE HANDOUT

1944: “On December 17, 1944, Public Proclamation Number 21 ended the mass imprisonment of Japanese resident aliens and American citizens of Japanese ancestry. On the following day, the U.S. Supreme Court ruled in the case of Ex Parte Endo that claims of military necessity could not justify holding American citizens against their will. This ruling eventually would have ended the relocation program, and government officials were well aware the ruling was coming when it issued the proclamation.”

1946: “Japanese Americans were released from the internment camps, but the injustice of the war years was not forgotten. Many members of the Japanese American community were determined to create a public understanding of the injustices they had suffered and to resolve the basic Constitutional issues related to their wartime incarceration.”

1988: “More than forty years after internment, the U.S. government finally acknowledged its wrongs with a formal apology to the Japanese American community, and passage of the Civil Liberties Act in 1988.”

“CIVIL LIBERTIES ACT” ADAPTED FROM “CHILDREN OF THE CAMPS”
(http://www.pbs.org/childofcamp/history/clinton.html)

1988: “Following the passage of the Civil Liberties Act of 1988, with reparations checks of $20,000 to victims of WWII internment.”


CHANGES IN THE NARRATIVE

As awareness of the events and processes of the Internment Camps and E.O. 9066 have increased, discourse around the justifications for Internment have shifted as well (Ng. 2002).


A TIMELINE OF SHIFTS IN WARTIME AND POST WARTIME DISCOURSE
ADAPTED FROM “A MORE PERFECT UNION”
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“CIVIL LIBERTIES ACT” ADAPTED FROM “CHILDREN OF THE CAMPS”
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LAWSUITS: “Four major court cases testing the constitutionality of wartime treatment of Japanese American citizens reached the U.S. Supreme Court in 1943 and 1944. Lawsuits brought by Minoru Yasui, Gordon K. Hirabayashi, and Fred T. Korematsu related to violations of curfew and other discriminatory regulations imposed on Japanese Americans prior to relocation.”


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