

LOST LA

CURRICULUM PROJECT

HISTORICAL INQUIRY QUESTION

How does the media shape public opinion?

LOST LA EPISODE

**Three Views of Manzanar: Dorothea Lange,
Ansel Adams, and Toyo Miyatake**



USC Libraries



How does the media shape public opinion?

Author of Lesson

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Content Standards

12.8: Students evaluate and take and defend positions on the influence of the media on American political life.

12.8.1: Discuss the meaning and importance of a free and responsible press.

12.8.2: Describe the roles of broadcast, print, and electronic media, including the Internet, as means of communication in American politics.

12.8.3: Explain how public officials use the media to communicate with the citizenry and to shape public opinion.

CCSS Standards

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

RH.11-12.6: Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

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

Lost LA Episode

We are all familiar with Japanese resettlement to internment camps during World War II. What you may not know is that various photographers working for the federal government, as freelancers, and incarcerated documented the forced removal process and everyday life in Manzanar. This lesson builds on the Lost LA episode, [Three Views on Manzanar](#):

[Dorothea Lange, Ansel Adams, and Toyo Miyatake](#) to analyze ways in which three different photographers used their images to attempt to shape public opinion on Japanese internment*.

**In the episode, “Japanese internment camps” are referred to as “concentration camps” or “incarceration camps,” and this period of American history is referred to as “the incarceration of Japanese Americans.” These language choices reflect the terminology identified by the subject matter experts featured in the episode, and are informed by evolving conversations around how we talk about and discuss this period of American history.*

Overview of Lesson

In this lesson we will explore various images of the Manzanar Internment Camp taken by Dorothea Lange, Ansel Adams, and Toyo Miyatake. Students will watch segments of the episode and engage with up to seven photographs to collect evidence of how these photographers attempted to shape the public opinion of Japanese internment camps. Students will then judge how successful these photographers were at shaping the narrative around Japanese relocation and internment.

Sources

- A. Lange, Dorothea. 1942. [“Grandfather of Japanese ancestry teaches grandson to walk at his relocation center for evacuees.”](#)
- B. Lange, Dorothea. 1942. [“Relocation center showing streets and blocks.”](#)
- C. Adams, Ansel. 1943. [“Manzanar relocation center a view from the tower.”](#)
- D. Adams, Ansel. 1943. [“Baseball game, Manzanar relocation center, Calif.”](#)
- E. Adams, Ansel. 1944. [“Born Free and Equal, photographs of the loyal Japanese Americans at Manzanar Relocation Center, Inyo County, California.”](#)
- F. Adams, Ansel. 1944. [Forward to the photo book “Born Free and Equal”](#)
- G. Miyatake, Toyo. 1944. [“Boys behind barbed wire”](#)
- H. Kitazawa, Yosuke. 2019. [“Toyo Miyatake: Capturing the Stories of Japanese Americans in LA”](#)

Procedures

1. Quick Write: Give students 3-4 minutes to answer the following questions:
“Do you take pictures on your phone? How do you choose what to document? How do you choose what and where to post your photographs? What story are you trying to tell with your photos?”

This quick write is designed to connect students' lives to the lesson. Spelling and grammar are not important; the hope is for students to think about the documenting choices they make as a bridge to analyzing the documenting choices that the three photographers made.

2. Introduce the lesson:
 - a. Inform students that today's lesson will focus on the Manzanar Relocation Center and a series of images taken of the internment camp. Introduce the three photographers whose images students will explore; Ansel Adams, Dorothea Lange, and Toyo Miyatake. All three had similar, but differing reasons for documenting Manzanar. All three hoped to sway public opinion, the country's overall attitudes and beliefs, of Japanese relocation.
 - b. Introduce the inquiry question: *How does the media shape public opinion?*
3.
 - a. Watch sections of the [Lost LA Episode](#) from minute 0-12:16 and from minute 17:46 - 26:16. As students watch the clips, encourage them to take notes keeping in mind the following questions: *Who were these photographers? What was their motivation for being there? How did they hope to portray Manzanar and Japanese internment in general?*
 - b. After viewing the clips, lead students in a discussion by asking students for their initial impressions of these three photographers and "What story did these photographers hope to tell about Manzanar and Japanese internment?"
4. Gallery Walk: **Sources A-G**. Have students view all images and then choose which photographer's work they would like to focus on. Use the images from that photographer to complete **Handout A**.
5. Write a paragraph using the eight-sentence paragraph format in **Handout B**. Using information from the episode clips and the graphic organizer, students will write a paragraph answering the following questions: *How did the photographer attempt to shape public opinion of the Manzanar Relocation Center and the people being held there? Do you think the images were successful at swaying public opinion?*
6. **Extension Activity:** Have students analyze all of the images and complete the entire graphic organizer. Then have students compare each photographer's overall work and style. As a class, discuss the following questions: *Which photographer best captured life at Manzanar and the experiences of the people held there? Which photographers do you believe were most influential in shifting public opinion on Japanese internment camps?*

Assessment

Students will use information from the episode as well as the graphic organizer to write a paragraph answering the following question: *How did the photographer attempt to shape public opinion of the Manzanar Relocation Center and the people being held there?*

Bibliography

- Adams, Ansel. 1944. *Born Free and Equal* photographs of the loyal Japanese-Americans at Manzanar Relocation Center, Inyo California. U.S. Camera. <https://www.loc.gov/resource/gdclccn.45002975/?sp=1&st=text>
- Adams, Ansel. 1943. "Manzanar Baseball." *Library of Congress*. <https://www.loc.gov/item/2002695992/>
- Adams, Ansel. 1943. "Manzanar relocation center, a view from the tower." *Library of Congress*. <https://www.loc.gov/item/2002695969>
- Kitazawa, Yoshuke. 2019. "Toyo Miyatake: Capturing the stories of Japanese Americans in Los Angeles." KCET. <https://www.kcet.org/shows/lost-la/toyo-miyatake-capturing-the-stories-of-japanese-americans-in-la>
- Lange, Dorothea. 1942. "Grandfather of Japanese ancestry teaches grandson to walk at his relocation center for evacuees." *Online Archive of California*. <https://oac.cdlib.org/ark:/13030/ft1199n656/?brand=oac4>
- Lange, Dorothea. 1942. "View of Manzanar relocation center showing streets and blocks." *Online Archive of California*. <https://oac.cdlib.org/ark:/13030/ft338nb16b/?order=2&brand=oac4>
- Miyatake, Toyo. 1944. "Boys Behind Barbed wire." *Skirball Cultural Center*. <https://www.skirball.org/exhibitions/manzanar-ansel-adams#!/gallery:1631/image:7496>

SOURCE A

“Grandfather of Japanese ancestry teaches grandson to walk at his relocation center for evacuees” photograph and caption

Lange, Dorothea. 1945. Online Archive of California, contributing institution UC Berkeley, Bancroft Library.

Source: <https://oac.cdlib.org/ark:/13030/ft1199n656/?order=2&brand=oac4>



WAR RELOCATION AUTHORITY
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Number C-694

Assembly _____
Location of center: _____ Date picture taken 7/2/42

Relocation Manzanar

Photographer Dorothea Lange Date picture filed _____

Names and ages (L to R) _____

Present occupation _____ Former occupation _____

Former residence _____

PICTURE DATA

Manzanar, Calif.--Grandfather of Japanese ancestry teaching his little
grandson to walk at this War Relocation Authority center for evacuees.

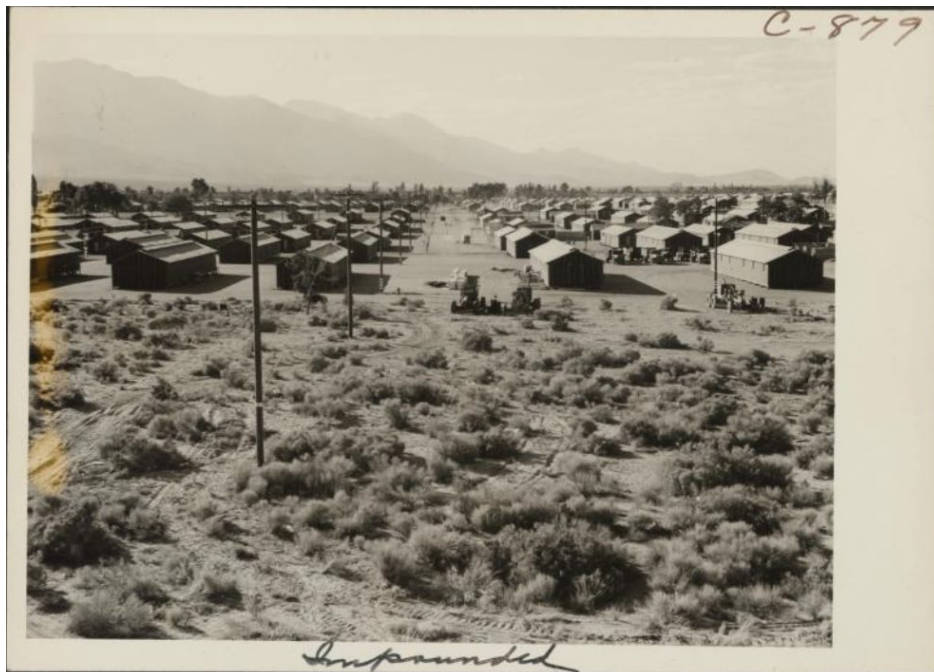
Working notes 8C C-694

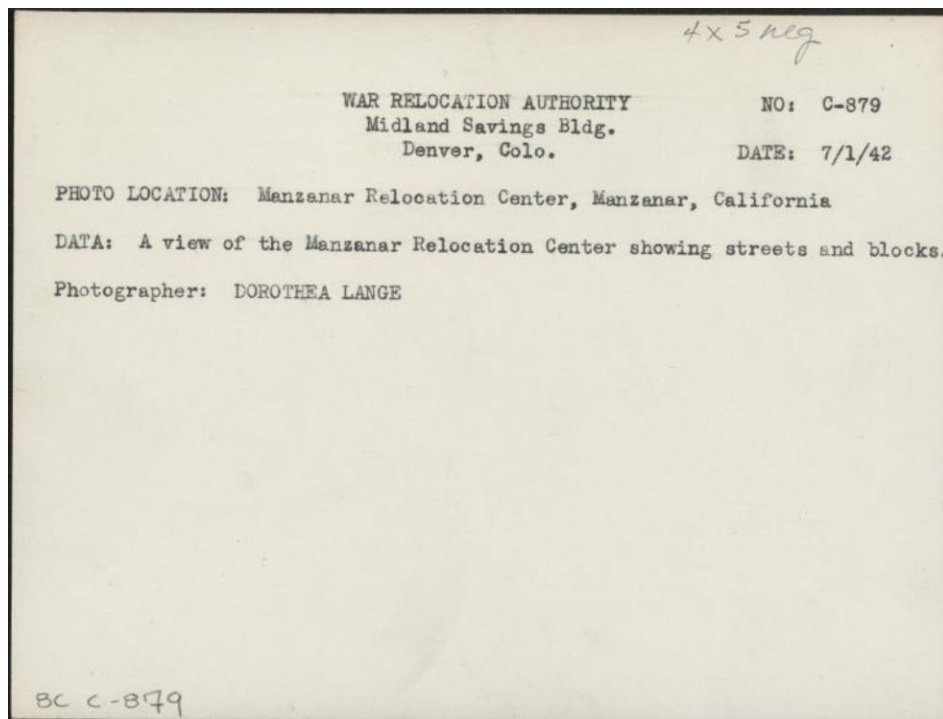
SOURCE B

“View of Manzanar relocation center showing streets and blocks”
photograph and caption

Lange, Dorothea. 1945. Online Archive of California, contributing institution UC Berkeley, Bancroft Library.

Source: <https://oac.cdlib.org/ark:/13030/ft338nb16b/?order=3&brand=oac4>





SOURCE C

"Manzanar relocation center a view from the tower"

Adams, Ansel. 1943. Library of Congress.

<https://www.loc.gov/resource/ppprs.00275/>

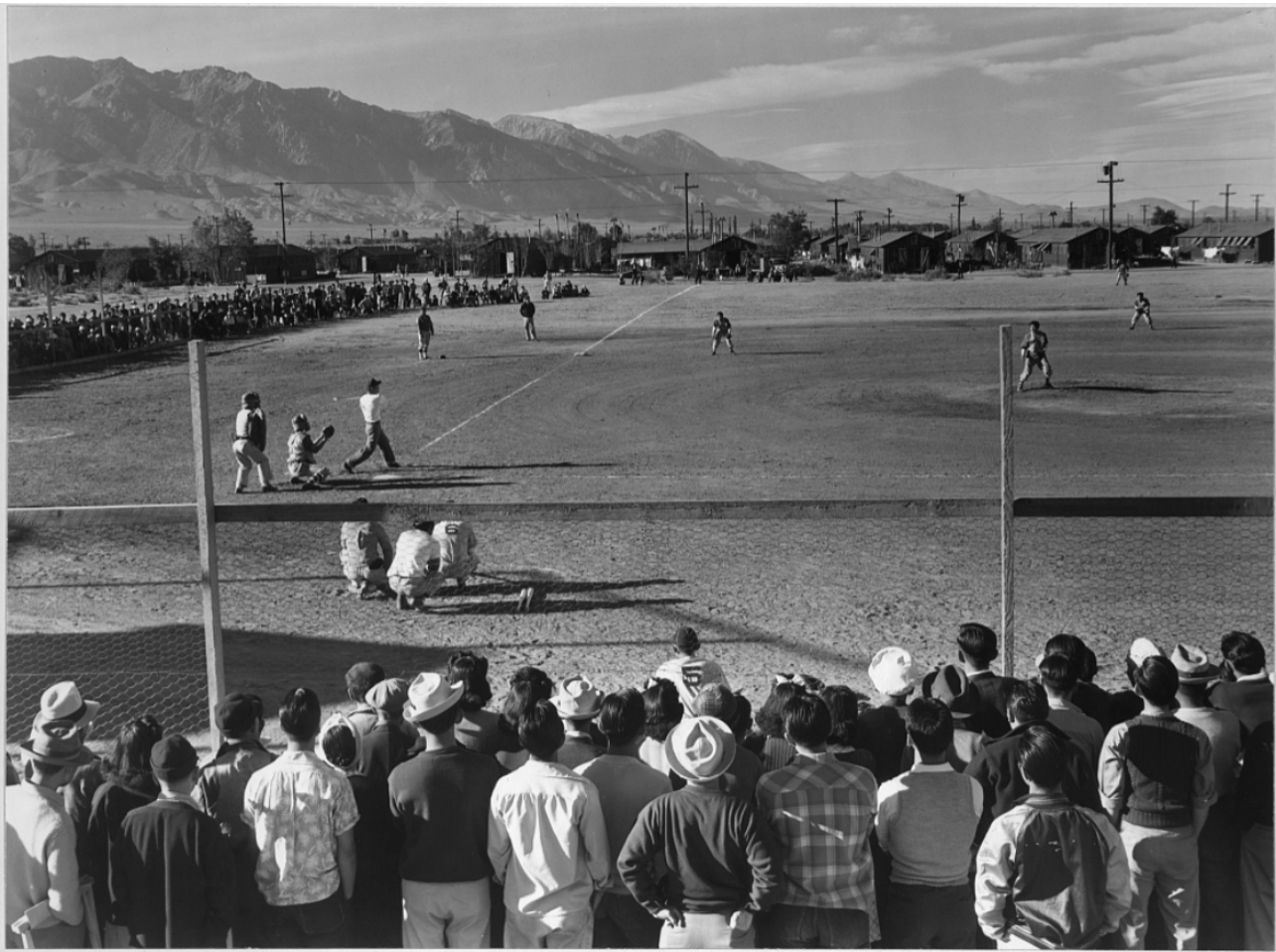


SOURCE D

“Baseball at Manzanar relocation center” photo

Adams, Ansel. 1943. Library of Congress.

<https://www.loc.gov/resource/ppprs.00369/>

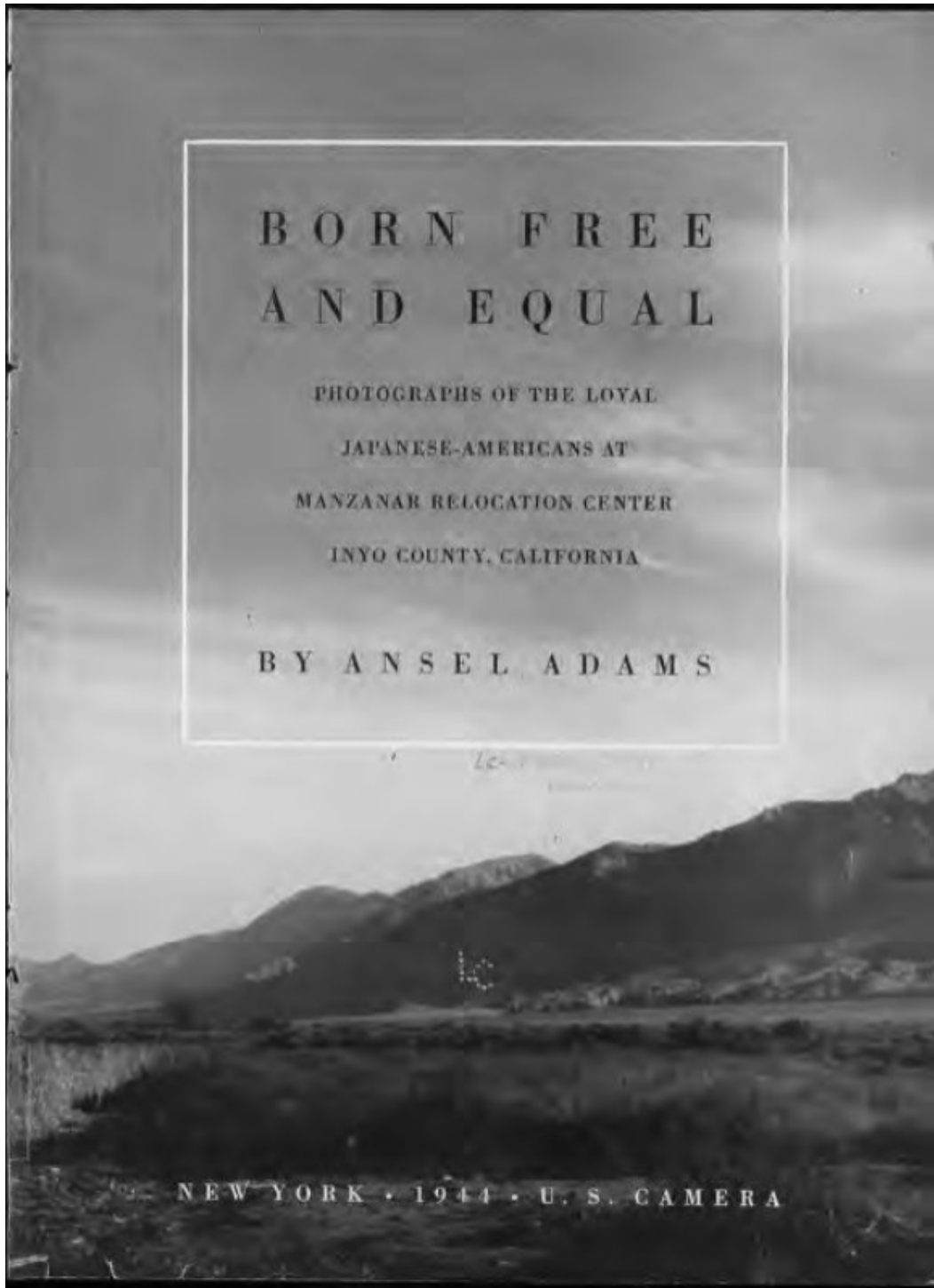


SOURCE E

“Born Free and Equal: Photographs for the Loyal Japanese Americans At Manzanar Relocation Centerscribe Inyo County, California” Book Cover

Adams, Ansel. 1944. Library of Congress.

<https://www.loc.gov/resource/gdclccn.45002975/?sp=10&r=-1.408,-0.042,3.816,1.488,0>



SOURCE F

Book Forward “Born Free and Equal: Photographs for the Loyal Japanese Americans”

Adams, Ansel. 1944. Library of Congress.

[HTTPS://WWW.LOC.GOV/RESOURCE/GDCLCCN.45002975/?SP=8&ST=TEXT](https://www.loc.gov/resource/gdclccn.45002975/?sp=8&st=text)

FOREWORD

MOVED BY THE HUMAN STORY UNFOLDING IN THE ENCIRCLEMENT OF DESERT AND MOUNTAINS, AND BY THE WISH TO IDENTIFY MY PHOTOGRAPHY IN SOME CREATIVE WAY WITH THE TRAGIC MOMENTUM OF THE TIMES, I CAME TO MANZANAR WITH MY CAMERAS IN THE FALL OF 1943. FOR MANY YEARS I HAVE PHOTOGRAPHED THE SIERRA NEVADA, STRIVING TO REVEAL BY THE CLEAR STATEMENT OF THE LENS THOSE QUALITIES OF THE NATURAL SCENE WHICH CLAIM THE EMOTIONAL AND SPIRITUAL RESPONSE OF THE PEOPLE. IN THESE YEARS OF STRAIN AND SORROW, THE GRANDEUR, BEAUTY, AND QUIETNESS OF THE MOUNTAINS ARE MORE IMPORTANT TO US THAN EVER BEFORE. I HAVE TRIED TO RECORD THE INFLUENCE OF THE TREMENDOUS LANDSCAPE OF INYO ON THE LIFE AND SPIRIT OF THOUSANDS OF PEOPLE LIVING BY FORCE OF CIRCUMSTANCE IN THE RELOCATION CENTER OF MANZANAR. HENCE, WHILE THE PEOPLE AND THEIR ACTIVITIES ARE MY CHIEF CONCERN, THERE IS MUCH EMPHASIS ON THE LAND THROUGHOUT THIS BOOK.

I BELIEVE THAT THE ACRID SPLENDOR OF THE DESERT, RINGED WITH TOWERING MOUNTAINS, HAS STRENGTHENED THE SPIRIT OF THE PEOPLE OF MANZANAR. I DO NOT SAY ALL ARE CONSCIOUS OF THIS INFLUENCE, BUT I AM SURE MOST HAVE RESPONDED, IN ONE WAY OR ANOTHER, TO THE RESONANCES OF THEIR ENVIRONMENT. FROM THE HARSH SOIL THEY HAVE EXTRACTED FINE CROPS; THEY HAVE MADE GARDENS GLOW IN THE FIREBREAKS AND BETWEEN THE BARRACKS. OUT OF THE JOSTLING, DUSTY CONFUSION OF THE FIRST BLEAK DAYS IN RAW BARRACKS THEY HAVE MODULATED TO A DEMOCRATIC INTERNAL SOCIETY AND A PRAISEWORTHY PERSONAL ADJUSTMENT TO CONDITIONS BEYOND THEIR CONTROL. THE HUGE VISTAS AND THE STERN REALITIES OF SUN AND WIND AND SPACE SYMBOLIZE THE IMMENSITY AND OPPORTUNITY OF AMERICA —PERHAPS A VITAL REASSURANCE FOLLOWING THE EXPERIENCES OF ENFORCED EXODUS.

THIS BOOK IN NO WAY ATTEMPTS A SOCIOLOGICAL ANALYSIS OF THE PEOPLE AND THEIR PROBLEM. IT IS ADDRESSED TO THE AVERAGE AMERICAN CITIZEN, AND IS CONCEIVED ON A HUMAN, EMOTIONAL BASIS, ACCENTING THE REALITIES OF THE INDIVIDUAL AND HIS ENVIRONMENT RATHER THAN CONSIDERING THE LOYAL JAPANESE -AMERICANS AS AN ABSTRACT, AMORPHOUS, MINORITY GROUP. THIS IMPERSONAL GROUPING, WHILE ESSENTIAL TO THE FACTUAL STUDY OF RACIAL AND SOCIOLOGICAL PROBLEMS, FREQUENTLY SUBMERGES THE INDIVIDUAL, WHO IS OF GREATEST IMPORTANCE. THROUGHOUT THIS BOOK I WANT THE READER TO FEEL HE HAS BEEN WITH ME IN MANZANAR, HAS MET SOME OF THE PEOPLE, AND HAS KNOWN THE MOOD OF THE CENTER AND ITS ENVIRONMENT —THEREBY DRAWING HIS OWN CONCLUSIONS —RATHER THAN IMPOSE UPON HIM ANY DOCTRINE OR ADVOCATE ANY SOCIOLOGICAL ACTION. I HAVE INTENTIONALLY AVOIDED THE SPONSORSHIP OF GOVERNMENTAL OR CIVIL ORGANIZATIONS, NOT BECAUSE I HAVE DOUBTS OF THEIR SINCERITY AND EFFECTIVENESS, BUT BECAUSE I WISH TO MAKE THIS WORK A STRICTLY PERSONAL CONCEPT AND EXPRESSION. I TRUST THE CONTENT AND MESSAGE OF THIS BOOK WILL SUGGEST THAT THE BROAD CONCEPTS OF AMERICAN CITIZENSHIP, AND OF LIBERAL, DEMOCRATIC LIFE THE WORLD OVER, MUST BE PROTECTED IN THE PROSECUTION OF THE WAR, AND SUSTAINED IN THE BUILDING OF THE PEACE TO COME.

MANZANAR, CALIFORNIA, AUGUST 1944
ANSEL ADAMS

SOURCE G

"Boys Behind Barbed Wire" (Norito Takamoto, Albert Masaichi, Hisashi Sansui) Gelatin Silver Print

Miyatake, Toyo. 1944. Skirball Cultural Center.

<https://www.skirball.org/exhibitions/manzanar-ansel-adams#!/gallery:1631/image:7496>



SOURCE H

Toyo Miyatake: Capturing the Stories of Japanese Americans Living in Los Angeles (excerpt)

Kitazawa, Yosuke. 2019. KCET. <https://www.kcet.org/shows/lost-la/toyo-miyatake-capturing-the-stories-of-japanese-americans-in-la>.

It was several months into his forced incarceration at Manzanar when Toyo Miyatake shared an epiphany with his teen son Archie.

"As a photographer, I have a responsibility," Toyo said on that dry October day in 1942 as he took out some lenses and film holders from a suitcase. "I have to take all the pictures in Manzanar to keep a record of what's going on here."

None of it made sense to Archie at the time. "I didn't know what he was talking about," he recalled years later. But for Toyo, even without the benefit of years of hindsight and analysis, it was immediately clear to him that injustice had been served to his family and his people. He understood the power of photography, and showing what life was like behind the barbed wires at the concentration camps would ensure that this shameful episode in American history would never be repeated.

As the story goes, Toyo had smuggled in a lens and a film holder to Manzanar. With help from a carpenter and a mechanic, he built a camera around those parts with scrap wood and drain pipes. He was discreet at first, quietly taking photos of camp life and developing the films at night when everybody was asleep. This was a risky move for Toyo since what he was doing was illegal. "[He was] sure taking a lot of chances," Archie said. But it was a risk Toyo felt he had to take since he knew in his heart that "this kind of thing should never happen again."...

By 1944, Toyo had built himself a photo studio at Manzanar, thanks to a sympathetic camp director who turned a blind eye. There, Toyo would reclaim his role as community photographer, taking wedding and family portraits, school photos, unposed and candid shots. His years of experience before the war as the de facto community documenter of Little Tokyo had become indispensable as he took on a far more important task of bringing social justice to his people through photography. With the studio up and running, Archie began to assist his father and saw firsthand Toyo's dedication to serving the community through a lens. "He was doing it with a purpose in mind," Archie said.

HANDOUT 1: GRAPHIC ORGANIZER

Document	How did this photographer portray Manzanar? (use specific evidence from the image or text)	What is this photographer saying about Manzanar through the text or image?	Were they successful? Could this image successfully shape public opinion?
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<p>A. 1942 photograph</p> <p><i>Grandfather of Japanese ancestry teaches grandson to walk at his relocation center for evacuees photograph</i></p> <p>by Dorothea Lange</p>			
<p>B. 1942 photograph</p> <p><i>View of Manzanar relocation center showing streets and blocks</i></p> <p>by Dorothea Lange</p>			
<p>C. 1943 photograph</p> <p><i>Manzanar Relocation Center a View from the Tower</i></p> <p>by Ansel Adams</p>			
<p>D. 1943 photograph</p> <p><i>Baseball at Manzanar Relocation Center</i></p> <p>by Ansel Adams</p>			

<p>E. 1944</p> <p><i>Inside front cover of Ansel Adams photo book "Born Free and Equal"</i></p>			
<p>F. 1944</p> <p><i>Ansel Adams forward to the photo book "Born Free and Equal"</i></p>			
<p>G. 1944 photograph</p> <p><i>Boys Behind Barbed Wire</i></p> <p>by Toyo Miyatake</p>			
<p>F. 2019</p> <p><i>excerpt Toyo Miyatake: Capturing the Stories of Japanese Americans in Los Angeles</i></p> <p>by Yoshuke Kitazawa</p>			

HANDOUT 2: THE 8 SENTENCE PARAGRAPH FORMAT

This writing strategy can be used to support students in the writing of the “Assessment” portion of this Lesson.

There must be thorough “commentary” (explanation/analysis) of your “concrete detail” (textual support/evidence) that relates back to the main points or topic sentence of the whole paragraph.

This writing strategy can be used to support students in the writing of the “Assessment” portion of this Lesson.

Sentence 1

Thesis, Claim or Topic Sentence: state the topic of your paragraph and the main point you want to make about the topic.

Sentence 2

Concrete detail (example to prove/support #1)

Sentence 3

Commentary (explains why/how the detail proves or clarifies the thesis)

Sentence 4

Commentary (further explains or analyzes CD)

Sentence 5

Concrete detail (gives a second example to prove/support #1)

Sentence 6

Commentary (explains why/how #5 relates to #1)

Sentence 7

Commentary (further explains or analyzes CD)

Sentence 8

Closing Commentary (summarizes paragraph, restates topic or thesis sentence, and does not introduce new information)