



*“Quote — please
supply.”*

Boyle Heights: The Power of Place

Teacher Guide

**Tools and Resources to Investigate Community History
Suggested for Grades 4-12**

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For the Teacher . . .

Welcome!

This teacher guide is an outcome of the Boyle Heights project. This multifaceted collaborative project, initiated by the Japanese American National Museum, is documenting and interpreting the history and legacy of community life in Boyle Heights, a dynamic and historically-important Los Angeles neighborhood whose cultural diversity demonstrates the challenges and promise of living in a pluralistic society.

We have written and designed this Teacher Guide to be easily adapted to the diverse needs of your students. We consider teachers as our most valuable partners in the implementation of this guide; we have not filled it with methodology as much as we have included ideas to begin your students' journeys.

So that you may easily integrate these activities and resources into your classroom, we have included a grid of relevant California curriculum standards for History-Social Science and English-Language Arts.

Museum Visit

To complement your classroom studies, we recommend that you and your students visit the Japanese American National Museum to see *Boyle Heights: The Power of Place*.

- Make a reservation using the Group Tour Reservation Form in the Appendix. Please contact us at least three weeks in advance.
- Discuss the concept of "community" with your students. Be sure that they realize that communities may be based on geographical location, common interests, beliefs, and identity.
- Before visiting the museum, review museum rules and regulations with students and chaperones.
- Both before and after the museum visit, continue the dialogue about community by conducting activities found in this Teacher Guide.

Feedback

We are interested in getting feedback about this guide from teachers like you. What works? What doesn't work? What did your students learn? Keep in touch with us. Your insights will help when we write future Teacher Guides.

We hope that as you share these activities with your students, they will discover the richness and diversity of which we are all a part.

Good luck!

Sincerely,

A handwritten signature in cursive script that reads "Allyson Nakamoto".

Allyson Nakamoto
Teacher Programs Manager
Education Unit
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September 2002



Overview of the Exhibition

Boyle Heights: The Power of Place

September 8, 2002 through February 23, 2003

"What is Boyle Heights? And what makes it tick? It is not a 'typical' American community, but it could only happen in America..."

FORTNIGHT: CALIFORNIA'S OWN
NEWSMAGAZINE (1954)

A neighborhood is made up of people and places. It is defined through the experiences of those who consider it home. And it holds their hopes for the future and their memories of the past.

Boyle Heights is a Los Angeles neighborhood, located just east of downtown between the Los Angeles River and Indiana Street. It is one of the city's earliest neighborhoods, and – like all communities – it has changed in many ways over the past century.

Boyle Heights is a Los Angeles intersection, a place of infinite possibilities where the paths of different people meet or cross. Boyle Heights has been home to people who have come to Los Angeles from different cities, states, and countries, who have different beliefs and traditions, and who speak different languages.

Through the stories of past and present neighborhood residents, this exhibition explores how the experiences and memories of many generations of Angelenos intersect in this powerful place.

**Content Standards
Tab Page**



California Content Standards Grades 4-12

The activities in *Boyle Heights: The Power of Place* Teacher Guide are correlated with the California Content Standards for History-Social Science and English-Language Arts.

For clarity, English-Language Arts Content Standards are divided into three strands:

- Reading
- Writing
- Listening and Speaking

A listing of the standards follows; the first number of each standard corresponds to grade level. A check mark indicates the activity to which each standard applies.

Activity Name	Act. 1 Letters to Mollie: Interpreting Primary Documents	Act. 2 <i>Boyle Heights: The Power of Place</i> Journal	Act. 3 Imaginary Letters from Boyle Heights	Act. 4 A Sense of Community	Act. 5 We Belong Here	Act. 6 Encounters in the Classroom: Investigating Community History	Act. 7 Encounters in the Community: Investigating Cultural Communities	Act. 8 Along the Boulevard: City Scavenger Hunt	Act. 9 School History Sleuths	Act. 10 In the News: Conflict and Collaboration
HISTORY-SOCIAL SCIENCE CONTENT STANDARDS										
4.1.5 Use maps, charts, and pictures to describe how communities in California vary in land use, vegetation, wildlife, climate, population density, architecture, services, and transportation.								✓		
10.8.6 Discuss the human costs of World War II, with particular attention to the civilian and military losses in Russia, Germany, Britain, the United States, China, and Japan.	✓		✓							
12.2.4 (Principles of American Democracy) Understand the obligations of civic-mindedness, including voting, being informed on civic issues, volunteering and performing public service, and serving in the military or alternative service.										✓



Activity Name	Act. 1 Letters to Mollie: Interpreting Primary Documents	Act. 2 Boyle Heights: The Power of Place Journal	Act. 3 Imaginary Letters from Boyle Heights	Act. 4 A Sense of Community	Act. 5 We Belong Here	Act. 6 Encounters in the Classroom: Investigating Community History	Act. 7 Encounters in the Community: Investigating Cultural Communities	Act. 8 Along the Boulevard: City Scavenger Hunt	Act. 9 School History Sleuths	Act. 10 In the News: Conflict and Collaboration
12.3.1 (Principles of American Democracy) Explain how civil society provides opportunities for individuals to associate for social, cultural, religious, economic, and political purposes.	✓	✓		✓			✓		✓	✓
12.6.4 (Principles of American Democracy) Describe the means that citizens use to participate in the political process (e.g., voting, campaigning, lobbying, filing a legal challenge, demonstrating, petitioning, picketing, running for political office).										✓
ENGLISH-LANGUAGE ARTS CONTENT STANDARDS										
Reading Strand										
4.2.5 Compare and contrast information on the same topic after reading several passages or articles.	✓									
5.2.1 Understand how text features (e.g., format, graphics, sequence, diagrams, illustrations, charts, maps) make information accessible and usable.		✓		✓	✓			✓		
5.2.3 Discern main ideas and concepts presented in texts, identifying and assessing evidence that supports those ideas.										✓
5.2.4 Draw inferences, conclusions, or generalizations about text and support them with textual evidence and prior knowledge.	✓									
6.1.3 Recognize the origins and meanings of frequently used foreign words in English and use these words accurately in speaking and writing.								✓		



Activity Name	Act. 1 Letters to Mollie: Interpreting Primary Documents	Act. 2 Boyle Heights: The Power of Place Journal	Act. 3 Imaginary Letters from Boyle Heights	Act. 4 A Sense of Community	Act. 5 We Belong Here	Act. 6 Encounters in the Classroom: Investigating Community History	Act. 7 Encounters in the Community: Investigating Cultural Communities	Act. 8 Along the Boulevard: City Scavenger Hunt	Act. 9 School History Sleuths	Act. 10 In the News: Conflict and Collaboration
6.2.1 Identify the structural features of popular media (e.g., newspapers, magazines, online information) and use the features to obtain information.							✓			✓
6.3.5 Identify the speaker and recognize the difference between first-and third-person narration (e.g., autobiography compared with biography).	✓									
7.2.2 Locate information by using a variety of consumer, workplace, and public documents.		✓				✓	✓	✓		
7.3.4 Identify and analyze recurring themes across works (e.g., the value of bravery, loyalty, and friendship; the effects of loneliness).	✓									✓
8.3.4 Analyze the relevance of the setting (e.g., place, time, customs) to the mood, tone, and meaning of the text.	✓									
9/10.2.5 Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.	✓					✓	✓		✓	
9/10.3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical approach)	✓									
11/12.2.5 Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.	✓									
Writing Strand										
4.1.1 Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements.			✓			✓	✓			✓



Activity Name	Act. 1 Letters to Mollie: Interpreting Primary Documents	Act. 2 <i>Boyle Heights: The Power of Place</i> Journal	Act. 3 Imaginary Letters from Boyle Heights	Act. 4 A Sense of Community	Act. 5 We Belong Here	Act. 6 Encounters in the Classroom: Investigating Community History	Act. 7 Encounters in the Community: Investigating Cultural Communities	Act. 8 Along the Boulevard: City Scavenger Hunt	Act. 9 School History Sleuths	Act. 10 In the News: Conflict and Collaboration
4.1.2 Create multiple-paragraph compositions			✓		✓		✓			✓
4.1.5 Quote or paraphrase information sources, citing them appropriately.	✓					✓	✓			
4.1.7 Use various reference materials (e.g., dictionary, thesaurus, card catalog, encyclopedia, online information) as an aid to writing.						✓	✓	✓	✓	
4.1.8 Understand the organization of almanacs, newspapers, and periodicals and how to use those print materials.								✓	✓	✓
4.2.1 Write narratives.					✓					✓
5.1.2 Create multiple-paragraph expository compositions.			✓		✓					✓
5.1.3 Use organizational features of printed text (e.g., citations, end notes, bibliographic references) to locate relevant information.		✓								
6.1.2 Create multiple-paragraph expository compositions.			✓		✓					✓
7.1.1 Create an organizational structure that balances all aspects of the composition and uses effective transitions between sentences to unify important ideas.			✓		✓					✓
7.1.3 Use strategies of notetaking, outlining, and summarizing to impose structure on composition drafts.		✓				✓	✓		✓	
8.1.1 Create compositions that establish a controlling impression, have a coherent thesis, and end with a clear and well-supported conclusion.					✓					✓



Activity Name	Act. 1 Letters to Mollie: Interpreting Primary Documents	Act. 2 <i>Boyle Heights: The Power of Place</i> Journal	Act. 3 Imaginary Letters from Boyle Heights	Act. 4 A Sense of Community	Act. 5 We Belong Here	Act. 6 Encounters in the Classroom: Investigating Community History	Act. 7 Encounters in the Community: Investigating Cultural Communities	Act. 8 Along the Boulevard: City Scavenger Hunt	Act. 9 School History Sleuths	Act. 10 In the News: Conflict and Collaboration
8.1.5 Achieve an effective balance between researched information and original ideas.			✓			✓	✓	✓	✓	✓
9/10.1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.			✓		✓					✓
9/10.1.2 Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.			✓	✓	✓	✓	✓	✓	✓	✓
11/12.1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.			✓	✓	✓	✓	✓	✓	✓	✓
11/12.1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.			✓	✓	✓	✓	✓	✓	✓	✓
11/12.1.6 Develop presentations by using clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources).						✓	✓	✓	✓	
11/12.2.1 Write fictional, autobiographical, or biographical narratives.			✓			✓				
Listening and Speaking Strand										
4.1.1 Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.						✓	✓	✓	✓	
4.1.2 Summarize major ideas and supporting evidence presented in spoken messages and formal presentations.						✓	✓		✓	



Activity Name	Act. 1 Letters to Mollie: Interpreting Primary Documents	Act. 2 Boyle Heights: The Power of Place Journal	Act. 3 Imaginary Letters from Boyle Heights	Act. 4 A Sense of Community	Act. 5 We Belong Here	Act. 6 Encounters in the Classroom: Investigating Community History	Act. 7 Encounters in the Community: Investigating Cultural Communities	Act. 8 Along the Boulevard: City Scavenger Hunt	Act. 9 School History Sleuths	Act. 10 In the News: Conflict and Collaboration
4.1.8 Use details, examples, anecdotes, or experiences to explain or clarify information.						✓	✓		✓	
4.1.10 Evaluate the role of the media in focusing attention on events and in forming opinions on issues.										✓
5.1.1 Ask questions that seek information not already discussed.						✓	✓	✓	✓	
5.1.2 Interpret a speaker's verbal and nonverbal messages, purposes, and perspectives.						✓	✓		✓	
5.1.3 Make inferences or draw conclusions based on an oral report.						✓	✓		✓	
5.1.8 Analyze media as sources for information, entertainment, persuasion, interpretation of events, and transmission of culture.										✓
6.1.1 Relate the speaker's verbal communication (e.g., word choice, pitch, feeling, tone) to the nonverbal message (e.g., posture, gesture).						✓	✓		✓	
6.1.2 Identify the tone, mood, and emotion conveyed in the oral communication.						✓	✓		✓	
7.1.1 Ask probing questions to elicit information, including evidence to support the speaker's claims and conclusions.						✓	✓	✓	✓	
7.1.2 Determine the speaker's attitude toward the subject.						✓	✓		✓	
8.1.2 Paraphrase a speaker's purpose and point of view and ask relevant questions concerning the speaker's content, delivery, and purpose.						✓	✓		✓	

The Power Content



of Place Standards

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9/10.2.3 Apply appropriate interviewing techniques.						✓	✓		✓	
11/12.1.1 Recognize strategies used by the media to inform, persuade, entertain, and transmit culture (e.g., advertisements; perpetuation of stereotypes; use of visual representations, special effects, language).								✓		✓
11/12.1.2 Analyze the impact of the media on the democratic process (e.g., exerting influence on elections, creating images of leaders, shaping attitudes) at the local, state, and national levels.										✓

**Exhibition-Related Activities
Tab Page**



Integrated Activities for Pre-Museum Visit, Museum Visit and Post-Museum Visit

"ALL ROADS LEAD TO BOYLE HEIGHTS"*

The following activities on pages ____ – ____ provide an integrated approach to preparing and processing your class' for a visit to **Boyle Heights: The Power of Place**. Although the exhibition explores several themes and historical time periods, this set of activities focuses on one era and theme: the World War II incarceration of Japanese Americans living in Boyle Heights. By exploring how Los Angeles' most ethnically diverse neighborhood changed during the war years, students will gain an in-depth understanding of this time period, while using a variety of social science-based research skills.

*Derived from the masthead of an early newspaper, this phrase was printed just below the name of *The Boyle Heights Sun*.





Introduction



Letters To Mollie: Interpreting Primary Documents

With Japan's military attack on Pearl Harbor in December 1941, and the entry of the United States into World War II, public sentiment against Japanese Americans reached its peak. Although there was no evidence that they were engaged in espionage or sabotage, approximately 110,000 Japanese Americans were forcibly removed from their West Coast homes. They were held in concentration camps in the interior of the United States throughout the war. Never charged for any crime, most lost their homes, businesses and family possessions. Two-thirds of those incarcerated were American-born citizens.

By June 1942, 400 Roosevelt High School students of Japanese descent were gone. The school eventually lost one-third of its student body as a consequence of this forced removal of Japanese Americans and the enlistment of young men into the armed forces. For more information about this time period, as well as the unique ceremony of Roosevelt High School's retroactively awarding diplomas to the Japanese American students, please see the Bibliography included in the Appendix.

Due to the incarceration, 17-year-old Mollie Wilson, an African American girl from Boyle Heights, had no choice but to say good-bye to dozens of her friends from Roosevelt High School. Throughout the war, Mollie corresponded with many incarcerated friends until the war ended, and she preserved these letters, ultimately donating them to the Japanese American National Museum. Some of these letters



may be viewed in the exhibition ***Boyle Heights: The Power of Place*** and excerpts will be analyzed in this activity.

These letters are significant for several reasons:

- They give a voice to the teenagers living in Boyle Heights in the 1940s.
- They communicate the close friendships among Boyle Heights teenagers of diverse backgrounds.
- They give a real taste of the lives, language, clothing, and concerns of students coming of age during World War II.
- They put a human face on history.



A Note on Primary Sources

“Through primary sources students confront two essential facts in studying history. First, the record of historical events reflects the personal, social, political and economic points of view of the participants. Second, students bring to the sources their own biases, created by their own personal situations and social environments in which they live. As students use these sources they see that history exists through interpretation – and tentative interpretation at that. Primary sources fascinate students because they are real and they are personal; history is humanized through them.”

“HISTORY IN THE RAW” NATIONAL ARCHIVES
AND RECORDS ADMINISTRATIONS



Suggested Grade Levels

Four – Twelve

Objectives

- Interpret historical documents.
- Recognize the significance of primary documents in understanding eyewitness accounts of history.
- Understand the circumstances leading to the World War II incarceration of Japanese Americans.
- Recognize that history exists through interpretation, and that authors bring their own biases and points of view to historical accounts.

Process (One 45-minute session)

- 1. Prepare copies of the following “Excerpts from the Letters to Mollie” found on pages ____ – ____.** For students who would like to read the complete letters in the girls’ own handwriting, facsimiles are available in the Appendix.
- 2. Give the students a brief overview of the Japanese American evacuation and incarceration during World War II.** In addition to the information provided in the introduction to this activity, supplemental resources are found in the Appendix.
- 3. Distribute copies of the letters to the class.** Students may read quietly to themselves or aloud to the class.
- 4. In small groups, ask students to analyze the letters by completing the “Primary Document Analysis Chart” on pages ____ – ____.** Photocopy and distribute the double-sided chart.



- Remind students that letters are primary sources which reflect the attitudes and experiences of the writers. A collection of letters can provide student historians with differing viewpoints of the same event. Studying history through primary sources requires the student historian to take into account the different ways people respond to the same historical event.
- The "Primary Document Analysis Chart: Dear Mollie" on page ____ is a tool that will help student historians compare and contrast the concerns and attitudes of the letter writers.
- As a class, share responses to "Primary Document Analysis Chart: Signs of the Times" on page _____. If a historian was researching youth culture in Los Angeles in 2002, what are some of the things he or she would find?

5. If students would like to know more about this period, suggest additional resources.

Please see the Appendix for recommended books, articles and websites.

6. Encourage students to search for primary sources in their homes. Photo albums, year-books, letters and diaries provide insight into historical events, popular culture, concerns and interests of people during different time periods. Like the letters used in this activity, family documents can provide a unique window into history that students will not find in textbooks. Suggest that students photocopy the documents or photos before bringing them in to class.



Excerpts from Letters to Mollie

Letter 1

44-6-C
RIVERS, ARIZONA
JULY 7TH, 1943

DEAR MOLLY,

CONGRATULATIONS UPON YOUR COMPLETION OF HIGH SCHOOL! IT'S SEEMS RATHER FANTASTIC, HUH? REMEMBER THE GRAMMAR SCHOOL DAYS? VOLLEY-BALL, DODGE-BALL, MAY-POLES, RINGS, AND ETC. – THEN, ON TO BELVEDERE – WE SURE HAD FUN, HUH? THAT OLD MISS DILLON – MISS DOW – MR. PRANTE - MRS. SULLIVAN, AND OLD LADY LYMAN – THOSE WERE THE GOOD OLD DAYS! ROOSEVELT HI AND MAN ALIVE, DID I THINK I WAS "BIG," THOUGH! WHEN WE MOVED TO 10TH ST., YOU CAME OVER ON YOUR WAY TO A PICNIC... THEN, EVACUATION – I CAME TO A NEWLY ORGANIZED SCHOOL – BUTTE HI – WHILE YOU KEPT ON AT ROOSEVELT HI! WELL, NOW WE'RE BOTH OUT OF SCHOOL AND READY TO FACE THE WORLD.

ACCORDING TO A LITTLE "BIRDIE" – YOU'RE PLANNING TO WORK IN A DEFENSE FACTORY? \$150.– A MONTH? SWELL! WITH THAT, YOU COULD WORK YOUR WAY THROUGH COLLEGE, HUH?

...BELIEVE ME, IT'S SO HOT HERE, WE DON'T SLEEP UNTIL 1: A.M. – WAKE AT 6:30 A.M., AND BY 7: A.M., IT'S ALREADY 84°. HOT STATE, AND NO LIE!

WELL SINCE MY ARM STICKS TO THIS PAPER, I'D BETTER BE CLOSING. GOLLY, AM I STICKY AND UNCOMFORTABLE!

UNTIL I HEAR FROM YOU – 'BYE NOW – WRITE SOON – BE GOOD – AND TAKE IT EASY, ESPECIALLY ON A CERTAIN MILLIARD MURPHY – OH MAN, I COULD HEAR YOUR HEART THUMPING OUT HERE – OR HAS MILLIARD ALREADY GOT YOUR HEART?!?!

MY REGARDS TO THE FAMILY –

SINCERELY,
JUNE YOSHIGAI –

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.16)



Letter 2

March 15, 1943

Dear Mollie,

Thank you very much for sending me the "Rough Rider."
[Roosevelt High School student newspaper] I hope it isn't going to be any trouble. I promise I'll make it up to you some day.

How is everything coming along. From what I read in Rough Rider a great deal of things are going on. Just reading the Rough Rider makes me home sick. Reading about the seniors getting their senior sweaters. I sure wish I can get one. You don't know how much how it feels to be reading about it, if it wasn't for this war I would be there and having a lot of fun, the fun we all wait for. Our graduation is sure going to be sad. And I do mean sad.

...Today were having a little dust storm. I mean a lot of dust. It's really terrible we can't even see the next barrack. Its been blowing all day.

...Enclosed the money for the postage for the last two [Rough Riders] you sent me and for the next two...

Thank You,
V.S.
[Violet Saito]

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.15)



Letter 3

35-4-C
Poston, Arizona
[1943]

Dearest Mollie:

What-cha know hoss? How are you feeling and how are you getting along in school? We are all fine, except Sako got sick this morning from something the kitchen fed us. I think it was the pork in the slop suey.

...Here, in Poston, most of the kids are calling each "hoss", "Jack," and "Jackson." If you went to the school play yesterday and someone asks you if you went to see it, you could say, "You know it (hoss, Jack or Jackson!)" If it's hot and someone says, "Gee, it's hot today," you could say the same thing. If you act surprised at something you could say "Jumpin jive!" or "Ain't that a boogie!" and someone else could say, "It sure is a boogie!" If someone tells you something that is hard to believe, you say, "No hay, hoss?" or "No jive?" or "No lie hoss?" These are some of the sayings and phrases used in Poston.

Chiyeko hasn't written because she was working on camouflage nets and now she has to go to school. Most of the older boys went out of state to pick sugar beets.

There are three Boyle Height baseball teams in Poston: Boyle Height Indians, Golden Bears, and Hollywood Stars.

...Last Saturday, Sunday and Monday we had a country fair. It sure was a lot of fun. Camp 1, 2, and 3's orchestras took turns playing at the dances. . . They play Blues on Parade, Johnson Rag, At Last, I Remember You, In My Solitude, My Devotion, Moonlight Serenade, and others.

...Trucks were going back and forth all of the time from Camp 2 & 3 so they could be at the fair and dances too. Camp 2 people are from Salinas and Camp 3 people from Salinas and San Diego. In Camp 3 boys wearing long, bright, flannel plaid shirts out are a fad. In camp 2, red hats, and in camp 1, long shirts out. It looks like they're wearing night shirts. . . It's really something to rave about Jackson!

...Well that's all the news for now. So long—hoss!

See-dai

[Sadae Nishioka]

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



Primary Document Analysis Chart: Dear Mollie


	What does this letter tell you about historical events in America at this time?	Choose a quote showing the writer's relationship to Boyle Heights.	Describe one concern the writer has about being separated from her old neighborhood.	Describe one way her life has changed since she left Boyle Heights.
<p><i>Letter 1: From June Yoshigai</i></p> <p>Date of Letter:</p> <p>Place letter was written:</p>				
<p><i>Letter 2: From Violet Saito</i></p> <p>Date of Letter:</p> <p>Place letter was written:</p>				
<p><i>Letter 3: From Sadae Nishioka</i></p> <p>Date of Letter:</p> <p>Place letter was written:</p>				



**Please add to
photo credits**



Primary Document Analysis Chart: Signs of the Times

 1942- 1943	TODAY
List three examples of slang phrases	
List three examples of fashionable clothing	
List three popular songs	



Introduction

Boyle Heights: The Power of Place Journal Exploring The Exhibition

This activity will take place during the visit to the Japanese American National Museum. Upon entry to the gallery, students will receive a partially completed "journal" which they will fill in with details about life in Boyle Heights gleaned from the photographs, artifacts and text panels. Although the exhibition encompasses the vibrancy of Boyle Heights from the early 1900s to the present, classes planning to do all three activities in this section will complete their journals by focusing on life in the 1930s and 1940s.

Suggested Grade Levels

Four – Twelve

Objectives

- Understand the different components of community life in a diverse Los Angeles neighborhood.
- Recognize how different historical time periods are reflected in photographs and artifacts.

Process (15 Minutes)

1. Review the "***Boyle Heights: The Power of Place Journal***" found on page _____. Teachers familiar with the assignment may better assist students during the museum visit. Each student will receive a copy of the "***Boyle Heights: The Power of Place Journal***" at the museum.
2. Explain to students that when they go to the National Museum, they should imagine themselves as young people living in Boyle Heights in the 1930s and 1940s. They will be looking for examples of things they would do



and places they would go. Although there are certain sections that explicitly address life during World War II, the information they need to successfully complete their journal is found throughout the exhibition.

3. As a class, discuss ways to determine whether photographs and artifacts are from the 1930s or 1940s.

- Photographs will most likely be in black and white, not color.
- Clothing and hairstyles will look different than today. If possible, share examples of these styles and discuss how fashions change over time.
- The date will be stated on the exhibition labels that accompany each photograph and artifact.

4. Explain to the students that when they return to school, they will use the information they collect in their journals to write a fictitious letter about life in Boyle Heights to one of the Japanese American girls incarcerated during World War II.



Boyle Heights: The Power of Place Journal

Date _____

Dear Journal,

Today I woke up and got ready for _____.
I heard the sound of _____ out my window. I got dressed and
walked to the corner of _____ and _____.
I wanted to buy _____ so I was glad when _____ store
was open. That's a great place! There are lots of _____ to choose
from. My favorites are _____ and _____.

On _____ Street, I met my friend, _____. We talked about
things going on in our community, such as _____ and
_____. We also talked about how we wish we could change
_____.

Later today we're going to go to _____. Maybe we'll get
something to eat at _____ and get some _____.
I have to say, my favorite things about this neighborhood are _____
and _____.

At _____ High School they're getting ready for
_____. We're also excited about the _____
football game. I'm going to wear my _____.

Okay I'm off to _____. I'll write again tomorrow!

Signed,



Introduction

Imaginary Letters from Boyle Heights

This activity gives students a chance to reflect on and respond to their visit to the Museum. Before their visit, students read letters from Japanese American teenagers incarcerated in American concentration camps during World War II. During their museum visit, students imagine themselves as young adults in Boyle Heights in the 1940s, filling a journal with details about what life was like as gleaned from the exhibition.

To put themselves “in the shoes” of these teenagers who had to adjust to difficult historical imperatives, students will respond to the letter written by Mollie’s friend, Sadae (Sah-da-eh.) They will write a reply letter, telling her about the Boyle Heights she missed so much during this time.

Suggested Grade Levels

Four – Twelve

Objectives

- Articulate some of the issues and experiences impacting Angelenos during World War II.
- Understand how historical events impact the fabric of neighborhood life.
- Use creative writing techniques to create empathy and give voice to people affected by historical events.



Process
(Field trip debrief,
one 45-minute session,
one optional assignment)

Field Trip Debrief

In the classroom, discuss the museum experience with the students.

- After seeing the exhibition, how would you compare your life with that of a teenager living in Boyle Heights in the 1940s?
- What questions or thoughts about “community” came up as you were experiencing the exhibition?
- Why do you think the exhibition is called “*Boyle Heights: The Power of Place*”? What is the power of Boyle Heights?

Session One: Dear Sadae

- 1. Explain to students that they will write a fictitious reply letter to Sadae, one of the Japanese American students incarcerated in Poston, Arizona.** They can sign the letter in their own names, but they must imagine themselves as students living in Boyle Heights in 1942. For details, they should draw on the information they collected in the “Document Analysis Chart” and “*Boyle Heights: The Power of Place Journal*.”
- 2. On the board, list the topics to which their “Dear Sadae” letter must allude.** The letter should be a minimum of one, well-written page. It should be formal letter style with the writer’s fictitious Boyle Heights address, and the fictitious date. Some suggested topics are as follows:
 - Specific places and activities that were important to young people in the 1930s and 1940s.
 - Specific stores young people frequented.





- Relationships between diverse groups in the neighborhood.
- Details of life at Roosevelt High School.
- Music and cultural events.
- Slang and fashions of the times.
- Impact of the war on the experience of teenagers remaining in Boyle Heights.
- Teenagers' concerns for their friends who were incarcerated.

3. Provide a business-size envelope for each student to address and decorate. Ask students to address the envelope using the address Sadae provided in her letter. Using a pen or markers, decorate the envelope with small illustrations, showing memorabilia, signs and other small, but meaningful images of life in Boyle Heights. A facsimile of a decorated envelope sent to Mollie is found in the Appendix.

4. In small groups, ask students to share their letters with each other. Time allowing, ask one student from each group to read his or her letter aloud to the class.

Optional Assignment: Dear Journal

Using experiences from their own neighborhoods, ask students to complete a second “Boyle Heights: The Power of Place Journal.”

This will give students an opportunity to compare and contrast their own neighborhood experiences with those of young people living in Boyle Heights during different times. This journal is found on page

—.

**Activities to Investigate Community History
Tab Page**



A Sense of Community

From this corner, you can go anywhere on the bus. When I get to this corner to transfer, I hear the music and see the faces of the people on the street. I then know that I am home.

ELVIRA MONTAÑEZ, 2000*

*Quoted in the *Los Angeles Times*, July 31, 2000

Introduction

According to U.S. Neighbor (<http://www.usneighbor.org>), a community results “whenever and wherever people connect, relate, work, or meet, and they share experiences, interests, or resources.” To what types of communities do you belong? To how many communities do you belong? You may be surprised at the number and diversity of your own community affiliations. This activity will broaden the students’ definition of community and help them discover that together, they represent a wide diversity of communities.



Suggested Grade Levels

Four – Twelve

Objectives

- Define the concept of community.
- Recognize and articulate the different communities with which students are associated.



Process (Two 45-minute sessions)

Please add to
photo credits



Session One: Sense of Community

1. Discuss the different ways we create a sense of community in our lives.

- To which communities do we belong? Are these communities based on geography? Common interests? Beliefs? Identities?
- Why do you think we have a need for community?
- How can we create a sense of community?
- How do communities change and evolve over time?

Please see the Appendix for additional information on the concept of community.

2. On the board, make a “Sunshine Web” that incorporates all of your students’ community affiliations.



3. Complete the “Five Senses of Community” worksheet on page _____. Students write about one community chosen from the “Sunshine Web.” All five senses will be employed to jog memories and recall details of the community. (For a sample of a completed worksheet, please see the Appendix.)



Session Two: Objects from Our Communities

1. Supplies needed for each student:

- One piece of 8.5"x11" cardstock
- One piece of 8.5"x11" blank paper
- Scissors
- Glue stick
- Colored pencils, pens, crayons

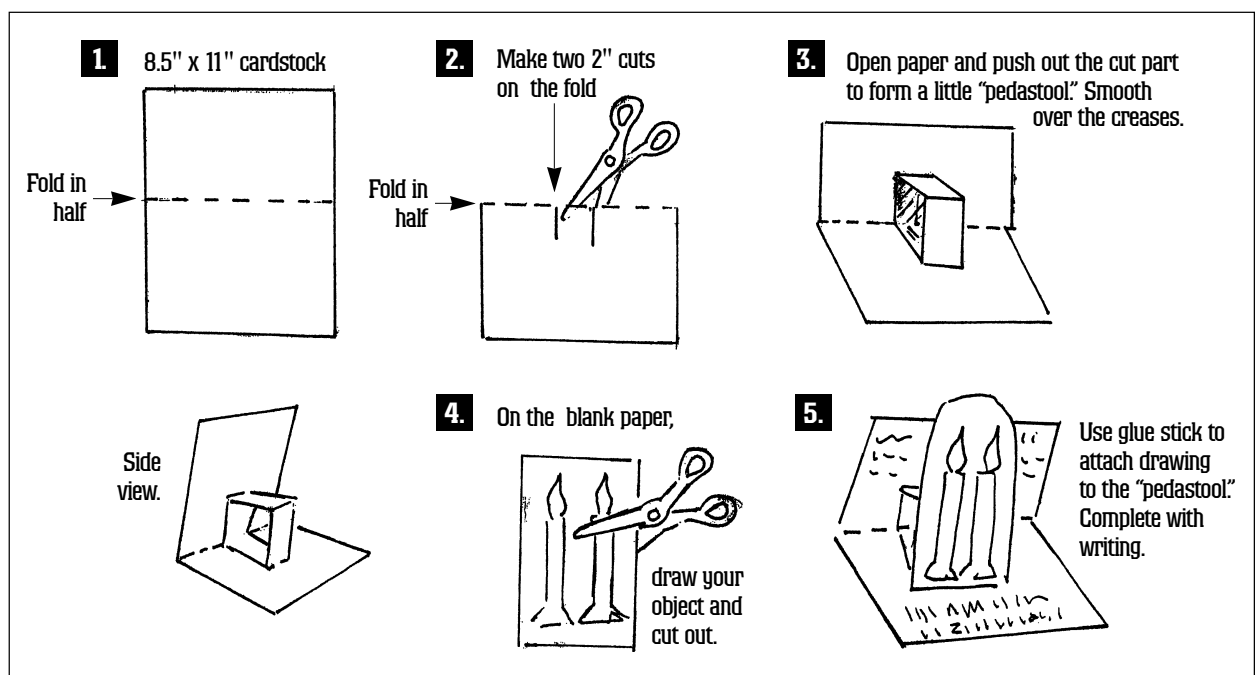
2. Ask students to select a meaningful object associated with one of their communities.

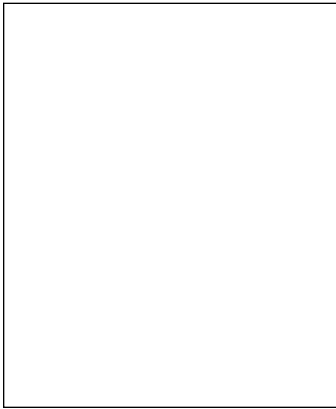
Review the completed "Five Senses of Community" worksheet for ideas.

3. Students create a detailed drawing of the selected object on the blank paper. The object should cover a space that is at least 4"x8".

4. Students carefully cut out the drawing of the object.

5. Students use the cardstock to create a "Pop-Up Display" for the object. See illustration below.





**Please supply picture
of object from exhibit
as requested per your
revisions**

- 6. At the top of the display, students write a museum-style label to describe the object. See sample in the Appendix.**
 - What is this object?
 - Where is this object found?
 - When was this object created/made?
 - Share a piece of interesting information about this object.
- 7. On the display, students should also include a relevant quote from the “Five Senses of Community Worksheet.”**
- 8. As a class, exhibit the displays and discuss what your class has discovered about the concept of community.**



Five Senses of Community Worksheet

Think of a community to which you and/or your family belong. Use these writing prompts to produce clear, detailed observations that will inform and even surprise others about this community.

IN THIS _____ COMMUNITY...

I HEAR

I SEE

I TOUCH

I SMELL

I TASTE



Introduction

We Belong Here

We never thought of staying in our backyard or on our porch. We were always on the street on Brooklyn Avenue.

FREDA MADDOW, 2000

Recalling places in Boyle Heights that residents returned to regularly – Hollenbeck Park or the buzzing corner of Brooklyn and Soto in the 1940s – we can map out the landmarks that created a sense of place for neighborhood residents. Most of us have places we visit time and time again, where we gather with family and friends or go by ourselves – a friend’s backyard, a street corner where we hang out, a store with favorite snacks, a park we explore on the weekends, a mural that we pass each day on our way to school. These neighborhood landmarks are what connect us to a place; they are part of what helps us feel that we belong here.

Suggested Grade Levels

Four – Eight

Objectives

- Use a graphic organizer as a brainstorming and writing tool.
- Understand the diversity of experiences that create a “sense of place” in our communities.



Process (One 45-minute session)

1. **On the board, create a “semantic map” as an organizational tool to categorize neighborhood landmarks.** Some categories to consider are monuments and murals, houses of worship, the beach, unusual trees, libraries, specific stores, a street corner, a friend’s backyard.

Places We Go with Our Families

- Breed Street Shul
- Workmen’s Circle

Places to Buy Things

- Canter Brothers’ Deli
- Phillips Music Co.

Landmarks in Jewish Boyle Heights

Places We Meet Friends

- School
- Bike ramp near the freeway

Places to Have Fun

- Hollenbeck Park
- Paramount Ball Room
- Sara’s Backyard
- East Side Jewish Community Center



2. **Ask each student to create his or her own semantic map.** This will give students an opportunity to explore and organize their individual experiences.
3. **From each semantic map, ask each student to pick one neighborhood landmark.** This landmark will be the focus of the activity.
4. **Create a large outline map of Los Angeles on a classroom bulletin board.**



5. **Ask students to create a detailed drawing of their personal landmark on a 3"x 5" blank index card.** Draw it as if to capture that landmark at a particular moment, as in a snapshot. On the bottom of the index card, write the name and location of the place and one line about why it is significant.
6. **Fill the outline map of Los Angeles with these "snapshots."** At the conclusion of the project, you will have a lively map of the class' personal landmarks and places where students' experiences intersect.
7. **Ask students to write a short composition about their chosen landmarks.**





Encounters in the Classroom: Investigating Community History

*Every generation has a different story, and
I think that's the treasure there.*

HORTENSIA "CHICKIE" CORRAL, 2001

Introduction

Students often don't have the chance to interact with and learn from people of a different generation other than themselves. In this activity, teachers initiate a dialogue with people of an older generation by inviting them into the classroom to share their experiences, traditions and ideas with the students.

By teaching students how to conduct oral history interviews, students become active learners. They can ask questions and understand the circumstances behind the choices people make. These kinds of dynamic encounters cut through the stereotyping that often permeates our understanding of those who are different from us, causing conflict and artificial boundaries in our neighborhoods.



Suggested Grade Levels

Four – Twelve

Objectives

- Develop and strengthen oral and written communication skills in a research context.
- Broaden understanding of community history and change over time.
- Effectively utilize community resources.



Process

(Teacher preparation
and three to four
45-minute sessions)



Teacher Preparation

- 1. Before introducing the activity to students, the teacher must search for a “narrator,” the person who will share with the class stories about the history of the neighborhood.**

Consider your extended community for someone that could speak on the history of the neighborhood. Ask your students and fellow teachers if they have parents or grandparents who are good storytellers and could speak on this topic. There are also many cultural and historic organizations in Los Angeles that have speakers’ bureaus or members that might be happy to work with you on this. Please consult the Appendix for a list of resources.

- 2. Conduct a preliminary telephone interview to assess the articulateness of your narrator.** It

is crucial for the success of this experience that teachers evaluate whether the speaker would be appropriate for their students. With students, a speaker should be concise, but have a lively demeanor and be able to relate to young people. Most importantly, they need to be enthusiastic about their topic. Narrators need to know that they are not lecturing, but are being interviewed, and therefore must be responsive to the students’ questions. Ask preliminary questions on the phone; you may need to talk to a few people before finding the right person to invite into your classroom. If appropriate, ask the narrator to submit a brief biography/background information to help the students understand the breadth of their experiences.

- 3. Prepare your narrator by explaining visit logistics.** This should include setting up a date and time, parking arrangements, signing in, the



location of your class and length of the interview. The interview can last between 20-40 minutes, depending on the age of the students.

- 4. Confirm the narrator's address, telephone number, and, if available, e-mail address.**

Session One: Community History Resources

- 1. As a class, brainstorm ideas for possible primary and secondary sources that will help the students learn more about the history of the neighborhood.**
- 2. Explain to students that, with the help of a primary resource, they will investigate how their neighborhood has changed.** Reveal to students who the narrator will be and when the narrator will visit the class.
- 3. In small groups, ask students to develop potential interview questions.** Suggest reading material or websites to provide historical background. (See the Appendix for suggested materials.) This will help students write relevant, thoughtful questions and will provide a frame of reference for the narrator's story. The following list of themes may be helpful in framing potential questions.
 - Demographic changes in the neighborhood
 - Relations between neighbors
 - Description of how the neighborhood changed physically
 - Types of businesses then and now
 - Children's experiences then and now
 - School life then and now





- Impact of historical events on the community (e.g. Great Depression, World War II, Civil Rights Movement, Watts Riots, Los Angeles Riots, 9/11/01)
- Impact of urban development on the neighborhood (e.g. building of freeways)

4. Review the students' questions.

Session Two: Preparing for the Interview

If students are not familiar with the interviewing process, carefully review the techniques. Extensive information about interviewing techniques is found in the Appendix.

Session Three: A Story from a Different Generation

1. Confirm the visit logistics with the narrator.

2. Discuss with students the importance of displaying politeness towards your guest.

Student behavior should be comparable to what is expected for Career Day and other similar activities.

3. Set up the classroom so that it is conducive to an interactive interview. If you are planning to record the interview, test all equipment beforehand.

4. When the narrator arrives, ask him or her to sign an "Oral History Release Form" (see the Appendix for a sample form). The narrator and students should understand that by following this standard procedure, the students are receiving permission to use the transcripts and interviews for future projects.



5. During the interview, students should be encouraged to take notes.
6. After the interview, follow-up with thank you cards and, if possible, a transcription of the interview.

Session Four: Community Then and Now

Following the interview, conduct one of the following projects with the class:

- **Use students' notes to create a visual time line.** Draw upon the students' strengths to create a long path of paper along a wall, write out the notes in chronological order, illustrate key events, collect images of topics discussed, etc. Invite the narrator and/or another class to view the timeline and display it at the next Open House.
- **Write a class book based on the oral history collected.** Students are assigned as writers, copy editors, illustrators and designers. Photocopy and bind a book for each student as well as for the narrator. When the book is complete, invite the narrator back for a book reading and publishing party. Be sure to donate a copy to the school library.





Encounters in the Community:

Investigating Cultural Communities

I always felt really grateful that I grew up in an environment like this, because I think as I got older, I've felt more comfortable with people that were different from me.

ALBERT JOHNSON, JR., 2000

Introduction



Once called the “Land of a Thousand Dances,” Boyle Heights has long created an ever-evolving mixture of rhythms and sounds in both the music that rings from the streets to the quality of exchange between neighbors. In all Los Angeles neighborhoods you can find clues of how culture and ethnicity inform daily life from the languages spoken on the street, to distinctive home renovations, to grocery stores that cater to diverse cuisines. Some neighborhoods are more ethnically diverse than others, but in every neighborhood there are many cultural expressions that become apparent when you “scratch the surface” and seek them out.

In this activity, students document expressions of culture in their community and find evidence of how cultural traditions have been preserved and adapted in Los Angeles. They may look objectively at their own cultural group, or explore another. They conduct fieldwork in their own neighborhoods, interview people and explore places significant to a particular cultural group.



Suggested Grade Levels

Six – Twelve

Objectives

- Develop and strengthen oral and written communication skills in a research context.
- Recognize expressions of culture in communities.
- Understand the significance of cultural traditions in our lives.

Process

(Three to four 45-minute class sessions and one independent research session)

Session One: Our Cultural Traditions

1. Ask students to consider their own cultural heritage.

- Discuss the concept of cultural tradition: the handing down of information, beliefs and customs, by word of mouth or example, from one generation to another.
- Ask students to provide examples of cultural traditions in their own families. Have these traditions changed over the generations? Why do their families continue/change/continue these traditions?
- How have different cultures fused together? Can you think of examples of cultural fusion? (e.g. kosher burritos)

2. Discuss the differences between learning about cultural traditions in books, versus talking with someone who experiences these traditions. Ask students to share an experience when they discovered something new about a culture different than their own.

3. Explain that students will have the opportunity to conduct original research in their neighborhoods, documenting how members





of different cultural communities preserve and adapt their cultural traditions in Los Angeles today. Students will work individually or in pairs to identify a cultural group they would like to learn about.

4. Students conduct background research on their selected cultural community. Following are suggested research questions.

- From which country do members of this community originate?
- Locate the country on a map.
- What language(s) do they speak in this country of origin?
- What religion(s) do people from this country practice? What are the basic premises of this religion?
- How is this country affected by current events? (e.g. immigration, 9/11/01, crisis in the Middle East)

5. In preparation for the Independent Research Session, ask students to bring home a Parent Letter (provided in the Appendix) explaining the museum visit and additional community-based projects in which the students will be engaged and may need support.





Session Two: Initial Research

1. In small groups, ask students to develop potential interview questions for members of their selected cultural community.

Suggest reading material or websites to provide historical background. (See the Appendix for suggested materials.) This will help students write relevant, thoughtful questions and will provide a frame of reference for the narrators' stories. The following list of themes may be helpful in framing potential questions.

- Rites of Passage – What are the traditions relating to birth, childhood, adolescence, adulthood?
- Holiday celebrations – Which holidays are celebrated by their cultural group?
- Food traditions – What are the most common foods and how have traditional meals changed while living in L.A.?
- Customs observed in their homes – What is the significance of religious objects or decorations?
- Traditional styles of dress and adornment – How these styles have been preserved or adapted in Los Angeles and by different generations?
- How have specific cultural traditions changed or transformed since setting in America?

2. Review the students' questions.

Session Three: Preparing for the Interview

If students are not familiar with the interviewing process, carefully review the techniques.

Extensive information about interviewing techniques is found in the Appendix.



Independent Research Session: Encounters in the Community

When initial research is complete, assign students two to three weeks to investigate the selected cultural community and collect information.

- **Investigations must be documented via photographs, videotape or tape recorders.**
- **When encountering people, students should introduce themselves and explain the purpose of their research.** When interviewing, students should ask the narrator to sign an "Oral History Release Form." (See the Appendix for a sample form.) This will give students permission to use the transcripts and interviews for future projects.
- **Visit a minimum of two places that are important to the cultural group.** These may include shops, houses of worship or community organizations. During the initial visit, ask the people they encounter if they would like to be interviewed about their cultural traditions. It may be necessary to schedule the interview for a future date when the person can set aside time to talk. Take phone numbers and reconfirm the appointment.
- **Collect information about the community/neighborhood.** Students should ask narrators to tell them about organizations, dance, music and art groups, museums, religious centers, restaurants and other businesses. Get phone numbers. Call these places and ask them to send free brochures, menus, programs and other information. Highlight future community special events and other activities at which students can participate.



Session Four: Our Cultural Communities

1. After students conduct research on different cultural communities, discuss the results.

- How many different cultures are represented in the classroom?
- How many languages are spoken in the classroom?
- At what places or events do different groups gather in the neighborhood?
- What do the various cultural groups have in common?
- Name one thing you learned about this cultural community.

2. Use the research collected to conduct one of the following projects:

- **Create an illustrated travel guide to the community.** Model it after travel guides found in the public library, such as *Lonely Planet*, which highlight interesting people, cultural traditions, places off-the-beaten-track and folklore in a lively and informative way. The guidebooks created could include detailed information about the cultural community, illustrations from brochures collected from places in the community and original photos and artwork.

- **Create a travel poster for the community.** Use a large poster board. Include original illustrations, photos and images from brochures to create an imaginative visual journey through the neighborhood. Include detailed text from the interviews and observations about specific cultures in the neighborhood.





Along The Boulevard: City Scavenger Hunt

“EAST SIDE GREETING, WE WELCOME ALL”

This quote refers to a banner displayed in 1889 on the first day of service of the Los Angeles Cable Railway into East L.A.

Introduction



In Boyle Heights, Avenida Cesar Chavez has long been the “spine” running through and supporting the many neighborhood businesses, organizations and places of worship. Extending for two miles through the neighborhood, it is a street that has undergone many transformations. Originally called Brooklyn Avenue, this street was the center of Jewish life in the 1930s when the intersection of Brooklyn and Soto was the heart of the neighborhood.

Avenida Cesar Chavez is but one of many boulevards and avenues which stretch for miles through Los Angeles neighborhoods. Sepulveda, Venice, Wilshire, Olympic, Hollywood and many other streets have created their share of myth and history over time as they wind through our diverse neighborhoods.

In this project, students pick a prominent street that runs through their neighborhood to research and document the changes the street has sustained over time.



Suggested Grade Levels

Six – Twelve

Objectives

- Employ a variety of research skills including “field work” interviews, Internet and library research.
- Analyze and write about the changes that have taken place in the neighborhood over time.

Process

(Two 45-minute sessions
and independent research)

Session One: Select a Street

1. Locate a city map and have students mark their neighborhood and identify the main thoroughfares.
2. Choose one of these streets on which to focus the “scavenger hunt.” Distribute copies of the “Along the Boulevard Checklist” found on pages ____ – _____. If desired, students can work in pairs to complete this project. They can use the resources in the Appendix, Internet, library and interviews with people who live on the street.
3. Students complete Part One of the “Along the Boulevard Checklist.”
4. Set a deadline for completion of Part Two of the “Along the Boulevard Checklist.”
5. In preparation for the Independent Research Section, ask students to bring home a Parent Letter (provided in the Appendix) explaining the museum visit and additional community-based projects in which the students will be engaged and may need support.





Independent Research Session: Along the Boulevard

Students complete Part Two of the “Along the Boulevard Checklist.” Students should bring a clipboard, a pencil and a folder to collect information. Depending on the age of the students, adult supervision may be necessary.

Session Two: Snapshots from the Boulevard

Create a scrapbook presenting life along the boulevard. Compile all the information collected in a comprehensive and creative way. Integrate images, captions, memorabilia collected from significant places and quotes of people met along the boulevard.





Along the Boulevard Checklist

Name of Researcher _____

Date Materials Are Due _____

Name of your street _____

To complete this checklist, you must collect all of the information listed below. All research notes and items collected will be organized into a scrapbook at the end of the project. Good Luck!

Part One: Preliminary Research

1. How did this street get its name? (Hint: Contact the California History Department at the Los Angeles Public Library's Central Branch at 213.228.7400.)
2. On the street map of Los Angeles, draw a line that traces where the street begins and ends.
3. Pick two decades in L.A. history to compare and contrast. One of the decades should be the present one. For example what was Ventura Blvd. like in 1910 and 2000?
 - a.
 - b.
 - c.
4. Identify and describe two landmarks on the boulevard.
 - a.
 - b.
5. Identify and describe one place that is no longer there.



6. Research a neighborhood along the boulevard and describe how it has changed over time.
7. Make copies of three pictures of life on the boulevard from books or the Internet. Include the date the photographs were taken.

Part Two: Boulevard Scavenger Hunt

- ☐ Collect a menu from a restaurant on the street that shows an example of cultural fusion. For example, "lox pizza" is an example of cultural fusion because lox is a popular Jewish food and pizza is Italian food.
- ☐ Collect a bus map showing what public transportation travels down this street.
- ☐ Take a photograph or sketch a piece of public artwork – a mural, mosaic, or outdoor sculpture. Make a note of the artist's name and the date it was completed.

Artist Name _____

Date artwork was completed _____

- ☐ Find out how to say the word "community" in a minimum of two languages and note them here:
_____ and _____



School History Sleuths

Introduction

Los Angeles schools are often a significant intersection of culture for students, parents and staff. They are places where students from diverse cultures merge, where new immigrants “learn the ropes” from veteran Angelenos, where students from different Los Angeles neighborhoods form one school community.

Our schools often have long histories, lots of memorabilia and a handful of staff that have been there for decades. In this activity, students are charged with the task of becoming school history sleuths, unearthing artifacts and narratives of the past. Yearbooks, old school newspapers, interviews with staff and alumni will give your students a long view on how their school has evolved over time.



Suggested Grade Levels

Four – Twelve

Objectives

- Recognize their school as a vital intersection of culture in the community.
- Understand how to identify and use primary source documents to interpret the past.
- Synthesize information into either an exhibition or a newspaper article.



Process

(Teacher preparation and three to four 45-minute sessions)



Teacher Preparation

1. **Check school resources to assess available school history sources.** Talk to the librarian and principal about old yearbooks, school newspapers, the school website and other materials that may shed light on school activities and alumni of the past.
2. **Among school staff and alumni, search for possible school history narrators.** Find out which employees have been at the school the longest and whether any members of the staff are school alumni. Don't overlook support staff: maintenance, janitors and cafeteria workers may have been at the school for decades. Assemble a list of potential interview candidates.
3. **Please refer to Teacher Preparation outlined in Activity 6 (page ____) to arrange the interview.**

Session One: Preliminary Investigation

1. **Ask students to brainstorm for things that would help them better understand their school's history and how it has changed over time.** For example, they might be interested in the following:
 - School clubs and special events
 - School leadership
 - Impact of historical events on the life of the school
 - Dress codes or fashions of the times
 - How the school has changed and/or remained the same
 - Student/alumni achievements and contributions
 - Length of time the school has been on the site



2. Brainstorm for ideas about how students might research the history of their school.

Together, make a list of resource materials that the students can draw upon.

3. Explain to students that, with the help of a primary resource, they will investigate how their neighborhood has changed. Reveal to students who the narrator will be and when the narrator will visit the class.

4. Assign committees of students to research different aspects of the school's history and create a list of potential questions.

5. Review the students' questions.

Session Two: Preparing for the Interview

If students are not familiar with the interviewing process, carefully review the techniques.

Extensive information about interviewing techniques is found in the Appendix.

Session Three: Interview with a School Historian

The narrator visits the class for the interview and to share school history stories. Please refer to Activity 6, Session 3 (page ____) for detailed logistical information.





Session Four: School Community Then and Now

Following the interview, conduct one of the following projects with the class:

- **School History Display Case.** Ask the principal if your students can curate a prominent lobby display case with items culled from their research: photocopied and enlarged sections of yearbooks and school newspapers, old photos, and interview quotes. Ask student committees to synthesize and assemble a section of the materials for display. If a display case isn't available, use a centrally located bulletin board so the whole school may view the materials.
- **Special Edition of the School Paper.** Feature materials that give an overview of the school's history as an intersection of culture and ideas. Ask students to write articles, create illustrations, conduct photo research, and more.





In the News: Conflict And Collaboration

I used to say that all those that congregated at Brooklyn and Soto were trying to solve the world's problems during the War.

TILLIE LISSIN, 2000

Introduction

The history of community life in Boyle Heights is an interplay of intermittent clashes and cooperative alliances between diverse groups in the neighborhood. The Zoot Suit Riots, the forced evacuation of Japanese American residents during World War II and the name change of Brooklyn Avenue to Avenida Cesar Chavez have all caused tensions in the community. Conversely, there have been many examples of neighbors working together towards common goals. In 1996, a group of Latino students at Roosevelt High School initiated a project to rebuild their school's Japanese Garden that had fallen into dis-repair after World War II. To rebuild the garden, alumni of Roosevelt High School raised money and consulted on the garden design. This complex weave of relationships is inevitable in all diverse urban neighborhoods where many cultures intersect.



In this activity, students will use a variety of local newspapers to document examples of conflict and collaboration in Los Angeles communities. By reading and discussing articles in newspapers serving different Los Angeles communities, students will understand a diversity of concerns and perspectives.



Suggested Grade Levels

Six – Twelve

Objectives

- Comprehend the complex nature of community relations in Los Angeles by analyzing a variety of newspaper articles.
- Understand the role of newspapers in expressing the viewpoints of specific groups living in Los Angeles.
- Articulate personal issues and concerns in a newspaper-style article.

Process

(Two 45-minute sessions)



Session One: Newspaper Survey

- 1. Collect a variety of Los Angeles newspapers expressing the viewpoints of diverse communities.** Some examples of the newspapers include the *Eastside Sun* (Latino), *Rafu Shimpo* (Japanese American) and *Jewish Journal*. Many newspapers have websites. Please see the Appendix for suggestions on how to locate these papers.
- 2. Divide the class into small groups and ask them to leaf through the newspapers to find articles with examples of conflict and collaboration between diverse groups in our city.** Make sure the articles and perspectives are diverse so that the class becomes familiar with a variety of issues.
- 3. Discuss the following questions and list the responses on the board:**
 - What is the range of community issues resulting in conflict in Los Angeles today?
 - What community experiences issues are resulting in cooperation and alliances between diverse community members?



- Which organizations and individuals are addressing these issues?
- How effective are they in resolving or promoting these issues?

Session Two: Newspaper Writers

- 1. Ask students to consider examples of conflict and collaboration within their own communities.** Consider concerns such as fair housing, voter rights, animal rights, intergroup relations and environmental concerns.
- 2. Ask students to write a newspaper-style column highlighting one issue.** In their articles, students must suggest solutions to the conflict or cite examples of cooperation.
- 3. Compile all articles into a class newspaper.**



**Appendix
Tab Page**

Before this field trip, I didn't know much about the camps or about what happened to Japanese Americans. More people need to know about what happened so it doesn't happen again.

School tour visitor

Group Tours at the Japanese American National Museum

TOUR OPTIONS

1 *Common Ground: The Heart of Community*

Common Ground chronicles 130 years of Japanese American history, beginning with the early days of the Issei (first generation Japanese Americans) pioneers through the World War II incarceration to the present. Among the notable artifacts on display is the Heart Mountain barracks, an original structure saved and preserved from the concentration camp in Wyoming.

2 *Passports to Friendship: Celebrating 75 Years of U.S.-Japan Friendship Doll Exchange*

In 1927, millions of American and Japanese children participated in a doll exchange program aimed at promoting peace and understanding between their two nations. This exhibition traces the historical and political context of the exchange and revives the original mission to educate children about how to respect and value diverse cultures and experiences.

3 *Boyle Heights: The Power of Place*

This multi-faceted collaborative project documents and interprets the history and legacy of community life in Boyle Heights, a dynamic and historically-important Los Angeles neighborhood whose cultural diversity demonstrates the challenges and promise of living in a pluralistic society

Tuesday through Sunday,
11 am and 12 pm
(other times available
upon advanced notice)



Free transportation*



Free admission*

A place that reminds you what it means to be a citizen – in all senses of the word. A place of courage, grace and conviction. Thank you.

Afdhel Aziz, visitor to *Common Ground: The Heart of Community* exhibition

* Available for select youth and senior groups. Please call for more information. Made possible through the generous support of the Harry and Jeannette Weinberg Foundation and the National Museum's "Bid for Education" initiative.



For more information
on group tours, please
call 213.830.5601 or
e-mail tours@janm.org

(over)



JAPANESE AMERICAN NATIONAL MUSEUM

Group Tour Reservation Form

If you are interested in scheduling a group visit to the Japanese American National Museum, please fill out the following form and send it back to the address or fax number listed below.

Group Name _____

Mailing Address _____

City _____ Zip _____

Daytime Telephone Number _____ Evening Telephone Number _____

Fax Number _____

Group Leader Name _____

Group Leader Title _____

Group Leader E-Mail Address _____

Number of Students _____ Grade Level _____

Number of Adults _____ Number of Seniors (62 years and older) _____

Is your group a Title I school or does it require financial assistance? If so, please explain. _____

Special Needs _____

Guided tours (approximately 1 hour long) are offered at 11:00 am and 12:00 pm from Tuesday – Sunday. Guided tours are for groups of 10, no more than 60 people per time slot. Groups of 10 or more qualify for group admission prices: \$5/adult, \$2/student, \$4/senior. **(Guided tours must be booked at least 3 weeks in advance.)**

First Choice of Tour Date and Time _____

Alternate Choice of Tour Date and Time _____

Tour Option (please select one)

_____ *Common Ground: The Heart of Community*

_____ *Passports to Friendship: Celebrating 75 Years of U.S.-Japan Friendship Doll Exchange (July 27 – October 13, 2002)*

_____ *Boyle Heights: The Power of Place (September 8, 2002 – February 23, 2003)*

What are your students studying relevant to their visit to the National Museum? _____

JAPANESE AMERICAN NATIONAL MUSEUM | EDUCATION DEPARTMENT

369 East First Street, Los Angeles, CA 90012 • Tel: 213.830.5601 • Fax: 213.830.5672 • tours@janm.org



JAPANESE AMERICAN NATIONAL MUSEUM
EDUCATION UNIT

Dear Parent/Guardian:

We are very pleased to invite your student to the Japanese American National Museum to view the new exhibition ***Boyle Heights: The Power of Place***. Located just east of the Los Angeles River, Boyle Heights has been home to people of different beliefs, traditions and languages since the 1880s. Through photographs, artifacts and stories of past and present residents, this exhibition explores how the experiences and memories of many generations of Angelenos intersect in this powerful place. The challenges and achievements of Boyle Heights provide many valuable lessons in understanding our own diverse communities.

To help students delve even further into the concept of community, we are providing educational activities that teachers can present to students before, during, and after their museum visit. While conducting these activities, students will practice a variety of research skills and explore themes, such as the ways we belong to communities, neighborhood history, ways in which different groups work together, and more. *For some of these activities, students may need your assistance in gathering information or materials from places or people in their community.* We encourage you to support your student in this worthy endeavor.

We hope you and your family find this study of community rewarding. We also hope that you will all take the time to visit ***Boyle Heights: The Power of Place*** exhibition.

Sincerely,

Claudia Sobral
Director of Education
369 East First Street
Los Angeles, CA 90012
213.625.0414



JAPANESE AMERICAN NATIONAL MUSEUM | MUSEO NACIONAL JAPONÉS AMERICANO
EDUCATION UNIT | UNIDAD DE EDUCACIÓN

Queridos padres o apoderados:

Estamos muy complacidos de invitar a su estudiante al Museo Nacional Japonés Americano para ver nuestra nueva exhibición ***Boyle Heights: El Poder del Lugar***. Ubicada justo al este del río de Los Angeles, Boyle Heights ha sido el hogar de gente de diferentes creencias, tradiciones y lenguajes desde 1880. A través de fotografías, objetos e historias de vecinos del pasado y del presente, esta exhibición explora las memorias y experiencias de varias generaciones de angelinos, intersectadas en este poderoso lugar. Los cambios y logros de Boyle Heights otorgan valiosas lecciones para comprender a nuestras diversas comunidades.

Para ayudar a los estudiantes a ahondar más en el concepto de comunidad, estamos proveyendo actividades educativas que los profesores pueden presentar a los estudiantes antes, durante y después de su visita al Museo. Mientras dirigen estas actividades, los estudiantes desarrollarán variedad de habilidades de investigación y exploración de diferentes temáticas, a través de las cuales comprenderán las diferentes maneras de pertenecer a una comunidad, además de la historia del vecindario y el modo como distintos grupos trabajan juntos. *Para algunas de estas actividades los estudiantes pueden necesitar su ayuda, sea en el recojo de información, materiales de ciertos lugares o gente en su comunidad.* Lo animamos a apoyar a su estudiante en este valioso esfuerzo.

Esperamos que usted y su familia encuentren gratificante el estudio de su comunidad. También confiamos en que Ud. mismo se dará tiempo para visitar ***Boyle Heights: El Poder del Lugar*** exhibición.

Sinceramente,

Claudia Sobral
Directora de Educación
369 E. First Street
Los Angeles, CA 90012
213.625.0414



Sample:

This object is a slice of pizza. It is found at Santinos Restaurant. This pizza place makes the best pizza in the world. This is where I go after school with my friends. Even though there are two other pizza places on this street, they can't compare!

Five Senses of Community Worksheet

Think of a community to which you and/or your family belong. Use these writing prompts to produce clear, detailed observations that will inform and even surprise others about this community.

IN THIS _____ / neighborhood COMMUNITY...

I HEAR

The cars flying off the speed bumps as they race down my street; the barking of the dogs next door.

I SEE

Hawks circling in the sky, the squirrels scampering through the trees.

I TOUCH

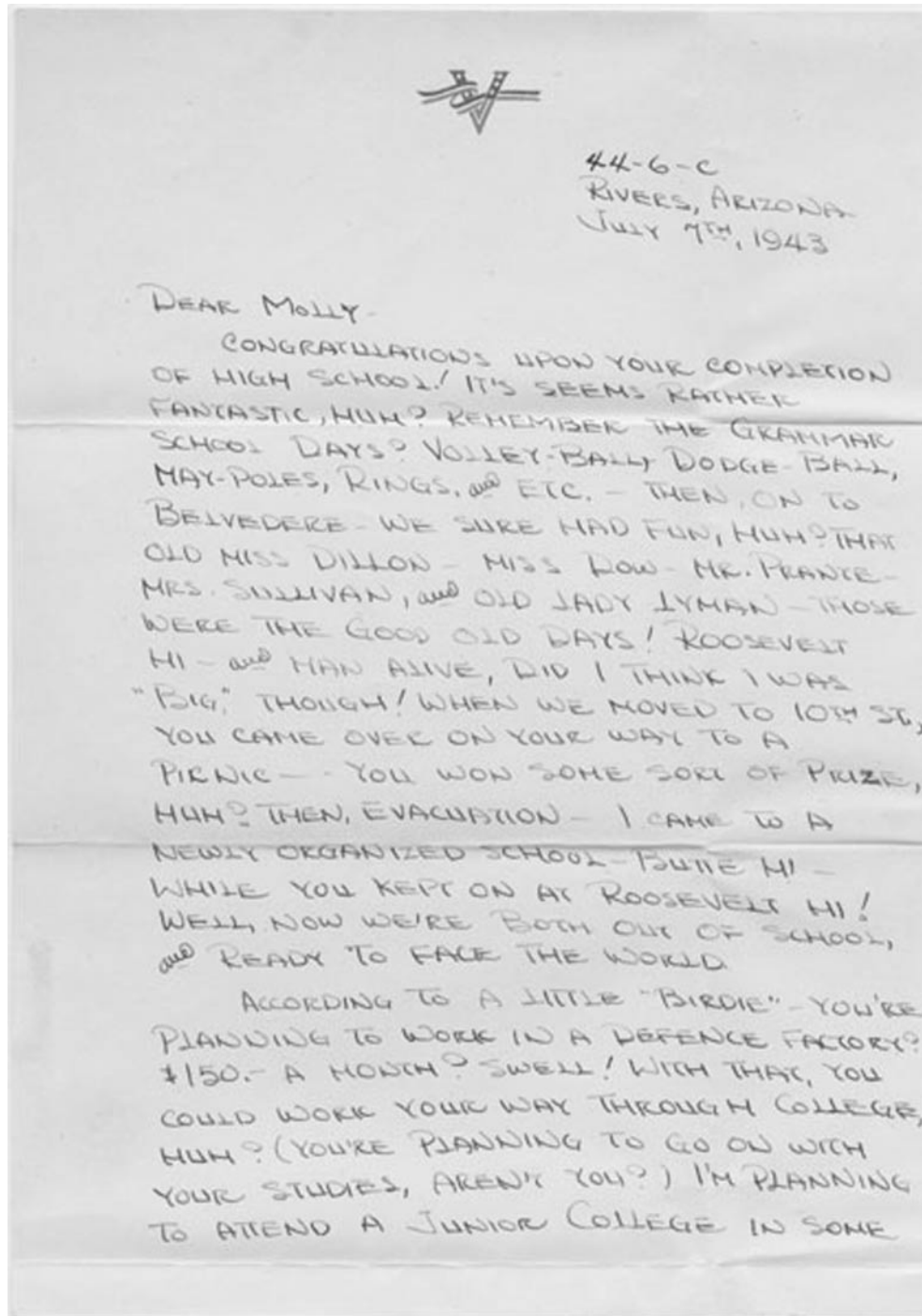
The button you push to cross the street; the warm pizza from Santinos.

I SMELL

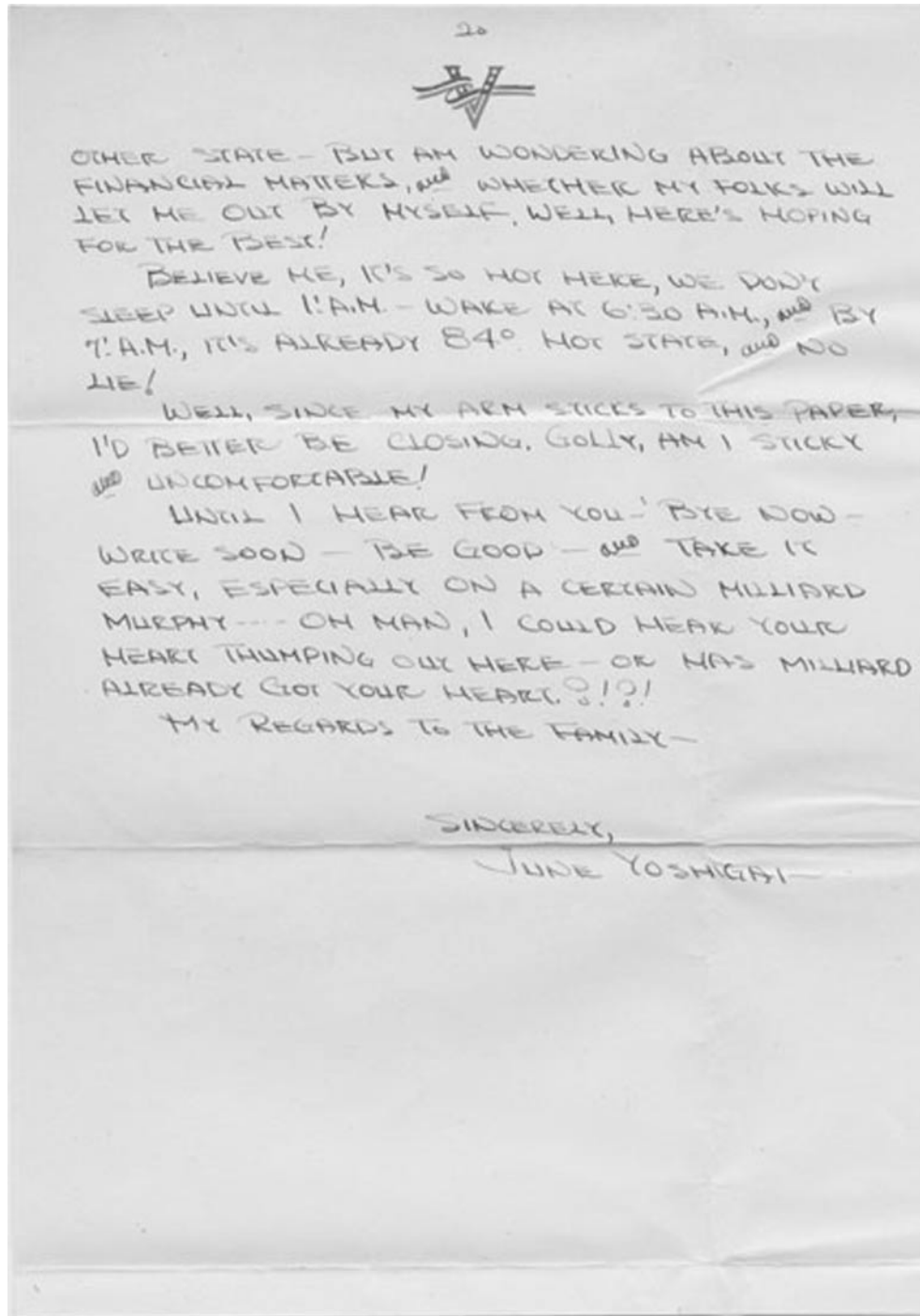
The cool mountain air in the morning; the chlorine from my pool.

I TASTE

Blinkies donuts and the free samples at the market.



Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



March 15, 1948

Dear Mollie,

Thank you very much for sending me the "Rough Rider". I hope it isn't going to be any trouble. I promise you I'll make it up to you some day.

How is everything coming along. From what I read in Rough Rider a great deal of things are going on. Just reading the Rough Rider made me home sick. ~~Red~~ Reading about the seniors getting their Senior sweaters. I sure wish I can get one. You both know how much

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



how it feels to reading about
it, if it wasn't for this war
I would be there and
having a lot of fun. The fun
we all wait for. Our graduation
is sure going to be sad. And
I do mean sad. Just think
you a Senior '15. I know
what you saying "At last"
After I graduate I'm going
back to school and take
Post Graduate and take
Shorthand.

Today were having a little
^{strong} dust I mean a ~~lot~~ lot of dust
Its really terrible we can't
even see the next barrel. Its
been blowing all day.

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



You must be busier now
a days. Do you still work?
It must be very confusing
with all the rationing books
I'm sure I'll never know
how you figure out all the
points.

Oh, yeah! ~~say~~ speaking of
dust it's been blowing all
week.

Well I guess you can see
by my writing that I'm
getting sleepy so I'll say
Good by and thank you.

Sincerely Yours,
Viola Davis

over

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



P.S. Please excuse all the
~~the~~ mis?
~~enclosed~~ enclosed the money
for the postage for
the last two you
sent me and for the
next ^{two} ~~one~~. I shall
keep send postage to
you Thank You.
\$
I'm paying you for the
march 4, & also march 11.
and in advance - two
Thank you again for the
candy! You know my
memory. I never can remember
if I thanked you for it. If
I didn't please forgive me.
\$.

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



1

35-4-C
Boston, Arizona

Dearest Mollie:

What - do you know ~~the~~ loss? How
are you feeling and how are you getting
along in school? We are all fine,
except Sake got sick this morning
from something the kitchen fed me.
I think it was the pork in the
slop surey. Some other kids on
our block got sick too. She's better
now though. It's a wonder I didn't
get sick. You know how weak I
am. Kenay grew pretty hot after he
came here. I did too. I'm getting
fatter too. Here, in Boston, most of
the kids are calling each other "loss,"
"jack," and "jackson." If you went
to the school play yesterday and
someone asks you if you went to
it, you could say, "You know it
(loss, jack n jackson!)" If it's
hot and someone says, "See it's hot
today," you could say the same
thing. If you get surprised at

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



something you could say, "Jumpin jive!" or "Ain't that a boogie!" and someone else could say, "It sure is a boogie!" If someone tells you something that is hard to believe, you say, "No hay?" or "No jive?" or "No lie love?" There are some of the sayings and phrases used in Proton.

Chiyoko hasn't written because she was working on camouflage nets and now she has to go to school. Most of the older boys went out of state to pick sugar beets. Tatsuki went too.

There are three Boyle Height baseball teams in Proton: Boyle Height Indians, Golden Bears, and Hollywood Stars. The Hollywood Stars are all Boyle Height girls out of high school. Mary Sakahara, pitcher (man, is she good here!) Mariko Matsumoto, Masako Yoshida, Cecile Kawasaki, (the half Japanese & half Irish girl from Roosevelt) and some others.

Let Saturday, Sunday, and Monday

Letter excerpt, Gift of Mollie Wilson Murphy, Japanese American National Museum (2000.378.17)



2

we had a county fair - booth - shing
 shot, bingo, basketball, baseball, bow
 & arrow, penny-pitch, ring the coins,
 and others. eats - tacos, tamales,
 hot dogs, fritos, checker jack, orange
 ade, peanuts, candy, and others.
 dances - Saturday night, Sun. afternoon,
 and Sun. night. There were exhibits,
 talent shows, fashion show, and
 boxing and wrestling matches too.
 It sure was a lot of fun. Camp 1, 2,
 & 3's orchestras took turns playing
 at the dances. Camp 1's band is
really solid. Camp 2's is not so good,
 and Camp 3's is lousy. Hides Kawano,
 the professional drummer from
 Stevenson, is the leader of our band.
 He's only 15 years old. Mary Takahashi's
 brother plays the trumpet for the band.
 They play Blues on Parade, Johnson
 Rag, At Last, I Remember You, In
 My Solitude, My Devotion, Moonlight
 Serenade, and others. We had a
 queen for the fair too, chosen from
 Camp 1, 2, & 3 girls. The fair was

Letter excerpt, Gift of Mollie Wilson Murphy,
 Japanese American National Museum (2000.378.17)



open from 2 o'clock till 9 or 10:30 at night everyday. Trucks were going back and forth all of the time from camp 2 & 3 so they could be at the fair & dance too. Camp 2 people are from Salinas and Camp 3 people are from Salinas and San Diego. In camp 3 boys wearing long, bright, flannel plaid shirts out are a fact. In camp 2, red hats, and in camp 1, long shirts out. It looks like they're wearing night shirts. Well, back to the fair. It's really something to save about Jackson! Kioko Fukuda was one of the attendants. Here are the girls that were running: Hisako Nakachi, Riiko Nakamura, Rose Nishi, ~~the~~ Ritsuko Kawakami, June Ono, Fumi Iwanaga, ^{Karakawa} Nancy, Helen Wada, & others. Nancy withdrew. Friday night, right before the fair opened, we had the coronation ball. Camp 3's orchestra played. The queen, princesses, and attendants all wore evening gowns made by

Letter excerpt, Gift of Mollie Wilson Murphy, Japanese American National Museum (2000.378.17)



3

the sewing school and which they could keep. Nancy and I and two other couples went with Orange County boys. We had ~~to~~ to wear lace. So far I've been to 3 scheduled dances, ² ~~and~~ ^{and} party danced, Firemen's Ball - Valley boy, Back to School Dance - Orange County boy, Coronation Ball - Orange County boy and Sunday night's fair dance - Boyle Heights boy.

We started a Girl ~~B~~ Reserve club and Mary Sakahach and Grace Morioka are helping to organize it. Just the girls I go around with and I seem to be the only ones interested but I hope there'll be others to join. The name of our club is "Hy-lites".

We had installation the other Thursday. I'm vice and Nancy, Sec, and Jerry Tsuchimori, Athletic manager.

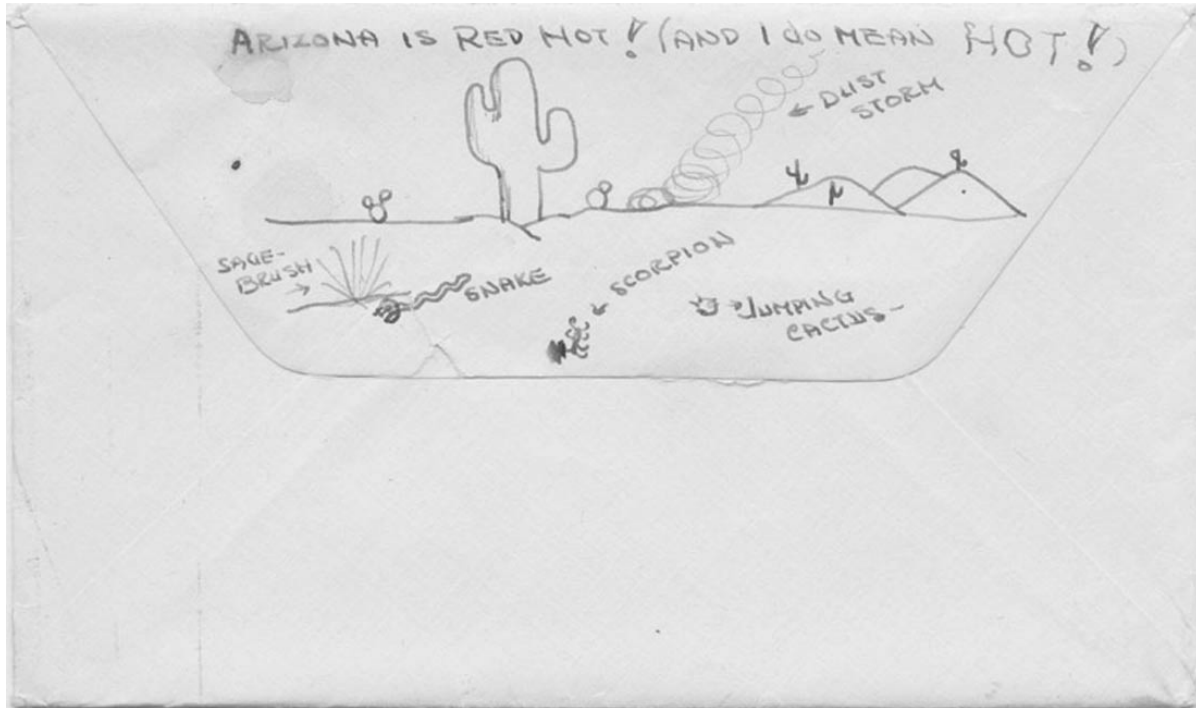
School started on Oct. 5. High school starts from the 9th grade and they go by the year so all the winter graduates have to study an extra semester. School is held in partitioned recreation

Letter excerpt, Gift of Mollie Wilson Murphy, Japanese American National Museum (2000.378.17)



halls. Some kids have to travel all
 around the camp for classes. From
 8 A.M. to 10 A.M. I have social studies -
 American teacher, Block 2. From 11 A.M.
 to 12 A.M. I have bookkeeping - Japanese
 teacher, Block 18. From 3 P.M. to 4 P.M.
 I have sewing - Japanese teacher, Block
 45. ^{We don't have as much homework as we did in A.}
 Friday, we had a Halloween party
 in our social studies class. Saturday
 we had a Halloween quad party and
 dance. The junior, senior, freshmen,
 and sophomore classes ~~were~~ went to
 cotton picking in Parker Valley.
 The money earned by each class goes
 into each class treasury. This
 coming Friday we are having a
 junior party and dance. On
 the 21 our club is giving a cotton &
 corde dance and trip ^{ing} to make it. The
^{look} room like a barn. All of us
 girls are going to wear gingham.
 Wish me luck so it'll turn out a
 success. On Thanksgiving, they're
 having a dance at the Triemmen (a
 station with Camp 1's orchestra).
 They gave a petition out for ~~senior~~ ^{senior} ~~girls~~ ^{girls}
 for senior president. Well, that's all
 the news for now! So long - Love!
 See - soon!

Letter excerpt, Gift of Mollie Wilson Murphy,
Japanese American National Museum (2000.378.17)



Gift of Mollie Wilson Murphy, (2000.378.16)



Oral history interviews enable us to collect and preserve stories showing historical events and personal reminiscences from the viewpoint of the people who experienced these events. These eyewitness accounts make history come alive.

There are many activities in this Teacher Guide that encourage students to conduct face-to-face interviews. In this section we will introduce you to effective ways of teaching these skills to your students. Please photocopy and distribute the "Interviewing Tips for Students" on pages ____ - _____. This worksheet summarizes the main ideas and will guide students as they are preparing for their interviews.

Introducing Oral History Interviews

- **Ask your students if they have ever conducted an interview, observed an interview on television or in person, or been interviewed by a prospective employer, doctor, etc.**
- **Discuss with your students what makes a good interview.**
 - Know your topic. Prior to your interview, conduct background research.
 - Set clear objectives and make sure questions relate to the topic. When developing and asking questions, ask yourself, "What do I want to know?"
 - Ask questions in a way that encourages people to talk about topics which are relevant to the interview.
 - Think of appropriate "follow-up questions" to get more information. See below for examples.
 - Be a good listener. Remember that an interview should be a conversation in which one person asks most of the questions, and the other does most of the talking.



- **Watch or listen to interview programs on television or radio.** Compare interviewing styles and take notes. Which kinds of questions get the richest responses? Which questions fall flat? How do interviewers proceed when someone is hesitant to reply? Who are the best interviewers, and why?
- **Role-play a television talk show with the class.** Set up the room with chairs for host and guests. Rotate the role of host and guests. Impersonate characters you are studying about in history, literature or science. Have the host practice interviewing these characters using open-ended questions. Be sure to ask follow-up questions and avoid leading questions.
- **Conduct a practice interview with a long-time school employee.** Find out what the school was like in different decades. Each interviewee should prepare 2-3 questions each. Keep the interview upbeat. Ask follow-up questions to get descriptive responses about school life in different time periods. Topics may include:
 - how historical events impacted school life;
 - varieties of student fashions over the times; and
 - memorable moments and special events at the school, famous alumni, memorable teachers, etc.

Evaluating Student Interviews

The following list may assist you in evaluating the success of your students' interviews.

- Did the questions yield information relevant to the interview topic?
- Was the interviewer well-versed in the topic and have a list of questions prepared for the interview?
- Was the interviewer able to put the narrator at ease?



- Were the bulk of the questions open-ended?
- Did the interviewer ask good follow-up questions to get the information needed?
- Did the interviewer avoid leading questions?
- Did the interviewer allow the narrator time to pause, think and reflect before continuing with the questions?
- Was the interviewer attentive?
- Did the interviewer successfully direct the narrator towards topics of interest?
- Did the interviewer take the appropriate amount of notes?
- Was the interviewer prepared with the proper equipment?
- Did the interviewer ask permission to tape-record the narrator? If so, was the interview successfully tape-recorded?
- Did the interviewer conclude in a polite and appreciative way?
- Did the interviewer follow up with a thank-you note?
- Did the interview yield the information sought? Why or why not?
- What might the interviewer do differently next time?

Learning More about Oral Histories

For additional web resources regarding oral history projects, please see the Bibliography in the Appendix.

(Excerpts taken from *Capturing Stories: An Oral History Guide*, by the Japanese American National Museum)



Interviewing Tips for Students

Oral history interviews enable us to collect and preserve stories showing historical events and personal reminiscences from the viewpoint of the people who experienced these events. These eyewitness accounts make history come alive.

To ensure a successful interview, please review the following information. Good luck!

Asking the Right Questions

- **Two types of questions are basic to an interview:**
 - Questions which end in a “yes/no” or a one or two word response help you gather basic information.
 - Open-ended questions which give the narrator (the person who is telling the story) a chance to talk at length.
- **Devote more time to the “open-ended” questions.** These types of questions will provide more detailed responses. An easy way to develop open-ended questions is to begin them with these phrases:
 - TELL ME ABOUT (your traditions when a new baby is born.)
 - WHAT WAS IT LIKE (to see other stores on the street replaced by big franchises?)
 - IN WHAT WAYS (did you try to keep your businesses from closing?)
 - DESCRIBE (how your community celebrates New Years.)
 - WHY (did you decide to open a bakery?)



– HOW (did you feel when you moved to your new home?)

- **Use spontaneous “follow-up questions.”** If you get an unsatisfactory, or skimpy response to your original question, rephrase it. Sometimes questions have to be phrased in several ways before you get a complete or interesting answer. After asking a general question it often helps to get more specific:

Q: Why did you decide to open a bakery?

A: Well, it seemed like a good way to make a living!

Follow-up Q: Can you tell me why you chose a bakery over other kinds of shops?

- **Avoid “leading questions.”** Leading questions may encourage the narrator to answer in a way that agrees with what *you* think rather than what the *narrator* thinks:

Q: Don’t you resent having your marriage arranged by your parents?

This question tells the narrator that you think arranged marriages are bad; consequently, the narrator may be unwilling to reveal what he or she really thinks about the issue. Ask questions in a way that does not show your own opinions:

Q: How did you feel about having your parents arrange your marriage?

- **Try not to jump back and forth between time periods.** This is less confusing for everyone and makes it easier for the narrator to remember events.
- **Get physical descriptions of people and places.** Ask the narrator to *describe* the way the street or the store looked.



- **Prepare a list of questions, but be flexible and don't fear straying from the list.** Do prior research on the topic to develop initial questions and that serve as a guide through the interview. However, it is not necessary to rigidly adhere to this list. Spontaneity gives you the opportunity to think on your feet and enables you to follow up on unexpected, but relevant topics that come up during the interview. Conversely, sometimes a narrator will begin speaking at length about subjects not relevant to the interview. At this point, tactfully refocus the interview by quickly coming up with a new question. This is a skill that will take practice.

Interviewing Etiquette

- **Being a good listener is essential.** If you are not listening, the narrator will sense it and may lose interest in sharing important parts of his/her story. Attentiveness can be communicated in the following ways:
 - maintaining eye contact;
 - waiting until the speaker is finished before asking another question;
 - formulating thoughtful follow-up questions; and
 - not repeating questions.
- **Allow the narrator time to pause, think and reflect.** Be careful not to rush in with another question. Often, quiet moments precede an emotional topic or memory that is important.
- **After you set up your equipment and have chatted informally with the narrator, indicate you are ready to begin the interview.** Record an introduction onto the tape, noting the date, the interview location, your own name, the narrator's name and the topic of the interview.



- **Start with easy questions to put both you and the narrator at ease.**
- **Be prepared to guide the narrator and direct the interview when necessary.** While you want to be flexible, you also need to keep the interview moving in the direction of your topic. For example, if the narrator is skipping around too much, simply say, "Before we discuss the neighborhood during the 1950's let's finish with when you first moved here."
- **Wrap up the interview when you sense the narrator is tired.** Interviews should generally be no longer than ninety minutes. To conclude, you may ask, "Before we end, is there anything else you would like to add that we haven't covered?"

Documenting the Interview

- **If possible, interviews should be tape-recorded.**
This guarantees an accurate record of what was said, and gives you a chance to evaluate the interview later. Before the interview, make sure you know how to work the recorder and prepare extra batteries and cassette tapes. It is much better to use an external microphone, if one is available. Be sure to ask the narrator's permission to record him/her.
- **Transcribe tapes, if possible.** It is not always necessary to have a complete written record of an interview; it depends on what will be done with the material afterwards. Often, it is adequate to transcribe highlights and outline main ideas, as well as the details that relate to the theme.
- **If editing for the printed page, be aware that people speak differently than they write.** While transcribing a particular story, you may want to clean up the false starts, the "ums," and the "ahs." As one interviewer put it, "people talk in rough drafts."



- **Note taking is an important part of interviewing.** During the interview, determine where a follow-up question is needed by quickly skimming your notes. Afterwards, it is possible to review significant parts of the interview without listening to the whole tape. Do not slavishly write every word spoken, for it is impractical and distracting. Rather, make an outline of important ideas and interesting quotes. After the interview while your memory is fresh, fill in more of the details.
- **Provide the narrator with a thank-you note and a copy of the interview transcription.** Be sure to get the narrator's address, and a phone number, if possible, at the end of the interview. Ask your narrator if he or she would mind if you called them if you have additional questions after you review your notes.

Learning through Practice

- **Watch or listen to interview programs on television or radio.** Compare interviewing styles and take notes. Which kinds of questions get the richest responses? Which questions fall flat? How do interviewers proceed when someone is hesitant to reply? Who are the best interviewers, and why?

(Excerpts taken from *Capturing Stories: An Oral History Guide*, by the Japanese American National Museum)



Oral History Release Form

In view of the historical value of this oral history interview, I _____
(NAME OF NARRATOR)

knowingly and voluntarily permit _____ of _____
(NAME OF STUDENT INTERVIEWER) (CLASS AND/OR SCHOOL)

the full use of this information for educational purposes.

Signature of Narrator _____

Date of Interview _____

Release Form derived from the Library of Congress Learning Page
<http://lcweb2.loc.gov/ammem/ndlpedu/lessons/oralhist/release.html>



Resources for Exploring the History and Diversity of Los Angeles

The resources listed here are only a sampling of those you may draw upon when exploring Los Angeles. We suggest that you make copies of this for your students to assist them with their Research

For more resources, please contact the Los Angeles Public Library at 213.228.7400.

Community and Neighborhood Information on the Internet – Los Angeles Area:

BOYLE HEIGHTS

<http://www.boyleheightsproject.org>

<http://www.usc.edu/dept/LAS/pase/bhproject/index01.htm>

<http://www.lalc.k12.ca.us/access/units/sue/right.html>

DIGITAL ARCHIVE OF THE ARCHIVAL RESEARCH CENTER

<http://www.usc.edu/isd/archives/arc/digarchives>

This archive provides access to over 14,000 photographs, maps, manuscripts, records, texts, and sound recordings owned by USC and partnering institutions with particular emphasis on materials related to Los Angeles and the Southern California region. Current archives include Automobile Club of Southern California, California Historical Society, Chinese Historical Society of Southern California, Dunbar Economic Development Foundation, Huntington Library and Los Angeles City Archive.

EAGLE ROCK

<http://tera90041.org>

ECHO PARK

<http://www.echopark.net/history/history.htm>

LOS ANGELES HARBOR

<http://www.laharbor.com>

LA AS SUBJECT

<http://www.usc.edu/isd/archives/arc/lasubject/index.html>

LA as Subject is an on-line directory of less visible archives and collections in the Los Angeles region. It provides a cross-section of the varied cultural materials held by local institutions and community groups, large and small. It is intended not only to provide a key to specific archives and collections, but also to serve as a map for locating people, places, and the contributions of individuals and communities to the region's diverse and unique cultural heritage.

LOS ANGELES DOWNTOWN NEWS LANDMARKS

<http://downtownnews.com/land/docs/>

A website dedicated to landmarks, interesting sites and downtown history.

LOS ANGELES: PAST, PRESENT AND FUTURE

<http://www.usc.edu/isd/archives/la>

Links to organizations and resources about all things Los Angeles. Created by the Information Services Division at the University of Southern California.

LOS ANGELES REGIONAL HISTORY RESOURCES

http://www.lapl.org/elec_neigh/index-2.html

The Los Angeles Public Library site provides excellent research materials, including an extensive photo archive, on Los Angeles history. Other on-line and library-owned resources can be accessed through the "California Indexes." The History Department of the Los Angeles Public Library is also a major repository of information about Los Angeles. The reference desk in the history department (tel: 213.228.7400) can provide additional reference information, including basic information on L.A. street names.

SAN FERNANDO VALLEY

www.americassuburb.com

SILVER LAKE

<http://www.silverlake.org>

Organizations

American Indian Resource Center

Huntington Park Library

6518 Miles Avenue

Huntington Park, CA 90255

Telephone: 323.583.2794

<http://www.colapublib.org/lib/huntingtonpark/indian.html>



Resources for Exploring the History and Diversity of Los Angeles

Asian American Studies Center at UCLA

3230 Campbell Hall
405 Hilgard Avenue
Los Angeles, CA 90095-1546
Telephone: 310.825.2974
<http://www.sscnet.ucla.edu/aasc/>

Asian Pacific Resource Center

Montebello Library
1550 W. Beverly Boulevard
Montebello, CA 90640
Telephone: 323.722.2650
<http://www.colapublib.org/libs/montebello/asian.html>

Black Resource Center

AC Bilbrew Library
150 E. El Segundo Boulevard
Los Angeles, CA 90061
Telephone: 310.538.3350
<http://www.colapublib.org/services/ethnic/ethnic.html>

California African American Museum

600 State Drive
Exposition Park
Los Angeles, CA 90037
Telephone: 213.744.2060
<http://www.caam.ca.gov/>

Chicano Resource Center

East Los Angeles Library
4801 E. Third Street
Los Angeles, CA 90022
Telephone: 323.263.5087
<http://www.colapublib.org/libs/eastla/chicano.html>

Chicano Studies Research Center at UCLA

193 Haines Hall, Box 951544
Los Angeles, CA 90095
Telephone: 310.825.2363
<http://www.sscnet.ucla.edu/csirc/>

Chinatown Branch of Los Angeles Public Library

536 W. College Street
Los Angeles, CA 90012
Telephone: 213.620.0925
<http://www.lapl.org/branches/63.html>

Chinese American Museum

125 Paseo de la Plaza
Los Angeles, CA 90012
Telephone: 213.626.5240
<http://www.camla.org>

Chumash Interpretive Center

Oakbrook Regional Park
3290 Lang Ranch Parkway
Thousand Oaks, CA 91362
Telephone: 805.492.8076
<http://www.designplace.com/chumash/>

International Institute of Los Angeles

3845 Selig Place
Los Angeles, CA 90031
Telephone: 323.224.3800

Japanese American Cultural and Community Center

244 South San Pedro Street, Suite 505
Los Angeles, CA 90012
Telephone: 213.628.2725
<http://www.jaccc.org>

Japanese American National Museum

369 E. 1st Street
Los Angeles, CA 90012
Telephone: 213.625.0414
<http://www.janm.org>

Jewish Historical Society of Southern California

6006 Wilshire Boulevard
Los Angeles, CA 90036
Telephone: 323.761.8950

(Moving Fall 2002)

6500 Wilshire Boulevard
Los Angeles, CA 90048

Korean American Museum

P.O. Box 741879
Los Angeles, CA 90004
Telephone: 213.388.4229
<http://www.kamuseum.org/>

Latino Museum of History, Art and Culture

112 S. Main Street
Los Angeles, CA 90012
Telephone: 213.626.7600
<http://artscenecal.com/Listings/Downtown/LatinoMsmFile/LatinoMsmPages/LatinoMsmD4.html>

Los Angeles County Museum of Art

Research Libraries and Resources
5905 Wilshire Boulevard
Los Angeles, CA 90036
Telephone: 323-857-6000
<http://www.lacma.org>



Resources for Exploring the History and Diversity of Los Angeles

Museum of African American Art
4005 Crenshaw Boulevard, Floor 3
Los Angeles, CA 90008
Telephone: 323.294.7071

Museum of Tolerance
Simon Wiesenthal Plaza
9786 W. Pico Boulevard
Los Angeles, CA 90035
Telephone: 310.553.8403
<http://www.wiesenthal.com/mot/index.cfm>

Natural History Museum of Los Angeles County
900 Exposition Boulevard
Los Angeles, CA 90007
Telephone: 213.763.3466
<http://www.nhm.org/>

Plaza de la Raza
3540 N. Mission Road
Los Angeles, CA 90031
Telephone: 213.223.2475

Santa Barbara Museum of Natural History
2559 Puesta del Sol Road
Santa Barbara, CA 93105
Telephone: 805.682.4711
<http://www.sbnature.org/>

Self-Help Graphics
3802 Cesar E. Chavez Avenue
Los Angeles, CA 90063
Telephone: 323.881.6444
<http://www.selfhelpgraphics.com>

Skirball Cultural Center (Jewish Culture & History)
2701 North Sepulveda Boulevard
Los Angeles, CA 90049
Telephone: 310.440.4500
<http://www.skirball.org>

Southern California Library for Social Studies and Research
6120 S. Vermont Avenue
Los Angeles, CA 90044
Telephone: 323.759.6063
<http://www.socallib.org/>

Southwest Museum
234 Museum Drive
Los Angeles, CA 90065
Telephone: 323.221.2164
<http://www.southwestmuseum.org/>

Watts Towers Art Center
1765 E. 107th Street
Los Angeles, CA 90002
Telephone: 213.847.4646
http://www.culturela.org/community_art/wtcenter.htm

Newspapers

Eastside Sun
Latino Community Newspaper
Telephone: 323.263.5743
<http://www.epgnews.com>

Herald Dispatch
African American Community Newspaper
Telephone: 323.291.9486

Jewish Journal
Jewish Community Newspaper
Telephone: 213.368.1661
<http://www.jewishjournal.com>

Rafu Shimpo
Japanese American Community Newspaper
Telephone: 213.629.2231
<http://www.rafu.com>



Selected Titles for Grade 4–12 Teachers and Students

Compiled by Albert Johnson, Jr., Los Angeles Public Library 2002

Many of these materials listed are available in the Hirasaki National Resource Center located at the Japanese American National Museum, or your local school or public library. If you are interested in purchasing them, selected titles are available at the Japanese American National Museum Store, at <http://www.janmstore.com>.

Please note: Call numbers apply to resources available at the Los Angeles Public Library.

Children's Titles (Grades 4–6)

CISNEROS, SANDRA. *Pelitos/Hairs*. New York: Knopf: Distributed by Random House, 1994. [Sxz]

This jewel-like vignette from her best-selling *House on Mango Street* shows, through simple, intimate portraits, the diversity among us. This exuberant bilingual picture book is an affectionate portrait of family love.

DOOLEY, NORAH. *Everybody Cooks Rice*; Illustrations by Peter J. Thornton. Minneapolis: Carolrhoda Books, 1991. [x641 D691 1991]

When a child is sent to look for her younger brother throughout the multicultural neighborhood where they live, she discovers that everybody eats rice, just in different ways. A story of differences and similarities.

HALLINAN, P.K. *A Rainbow of Friends*. Nashville, TN: Ideals Children's Books, 1997. [xz]

This heartwarming book explains that each person is unique and adds immensely to the lives of others.

JASKOL, JULIE AND LEWIS, BRIA. *City of Angeles: in and around Los Angeles*; Illustrated by Elisa Kleven. New York: Dutton Children's Books, 1999. [x979 J39]

An engaging and accurate history presenting unique neighborhoods and events, past and present, illustrated with collage paintings. But this is no sentimental journey – earthquakes, fires, Japanese American internment camps, and more are told of here. A map and a time line tell more stories of the unique people and place of L.A.

JOHNSTON, TONY. *Any Small Goodness: a Novel of the Barrio*; Illustrated by Raul Colon. New York: Blue Sky Press, 2001. [x 2001]

Growing up in the barrio of East Los Angeles, eleven-year-old Arturo Rodriguez struggles to make sense of the world around him. Although his family is loving and his daily life filled with blessings, frightening events take place reminding him that nobody's really safe.

NOGUCHI, RICK AND DENEEN JENKINS. *Flowers from Mariko*; Illustrated by Michelle Reiko Kumata. New York: Lee & Low Books Inc., 2001. [xz 2001]

When she and her family are released from the Japanese American internment camp where they have spent the last three years, Mariko plants a garden to raise their spirits.

POLITI, LEO. *The Nicest Gift*. New York: Charles Scribner's Sons, 1973. [x2, 1973]

A little boy living in East L.A. is reunited with his missing pet on Christmas Day.

STEIN, R. CONRAD. *Los Angeles (Cities of the World)*. New York: Children's Press, 2001. [x979 S819-7]

Describes the history, culture, daily life, food, people, sports, and points of interest in the seat of Los Angeles County, California, the second largest city in the United States. Includes a picture of the mural on a wall at Soto Street and Cesar Chavez Avenue.



Bibliography

WING, NATASHA. *Jalapeno Bagels*; Illustrated by Robert Casilla. New York: Atheneum Books for Young Readers, 1996. [xz 1996]

The story is based on a real Mexican-Jewish-American bakery. The combining of the father's Jewish recipe for bagels with the mother's suggestion to mix in jalapenos symbolizes that sometimes when you combine two unexpected things, you get something even better.

Spanish Language Children's Titles

COHEN, BARBARA. *Molly y Los Perergrinos*; Illustrated por Michael J. Deraney; traducido por Maria A. Fiol. New York: Lectorum Publications, 1995. [Sx Ed.a 1995]

This sensitive tale examines the discrimination experienced by immigrant children. Molly, a Russian Jewish girl, makes a pilgrim doll for a school Thanksgiving project. Because her doll resembles a Russian peasant, her classmates make fun of her. In an important lesson, the teacher reminds the class that Molly's family, like the Pilgrims, came to the United States in search of tolerance.

GRUNSELL, ANGELA. *Hablemos del Racismo (Let's Talk About Racism)*; Traducido por Teresa Mlawer. New York: Lectorum Publications, 1993. [Sx 323.1 G891 1993]

Examines the problems of racism, prejudice, and stereotyping, both today and throughout history.

KISSINGER, KATIE. *Todos Los Colores De Nuestra Piel (All the colors we are)*. St. Paul, Minn.: Redleaf Press; Beltsville, MD: Distributed by Gryphon House, 1994. [Sx612 K61]

Illustrated with many outstanding photographs, this book celebrates human diversity in all its many colors. The bilingual text offers a simple yet scientifically accurate explanation of skin color that is not only informative, but also helps dispel myths and stereotypes often associated with skin color.

SPIER, PETER. *Gente (People)*. Barcelona, Spain: Editorial Lumen, 1999. [Sx 572 S755 1999] folio

A lively, multicolored celebration of people, the book conveys the important message that despite our differences, we are all brothers and sisters.

VELTHUIJS, MAX. *Sapo y el Forastero (Frog and the Stranger)*. Caracas, Venezuela: Ediciones Ekare, 1994. [Sxz 1994]

This is a story about diversity and learning to overcome stereotypes. When Rat sets up camp at the edge of the woods, Pig and Duck are alarmed because they believe rats to be dirty and lazy. Frog's curiosity soon leads him to discover that Rat is not at all what he expected and is in fact, industrious, courageous and loyal.

YASHIMA, TARO. *Niño Cuervo (Crow Boy)*; Traducido por Maria A. Fiol. New York: Lectorum Publications, 1996. [S xz Ed.a 1996]

Chibi, or Tiny Boy, is shunned and teased by his classmates for being different. An insightful new teacher encourages Chibi to finally reach out with a poignant display that touches all and earns him the bold new name of Crow Boy.

Titles for Middle & High School Students

CHANG, EDWARD T. AND LEONG, RUSSELL C. edited. *Los Angeles-Struggle toward Multiethnic Community: Asian American, African American, & Latino Perspectives*. Seattle: University of Washington Press, 1994. [323.109794 L8795]

Asian American, African American, and Latino perspectives are reflected probing the problems and special challenges of an evolving multiethnic community in Los Angeles. Assumptions are challenged, ethnic relations probed, and insights considered in over two dozen essays compiled from a special issue of *Amerasia Journal*.

DUNITZ, ROBIN. *Street Gallery: Guide to 1000 Los Angeles Murals*. Los Angeles: RJD Enterprises, 1998. [756.4 D918 1998]

An illustrated guide book to the painted, tile, and mosaic murals of Los Angeles County, created from 1913 to 1992.



Bibliography

FLEMING, MARIA. "A Garden of Honor: Latino students in East L.A. plant a tribute to Japanese Americans." *Teaching Tolerance* (Spring 1998).

A group of Latino students rebuild Roosevelt High School's Japanese Garden as a tribute to former Japanese American students. The garden restoration dovetailed with a ceremony to retroactively award diplomas to former Japanese American students incarcerated during World War II. A powerful article about intersections of culture in present-day Boyle Heights.

FRANKLIN, PAULA A. *Melting Pot or Not?: Debating Cultural Identity*. Springfield, NJ: Enslow Publishers, 1995. [301.45 F8327]

On the back of every penny, nickel, dime, and quarter you will find the Latin phrase, *E Pluribus Unum*, meaning *Out of the Many, One*. Many people feel America is a Melting Pot where immigrants from hundreds of countries come together to become one people with one way of life. Others argue that being an American means that we should recognize and respect our country's many different cultures. Are we truly a melting pot?

HOUSTON, JEANNE WAKATSUKI. *Farewell to Manzanar*. Toronto and New York: Bantam Books, 1974, c1973. [940.547273 H843]

A true story of the Japanese American experience during and after the World War II Internment.

JAPANESE AMERICAN NATIONAL MUSEUM. *Japanese American Curriculum Framework*. Los Angeles: Japanese American National Museum, 1999.

Curriculum framework re-examines America's history and the relations between the majority and minorities using the Japanese American experience as a focal point for educators to develop historical skills in students, grades K-12. Provides a 6-week exemplar unit and lesson plans developed by classroom teachers.

OTTESSEN, CAROL CLARK. *L.A. Stories: The Voices of Cultural Diversity*. Lanham, MD: University Press of America, 1999. [810.8 L1115-1]

Describes the experiences of a university instructor teaching English to culturally diverse students. Ottesen seeks to expose the importance of the recognition of diversity and the effective communication of it in an increasingly integrated society.

PITT, LEONARD AND DALE. *Los Angeles A to Z: An Encyclopedia of the City and County*. Berkeley, CA: University of California Press, 1997. [979.41 L88Pit]

This fascinating reference gathers a sweeping array of information on the City of Angeles, including data on its history, geography, automobile culture, sports, scandals, biography, the arts, politics, neighborhoods, and ethnic, racial, and religious groups.

SANTIAGO, DANNY. *Famous All Over Town*. New York: Simon and Schuster, 1983. [ED.a]

Daniel Lewis wrote this under the pseudonym of Danny Santiago. The novel follows the experiences of a young Chicano growing up in Lincoln Heights in the 1960s.

TATLOCK, ANN. *All the Way Home*. Minneapolis, MN: Bethany Books, 2002.

WHITEHEAD, FRED. ed. *Culture Wars: Opposing Viewpoints*. San Diego, CA: Greenhaven Press, 1994. [320.1 c9685]

Presents opposing viewpoints on issues related to cultural diversity, American education, cultural values, and the decay of American culture.

Videos

The Bracelet. Produced by UCLA Asian American Studies Center and Japanese American National Museum in association with Alhambra School District, 2000.

Chicano! History of the Mexican American Civil Rights Movement. Produced by National Latino Communications Center and Galán Productions, Inc., in cooperation with KCET, Los Angeles, 1996.

Cultural Diversity: Meeting the Challenge. [VID 325.259 C9865 1990]

Dear Miss Breed. Produced by UCLA Asian American Studies Center and Japanese American National Museum in association with Alhambra School District, 2000.

Interactions. Produced by UCLA Asian American Studies Center and Japanese American National Museum in association with Alhambra School District, 2000.

Meet Me at Brooklyn and Soto: Celebrating the Jewish Community of East Los Angeles. Produced and directed by Ellie Kahn and the Jewish Historical Society of Southern California, 1996.



Websites

Boyle Heights Project Partnering Organizations on the Internet:

JAPANESE AMERICAN NATIONAL MUSEUM

<http://www.janm.org>

<http://www.janm.org/nrc>

<http://www.boyleheightsproject.org>

SELF-HELP GRAPHICS

<http://www.selfhelpgraphics.com>

Oral History Projects:

AMERICAN FOLKLIFE CENTER

<http://www.loc.gov/folklife/aboutafc.html>

CULTURAL ARTS RESOURCES FOR TEACHERS AND STUDENTS

<http://www.carts.org>

INDIVISIBLE: STORIES OF AN AMERICAN COMMUNITY

<http://www.indivisible.org/home.htm>

MY HISTORY IS AMERICA'S HISTORY RESOURCE GUIDE

<http://www.myhistory.org/teaching/index.html>

TIPS FOR INTERVIEWERS

<http://bancroft.berkeley.edu/ROHO/rohotips.html>

TRANSPLANTS: STORIES OF INDIVIDUALS WHO MIGRATED TO CENTRAL FLORIDA

<http://lcweb2.loc.gov/ammem/ndlpedu/lessons/97/florida/plant.html>

STUDENT PROJECTS: COLUMBIA HEIGHTS, WEST ARLINGTON, VIRGINIA

<http://www.gmu.edu/departments/iet/projects.html>

WHAT DID YOU DO IN THE WAR, GRANDMA?

http://www.stg.brown.edu/projects/WWII_Women/tocCS.html



Boyle Heights Community Profile

Location	Boyle Heights is located east of downtown Los Angeles
Population	85,000
Western boundary	The L.A. River
Eastern boundary	Indiana Street
Northern boundary	Marengo Street & I-10
Southern boundary	25th Street
Area	6.7 square miles
City Council	Nick Pacheco (14)
State Assembly	Gil Cedillo (46) Jackie Goldberg (45)
Congress	Xavier Becerra (30)
Senate	Richard Polanco (22)
Schools and Libraries	14 elementary schools, two senior high schools, three public libraries
Recreation	19 recreational facilities, including parks, recreation centers, pools and historical landmarks

History

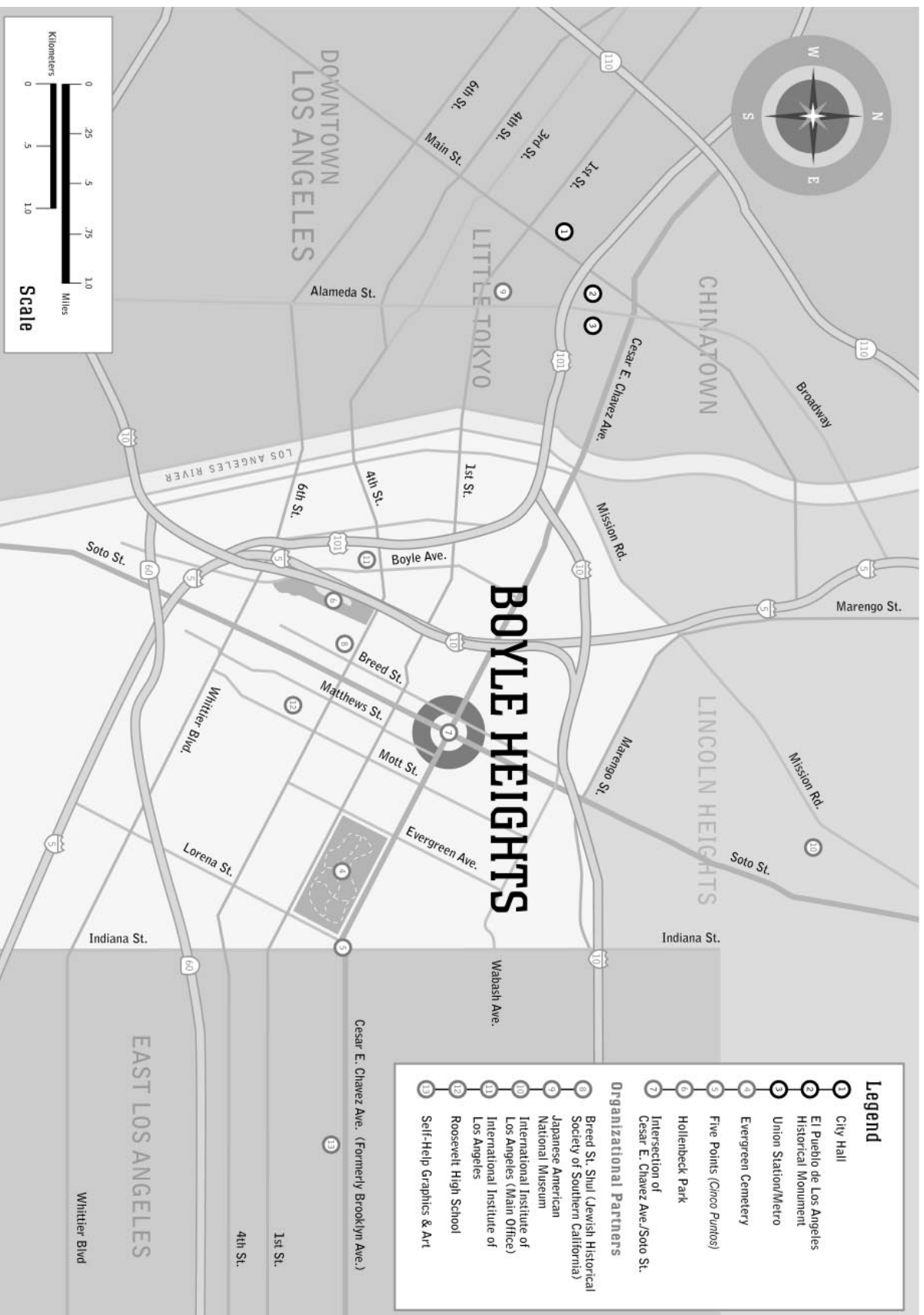
The history of Boyle Heights is the history of Los Angeles and the United States. It is a history that grows out of the everyday interactions among neighbors who may come from different places, have different beliefs, and speak different languages. In the late 1880s, Boyle Heights was an affluent suburb beyond the Los Angeles River, one of the first residential areas outside of the old Pueblo. By the 1930s it had grown into a working-class neighborhood with a thriving population of Jewish, Japanese, Mexican, Italian, Russian, Armenian, and African-American residents. More than 70 years later, Boyle Heights is still a major focal point and anchor for Los Angeles' immigrant communities. The changes and continuities in Boyle Heights provide insights that are relevant to understanding today's pluralistic social landscape.

Demographic Information

	1940	1950	1960	1970	1980	1990	2000
White	80%	45%	19%	6%	4%	3%	5%
Black	1%	7%	13%	8%	6%	4%	4%
Asian	7%	7%	10%	8%	5%	5%	4%
Latino	12%	41%	58%	78%	85%	88%	87%

Data courtesy of Philip J. Ethington, History Department, University of Southern California. Data prepared with the support of the John Randolph Haynes and Dora Haynes foundation

Boyle Heights Map



The Power Boyle Heights



of Place Timeline

1700s – 1800s

1781	Pueblo of Los Angeles is founded. <i>Paredon Blanco</i> (White Bluffs), now Boyle Heights, is within Pueblo boundaries.
1821	Mexico gains independence from Spain. California becomes part of Mexico.
1848	Treaty of Guadalupe Hidalgo ends the war between the United States and Mexico. Mexico cedes California to the United States.
1850	California becomes a state.
1858	Andrew Boyle purchases land on <i>Paredon Blanco</i> , plants vineyards, and builds a home on what becomes Boyle Avenue.
1870	First bridge is built over the Los Angeles River at Macy Street.
1871	Andrew Boyle dies. His daughter Maria (Boyle) Workman inherits his property.
1875	Boyle's son-in-law William H. Workman subdivides the area for residential development and names it "Boyle Heights" in his honor.
1876	Completion of first railroad line, Southern Pacific, to Los Angeles. In 1885, Santa Fe Railway extends into Los Angeles. Rail connections provide employment and bring new residents to Los Angeles.
1877	1877 Horse-drawn car line of first "inter-urban" rail system crosses into Boyle Heights to serve approximately 40 residences.
1882	Chinese Exclusion Act prohibits immigration of Chinese laborers. Japanese immigrants are recruited to fill the need for cheap labor.
1889	Los Angeles Cable Railway opens with line extending over the First Street Viaduct into Boyle Heights.
1890	Beginning of the so-called "Golden Era" (1890s-1920s) for African Americans in Los Angeles. Migrants from South and Southwest find better opportunities for homeownership and employment in Boyle Heights and other parts of Los Angeles.
1896	St. Mary's Catholic Parish is established in Boyle Heights; the first Catholic church in neighborhood is built.

1900s

1904	Russian Molokans, a dissenting sect of the Russian Orthodox Church, flee Russia due to persecution by Tzarist government and mandatory conscription during the Russo-Japanese War. Many settle in "the flats" of Boyle Heights.
1906	After the San Francisco Earthquake, many Japanese Americans migrate south to Los Angeles. Little Tokyo becomes the center of community life.
1908	Los Angeles City Council establishes zoning laws protecting westside communities from industrial development. Boyle Heights remains open to industrial development, which by the 1950s occupies approximately one-quarter of area. Workmen's Circle/Arbeiter Ring, a Yiddish cultural and political organization, establishes its Southern California headquarters, the Vladeck Center, in downtown. The Center is later moved to Boyle Heights, where it serves Jewish labor unionists and activists.

The Power Boyle Heights



of Place Timeline

1910s

1910

Mexican immigration to Los Angeles increases as many flee the turmoil of the Mexican Revolution. As downtown is developed, many other Mexican Americans move across the L.A. River into Boyle Heights and East L.A.

Beginning this year and continuing until 1933, a series of monumental bridges crossing the Los Angeles River are designed and built. Six connect Boyle Heights to Downtown Los Angeles.

1913

California Alien Land Law prevents ownership of land by “aliens ineligible for citizenship.”

1914

The International Institute of Los Angeles organized in Boyle Heights to “assist foreign communities.”

Congregation Talmud Torah purchases property on Breed Street in Boyle Heights, where they eventually build the Breed Street Shul, the largest and longest-running synagogue in the neighborhood.

World War I begins; turmoil forces many Europeans to flee homelands. Many immigrate to the United States.

Beginning in 1915, persecution and eventual massacre of 1.5 million Armenians in Turkey precipitates exodus to other countries.

1920s

1920s

Significant numbers of Jewish immigrants and their families move to Los Angeles from the East Coast and Midwest, eventually making Boyle Heights home to the largest Jewish community west of Chicago.

Eastward movement of Japanese Americans along First Street from Little Tokyo into Boyle Heights increases.

1923

Theodore Roosevelt Senior High School in Boyle Heights opens its doors to the first students.

1924

Immigration Act of 1924, by employing principle of “national origins,” effectively prohibits immigration from Asia and limits immigration from Southeastern Europe.

1929

Stock market crashes – Great Depression begins.

1930s

1931

Beginning of deportation and coercive repatriation campaigns targeting Mexican Americans. One-third of those in Los Angeles, including some U.S. citizens and Boyle Heights residents, are encouraged or forced to leave for Mexico.

Roosevelt High School students protest administration’s suppression of free speech, which began with suspension of peers involved in publishing an independent student newspaper, *The Roosevelt Voice*.

1938

Kristalnacht (the night of broken glass) in Germany marks the beginning of open and intensified use of violence against Jewish people, culminating in the Holocaust. Boyle Heights residents respond by organizing protests and support efforts.



1939	<p>California Sanitary Canning Strike becomes the first successful Congress of Industrial Organizations (CIO) food processing strike on the West Coast. Jewish and Mexican women living and working in Boyle Heights participate.</p> <p>El Congreso, the first national Latino civil rights assembly, convenes in East L.A. with over 1,000 delegates. The resulting platform calls for an end to segregation in schools, employment, and housing; the right to join labor unions; and the right for immigrants to work and rear families in United States without fear of deportation.</p>
1940s	
1941	Japan bombs Pearl Harbor, prompting the United States to enter World War II.
1942	<p>Forced removal and incarceration of West Coast Japanese Americans begins per Executive Order 9066.</p> <p>Opening of Aliso Village, one of the nation's first racially integrated public housing projects, in Boyle Heights. Priority for housing is given to war-industry workers and later to returning servicemen. Soon after, Pico Gardens and Estrada Courts are built.</p> <p>Boom in war-industry work draws migration of workers from other parts of the country to Los Angeles.</p>
1943	<p>Bracero Program is created through an agreement between the United States and Mexico. Mexican contract workers are brought to the United States to fill the labor void left by incarcerated Japanese Americans and Mexican Americans leaving agricultural jobs for new opportunities in urban areas. The program is terminated in 1964.</p> <p>"Zoot-Suit Riots" explode in the streets of Downtown Los Angeles and surrounding <i>barrios</i>, including Boyle Heights.</p>
1945	Roosevelt High School student activists organize hundreds of other students from local schools in protest against the Board of Education for granting Gerald L. K. Smith a permit to speak at Polytechnic High School.
1946	<p>San Bernardino-10 Freeway opens from Aliso Street to Indiana Street. It is the first of several that displace over 10,000 Boyle Heights residents.</p> <p>Housing crunch hits Boyle Heights as U.S. servicemen and Japanese Americans, recently permitted to return to the West Coast, settle in area.</p>
1947	First organized opposition by Boyle Heights residents to House Un-American Activities Committee (HUAC) hearings in Los Angeles, which probe alleged communist influences by targeting activists and union leaders.
1948	Santa Ana-101 Freeway opens from Aliso Street to Soto Street.
1949	Edward Roybal, with the support of the Community Service Organization (CSO), becomes the first Mexican American elected to the L.A. City Council in the twentieth century. He represents the 9th District, which includes Boyle Heights. He later represents the area in Congress, where he serves until 1993.

The Power Boyle Heights



of Place Timeline

1950s

1950s

Boyle Heights continues to be Los Angeles's most ethnically diverse neighborhood.

1950

Korean conflict begins.

1952

Immigration and Nationality Act (McCarran-Walter Act) makes all races eligible for naturalization and establishes a national origins quota system for all immigrants.

East L.A. resident Sei Fujii, a Japanese immigrant holding property titles in Boyle Heights and East L.A., successfully challenges the California Alien Land Law in the state Supreme Court. The law is ruled unconstitutional.

1960s

1960

Golden State-5 Freeway opens from Sixth Street and Boyle Avenue cutting through Hollenbeck Park.

1961

East Los Angeles Interchange is built to eventually connect six freeways.

1965

Immigration Act of 1965 abolishes national origins quota system for immigration.

Pomona-60 Freeway opens from East L.A. interchange to Third and Downey streets.

1968

Eastside student "Blowouts" protest the public education system and call for improved facilities and culturally-relevant school curriculum.

1970s

1970s

Economic conditions and civil strife in Mexico and Central America lead to increased immigration to the United States. Los Angeles is a primary destination.

1970

National Chicano Moratorium is organized to protest the Vietnam War and the high rate of Latino casualties. Thousands march through East L.A. Journalist Ruben Salazar is killed by L.A. County sheriffs in police crackdown in area.

1973

Self-Help Graphics & Art is established on Brooklyn Avenue in Boyle Heights by Sister Karen Boccacero and a group of artists. Organization moves to Gage Street in East L.A. in 1978.

1975

Communist governments come into power in Vietnam, Cambodia, and Laos, precipitating a large exodus of refugees from Southeast Asia to the United States.

1990s

1986

Immigration Reform and Control Act is signed into law, creating legalization (amnesty) program and employer sanctions.

1987

Bill H.R. 442 is signed into law, calling for government apology and reparations to Japanese Americans incarcerated in America's concentration camps during World War II.

The Power Boyle Heights



of Place Timeline

1990s

1994

Proposition 187, designed to clamp down on undocumented immigrants, is passed by California voters. 25,000 people march through East L.A. to City Hall in protest.

Brooklyn Avenue is renamed Avenida Cesar E. Chavez. The new name is dedicated in a ceremony at *Cinco Puntos* (five points).

1995

Roosevelt High School presents diplomas to former students who did not graduate during World War II because they were drafted into the military or were forcibly removed from the neighborhood due to Executive Order 9066.

1997

Demolition of Aliso Village and Pico Gardens housing projects begins and residents are dispersed. Reconstruction of housing units proceeds according to nationally-implemented new plan, Hope VI.

2000

Breed Street Shul Project, Inc., a subsidiary of the Jewish Historical Society of Southern California, assumes the title of the historic synagogue, which was declared a Los Angeles Historic-Cultural Monument. The project involves local neighborhood organizations in restoring the building for use as a museum and cultural center.

U.S. Census reports Boyle Heights population at 82,533. Ninety-five percent is identified as "Latino/Hispanic."

2002

L.A. County approves plans for an Eastside light rail from Union Station, through Little Tokyo, and over the First Street Bridge into Boyle Heights and East L.A.

Timeline prepared in consultation with:

Gilbert Estrada, Michael Engh, S.J., Wendy Elliott-Scheinberg, Art Hansen, Lloyd Inui, Mary MacGregor-Villareal, Matt Roth, James Rojas, Vicki Ruiz, George Sanchez, and Raul Vasquez.

The Power Project



of Place Partners

A multiethnic and collaborative exploration of a Los Angeles neighborhood

Partners

Japanese American National Museum
369 E. First Street
Los Angeles, 90012
Ph: 213/625-0414
Website: www.janm.org

Japanese American National Museum is the first National Museum in the United States expressly dedicated to sharing the history and culture of Americans of Japanese ancestry. Through the building of a comprehensive collection of material culture and through the development of a multi-faceted program of exhibitions, educational activities, public programs and publications, the National Museum tells the story of Japanese Americans around the country to a national and international audience. The Japanese American National Museum is committed to building partnerships with other organizations. Starting in 1995, the National Museum's National Partnership Program has worked towards actively engaging communities to define and interpret their own experiences. These successful projects have helped provide opportunities to expand understanding of multicultural experiences and to build critical professional relationships between staff of other institutions.

International Institute of Los Angeles
435 S. Boyle Avenue
Los Angeles, CA 90033
Ph: 323/264-6210

Administrative Offices
3845 Selig Place
Los Angeles, CA 90063
Ph: 323/224-3800

The International Institute of Los Angeles was established in Boyle Heights in 1914 as the International Institute of the Y.W.C.A. Since then they have worked with individuals and families to build skills and abilities for self sufficiency, to overcome life crises, and meet basic human needs for full participation in American society. Grounded in a history of promoting multicultural understanding and cooperation, the Institute delivers comprehensive social services and works to promote leadership training for community empowerment. Over its 87 year history the Institute has maintained services that reflect the broader global political, social and economic changes. In preparation for the Boyle Heights Project, the Institute hosted a Community Forum that brought together 120 participants representing a very diverse cross-section of former and current residents, ethnic backgrounds and generations. It will also serve as a venue for the upcoming "Eastside Flavors" public program, a holiday foods demonstration and tasting. The Institute is also lending photos to be included in the exhibition.

The Power Project



of Place Partners

A multiethnic and collaborative exploration of a Los Angeles neighborhood

Partners

Jewish Historical Society of
Southern California
6505 Wilshire Blvd., #512
Los Angeles, CA 90048
Ph: 323/761-8950

Jewish Historical Society of Southern California was established in 1952 and is operated almost entirely by volunteers. For the past eighteen years, the Historical Society has worked to preserve and present the history of Jewish people in Southern California through its educational and community leadership programs to preserve their institutional history, record oral histories, and offer tours of the sites of the city's early Jewish settlements. In 1992, the Historical Society began recording the history of the former Jewish residents of Boyle Heights, a project that culminated in the documentary video directed by Ellie Kahn, "Meet Me at Brooklyn and Soto" (1996). The Historical Society has been forging working relationships with vital community organizations such as the Boyle Heights Neighbors Organization, the East Los Angeles Community Corporation, and the Jewish Federation of Greater Los Angeles to preserve the Jewish and multicultural heritage of the Boyle Heights neighborhood. The Historical Society will be offering a multicultural tour of the neighborhood in conjunction with the Boyle Heights Project and will be lending artifacts and photos to be included in the exhibition.

Theodore Roosevelt Senior High School
456 S. Mathews Street
Los Angeles, CA 90033
Ph: 323/268-7241

Theodore Roosevelt Senior High School is a public high school located in Boyle Heights. Established in 1922, the changing student population has reflected the transformations of the neighborhood's residential demography. For instance, in the early 1940's, Roosevelt students organized over 30 ethnic societies. During World War II, the school lost one-third of its population as a consequence of the forced removal of Japanese Americans from the West Coast and the enlistment of young men into the armed forces. Today, the school has a student population of approximately 5200, over 98% of whom are Latino. Roosevelt boasts a number of illustrious graduates, among them Edward Roybal, former U.S. Congressman; Harold Williams, the former president of the J. Paul Getty Trust and Museum; Joe Gold, the founder of Gold's Gym and World Gym; and Mike Garrett, a Heisman Trophy winner and former NFL player; and Don Nakanishi, Ph.D., one of the nation's foremost authorities on multicultural educational practices. Under the leadership of principal Henry Ronquillo and a number of teachers, including Howard Shorr and Susan Anderson, Roosevelt High School partnered with the Japanese American National Museum on the Roosevelt High School Audio Diaries Project, an oral history component of the Boyle Heights Project. The school also hosted a Photo Collection Day for the exhibition. Current students have been involved in researching the neighborhood's history, compiling and recording the stories of alumni, and exploring the connections between their experiences.

The Power Project



of Place Partners

A multiethnic and collaborative exploration of a Los Angeles neighborhood

Partners

Self-Help Graphics & Art, Inc.
3802 Cesar E. Chavez Avenue
Los Angeles, CA 90063
Ph: 323/881-6447
Website: www.selfhelpgraphics.com

Self-Help Graphics & Art, Inc. is a community-based visual arts center located in East Los Angeles. Since the early 70s, this organization has been offering artist fine art printmaking and workshops, exhibitions, and an ongoing lecture series as part of their mission to promote the rich cultural heritage and contribution of Chicano art and artists to the contemporary American experience. Over the past 30 years, Self-Help has emerged as the leading visual arts institution serving the Chicano/Mexican community of Los Angeles. The organization regularly conducts collaborations and exchanges with similar institutions, such as the Brandywine Workshop in Philadelphia and the Glasgow Print Studio in Scotland. Self-Help Graphics has been actively involved as an institutional partner with the Japanese American National Museum collaborating in the *Finding Family Stories* initiative and providing a photograph to be included in the exhibition.

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Activity 4: Courtesy of Alvaro Rodriguez (2000.244.6); Courtesy of the Albert Johnson Family (2000.241.8); Courtesy of Ray Aragon (2000.273.2).

Activity 5: Courtesy of Kristina Martel, Grandma Amanda Talamantes, and Aunt Aurora Torres (2000.259.8); Courtesy of the Flores Family (2000.250.8); Courtesy of Cedrick Shimo (2000.210.5).

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