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 from 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)

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?

2. On the board, make a "Sunshine Web" that incorporates all of your students' community affiliations.

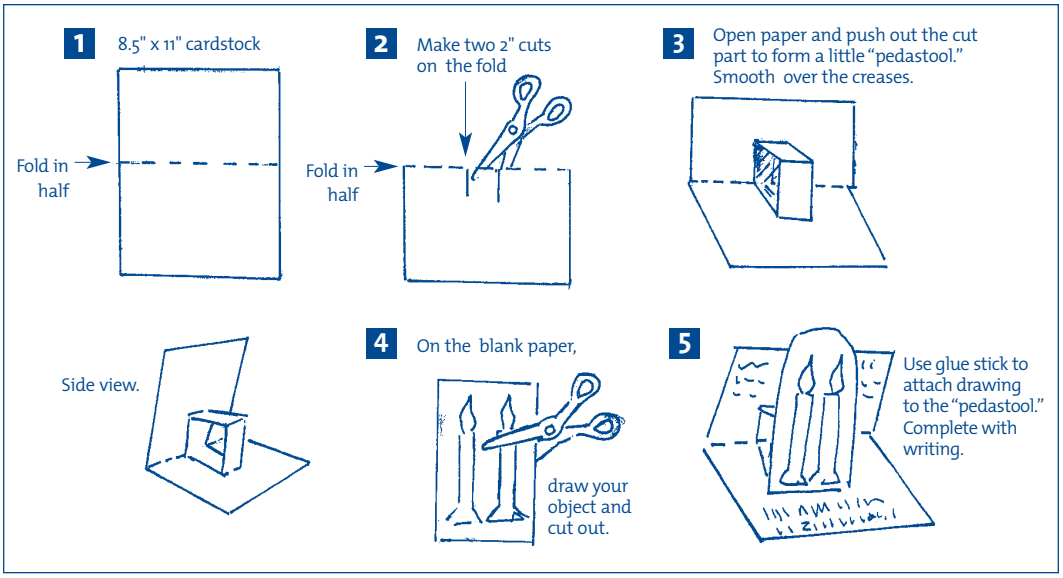
3. Complete the "Five Senses of Community" worksheet on page 3. Students write about one community chosen from the "Sunshine Web." All five senses will be employed to jog memories and recall details of the community.

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.
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.



6. At the top of the display, students write a museum-style label to describe the object.
   - 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 promts to produce clear, detailed observations that will inform and even surprise others about this community.

IN THIS _____ **COMMUNITY...**
(type of community)

I HEAR

I SEE

I TOUCH

I SMELL

I TASTE

CAPTURED MOMENTS: A VIEW OF FAMILY

Objective
The objective of this project is to discover and explore the imagery in photographs, portraits, group photos, and snapshots of family activities, and to use them to create a diorama in mixed media form.

Grades
Three to Adult.

Time
One class period.

Materials
Old family photos (photocopies or magazine family photos) in a variety of sizes; lightweight cardboard, shoebox with lid; strong glue; paint; paintbrushes; colored marking pens; scissors; colored paper; and tape.

Preparation
Begin by discussing with the class why it is important to express oneself. Share ideas regarding how people express themselves through different media—writing, poetry, photography, visual art, etc. Give examples. Next, have the students draw a picture about a special activity or tradition that they share with their family. Ask them to describe why these activities are special. Conclude discussion with explanation of how artists express many of these same ideas through their art.

Mixed Media Diorama
Bring your own example of a diorama, making sure that is tells a history/story of a family. Ask the students to examine the example and to explain how this particular diorama tells a story of a family. Note that this exactly what they will be doing: telling a story about their family.

Procedure
Have the students arrange the photos on a flat surface and study ideas for placement in the 3-D diorama setting. Discuss overlapping as a method of creating perspective. Study overlapping the images—which ones should be closer and which ones further from the viewer? After the students have made decisions about placement, begin by gluing the photos on lightweight cardboard, using cutting tools (scissors) to trim around the images. Students may choose to cut exactly around the outline of family portraits or create a new abstract shape from the cardboard. The border around photos may be painted or colored with marking pens to frame them. Using the lid of a shoebox, students will cut slits in which the base of the cut-out, cardboard mounted photos will be inserted about ? inch deep. Using tape on the underside of the shoebox lid, secure the base of the upright photos in place. Students may decorate the lid using paint or marking pens to create a setting for the upright family images.

Talk about the pieces and ask students to explain in more detail why they chose the particular photos they did. Ask them about the composition (design). Why did they place certain objects where they did? Why is it important to tell our family stories?

E PLURIBUS UNUM: OUT OF MANY ONE.

Pure Unum is as impossible as pure Pluribus is untenable, because history has forged the United States into a land of diverse races, religions, ethnicities and cultures...With pure Pluribus and pure Unum equally illusory...we need to seek a positive, constructive and dynamic balance between these two poles of our motto.

Objective:

To introduce the concepts and values that

I.
- Everyone is important.
- We are both the same and different from one another.
- Different is just different—not good or bad.
- Stereotypes keep us from thinking further.

II.
- Everyone in America comes from somewhere else originally.
- Family and culture influences how we behave and what we believe.
- The whole is made up of many.
- Every part of the whole is equally valuable and worthy of respect.

DAY ONE: ALL ABOUT ME

(Approximately 45 minutes)

Take instant camera pictures of each child, or have students create self-portraits.

Students write or dictate one thing they really like about themselves under the picture.

Ask students to bring in or draw portraits of their families. ("A Family is People who love you"— anyone you want to include belongs in the picture.)

Students write one thing they really like about their family under the picture.

Point out that everyone is unique—special.

We all have our own ethnic and cultural roots. Ask the children to describe their different heritages.

Define *ancestors*.

"Do you know where your ancestors came from?"
"Can you find it on the map?"
"How did your family get to your city?"
"Can you find out more?"

In-class paragraph writing or homework.

Write a paper ALL ABOUT ME.
For younger children provide a form or let them copy from the board:

My name is:
I live in:
I like to eat:
My family comes from:
Languages I speak:
These are my favorite things:

Older children can include name, age, family members, pets, ethnic background, friends, favorite foods, movies, etc. Students can make a draft in class and complete it at home with help from family.

More:

1. THE LEMON GAME:
   The lemon game is an optional activity, which works well with fourth and fifth grades and is an excellent introduction to a discussion of similarities and differences.

   Pass around a basket full of lemons (or walnuts or oranges). Make sure that there is one for each child. Give the students about five minutes to get acquainted with their lemon. Ask them to look at it very carefully, smell it, touch it all over. Then have them return the lemons to the basket.

   After a break (or immediately for younger children), ask each student to find his or her own lemon in the basket. Most people will recognize their own lemons without too much trouble, especially if you use homegrown fruit.

   Point out that all the lemons looked alike when they first saw the basket, but that when they looked carefully and got to know their lemon, it was easy to tell it from the others.

2. Students can research their own family trees and create charts or "tree" posters.

DAY TWO: MOSTLY THE SAME, SOME DIFFERENT

What's a Stereotype?
(Approximately 45 minutes)

Ask who has brothers...sisters...pets...lives near a subway station...has brown hair...etc.

Make lists

Make lists of things members of the class have in common and things, which are different. Ask if they are more alike or different. Ask for examples of how differences create misunderstandings. (This could be a good time to incorporate conflict resolution work—simulation exercises, etc.)

Brainstorming on the Chalkboard

Write "Girls" on the chalkboard. Ask: "What are some things that you know about girls?" Repeat with "Boys".

Write down every response as a "ray" coming out from the word. Encourage all children to participate and do not question or censor any response. If children try to argue, point out that brainstorming rules are that any answer is right at this stage. Later on there will be a time to question.

Write your name and class on the chalkboard. Ask, "Give me some words that describe the people in this class." Repeat the brainstorming process.

Choose some examples of stereotypes. "Is it true that all girls are good at math?" "Is it true that every boy in this class likes baseball?"

Point out that each child is a member of the two groups. They can be identified by gender or what class they're in. Ask if that's all these is to know about them.

Stereotype: "a standardized mental picture that is held in common by members of a group and that represents an oversimplified opinion...or uncritical judgment." (Webster's New Collegiate Dictionary)

Looking At Differences: The Skin Game

To the Teacher: America has been called a melting pot in which everyone is cooked together. More recently it has been described as a salad bowl, in which everyone keeps his or her own flavor.

We sometimes try to gloss over our ethnic differences in order to stress our similarities. It is certainly true that all people are equal, but that doesn't mean that we are the same. One of the ways we differ is skin color. This lesson is designed to help children begin to describe and celebrate differences.

Racism is the idea that one's own ethnicity is superior to another. It is subtle and deep. Almost all Americans have some racist attitudes because they are so pervasive in our society. This country also has a history of white supremacy, which is the belief that people with lighter skin are better than those with darker skin, even in one's own ethnic group.

Some adults think that it is a mistake to talk to children about such things because they will learn wrong attitudes. We think that young children learn the attitudes whether we talk about racism or not, and that it is better to have the discussion openly. In many classrooms when we play The Skin Game, children are tempted to laugh and tease children about skin color. Set the ground rules clearly. You may have to help children to remember that name calling is painful. Do not allow any ethnic slurs or racial remarks.)

Materials:

1 small jar freeze-dried coffee
4 cups dry Cream of Wheat
6-8 oz. plastic cups
Spoon
Older grades can use red and yellow candy sprinkles to represent blood and carotene, which also influence visible skin color.

Review ways in which we are the same...we all sleep, eat, go to school, etc.

Review ways in which we are different...boys, girls, long hair, short hair, tall, short, etc.

Ask for words to describe different colors of eyes and hair. Notice that the words cover a wide range: put two blue eyed or two brown haired persons together and see that their colors are not identical. When children mention skin color ask for words for the different colors. Notice that "white" people are not white, and "black" people are not black.

Ask if anyone knows why skin is different colors.

Write MELANIN on chalkboard.

Define Melanin—a dark pigment, or coloring agent, found in the skin—and say that more melanin in the skin makes the skin darker. The amount of melanin in your skin depends on the amount that your parents have in theirs. Tell the children that people whose families come from Japan generally have a medium amount of melanin in their skin. Everyone also has different amounts of red blood near the surface of their skins and carotene, a yellow colorant, which influence skin color. Japanese have been called brown or yellow skinned people. Why?

The Skin Game:

Divide the Cream of Wheat equally into the cups. Tell the children that the cereal represents skin.

Spoon different amounts of coffee into the cups. Tell the children that the coffee represents melanin; the color of the coffee is a pigment. Stir the mixture to produce different hues. Older children can use colored candy sprinkles and do this experiment themselves, mixing to match their own and other's skin colors.

Pass the cups around the classroom and let children compare their skin colors to the color tones in the cups.

Arrange the cups in a circle from the lightest to the darkest and see how many different shades there are.

Pass around "flesh" tones bandages and ask whose skin they match.

Have the children color in pictures of themselves using only a blue crayon to demonstrate the amount of melanin in their skin by the shade.

Use "people crayons" to create portraits of class members, or a group mural.

Create a weaving out of different skin tone colored strands of yarn, fabric strips or paper. Talk about how each strand stays separate and all make up the whole.

Bulletin Board ideas:

Heading: E PLURIBUS UNUM; THE ONE AND THE MANY.

Post ALL ABOUT ME papers, photographs and melanin drawings.

Make a rainbow or a planet collage of magazine photos of faces. Ask how easy it is to find pictures of African, Hispanic, Native Indian and Asian faces? Why?

Back a group photo of the class with weaving projects and surround with photos of individuals and families.

Mark each student's family country(ies) of origin on a world map. Connect yarn to 3x5 cards with names and generation or other information from the "All About Me" papers.

DAY THREE - THE ONE AND THE MANY - WHAT'S A JAPANESE AMERICAN?

(Approximately 45 minutes)

Brainstorming:

Repeat the brainstorming process with the words "Japanese" and "American". Ask, "What does this word make you think of?" and write down all responses.

Review the definition of stereotype. With older children, you can talk about generalizations. How much information does it take to generalize?

Ask if it is true that all Japanese Americans eat with chopsticks? Do only people whose families come from Japan practice Karate? If you eat rice, are you Japanese?

Remind children that they belong to many groups, and that Japanese and American only describe two things to know about people who are Japanese American.

Read the single page, "What is a Japanese American?" by Nancy Araki, and discuss. You could tell students that sometimes people say to Ms. Araki that she speaks very good English. She was born in California. Why do people think that she is a "foreigner"? Is that fair?

Remind students that their families come from many countries. Find the countries of origin on a map or globe.

Write PUSH and PULL on the chalkboard and ask students why people come/why people leave. Remind students that even though we sometimes say America is a nation of immigrants, not all immigrants come voluntarily. Some are fleeing war, some were stolen, some are adopted as infants.

Post a map of Asia and locate India, China, Vietnam, Laos, Cambodia, Thailand, Japan, etc.

Use graphs for data about Asian immigration and use them to describe the two waves of Asian immigration to the United States. Remember that the Issei came to the United States between the 1860s and 1924, and that the new Asian immigrants came to the United States after 1865.

What Is a Japanese American?

It means to be the space between the words: Japanese (and) American.

Physically, and to some extent culturally, appearing to be one, and sociologically, to some extent appearing to be like the other.

But the reality is that a Japanese American is not Japanese from Japan past or present, and are not part of the dominant society of the United States.

The kinship to Japan lies historically through the grandparents and the cultural and social values they brought with them. That was during the Meiji Reformation Era, some one hundred years ago.

These pioneers, the Issei, faced new sets of values in America, and had to modify some of the old in order to survive in this new home. These modified values were passed on to their children. These children, the Nisei, were exposed to more sets of values as they grew up, and modification of values continued. These adapted values were passed on to their children, the Sansei. And, again, the process is repeated.

The process is influenced by the periods and events of history. Japan of today has also evolved into a different society from that of 100 years ago. But, the events that influenced the making of the Japanese American did not exist for the Japanese in Japan. Therefore, the two groups, though sharing an ancestral kinship, are two different sociological beings.

Culturally, the Japanese Americans can identify with Japan. But as a sociological being, the Japanese American is a hybrid of two cultures.

THE REAL QUESTION IS: WHAT IS AN AMERICAN?

Thoughts: 1972
Nancy Araki

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. 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.

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." 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.

FAMILY MEMORY CANDLES

Objective
The objective of this project is for participants to create a personalized memory candle to honor family members who have passed away.

Grades
Three to Adult.

Time
One class period.

Materials
family photos; plain glass divinity candles available at any grocery store;
glue sticks; photocopy paper, scissors; colored fine-tip permanent markers.

Preparation
Start by discussing with the class how everyone can be an artist—professional training or innate talent is not required. Explain to the students that Memory candles are expressions of love for family members who have passed away and whose lives and struggles represent the experiences of our communities from which we can draw strength.

Teacher should bring at least one example of a Memory Candle and discuss who it was made for and what memories were included in its making.

Procedure
Have students or teacher photocopy family photos. Students should start by brainstorming words and sentences that remind them of a relative. Text can describe memories, accomplishments, lessons learned, or anything that touches or inspires the student. When students are ready, glue both photocopied image and written text onto candle with an attention to visibility and design.

Talk about students' pieces and ask them to explain why they chose the words, memories or images they did. Why is it important for people to remember and tell their family stories?

IN THIS GREAT LAND OF FREEDOM: THE JAPANESE PIONEERS OF OREGON

HISTORICAL OVERVIEW

A. Immigration and Settlement

Coming to Oregon

Like the pioneers who arrived before them, Issei were lured by stories of fertile lands and high wages. Some had heard that "American money was hanging from the trees and one could rake up treasure like fallen leaves." Many Japanese bachelors imagined that they could work for several years, earn their fortunes, and return to Japan as rich men. When the Chinese Exclusion Act of 1882 passed, thousands of Japanese laborers came to the United States to meet the demand for manual laborers. Others came to study English and Western ways. All wanted to improve their lives.

By 1900, 24,000 Japanese immigrants had arrived in the United States, and 2,500 lived in Oregon. Most worked as contract laborers for railroads, canneries, and sawmills. From their monthly wages, they paid a fee to contractors who acted as middlemen with their employers. The Issei's pay was meager, about $1.50 for a ten-hour day, while others were earning much higher wages. Their work was very physical, they lived in poverty, and many almost starved themselves in order to save money.

Issei also worked as farm laborers. Many joined labor gangs to clear wooded areas for landowners and lumber companies. In Hood River, Issei received small plots of stumpland in exchange for clearing land. Japanese pioneers soon began growing their own crops on land they owned or leased. They formed cooperative groups to help each other finance loans, purchase equipment and supplies, and market their crops. By 1905, about one-third of Oregon's Issei were involved in agriculture, specializing in truck farming and strawberries. Concentrations of Japanese farmers could be found in Hood River, Gresham and Salem.

To meet the needs of the early laborers, Issei also began small businesses. Faced with language difficulties, cultural differences, and discrimination, they became more and more dependent on each other. When early bachelors sought places to sleep and eat, entrepreneurs opened small hotels, restaurants, barbershops, public bathhouses and laundries. As their population grew, groceries, pool halls and general mercantile stores also opened. In northwest Portland, where Issei gathered while seeking labor contracts, signs of "Japantown" became prominent. By 1900, nearly half the 2,500 Issei in Oregon lived in Portland. As Issei began to learn English, they spread their businesses throughout the city and began to integrate within the community.

Marriage and Families

By 1910, the Japanese community began to shift from a bachelor society to include wives and families. Issei men realized they would need to work many more years before earning enough money to return to Japan and become financially secure. In Japanese tradition, it was also important that they marry and raise children to continue their family names. After the "Gentlemen's Agreement" between Japan and the United States was signed in 1908, immigration was restricted to family members of Issei. Many Issei bachelors returned to Japan to find wives.

Those who could not afford a return trip to Japan arranged with relatives and friends to select wives through an exchange of photos. As in Japan, family backgrounds and the characters of brides were carefully investigated. Once the families of both the bride and groom consented, they conducted ceremonies and the marriages became legal. Young "picture brides," dressed in *kimono*, boarded ships and sailed to America to meet their

new spouses. The Japanese female population in Oregon rose from 294 to 1,349 between 1910 and 1920, when the government stopped issuing passports to picture brides.

As the Issei married and raised children, who, unlike themselves, were U.S. citizens by birth, the Japanese American population quickly grew. By 1909, among 3,874 Japanese in Oregon, eighty-seven were Nisei children. By 1920, the number of Nisei grew to 1,225. In 1935 their number increased to 2,376 in a population of 4,376 total Japanese.

Japanese women in America were thrust into new roles and obligations as wives, mothers and laborers. Life in this country seemed strange, from the clothes, food and furnishings to the language and customs. As they would have in Japan, Issei women deferred to superiors, elders and males and kept their own feelings and wishes to themselves. Their days were long and exhausting. Often working side by side with their husbands in physical labor during the day, they took responsibility for household chores and raising the children once the regular workday was over. Because they confined themselves primarily to their homes, they spoke little English and found it hard to communicate with their neighbors.

Issei struggled and sacrificed for the sake of their American-born children. Parents encouraged their children in their schoolwork, for they believed that education was the key to success. The second generation Nisei worked on the family farms and businesses and acquired Japanese values of duty and respect. They ate rice with their meals and spoke some Japanese with their parents. At the same time, the Nisei attended public schools, where they also learned American ways of life and spoke English. As they raised families and established farms and businesses, Issei made a commitment to life in America.

Anti-Japanese Sentiment

Throughout their early history, Japanese immigrants faced discrimination and open hostility. From 1790, federal laws restricted the right of citizenship to a "free white person." Japanese could not become naturalized citizens like other immigrants. In 1919, local white farmers in Central Oregon formed the Deschutes County Farm Bureau to protest against the use of Japanese farmers and laborers on seed potato farms. Members of an Anti-Asiatic Association in Hood River pledged to prevent Japanese immigrants from becoming citizens and owning or leasing land. In Toledo, a mob of 300 forced twenty-five Issei mill workers onto trucks and drove them out of town. In 1923, Oregon passed its Alien Land Law, which prevented "aliens ineligible to citizenship" from owning and leasing land. A year later, Japanese were no longer allowed to immigrate to the United States. Still the Issei persisted, determined to earn their livings and achieve success in this country.

Community Life

Separated from their families in Japan and living with discriminatory laws, Issei turned to each other for comfort and security. Those from the same prefectures supported each other much like family members. These mutual assistance groups and prefectural associations created a close social and economic network. The Japanese Association of Oregon also helped Issei resolve legal matters and became a link with the Japanese consulate. Christian churches and Buddhist temples, too, were centers of community life, providing for the social and spiritual needs of the Issei.

Japanese community events and sports became welcome breaks from work for Issei and Nisei. They celebrated special days with feasting, singing, board games and music. During the summer, picnics featured races for all age groups. *Kendo* (fencing), *judo* and *sumo* (wrestling) also attracted those of all ages. Baseball, however, was the most popular sport, with teams from different communities challenging each other.

As the Nisei quickly learned English in their schools and from friends, Issei recognized the need to bridge the language barrier between children and their parents. They formed Japanese language schools to teach Japanese language and cultural traditions to the

Nisei. Classes were generally held on weekdays after public schools dismissed as well as on Saturday mornings. From these classes, Nisei learned values of family harmony, modesty, and moderation, which helped them to become better American citizens.

After struggling during the depression years, Issei finally began to gain some stability with their businesses and farms. Their traditional Japanese values of diligence, sacrifice and strong family ties helped them to endure adversity. They learned survival English, survived discrimination, lived in modest homes and made decent livings. And, along with their American-born children, they had accepted the United States as their home.

Questions for Reflection

Imagine that you have arrived in a country where the language, foods, dress and customs are unfamiliar. How would you adjust? What would you do if you found that others who had the same job earned higher wages than you did? What if you had to choose your wife or husband from his/her photo and from what your family members told you? What would you do if your children spoke a different language than you? How would you feel if others tried to prevent you from living and working near them?

B. World War II Internment

World War II

On December 7, 1941, Japanese forces bombed Pearl Harbor, Hawaii. Within hours of the attack, Issei were branded "enemy aliens" by the American government. In Hawaii and along the Pacific Coast, agents of the Federal Bureau of Investigation (F.B.I.) began rounding up and imprisoning Issei leaders. The next day the United States declared war on Japan.

Restrictions were imposed on Issei and Nisei. They were required to remain in their homes from 8:00 P.M. to 6:00 A.M. They were barred from traveling more than five miles beyond their property and were forbidden to gather in groups. If they owned firearms, weapons, ammunition, explosives, short-wave radios or cameras, they were required to turn them in. By February, 1942, all Issei carried photo identification cards. After an investigation which included searches of Issei homes, the Justice Department concluded that there was no evidence of sabotage.

Many citizens still feared that "the Japanese race is an enemy race..." Inaccurate military reports raised suspicions of Issei and Nisei espionage. Competing farmers and businesses, the press and politicians began to speak out against the Japanese. The general public began to demand that the Japanese be removed from their West Coast communities. On February 19, 1942, President Franklin D. Roosevelt signed Executive Order 9066, calling for the evacuation of Issei and Nisei because of "military necessity." This set the stage for the mass removal and incarceration of approximately 120,000 persons of Japanese ancestry, nearly two-thirds of whom were U.S. citizens. Issei and their families were forced to sell, dispose of or lease their property, businesses, homes and other belongings. They suffered great losses. Many received less than a week's notice before the government evacuated them.

Assembly Centers

Beginning in the spring of 1942, all persons of Japanese ancestry from western Washington, Oregon, and California and the southern part of Arizona were forcibly removed from their communities. Limited to what they could carry, they wore rags with family numbers and boarded trains and trucks for unknown destinations. Their first quarters were temporary camps set up in former racetracks, fairgrounds, and mill sites in desolate areas. The camps were surrounded by barbed wire and were guarded by armed soldiers. Most Oregon Issei and Nisei were transferred to the former Pacific International Livestock Exposition grounds, where families lived in former animal stalls still reeking of

manure. Issei, discouraged with the cramped, unsanitary conditions and the prison-like atmosphere, felt they had little recourse. They had been raised in Japan to respect authority, and, as aliens who spoke little English, they accepted their fate.

Life in Camp

After several months in the assembly centers, families were transferred to one of ten internment camps, called relocation centers by the government. Oregon Japanese were sent to Minidoka in Idaho, Tule Lake in California, and Heart Mountain in Wyoming. Temperatures were extreme: frigid in winter and dry and scorching in the summer, with frequent dust storms. Living conditions continued to be primitive. Families were assigned to small rooms in tarpaper barracks, with coal-burning stoves and cots as their only furniture. Privacy became a problem, for walls between the rooms were made of thin plywood. In their rooms, Issei resorted to hanging sheets to form dividers. Residents became accustomed to standing in lines before using communal toilets, showers, and laundry rooms and eating in large mess halls.

Life in camp was very different. In the strained and artificial setting of camp life, family members spent little time together. Women and young children, men and teenagers ate separately and formed their own social groups. Nisei assumed leadership roles for the Issei, whose language skills were still limited. The traditional family unit began to disintegrate.

During the day, children attended school in barracks which lacked furniture and equipment. They used discarded textbooks in classes often taught by uncertified teachers. Adult workers were paid $12 to $19 a month for a 44-hour week. Unaccustomed to leisure time, Issei funneled their productivity into the creative arts and attended classes. Flower arrangements, embroidered and crocheted handiwork, haiku poetry, decorative sculptures, plywood furniture and colorful rock gardens soon began to decorate the desolate surroundings.

A Question of Loyalty

In February, 1942, families and friends were confused and torn by conflict over questionnaires issued by the government. Question 27 asked, "Are you willing to serve in the armed forces of the United States on combat duty, wherever ordered?" Question 28 asked, "Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attacks by foreign or domestic forces, and forswear any form of allegiance or obedience to the Japanese emperor, or to any other foreign government, power or organization?"

Issei wondered: Since they were not allowed to become American citizens, would forswearing loyalty to Japan mean they had no country? Should their Nisei sons serve in the armed forces when their parents were kept as prisoners? If family members gave different answers, would they be separated? Would they have to move again? Dissension grew as Issei and Nisei debated the issue. Those who answered "No, No" were branded as "disloyals" and segregated at Tule Lake. The overwhelming majority answered, "Yes, yes" and resided in the other nine camps.

Service and Sacrifice

More than 33,000 Nisei demonstrated their loyalty to the United States by serving in the armed services. The 100th Battalion and the 442nd Regimental Combat Team in Europe became one of the war's most highly decorated combat teams. Their motto, "Go for Broke," became a symbol of their courage. In the Pacific, more than 6,000 who served in the U.S. Military Intelligence Service used their Japanese language skills to question Japanese prisoners and translate battle plans, maps and messages. While many of their families were behind barbed wire, six hundred Nisei lost their lives in the U.S. military service.

Questions for Reflection

Imagine that others distrusted you because you looked like people whom they disliked. What would you do? What if government officials searched your home even if they had no evidence against you? How would you react if you and your family were forced to leave your homes and take only what you could carry? What would you do if you and your neighbors were forces to live in cubicles which had been horse stalls? How would your life change if you and your family lived in a camp all year long? What would you say if you were asked to be faithful to a country where you had lost all your rights? How would you feel if your children were serving in the armed services for a country which imprisoned you?

C. Post-War Resettlement and Legacy

Returning Home

In December 1944, the U.S. Supreme Court ruled in the Mitsuye Endo case that loyal citizens could not be detained against their will. The next month the government revoked the mass exclusion order for all internees. Finally, after almost three tears, the Japanese Americans were able to leave the camps and return to their homes. Some relocated in the Midwest and East to seek new opportunities. Others returned to their Oregon farms, businesses, and homes.

They were not always welcomed and often had hostile responses. Some found their homes and businesses vandalized and their property mishandled. Many businesses refused service and goods to Issei and their families. Others threatened to boycott Japanese American produce.

Organizations in Hood River and Gresham called for laws which would exclude Issei and Nisei from citizenship.

Despite fears and community pressure against the returning persons of Japanese ancestry, some local citizens spoke out on their behalf. They offered food, furnishings, moral support and help in purchasing goods when businesses refused to serve Japanese Americans. The League for Liberty and Justice in Hood River promoted intercultural programs and printed ads denouncing discrimination.

Gaining Rights

Issei and their families continued to face legal obstacles after they returned. In 1945, a second, more restrictive Alien Land Law in Oregon prevented Issei from owning property or from deeding it to their Nisei children. It was not until four years later that both laws were declared invalid. On May 29, 1949, the Oregon Supreme Court ruled that the Alien Land Laws violated the equal protection clauses of the Fourteenth Amendment. This landmark victory was the first of its kind for Issei in the United States.

Working hard to rebuild their lives, Issei suffered heavy physical and psychological losses. In 1948, the Evacuation Claims Act enabled them to file claims for compensation of some of their material losses. But the process for Issei of filing claims and for the government in reviewing them was lengthy and cumbersome. In the end, Issei compensation for their losses was just a few cents on the 1942 dollar.

In 1952, after enduring hardships, discrimination, and incarceration, Issei were finally able to become naturalized citizens. The McCarran-Walter Act not only permitted a token number of Japanese immigrants to enter the United States each year but it allowed Issei to take tests and apply for citizenship. One Issei expressed joy through *haiku*:

> "Pounding rice cake to celebrate
> My American citizenship
> Now I am so old."
> (Sakyu Oba, Portland)

Civil Liberties

The federal government created a commission in 1980 to investigate the World War II internment of Japanese Americans. During twenty days of hearings, the Commission on Wartime Relocation and Internment of Civilians heard testimonials from more than 750 witnesses. It also analyzed numerous documents. In 1983, the commission concluded that Executive Order 9066 had not been justified by "military necessity" and recommended that the nation apologize and offer redress money to internees still living.

The Commission's report prompted Congress to pass the Civil Liberties Act in 1988, in an effort to "right a grave wrong." Signed by President Ronald Reagan, the act recognized that the evacuation and incarceration of persons of Japanese ancestry were "motivated largely by racial prejudice, wartime hysteria, and a failure of political leadership." Former internees or their survivors were to receive apologies from the government in addition to $20,000 payments. In 1992, through the Civil Liberties Act amendments signed by President George Bush, Congress provided money to pay all eligible Japanese Americans as well as support programs for research and education. While the cost of evacuation was much higher in terms of material losses and psychological scars over three years of exile, this was a significant milestone for the civil rights movement.

The Legacy

Today in Oregon, only a small number of Issei are still alive. Yet their descendants, the Nisei, Sansei and Yonsei (second, third and fourth generations) are becoming integrated into the mainstream of American life. Values of dedication, harmony, family ties, and support of education, held so dearly by the Issei, were passed on to their children and their grandchildren. Those values, which were congruent with American values, have helped succeeding generations to gain prominence in their careers and as community members.

The story of Japanese pioneers in Oregon is neither widely known nor understood. What can we learn from their story? As we study the westward migration on the Oregon Trail, we should also come to understand those who journeyed eastward across the Pacific as well as north from Latin American countries. We can develop insight into the difficulties encountered by all immigrants, past and present, as they adjust to new lives in this country. We can begin to appreciate the contributions of those who struggled and persevered to improve conditions of life for the rest of us today. And we can guide others to understand rights and responsibilities guaranteed by the Bill of Rights so that we can avoid repeating errors of the past. As informed American citizens, lessons from the Issei story and the experiences of other ethnic groups can strengthen our understanding as we face our future in Oregon's multicultural society.

Questions for Reflection

Imagine that you returned home and saw your neighbors displayed signs telling you to leave. What would you do? How would you feel if stores in your neighborhood would not sell you groceries? How would you react if someone stood up for you even though many others refused? What if you were finally able to become a citizen in a country where you had previously had few rights? How would you feel if your government apologized because you had been wrongly treated? What could you do to help yourself and others understand and support your civil rights?

GOALS

The plans which follow are designed as guidelines to involve students, grades 4-12, actively in investigations about the Japanese pioneers of Oregon. They include plans for student-generated questions and hands-on activities which use photos, documents, statements by Issei, and other resource materials. Additional activities and an annotated bibliography are also included.

Students will:

- develop an understanding of the experiences of the first generation Japanese Americans during their immigration and settlement in the United States, the World War II internment, and the post-war resettlement.
- examine issues associated with the acculturation of the Issei in Oregon and the United States.
- describe contributions of Issei pioneers in Oregon's multicultural society.
- determine constitutional rights of American citizens as demonstrated through experiences of those of Japanese ancestry.
- compare and contrast the Issei experience with those of other immigrants.

INQUIRY ACTIVITY

What was it like to arrive in the United States where the language, dress, food and lifestyle seemed strange? How did the Japanese immigrants feel about this new land? What experiences did they face as they struggled to earn a living? How did they endure their removal from their homes and incarceration in camps during World War II? What lessons can we learn about our rights as American citizens? How can we avoid repeating errors of the past in our multicultural world?

The following plan is designed as a guide for involving students in active investigations of the lives of Japanese pioneers through the use of inquiry, a student- centered, active learning process. By examining photos, documents, artifacts and quotations, students can make predictions, developing their own inferences about the Issei. Once their interests have been stimulated, students are then guided in investigating other resources. Students can then re-examine their own questions: Were their predictions correct? What inferences might they make about the Issei? What evidence supports their generalizations?

I. Identify the question

What experiences did the Issei encounter? How did their lifestyles in America differ from their childhoods in Japan? How did they feel about living in the United States? What challenges did they face? Why should we study Japanese pioneers? How might we gather information about them?

II. Make predictions

—By examining photos and artifacts

Students, assigned to small groups, can examine photos and artifacts which represent important aspects of the lives of the Issei. After students describe their items, they can make predictions about why they might be significant. Class members can be organized to focus on the three time periods (listed below) at once, sharing findings with the class, or the class as a whole might investigate together. Some photos and documents are included in the section on resources. Also see activities section.

A. Immigration and Settlement

Photo #1. Railroad car
Photo #2. Lumber camp
Photo #3. Issei couples
Photo #4. Family in field
Photo #5. Farm store
Photo #6. Couple in front of tent

B. World War II Internment

Document #1. Executive Order 9066
Document #2. Map of internment camps
Document #3. Civilian Exclusion Order No. 26
Photo #7. Heart Mountain, Wyoming Internment Camp
Photo #8. Nisei Sergeant
Barbed wire

C. Post-War Resettlement and Legacy

Document #4. Public Proclamation No. 21
Document #5. Bill of Rights
Document #6. Civil Liberties Act
Document #7. Governor's Proclamation

—By examining quotations from Issei and others

After students make their predictions about the significance of photos, documents and artifacts to the lives of Issei, they can refer to quotations from Issei and others. (See quotations in this section.) Are those comments consistent with their predictions? What new questions and issues arise? What additional information is needed?

III. Investigate other resource information

Students can then investigate additional resources to answer their questions about Issei. Other primary and secondary resources might include interviews with second and third generation Japanese Americans and community members, translated copies of Japanese letters, local newspaper articles, adolescent literature and reference books.

IV. "Test" predictions

After examining additional resources, students determine whether they believe their predictions were correct.

V. Develop generalizations

Students then revise their inferences and develop generalizations about Issei, continually checking multiple resource materials. (See sections on resources and on checking evidence.)

Teachers are encouraged to adapt this plan and these materials to meet their class needs. Additional suggestions for activities are included in this section.

QUOTATIONS FROM ISSEI AND OTHERS*

The following quotations from Issei, U.S. government officials and government documents can be used as resources for examining predictions in the Issei inquiry activity. These statements can also be used independently as prompts for stories, role plays and individual investigations.

A. Immigration and Settlement

Related topics: immigration, alien, discrimination, picture bride, citizenship, Issei, Nisei

A. "I hope that you summer your wife and make a peaceful home in this great land of freedom."
(Masuo Yasui)

A. "According to what people said, in America money was hanging from the trees and one could rake up treasure like fallen leaves." (Kunitaro Tanabe)

A. "I saw that all the people had white skin and hair of different colors! I thought I had landed here by mistake! And I was troubled when I could not understand them. I truly wondered, 'For what purpose did I come here?' " (Hisa Makamatsu, *The Hood River Issei*)

A. "We worked ten hours a day and made $1.15, out of which 10 cents was withheld as employment commission. White workers got $1.45 a day...The section life at that time was very crude. Between six and ten people were living together per section..." (Inota Tawa)

A. "Sweat of pioneers turned these wide wilderness fields into fertile land. All the while deep injuries and insults were endured." (Katsuko Hirata)

A. "The Alien Land Law is now strangling us with its devilish hands...Japanese farmers might disappear from Oregon within the next twenty years, unless the Nisei can successfully take over." (Kohei Oana, May 14, 1923)

A. "There was a room where we met our prospective husbands. Men wore regular suits and all the women wore *kimono*. Fuji-san [Mr. Fuji], who had lived in our neighborhood in Hiroshima, introduced me to Papa [husband]...He asked me, "Are you satisfied that this man matches your picture?" I said, "Yes." I guess Papa also said, "All right." Papa wore a white summer suit with black stripes. He was much thinner than his pictures, but I supposed this was due to hard work." (Asayo Noji, *The Hood River Issei*)

A. "Women's work never ended. During the week, I labored in the fields. I drove the Ford tractor when we sprayed. Sometimes I even sprayed. Same as the men, I worked until 6:00 P.M. But when I came home, I had to cook, too. After dinner during harvest, we boxed the fruit. Then when everyone went to bed, I cleaned the house. I heard of others who rose so early, they slept with their shoes on! Even on Sundays, I had laundry and housecleaning chores." (Hatsumi Nishimoto, *The Hood River Issei*)

A. "[In 1891] there were seven Japanese-owned restaurants in Portland...These restaurants served meals at 15 cents...I asked [Issei businessmen] why did they choose the restaurant business? They answered, 'It requires only a small capital to start with, about $400 to $500, and it brings back a quick profit.' Lacking capital to start with, the proprietors usually formed a partnership to start their restaurants." (Japanese diplomat)

A. "Children in English, parents in Japanese. It's all Greek to both of us." (Shizan Matsumoto)

A. "The education of our children was our foremost goal. We tried to do a lot of the work ourselves to save for our children's higher education. *Hakujin* [Caucasians] may have felt that we spent our lifetimes working and denying ourselves conveniences. But we felt education was so important that nothing else mattered. It was most satisfying to be able to send out children to school and know today that they are doing well." (Tei Endow, *The Hood River Issei*)

B. World War II Internment

Related topics: incarceration, assembly center, internment, prejudice, due process, Constitution

B. "We were all terror-stricken at the news. War between America, where we would live until death, and Japan, where I came from! I am a Japanese subject, but my children are Nisei and American citizens." (Hitoshi Nakamura)

B. "The Japanese race is like an enemy race...the racial strains are undiluted...The very fact that no sabotage has taken place to date is a disturbing and confirming indication that such action will be taken." (Lt. Gen. John L. DeWitt, commander general of the Western Defense Command)

B. "About three days after Pearl Harbor, four FBI men came out to our farm and spent three hours searching for contraband. We had been required to take the courthouse our dynamite, guns, bullets—anything considered dangerous. While we thought we had

turned in everything, the authorities found one small bullet in the woodshed. This caused them to take my husband even though he had been pruning [trees] outside and was still wearing his boots." (Hatsumi Nishimoto, *The Hood River Issei*)

B. "I cannot speak for others, but I myself felt resigned to do whatever we were told. I think the Japanese left in a very quiet mood, for we were powerless. We had to do what the government ordered. In my own mind, I thought, 'Surely we will be unable to return.' I was so worried about what the future held for my children! We had struggled for many years, but we could lose everything. I was so frightened I actually did not think we would come home alive." (Mitsuyo Nakamura, *The Hood River Issei*)

B. "I remember seeing a large cactus when our train stopped at a field near Pinedale, so I guessed that we had arrived at a hot place. We were completely fenced in, and there were watchtowers with soldiers bearing rifles. We felt like prisoners!" (Itsu Akiyama, *The Hood River Issei*)

B. "The odor was so bad! One-foot by six-foot planks had been laid over the stable floor, but there were plenty of smells left and lots of flies. After all, this [Portland Assembly Center] was where the horses had lived!" (Masaji Kusachi, *The Hood River Issei*)

B. "Rounded up
In the sweltering yard
Unable to endure any longer
Standing in line
Some collapse." (Shizue Iwatsuki)

B. "Black smoke rolls.
Across the blue sky.
Winter chills our bones.
This is Minidoka." (Shizue Iwatsuki/Lawson Inada)

B. "I do not recall any pleasant experiences in camp—not even one. What bothered me most was that there was virtually no family dining. Young people ate with their friends, men dined together, and women ate in their own groups. Perhaps one positive thing about camp was that life was scheduled—without question, everything occurred on time. But then, if you did not go to the bathroom early, all the hot water would be gone. And early in the morning, there were many people. 'All the time we run out of hot water!' On the other hand, life in camp could be described as happy, because we had time on our hands and could attend classes for free." (Hatsumi Nishimoto, *The Hood River Issei*)

B. "The biggest difference in camp was that we lost our freedom—we were not free to do what we wanted. It was kind of a lonesome feeling when we had to leave home for camp...*Shikata-ganai* [It is beyond control; it cannot be helped so accept it as it is.]. We had the feeling that we all had to work together." (Hama Yamaki, *The Hood River Issei*)

B. "Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attack by foreign or domestic forces, and forswear any form of allegiance or obedience to the Japanese emperor, or to any other foreign government, power or organization?" (U.S. Government loyalty questionnaire, question 28, February and March, 1943)

B. "You fought not only the enemy, but you fought prejudice—and you won. Keep up with that fight, and we will continue to win— to make this great republic stand for what the Constitution says it stands for: 'The Welfare of all the people all the time.'" (President Harry S. Truman, saluting the Nisei soldiers, July 15, 1946)

C. Post-War Resettlement

Related topics: discrimination, citizenship, civil liberties, Constitution

C. "Through the car window
A glimpse of pines.
Oregon mountains
My heart beats faster
Returning home." (Shizue Iwatsuki)

C. "When I returned, I found my home had been ravaged. All that was left of our furnishings was the kitchen stove. We had also left many belongings in a locked room, but the locks had been broken. Everything was stolen! And the condition of our orchard was deplorable! Limbs were hanging down so low that you could pick the fruit sitting down—you could! It was bad enough to discover that our home and orchard were in terrible condition. But when our caretaker presented us with a bill for $1,700, that was a terrible blow!" (Masaji Kusachi, *The Hood River Issei*)

C. "We rose early in the morning to cut asparagus and devoted the rest of the day toward recovery of our orchard. In the evening after dinner, we packed our asparagus for shipment. I do not ever recall going to bed any earlier than midnight in those days. What I remember most was that, although we were faced with hard shock, we found inspiration in our efforts to restore our orchard. I am still amazed that we had such ambition. Our children became so involved that they did not even complain about the hard work." (Itsu Akiyama, *The Hood River Issei*)

C. "My son George was still in his army uniform when he entered a barbershop downtown. He was refused a haircut. He heard that the barber commented, 'I should have cut that Jap's throat.' Another patron, Capt. Sheldon Laurence, paid us a visit later and apologizes for George's treatment." (Itsu Akiyama, *The Hood River Issei*)

C. "We asked Mr. or Mrs. Moore to make purchases for us, and we waited for them in their store. The Moores were most friendly toward the Japanese, and we had great feelings for them." (Hatsumi Nishimoto, *The Hood River Issei*)

C. "When I lived in Japan, I was still a young person and could not vote. So when I attained citizenship in this country and voted for the first time, I felt GREAT! Afterward I realized that with citizenship and voting privileges also came certain responsibilities, like paying taxes...Now, though, as a citizen, I could finally own land!" (Masaji Kusachi, *The Hood River Issei*)

C. "The several hundred alien Japanese to whom the Alien Land Law is applicable came to our state lawfully under laws enacted by Congress. They are here lawfully and are entitled to remain. Many of them are parents of United States citizens. And some of them are mothers and fathers of American soldiers who gave a good account of themselves in the recent war." (Oregon Supreme Court, 1949)

C. The evacuation and incarceration of Japanese were "carried out without adequate security reasons and without acts of espionage or sabotage...and were motivated largely by racial prejudice, wartime hysteria, and a failure of political leadership." (U.S. Civil Liberties Act of 1988)

C. "My hope is that the Nisei and Sansei live an honest life in harmony with Caucasian neighbors and make a significant contribution to American life." (Asayo Noji, *The Hood River Issei*)

C. "With new hope,
We build new lives.
Why complain when it rains?
This is what it means to be free." (Lawson Inada)

*Quotations are from the exhibit, *In this Great Land of Freedom: The Japanese Pioneers of Oregon*, and from Linda Tamura, *The Hood River Issei: An Oral History of Japanese Settlers in Oregon's Hood River Valley*, Champaign, IL: University of Illinois Press, 1993.

CHECKING THE EVIDENCE

Which of the following generalizations can you support with evidence from your investigations of the Issei?

A. Immigration and Settlement

Issei first came to America with dreams of seeking their fortunes and returning to Japan with considerable wealth.

Issei provided cheap and steady labor for Oregon's developing railroad, fishing, sawmill and agricultural industries.

Oregon laws prevented Issei, "aliens ineligible to citizenship," from owning and leasing land and operating businesses.

To retain their family lines, Issei bachelors married young brides from Japan, often through an exchange of photos.

Issei women fulfilled multiple and exhaustive roles as wives, mothers and laborer.

Japanese advanced economically through hard work and by forming organizations to support each other in their developing businesses and farms.

While Issei spoke little English, their children attended American schools and learned English and American ways of life.

Issei struggled and sacrificed so that their children, citizens by birth, might become educated and succeed in America.

B. World War II Internment

After Pearl Harbor was bombed, the U.S. government set up precautions against Japanese and Japanese Americans, including curfews, home searches and identification cards.

In line with their traditional upbringing in Japan, Issei demonstrated respect for authority by resigning themselves to the government's order evacuating them from their homes.

West Coast Japanese and Japanese Americans were relocated to internment camps in desolate areas with intemperate climates and communal living arrangements.

Families and friends were confused and torn by conflict over the government's loyalty questionnaire.

Nisei volunteered to serve their country through military service in Europe and in the Pacific.

While camp life provided a respite from physical and domestic work and a chance to take classes and make friends, Issei suffered from poor living conditions and a loss of freedom.

C. Post-War Resettlement

Some Caucasian business owners and farmers participated in campaigns to prevent the return of the Japanese and exclude them from U.S. citizenship.

Many Issei returned from camps to find their homes in disarray, their belongings stolen and their property mishandled.

Issei and their families worked extensive hours to restore their homes and property.

Many businesses refused service to Issei and their family members.

The Japanese appreciated support from some Caucasian neighbors and businesses, many of whom risked criticism and boycotts from other community members.

After suffering hardships, discrimination, and incarceration into internment camps, Issei were finally able to become U.S. citizens in 1952.

The U.S. government recognized that the World War II evacuation and incarceration of Issei and Nisei were unjustified and apologized in 1988.

Issei dedication, family ties and work ethic represent American values and contribute to the growth of Oregon's multicultural society.

ADDITIONAL ACTIVITIES

A. Immigration and Settlement

Examine a photo, document or quotation from the materials included here. Brainstorm and list what you know about the subject. Then list what you want to know. After examining resources, or at the end of the unit, list what you learned.

Think: List traditions (holidays, foods, etc.) that you and your family follow. In pairs: Compare them with family traditions of a classmate. How are they alike? How do they differ? Share (as a class): Imagine the adjustments Issei faced when they realized that their family traditions were different from those of their new neighbors.

Examine artifacts the Issei brought from Japan, asking the following questions to learn more about their lifestyles: 1) Details: From what materials was the object made? How was it made? 2) Context: In what setting was it used? How was it used? How old is it? How has its use changed through time? 3) Values: What was its purpose? What need did it fulfill? What did it convey about values, beliefs and attitudes of the Japanese? 4) Cross-cultural Comparisons: Are there parallel objects in our culture? Do other cultures have objects with similar purposes?

Interview some recent immigrants to the United States. Why did the come? What did they expect America could offer? What customs and lifestyles were most unusual to them? What adjustments did they make? How did these experiences compare wit immigrants from Japan and other countries? How does the government regulate the flow of immigrants?

Create a family tree. Did your ancestors arrive from another country? Why did they come to America? What did they expect? What challenges did they face? How did they adjust to life in this country?

Select a country whose language, foods, dress and customs differ from America. Imagine you have arrived alone in that country as a laborer or young picture bride. What differences will occur among the following: physical appearance, diet, clothing, language, customs, celebrations, values? What challenges will you face? Write a story, journal, or a letter to a friend about your experiences or create a mural, picture, wordless book, or play to tell your experiences.

Assemble students in the midline in an open area. Ask them to move to the left or right side based on personal characteristics or answers to specific questions. (The initial characteristics are neutral, such as color of apparel. As the exercise proceeds, questions become more personal, moving from general physical to cultural characteristics.)

Students should begin to identify similarities as much as they recognize individual differences. Questions might include the following: All those wearing purple move to the right; those not wearing purple move to the left. All those who: consider themselves tall; have red hair; are younger than __; were the first child in their family; play a musical instrument; were born outside Oregon; had a grandparent born outside the United States; speak a foreign language. Discuss students' feelings at being at one side of the room or the other. How does this mirror real life?

B. World War II Internment

Imagine you are one of the people in the photos (see photos section) or one who made a statement from the quotations listed in this section. How would you feel? What else would you say? What would you do? What questions might you ask? Illustrate your story with a drawing or mural or write a play or a letter to a friend.

Divide students into families. Imagine you have received the exclusion order included in the resources section and must leave your home within a week. How would you feel? Among your possessions, what would you take? What arrangements would you make for your property, vehicles, and other belongings? Role play with your classmates.

Create a venn diagram with two intersecting circles titled "Home" and "Camp." In one large circle, list unique factors of your everyday life. In the other circle, list unique factors of camp life. In the intersection, list similarities between home and camp. Compare and contrast similarities and differences between camp life and life before the camps.

Role play or create a mural of a typical day in camp, based on quotations, literature, and references. Consider such factors as living in a livestock stall or barrack, waiting in line for and eating in a mess hall, walking to a communal bathroom and enduring extreme weather conditions during summer and winter.

Create a simulation to involve students in experiences of having their homes searched, leaving their homes and living in camp barracks. Students can refer to documents, statements, and literature in order to enact situations as realistically as possible.

Stage a brief incident in class. Ask students individually to write what they observed, how they felt, and what they believe were the intents of each of the participants. Discuss with a partner or in small groups. As a class, list and discuss the responses and how various groups might draw different conclusions. Relate this to rumors, public opinion, political interests, and wartime hysteria affecting the Japanese.

Examine copies of newspapers issued after the bombing of Pearl Harbor. Identify concerns of government officials and different community members and the reasons President Franklin Roosevelt signed Executive Order 9066.

C. Post-War Resettlement and Legacy

Role play a situation where some class members return to the classroom to find that others openly resent their return. At the same time, some other classmates offer to help them, although sometimes reluctantly or with fear of retribution. Relate these experiences to resettlement issues of Japanese Americans. What were the reasons for the mixed opinions? What physical and psychological losses did Japanese and Japanese Americans suffer?

Invite a Nisei or Issei to your class to discuss experiences in their lives. Ask your guest to bring memorabilia, photos, and special stories to assist in answering questions. You might prepare questions and mail in advance.

Conduct oral histories by interviewing a family member about childhood experiences. Prepare open-ended questions, and practice interviews with a partner. Find out who, what, when, where and why. Check resource materials both to prepare for and to confirm information from the interview.

Identify questions regarding the rights of Japanese American citizens during World War II, e.g., home searches, internment, voting rights, rights to trial, salaries for work, due process. Guide students, in small groups, in examining the ten articles in the Bill of Rights. List violations that occurred when Japanese Americans were interned. What implications do these issues have for situations facing other ethnic minorities in our country today?

Create a simulation addressing the conflict of national security and constitutional rights during wartime. Immerse students in a situation involving a fictitious country at war with the United States. Using situations parallel to those affecting Japanese Americans, examine actions taken by the American government and analyze whether they were violations of rights guaranteed by the U.S. Constitution. Students might role play a court hearing, testifying for the federal government in support of relocation and for Japanese Americans. Students could then examine how they would address this issue if it occurred again. (See *Teacher's Guide: The Bill of Rights and the Japanese American World War II Experience, Grades 4-12*, National Japanese American Historical Society and San Francisco Unified School District, 1992.)

RESOURCES
PHOTO AND DOCUMENT DESCRIPTIONS

Photos

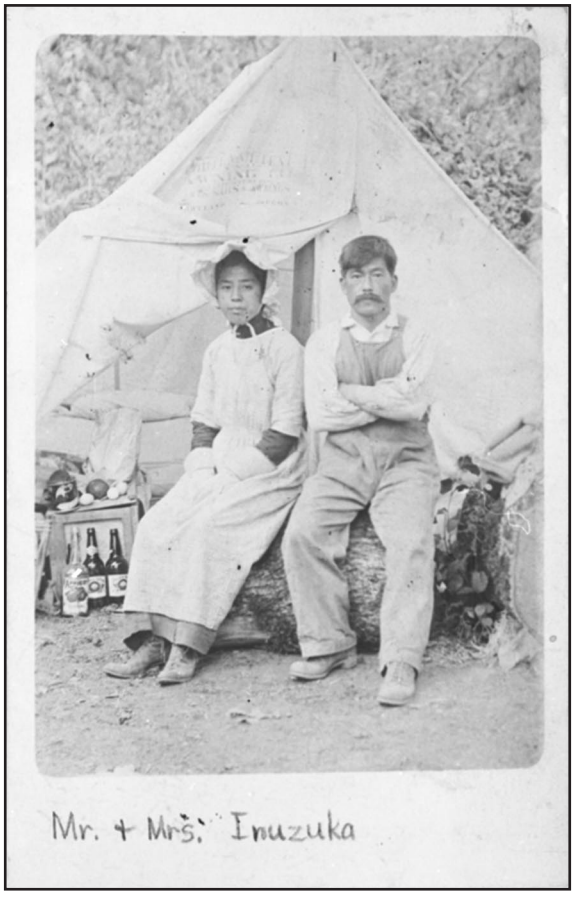
#1. Shuichi and Tazu Fukumitsu in front of railroad car in which they lived
Banks, Idaho, ca. 1911-1912
Gift of Yukie Kawase, Japanese American National Museum (93.7.2)

#2. Anderson Lumber camp near Gresnma/Orient in Oregon, ca. 1908
Sinjiro Sumoge (standing wearing a cap)
Gift of Aiko Dean, Japanese American National Museum (98.190.3)

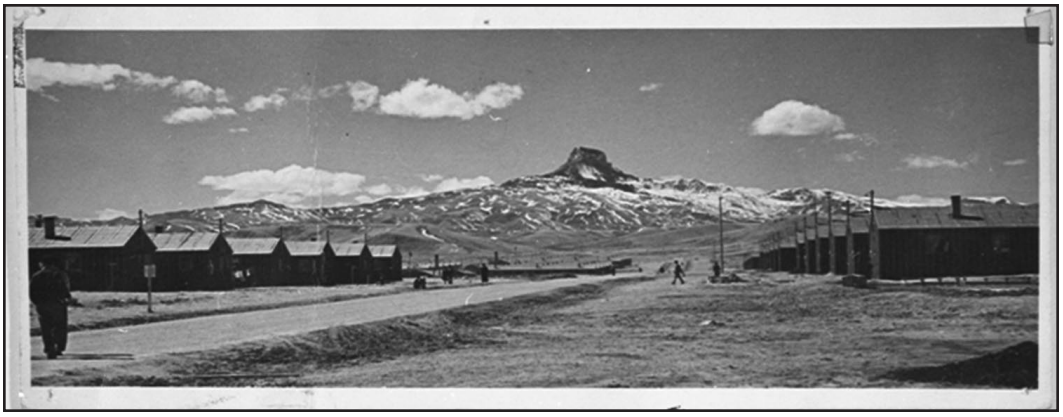
#3. Newlyweds, Mr. and Mrs. M. Tsuboi (far right) and Suma Tsuboi (third from left)
Portland, OR, ca. 1910
Gift of Roberta L. Rowe, Japanese American National Museum (92.162.3)

#4. Seven family members standing in a strawberry field
Gift of Nancy K. Araki, Japanese American National Museum (98.321.3)

#5. M.K. Farm Store owned by Masaichi Kanaya at 212 S.W. Yamhill Street.
(Left to right) Fumiko Kanaya, Jimmie Kanaya, Meddy Itami, Ruby Kanaya, Masaichi Kanaya
Portland, OR, ca. 1928
Gift of Ruby (Kanaya) Suzuki, Japanese American National Museum (92.202.2)



#6. Takashi and Tomi Inuzuka in hop field (?) at Independence, OR
Gift of Aiko Dean, Japanese American National Museum (98.190.10)



#7. Heart Mountain internment camp
Heart Mountain, WY, 1943
Gift of Seichi Konno, Japanese American National Museum (92.165.1)

#8. First Sergeant Tami Takemoto killed in North Africa, June 27, 1944
Gift of Min Takemoto, Japanese American National Museum (93.54.1)

Documents

#1. Executive Order 9066.

EXECUTIVE ORDER

- - - - - - -

AUTHORIZING THE SECRETARY OF WAR TO PRESCRIBE MILITARY AREAS

WHEREAS the successful prosecution of the war requires every possible protection against espionage and against sabotage to national-defense material, national-defense premises, and national-defense utilities as defined in Section 4, Act of April 20, 1918, 40 Stat. 533, as amended by the Act of November 30, 1940, 54 Stat. 1220, and the Act of August 21, 1941, 55 Stat. 655 (U. S. C., Title 50, Sec. 104):

NOW, THEREFORE, by virtue of the authority vested in me as President of the United States, and Commander in Chief of the Army and Navy, I hereby authorize and direct the Secretary of War, and the Military Commanders whom he may from time to time designate, whenever he or any designated Commander deems such action necessary or desirable, to prescribe military areas in such places and of such extent as he or the appropriate Military Commander may determine, from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War or the appropriate Military

Commander may impose in his discretion. The Secretary of War is hereby authorized to provide for residents of any such area who are excluded therefrom, such transportation, food, shelter, and other accommodations as may be necessary, in the judgment of the Secretary of War or the said Military Commander, and until other arrangements are made, to accomplish the purpose of this order. The designation of military areas in any region or locality shall supersede designations of prohibited and restricted areas by the Attorney General under the Proclamations of December 7 and 8, 1941, and shall supersede the responsibility and authority of the Attorney General under the said Proclamations in respect of such prohibited and restricted areas.

I hereby further authorize and direct the Secretary of War and the said Military Commanders to take such other steps as he or the appropriate Military Commander may deem advisable to enforce compliance with the restrictions applicable to each Military area hereinabove authorized to be designated, including the use of Federal troops and other Federal Agencies, with authority to accept assistance of state and local agencies.

I hereby further authorize and direct all Executive Departments, independent establishments and other Federal Agencies, to assist the Secretary of War or the said Military Commanders in carrying out this Executive Order, including the furnishing of medical aid, hospitalization, food, clothing, transportation, use of land, shelter, and other supplies, equipment, utilities, facilities, and services.

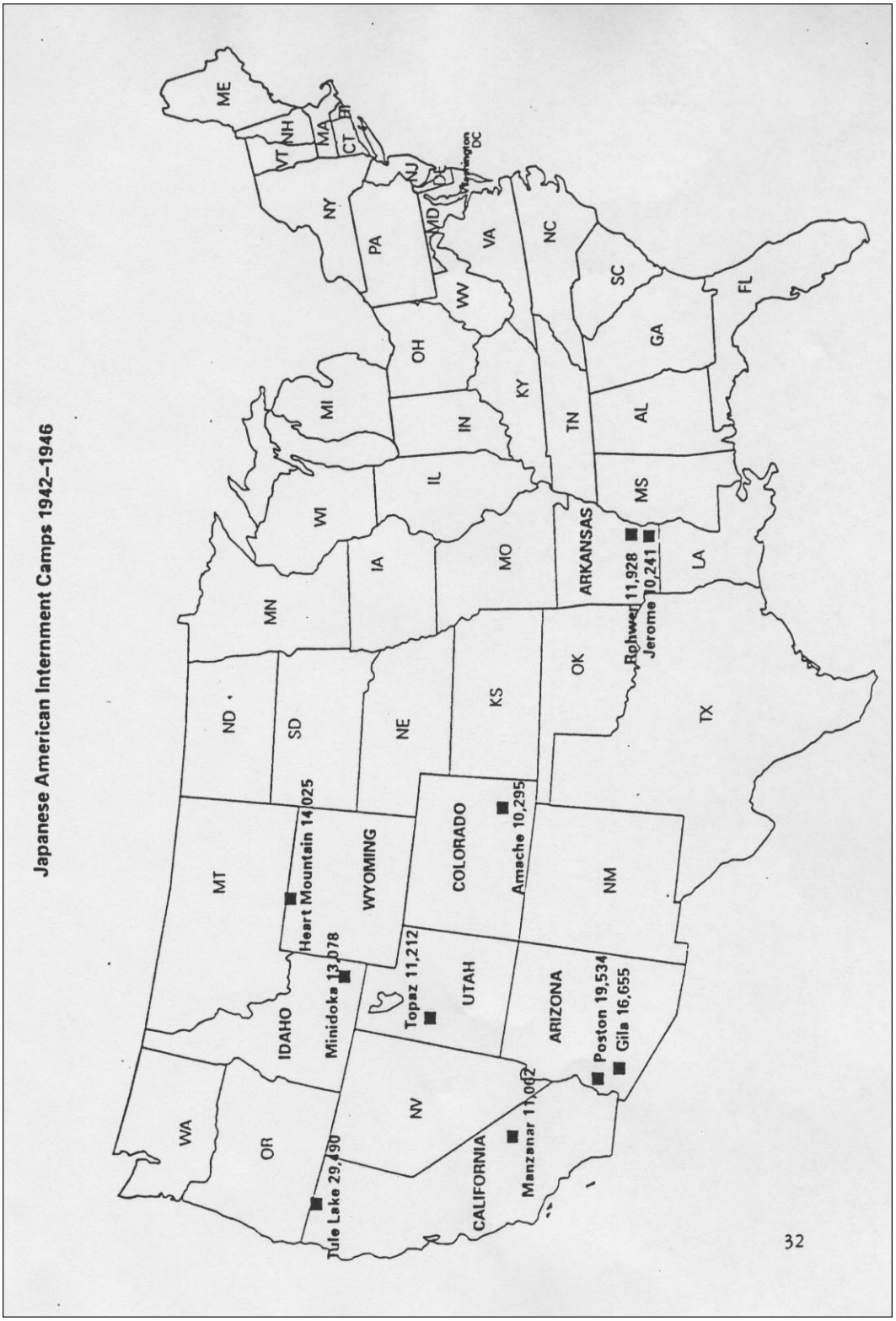
This order shall not be construed as modifying or limiting in any way the authority heretofore granted under Executive Order No. 8972, dated December 12, 1941, nor shall it be construed as limiting or modifying the duty and responsibility of the Federal Bureau of Investigation, with respect to the investigation of alleged acts of sabotage or the duty and responsibility of the Attorney General and the Department of Justice under the Proclamations of December 7 and 8, 1941, prescribing regulations for the conduct and control of alien enemies, except as such duty and responsibility is superseded by the designation of military areas hereunder.

Franklin D. Roosevelt

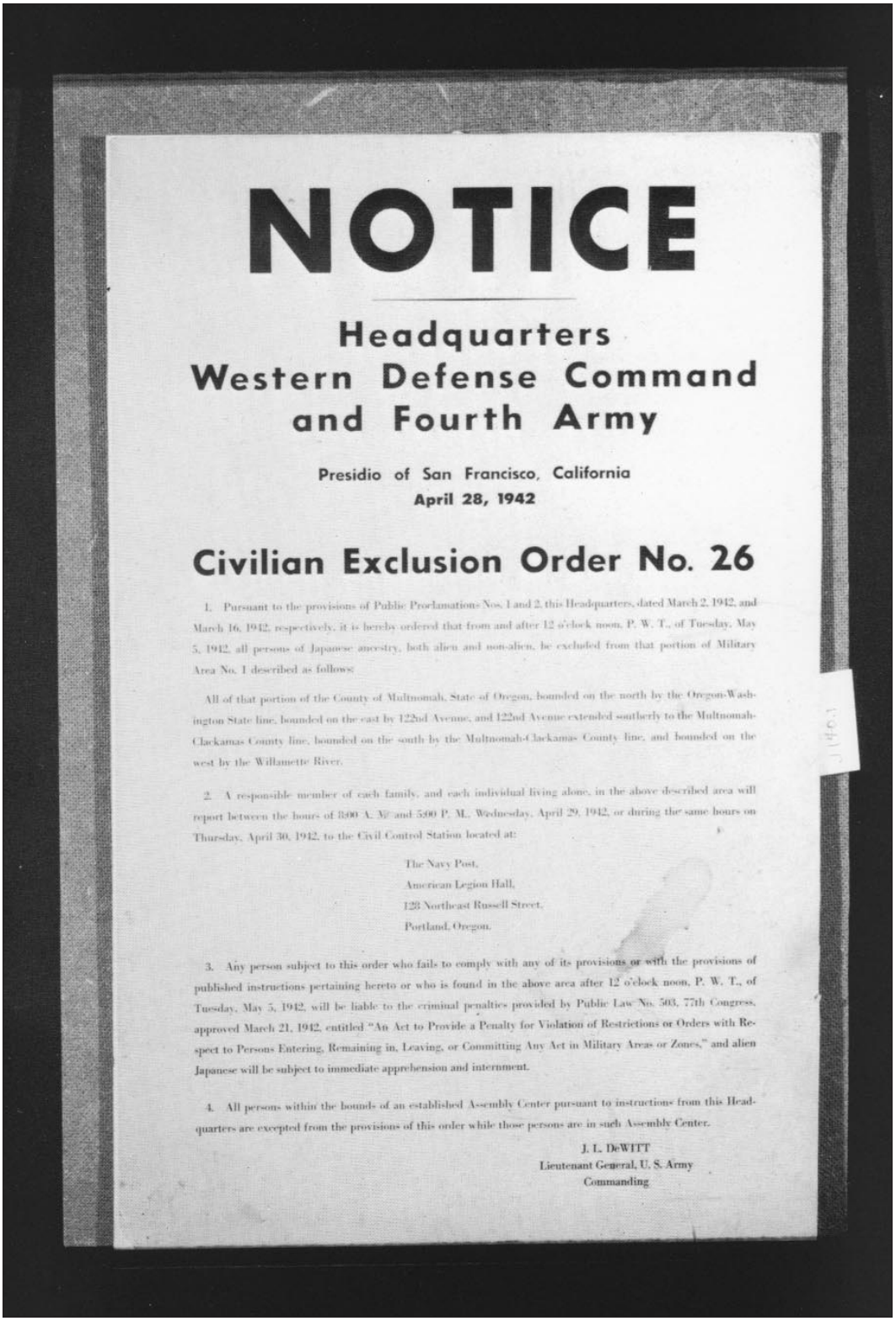
THE WHITE HOUSE,

February 19, 1942.

#2. Map of internment camps.



#3. Civilian Exclusion Order No. 26 for a part of Multnomah County, April 28, 1942. Courtesy of H. Zakoji Collection.



NOTICE

Headquarters Western Defense Command and Fourth Army

Presidio of San Francisco, California
April 28, 1942

Civilian Exclusion Order No. 26

1. Pursuant to the provisions of Public Proclamations Nos. 1 and 2, this Headquarters, dated March 2, 1942, and March 16, 1942, respectively, it is hereby ordered that from and after 12 o'clock noon, P. W. T., of Tuesday, May 5, 1942, all persons of Japanese ancestry, both alien and non-alien, be excluded from that portion of Military Area No. 1 described as follows:

All of that portion of the County of Multnomah, State of Oregon, bounded on the north by the Oregon-Washington State line, bounded on the east by 122nd Avenue, and 122nd Avenue extended southerly to the Multnomah-Clackamas County line, bounded on the south by the Multnomah-Clackamas County line, and bounded on the west by the Willamette River.

2. A responsible member of each family, and each individual living alone, in the above described area will report between the hours of 8:00 A. M. and 5:00 P. M., Wednesday, April 29, 1942, or during the same hours on Thursday, April 30, 1942, to the Civil Control Station located at:

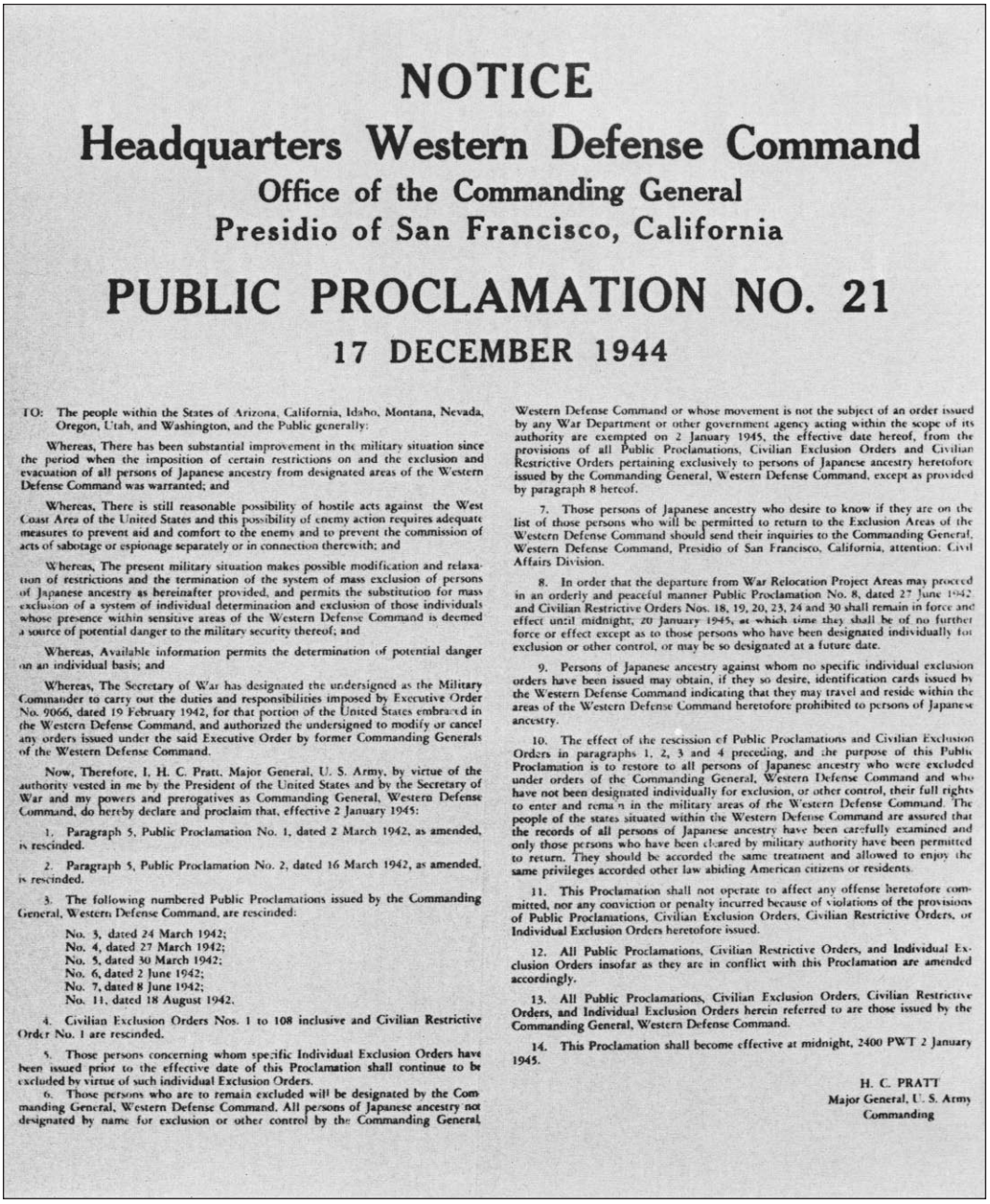
The Navy Post,
American Legion Hall,
128 Northeast Russell Street,
Portland, Oregon.

3. Any person subject to this order who fails to comply with any of its provisions or with the provisions of published instructions pertaining hereto or who is found in the above area after 12 o'clock noon, P. W. T., of Tuesday, May 5, 1942, will be liable to the criminal penalties provided by Public Law No. 503, 77th Congress, approved March 21, 1942, entitled "An Act to Provide a Penalty for Violation of Restrictions or Orders with Respect to Persons Entering, Remaining in, Leaving, or Committing Any Act in Military Areas or Zones," and alien Japanese will be subject to immediate apprehension and internment.

4. All persons within the bounds of an established Assembly Center pursuant to instructions from this Headquarters are excepted from the provisions of this order while those persons are in such Assembly Center.

J. L. DeWITT
Lieutenant General, U. S. Army
Commanding

#4. Public Proclamation No. 21, lifting West Coast exclusion, December 17, 1944. Courtesy of S. Konno.



NOTICE

Headquarters Western Defense Command

Office of the Commanding General
Presidio of San Francisco, California

PUBLIC PROCLAMATION NO. 21

17 DECEMBER 1944

TO: The people within the States of Arizona, California, Idaho, Montana, Nevada, Oregon, Utah, and Washington, and the Public generally:

Whereas, There has been substantial improvement in the military situation since the period when the imposition of certain restrictions on and the exclusion and evacuation of all persons of Japanese ancestry from designated areas of the Western Defense Command was warranted; and

Whereas, There is still reasonable possibility of hostile acts against the West Coast Area of the United States and this possibility of enemy action requires adequate measures to prevent aid and comfort to the enemy and to prevent the commission of acts of sabotage or espionage separately or in connection therewith; and

Whereas, The present military situation makes possible modification and relaxation of restrictions and the termination of the system of mass exclusion of persons of Japanese ancestry as hereinafter provided, and permits the substitution for mass exclusion of a system of individual determination and exclusion of those individuals whose presence within sensitive areas of the Western Defense Command is deemed a source of potential danger to the military security thereof; and

Whereas, Available information permits the determination of potential danger on an individual basis; and

Whereas, The Secretary of War has designated the undersigned as the Military Commander to carry out the duties and responsibilities imposed by Executive Order No. 9066, dated 19 February 1942, for that portion of the United States embraced in the Western Defense Command, and authorized the undersigned to modify or cancel any orders issued under the said Executive Order by former Commanding Generals of the Western Defense Command.

Now, Therefore, I, H. C. Pratt, Major General, U. S. Army, by virtue of the authority vested in me by the President of the United States and by the Secretary of War and my powers and prerogatives as Commanding General, Western Defense Command, do hereby declare and proclaim that, effective 2 January 1945:

1. Paragraph 5, Public Proclamation No. 1, dated 2 March 1942, as amended, is rescinded.

2. Paragraph 5, Public Proclamation No. 2, dated 16 March 1942, as amended, is rescinded.

3. The following numbered Public Proclamations issued by the Commanding General, Western Defense Command, are rescinded:

No. 3, dated 24 March 1942;
No. 4, dated 27 March 1942;
No. 5, dated 30 March 1942;
No. 6, dated 2 June 1942;
No. 7, dated 8 June 1942;
No. 11, dated 18 August 1942.

4. Civilian Exclusion Orders Nos. 1 to 108 inclusive and Civilian Restrictive Order No. 1 are rescinded.

5. Those persons concerning whom specific Individual Exclusion Orders have been issued prior to the effective date of this Proclamation shall continue to be excluded by virtue of such individual Exclusion Orders.

6. Those persons who are to remain excluded will be designated by the Commanding General, Western Defense Command. All persons of Japanese ancestry not designated by name for exclusion or other control by the Commanding General, Western Defense Command or whose movement is not the subject of an order issued by any War Department or other government agency acting within the scope of its authority are exempted on 2 January 1945, the effective date hereof, from the provisions of all Public Proclamations, Civilian Exclusion Orders and Civilian Restrictive Orders pertaining exclusively to persons of Japanese ancestry heretofore issued by the Commanding General, Western Defense Command, except as provided by paragraph 8 hereof.

7. Those persons of Japanese ancestry who desire to know if they are on the list of those persons who will be permitted to return to the Exclusion Areas of the Western Defense Command should send their inquiries to the Commanding General, Western Defense Command, Presidio of San Francisco, California, attention: Civil Affairs Division.

8. In order that the departure from War Relocation Project Areas may proceed in an orderly and peaceful manner Public Proclamation No. 8, dated 27 June 1942 and Civilian Restrictive Orders Nos. 18, 19, 20, 23, 24 and 30 shall remain in force and effect until midnight, 20 January 1945, at which time they shall be of no further force or effect except as to those persons who have been designated individually for exclusion or other control, or may be so designated at a future date.

9. Persons of Japanese ancestry against whom no specific individual exclusion orders have been issued may obtain, if they so desire, identification cards issued by the Western Defense Command indicating that they may travel and reside within the areas of the Western Defense Command heretofore prohibited to persons of Japanese ancestry.

10. The effect of the rescission of Public Proclamations and Civilian Exclusion Orders in paragraphs 1, 2, 3 and 4 preceding, and the purpose of this Public Proclamation is to restore to all persons of Japanese ancestry who were excluded under orders of the Commanding General, Western Defense Command and who have not been designated individually for exclusion, or other control, their full rights to enter and remain in the military areas of the Western Defense Command. The people of the states situated within the Western Defense Command are assured that the records of all persons of Japanese ancestry have been carefully examined and only those persons who have been cleared by military authority have been permitted to return. They should be accorded the same treatment and allowed to enjoy the same privileges accorded other law abiding American citizens or residents.

11. This Proclamation shall not operate to affect any offense heretofore committed, nor any conviction or penalty incurred because of violations of the provisions of Public Proclamations, Civilian Exclusion Orders, Civilian Restrictive Orders, or Individual Exclusion Orders heretofore issued.

12. All Public Proclamations, Civilian Restrictive Orders, and Individual Exclusion Orders insofar as they are in conflict with this Proclamation are amended accordingly.

13. All Public Proclamations, Civilian Exclusion Orders, Civilian Restrictive Orders, and Individual Exclusion Orders herein referred to are those issued by the Commanding General, Western Defense Command.

14. This Proclamation shall become effective at midnight, 2400 PWT 2 January 1945.

H. C. PRATT
Major General, U. S. Army
Commanding

THE BILL OF RIGHTS

ARTICLE I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

ARTICLE II

A well-regulated militia being necessary to the security of a free State, the right of the people to keep and bear arms shall not be infringed.

ARTICLE III

No soldier shall, in time of peace, be quartered in any house without the consent of the owner; nor in time of war but in a manner to be prescribed by law.

ARTICLE IV

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

ARTICLE V

No person shall be held to answer for a capital or otherwise infamous crime, unless on presentment or indictment of a grand jury, except in cases arising in the land or naval forces, or in the militia, when in actual service in time of war or public danger; not shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.

ARTICLE VI

In all criminal prosecutions the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witness against him; to have compulsory process for obtaining witness in his favor, and to have the assistance of counsel for his defense.

ARTICLE VII

In suits as common law, where the value in controversy shall exceed twenty dollars, the right of the trial by jury shall be preserved, and no fact tried by a jury shall be otherwise re-examined in any court of the United States than according to the rules of the common law.

ARTICLE VIII

Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

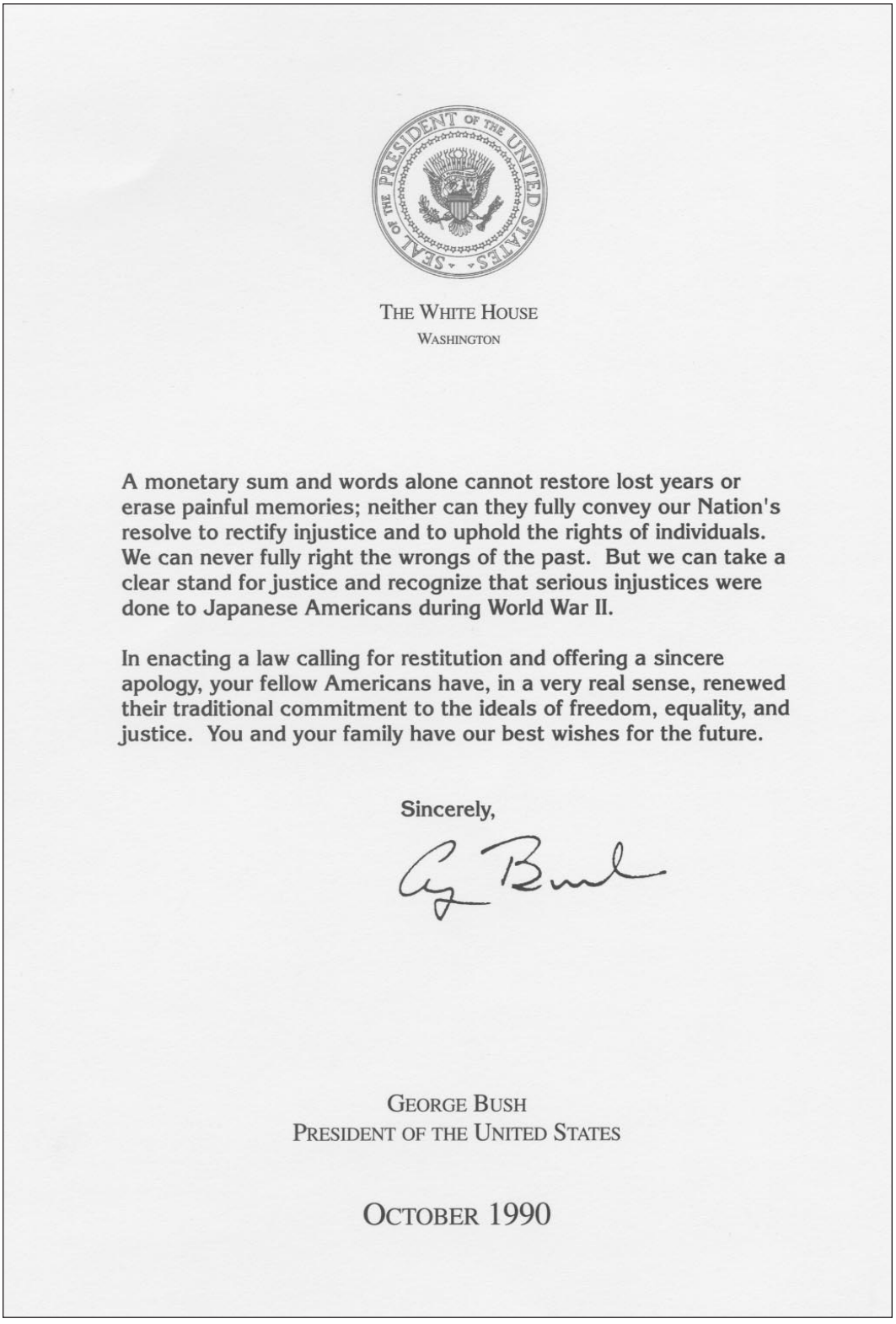
ARTICLE IX

The enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people.

ARTICLE X

The powers not delegated to the United States by the Constitution, not prohibited by it to the States, are reserved to the States respectively, or to the people.

#6. Apology letter, dated October 1990, mailed with redress checks after passage of Civil Liberties Act of 1988.



THE WHITE HOUSE
WASHINGTON

A monetary sum and words alone cannot restore lost years or erase painful memories; neither can they fully convey our Nation's resolve to rectify injustice and to uphold the rights of individuals. We can never fully right the wrongs of the past. But we can take a clear stand for justice and recognize that serious injustices were done to Japanese Americans during World War II.

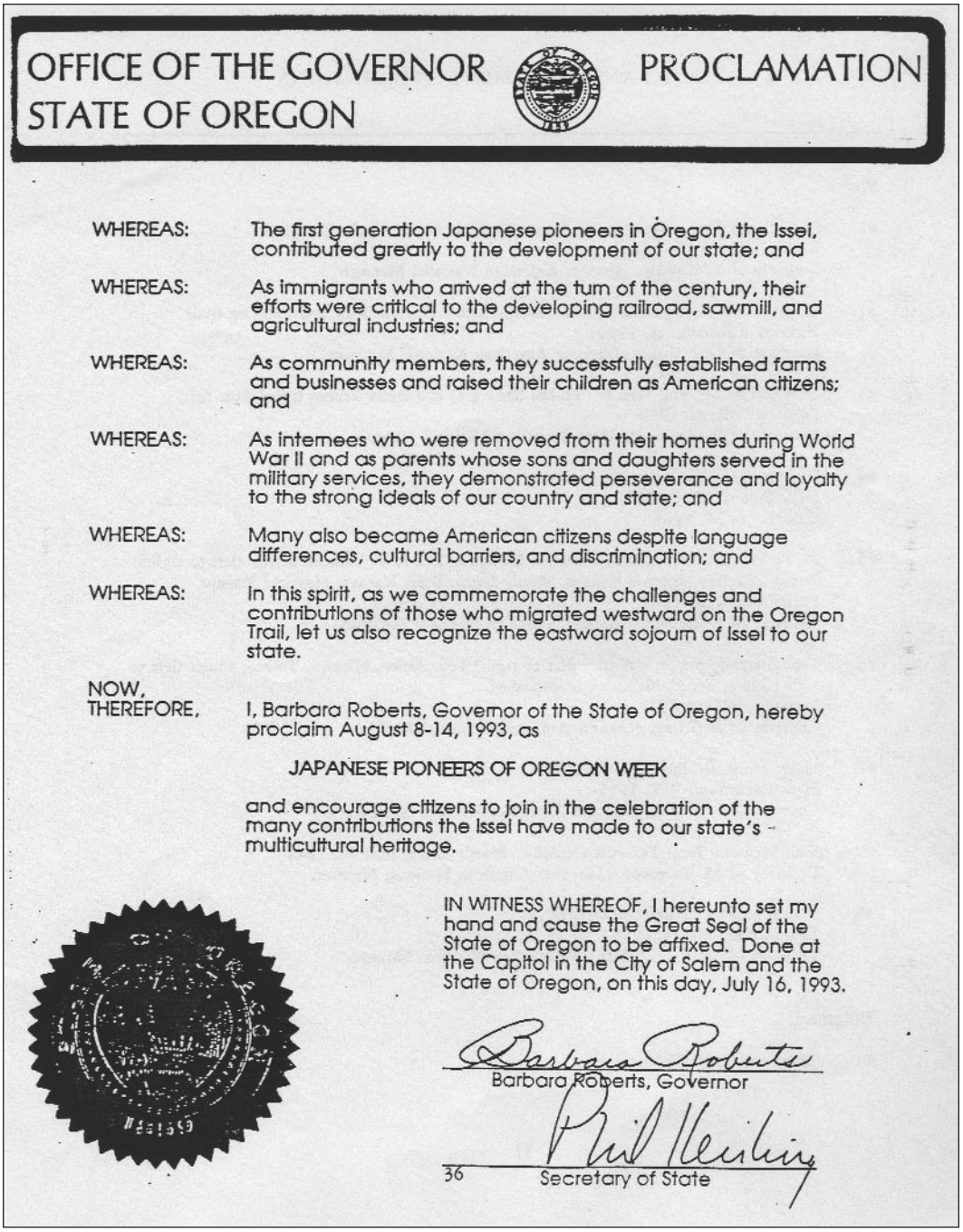
In enacting a law calling for restitution and offering a sincere apology, your fellow Americans have, in a very real sense, renewed their traditional commitment to the ideals of freedom, equality, and justice. You and your family have our best wishes for the future.

Sincerely,

GEORGE BUSH
PRESIDENT OF THE UNITED STATES

OCTOBER 1990

#7. Office of the Governor, State of Oregon, Proclamation of August 8-14, 1993 as "Japanese Pioneers of Oregon Week." Signed by Barbara Roberts, Governor, State of Oregon.



OFFICE OF THE GOVERNOR
STATE OF OREGON

PROCLAMATION

WHEREAS: The first generation Japanese pioneers in Oregon, the Issei, contributed greatly to the development of our state; and

WHEREAS: As immigrants who arrived at the turn of the century, their efforts were critical to the developing railroad, sawmill, and agricultural industries; and

WHEREAS: As community members, they successfully established farms and businesses and raised their children as American citizens; and

WHEREAS: As internees who were removed from their homes during World War II and as parents whose sons and daughters served in the military services, they demonstrated perseverance and loyalty to the strong ideals of our country and state; and

WHEREAS: Many also became American citizens despite language differences, cultural barriers, and discrimination; and

WHEREAS: In this spirit, as we commemorate the challenges and contributions of those who migrated westward on the Oregon Trail, let us also recognize the eastward sojourn of Issei to our state.

NOW, THEREFORE, I, Barbara Roberts, Governor of the State of Oregon, hereby proclaim August 8-14, 1993, as

JAPANESE PIONEERS OF OREGON WEEK

and encourage citizens to join in the celebration of the many contributions the Issei have made to our state's multicultural heritage.

IN WITNESS WHEREOF, I hereunto set my hand and cause the Great Seal of the State of Oregon to be affixed. Done at the Capitol in the City of Salem and the State of Oregon, on this day, July 16, 1993.

Barbara Roberts
Barbara Roberts, Governor

Phil Keisling
Secretary of State

36

JAPANESE AMERICAN: FRIENDSHIP, FAIRNESS & FEELINGS

(Based on The Bracelet, by Yoshiko Uchida)

Grade Level:

Pre-K to 2

Subject Areas:

All

Introduction

At this age, family, friends and feelings are very important. Through the story, The Bracelet, we can explore the joy of friendship, the loss of fairness, and the mixed emotions of change.

Yoshiko Uchida draws on her own childhood as a Japanese American during World War II to tell the poignant story of a young girl's discovery of the power of memory. Before Emi leaves for the concentration camp, her best friend Laurie gives her a bracelet. While at camp she loses her bracelet and later realizes that she doesn't need the bracelet to remember a friendship. She will always carry the memory of Laurie in her heart.

The Bracelet is an excellent vehicle to convey the universal theme of the value of making and keeping friends and the effect of relocation on those initial close relationships in a new land. A young Japanese American family which has learned to assimilate in a new country – America – finds it difficult to leave new found friends.

Objectives

- To develop a clearer understanding of diversity and commonality among students and their families, past and present.
- To demonstrate greater understanding of students' own race, ethnicity, gender and those of others.
- To demonstrate an understanding of fairness, loss, and sacrifice.

California History - Social Science standards

K.6-3 Students understand that history relates to events, people, and places of other times in terms of the different ways people lived in earlier days and how their lives would be different today.

1.2-4: Students compare and contrast the absolute and relative locations of people and places and describe the physical and human characteristics of places by describing how location, weather and physical environments affect the way people live, including their food, clothing, shelter, transportation, and recreation.

2.1-3: Students differentiate between those things that happened long ago and yesterday by placing important events in their lives in the order in which they occurred.

AWARENESS PHASE

Day 1

Items Needed

1. The Bracelet by Yoshiko Uchida and Joanna Yardley
2. Chart paper, markers

3. Story map (Form 1a or 1b)
4. Graphic Organizer Homework (Form 2a or 2b)

Procedure

With total class, discuss and chart responses to the following questions:

1. What does your home mean to you? (oral discussion)
2. Are all families the same?

Introduction of story to whole class.

1. Now we are going to hear a story about a little girl whose family is forced to move. The name of the book is The Bracelet.
2. Read the story.
3. To extend the story create a story map (form #1a - circle map to draw or write of form #1b for more capable students). Characters, setting and problem.

Homework: Retell the story to an adult at home. Draw pictures showing beginning, middle and end of the story. First and second grade students can write a brief description about their pictures. (form #2a, 2b)

EXPLORATION PHASE

Day 2-5

Items Needed

1. Tape recorder
2. Blank cassette tapes
3. Paper
4. Crayons
5. Books on families, self-concept, feelings, friendship, Japanese Americans and other ethnic families.
6. Art materials, construction paper, paint, brushes, glue, scissors, markers, yarn, fabric, buttons, etc.
7. Dramatic Play Center: home furnishings, household items including toys, clothes, and suitcases
8. Suitcase Homework (Form # 3)
9. Charted questions for Listening Center
10. Charted statements for Writing Center

Procedure

Review the story using the story map and discuss what Emi and her family had to do to prepare to move quickly. How would you feel if your family had only a few hours or days to pack up and move to an unknown place?

Learning Centers: Children should rotate through all centers from days 2-5.

1. Listening Center - Children share ideas of family and home. Students share experiences by talking into the tape recorder, stating their name and why they like their family and home (with adult supervision).
   Charted Questions:
   "Tell something about your family that makes them special."
   "When you think of your home, what makes you happy?"

2. Writing Center - Children draw pictures of a favorite friend. Then they write or dictate three reasons why they are special.
   Charted Statements:
   "She shares her games with me."
   "He helps me at clean-up time."

3. Reading Center - Books on families, self-concept, feelings, friendship, Japanese Americans and other ethnic families should be available at the Reading Center.

4. Art Center - Using a variety of media, students will create a picture of their home or a friend.

5. Dramatic Play Center - Children prepare to move by packing suitcases and boxes with household belongings. The children should experience the decision making and prioritizing of limited packing space and limited time.

Group Time: Children discuss and share work completed at centers each day and tell how it relates to the story.

Homework: Suitcase Homework (see form #3)

INQUIRY & UTILIZATION PHASE

Day 5-10

Items Needed:

1. Pre-recorded narration of the story.
2. Feeling Wheel form #4
3. Books from previous week
4. Beads (cereal, dyed macaroni, craft beads, etc.) and elastic
5. Dramatic Play Center
6. Interview Homework form #5
7. KWWL extension activity form #6

Procedure

Review the story and discuss how Emi felt when she had to move away from her best friend. What did Laurie give her? How would you feel if you lost the bracelet?

Learning Centers: Children should rotate through all centers from days 6-10.

1. Listening Center - Children will listen a taped story of The Bracelet. After listening to the story the students can illustrate or write about their favorite part of the story.

2. Writing Center - Children will make a feeling wheel to see how many feelings they found in the story. Feelings can be written around the edge of the wheel and students illustrate the feelings in the space provided. (Form #4)

3. Reading Center - Books on families, self-concept, feelings, friendship, Japanese Americans and other ethnic families should be available at the Reading Center again.

4. Art Center - Using your choice of beads have the children make a bracelet to give to a special friend. This gives them the opportunity to have something and see how it feels to give it away. You can follow this up by asking the students how they would feel if they lost that special bracelet and is it the bracelet that is so important or the memory of the person in our hearts?

5. Dramatic Play Center – Remove furniture and appliances from housekeeping corner. Challenge children to create a comfortable home- like setting. Role play Emi's family living in a concentration camp.

Group Time: Children discuss and share work completed at centers each day and tell how it related to the story.

Homework: Interview your parents and ask them what they would do if they had to move in six days? What would they take with them? How would they feel? (Form #5) Students can have parent fill in answers on the form .

CULMINATION AND ASSESSMENT PHASE

Ask, "Are all families the same?" Discuss similarities and differences.

Ask, "Was it fair that Emi's family was made to move because they were Japanese?"

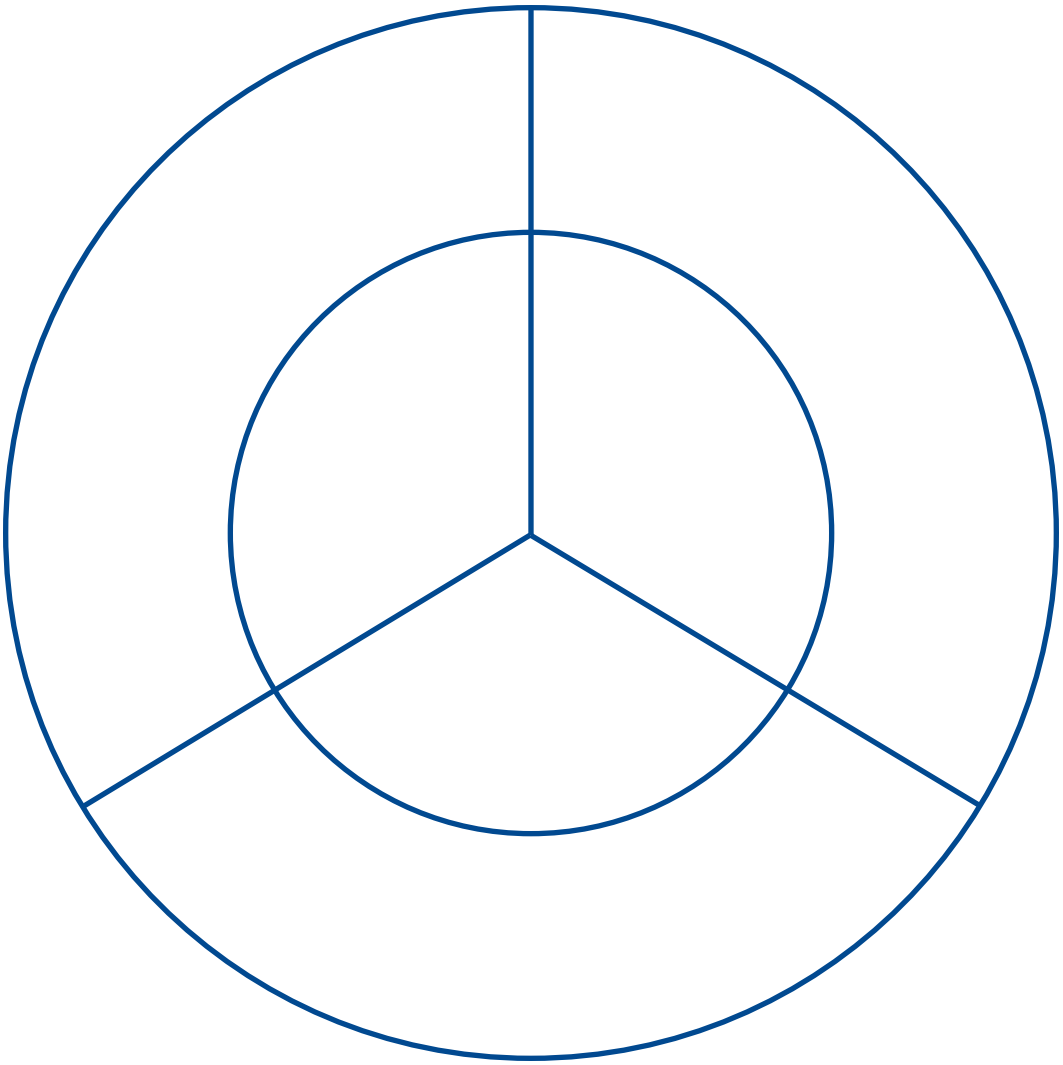
Ask, "What would you do if you or your neighbor was forced to move?"

Extensions: Students can write in response journals, role play, or share the story with someone who has not heard it. Retell or written reflection of story.

Assessment: Retell using the Flow Map for Sequencing Form #7

Form #1a

STORY MAP



Form #1b

STORY MAP

Characters:

Setting:

Problem:

Form #2a

BEGINNING

MIDDLE

END

Form #2b

HOMEWORK

Beginning:

Middle:

End:

HOMEWORK

1. At home find one large shopping bag.
2. Decide what things you would put in it if you were told you could only take one bag with you.
3. Write down what you chose on the suitcase on this page.
4. Bring this paper back to school so you can share what you decided to put in your bag.
5. Do not bring your bag of things to school.

Form #3

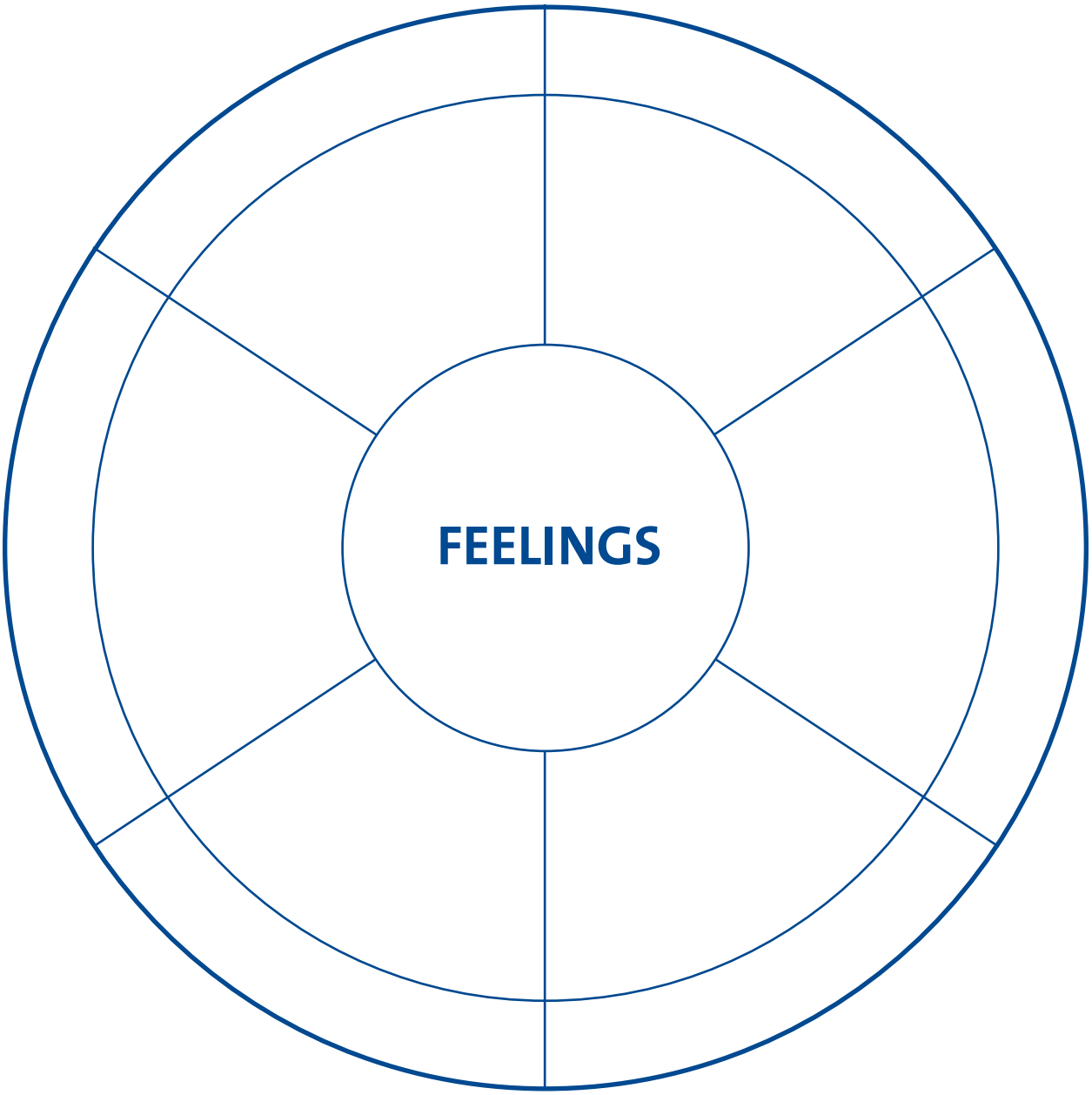
Form #4

FEELINGS

Happy Sad Angry Mad Excited Hate

Worried Lonely Abandoned Embarrassed

Nervous Scared Brave Hurt Proud



Form #5

HOMEWORK
PARENT INTERVIEW

Directions: Student asks parent the following questions and the parent can fill in their answers.

1. How would you feel if you had to pack and move in six days to an unknown place?

2. What would you take with you if you only had two suitcases?

3. Why would you take those things?

4. What would be the hardest thing to leave behind? How many of you have pets? How would you feel if you had to leave your pet behind?

Form #6

K	W	W	L
What I Know	What I want to know	Where I can find the information	What I Learned

JAPANESE AMERICANS: USA CITIZENS OR ENEMY ALIENS?

GRADE LEVEL:
3 - 5/6

SUBJECT AREAS:
Social Studies, Language Arts

INTRODUCTION
Japanese Americans-USA Citizens or Enemy Aliens?" is a teacher generated learning opportunity for grades 3-5/6. It is loosely adapted on literature circles and the Storyline or Story Path strategy. The learning opportunity begins with a discrepant event that provokes the children into thinking about rights, justice, fairness, prejudice, culture, immigration, inclusion and/or other values and democratic concepts.

The inquiry continues with children in literature circles reading and discussing about life in America for Japanese Americans in the early twentieth century. The exploration of Japanese Americans continues with children incorporating Storyline — a strategy in which the children create a story based on their readings and their own imagination. The learning opportunity concludes with children writing books on the topic and sharing with other classes. The children may also decide to celebrate their learning through means other than writing books.

OBJECTIVES
- To understand how Japanese Americans contributed to our nation's broadening view of citizenship, justice and fairness.
- To understand more fully the values and beliefs of Japanese Americans.
- To increase one's own understanding of ethnicity, culture and language.
- To gain a more empathetic regard for another person's thoughts and feelings.
- To generate ways for children to become actively involved in solving problems relating to prejudice, injustice, rights and responsibilities.

AWARENESS PHASE
This phase focuses on understanding a Japanese American community and creating the setting and characters for storyline.

Day 1 • Discrepant Event

Items Needed
1. Roll of toilet tissue
2. Chart paper and pens

Preparation
As children enter room, ask them to take as many squares of toilet tissue as they want.

Procedure
When everyone has some squares, tell them that all children with more than two squares will have no recess, will have to clean up the room, put up chairs and close windows. The others have recess, drinks and other privileges.

Discuss feelings, reasons why this happened. List solutions on chart paper and introduce the learning opportunity as one of prejudice and injustice that happened in our nation not too long ago. Discrepant events such as this, provide opportunities for children to

ask their own questions, encourage them to use their knowledge of the world and to challenge that knowledge, and foster critical thinking, imagination and personal connections to concepts.

Days 2-6 • Literature Groups

Items needed

1. Multiple copies of A Jar of Dreams and The Invisible Thread (first 11 chapters) by Yoshiko Uchida, The Moon Bridge by Marcia Savin and excerpts from Issei and Nisei: The Settling of Japanese America by Ronald Takaki
2. Chart paper, pens and markers

Preparation

Teacher prepares "skinny" book of excerpts from Issei and Nisei.

Procedure

Invite children to browse through the available reading materials listed above. When each has selected the text they would like to read and discuss, invite them to form literature groups based on their selection.

To help children acquire the skills of collaboration, assign roles to different group members. If children are not familiar with group social behavior, the teacher demonstrates and models each role. The "discussion director" is the child who leads and facilitates the discussion in her group. The "connector" is one who makes connections to text and elicits comments from children who find a personal connection to the book. The "visualizer" elicits comments on the illustrations or if no illustrations then encourages children to visualize the scene and talk about it or may ask those to share their "sketch to stretch" of concepts or ideas from the book. The "vocabulary enricher" or "illuminator" shares lines, metaphors or words that resonated with them and elicits conversation surrounding them.

Teacher's role is to provide the texts, help groups to form, observe, model the roles, confer with those who struggle, orchestrate sharing, model open ended high level questions, keep records, make assessment notes, and collect more reading material that is appropriate or relevant. The teacher is also asking key questions, guiding children to relevant sources of information and introducing events and critical incidents that create a need to know.

Children form groups to read Jar of Dreams, Chapters 1-11 of The Invisible Thread, The Moon Bridge (Girls would probably enjoy this book.) ,excerpts from Takaki and any other material on Japanese Americans before WW II. The purposes are to get a feel for life in America for Japanese Americans in late nineteenth/early twentieth century and to develop what Robert Coles calls "moral imagination" (Call of Stories, 1990). Each group forms two sub groups-one to take notes on the setting and the other to take notes on the people or characters. (This is to prepare for making the mural and creating the characters for the Storyline strategy.) Each group sets the number of pages to be read and one or two focus questions preferably selected by the groups or the discussion director. Children need to practice digging out the big ideas to achieve literary and intellectual independence rather than having the teacher dictate the questions to be answered or the ideas to understand.

Ask children to keep a double entry journal to record snippets of text and their thoughts related to it. Model and demonstrate this for children. By sharing teacher's responses to evocative text, the children will learn how to clarify their own thinking and see demonstrations of deep personal involvement with the text.

* The photos of Takaki's text and the story lines of Uchida's texts will most likely raise questions of fairness, justice, prejudice, citizenship, etc. Each group shares daily and teacher or secretary of class records the notes and discussion highlights on chart paper.

EXPLORATION PHASE

This phase focuses on bringing the readings and personal thoughts, beliefs knowledge and experiences together. The readings and discussion will stimulate the children to explore more in depth the Japanese American experience.

Days 7-11

Items needed

1. Mural paper, tag board, construction paper, pens, crayons, markers, paste or glue, other natural and man made items for mural such as grass, leaves, flowers, pebbles, yarn, material, etc.
2. Books, photos, artifacts, primary documents of Japanese American life.

Preparation

Teacher briefly explains the mural and how it will be used – as the setting for characters that they have read about and other fictional characters to tell the story of Japanese Americans before and just after the bombing of Pearl Harbor. Children will be role playing the characters as well as creating a biography for them.

Procedure

The sub groups on setting prepare a mural of the life settings in America for Japanese Americans before WW II (homes, farms, laundries, schools, fishing, etc.) based on the texts, fiction and non fiction. Other sub groups create characters (Japanese American families and other ethnic groups) based on the children's own knowledge and the texts. The characters are drawn and cut out similar to paper dolls.

The "settings" sub groups will have to plan and negotiate the roles and the items to be placed on the mural. As the Storyline progresses other features are added. The "characters" sub group will decide what characters to make – their ages, ethnicity, jobs, personalities etc – based on their readings. Some will want to make entire families, others certain characters in the stories and texts. Each character will be described and their role to play in the storyline will be defined. Characters can be added as the Storyline continues.

Day 12-13

Groups complete the mural and write a storyline for the characters. They describe their families, jobs, characteristics, personalities, values, beliefs, attitude, etc., all based on the readings, discussion and the children's own attitudes and beliefs. It is very effective if children write about the characters in the "first person" voice. As the literature groups continue, the biographies of the characters also grow with characters developing friendships and deep feelings.

INQUIRY PHASE

This phase deepens the exploration and inquiries into WW II and what happened to the Japanese Americans after the bombing of Pearl Harbor.

Day 14 • Critical Incident

Items Needed

1. Photocopies of Executive Order 9066 and an Exclusion Order.
2. Multiple copies of Baseball Saved Us by Ken Mochizuki, "skinny" books, diary excerpts from The Children of Topaz by Michael O'Tunnell, photos of concentration (internment) camps, the photos from Voices form the Camps by Larry Dane Brimner and Behind Barbed Wire by Daniel Davis, The Invisible Thread (Chapter 12 to end) and Journey to Topaz by Uchida

Preparation

Teacher places photocopies of posters of of an Exclusion Order on the mural.

Procedure

As children come in, discuss what the Order means and what happens next. An open and supportive environment is necessary for children to engage in reflective discourse and to understand complex and deeply personal issues. Children will be expected to listen attentively and respond thoughtfully and respectfully to one another's ideas.

Ask children to write what they think happened next to the people in their mural. Discuss and raise questions to be answered. Examples: What would they take that they would be able to carry by themselves. Write poems on what "Home" means to them. Read "Home" edited by Michael Rosen.

Form literature groups again. Children choose among "Baseball Saved Us", "skinny" books, diary excerpts from "The Children of Topaz", photos of concentration camps, the photos from "Voices form the Camps", from Chapter 12 to end of "The Invisible Thread" and "Journey to Topaz".

Same procedure as for the initial literature group.

An adjunct activity at this point could be a Cooperative Controversy in which two groups each take a perspective (Japanese American and European American or Issei and Nisei from one family) and debate an issue.

In similar sub groups, children create a mural as a visual representation of a concentration camp. Children work in pairs and negotiate design, color placement and other aspects. Children also negotiate whether to show insides of buildings or just outsides, etc.

The "characters" sub group uses the characters from the first mural and decide what happens to them, how they feel, how they respond, how they solve problems. Or children create family biographies of the families interned based on stories, oral histories and oral interviews of people who were interned. Each pair shares their families so that the whole class has a general sense and knows the characters of the storyline. Children can explore their own ideas of the families and what it would have been like. Children can role play/discuss as themselves or behind the personae of the characters they have created.

As the story progresses, children discuss schools in the camps, living conditions, weather, loss of rights, loss of property, loss of privacy, loyalty questions, renouncing citizenship, etc. When children assume the role of characters, they can discuss sensitive issues or take positions they otherwise would be reluctant to voice.

An adjunct activity would be writing in journals about how their characters were dealing with dust storms, freezing temperatures, lack of privacy, shame, enlisting, etc.

Problem solve in character groups how they might work together to solve common problems of recreational activity, schools without books, births, deaths, marriages within the camps.

Other critical incidents can be generated by the children. These might include: reacting to the dust storms, adapting to the extreme temperatures and living conditions, loneliness and alienation, and health and hygiene concerns.

UTILIZATION PHASE

Invite children to write the stories to make into books for sharing or other ways to celebrate the learning. One possibility is to reenact the story, the script being written by

the children or by using "Where Are You, Momotaro?" by Susan Pickering and Lori Walker, a script that appears in Social Studies and the Young Learner (November/December 1995 Pull out feature). The learning, in whatever form, should be shared with a wider community such as other classes, parents and caregivers, community members, elders, etc. It should also reflect the extent to which the objectives were met. The learning opportunity concludes with the end of WW II and the abandonment of the camps. Some children may want to continue to explore the lives of Japanese Americans after WW II.

ASSESSMENT PHASE

The assessment is on-going with the teacher observing, note taking, asking and posing questions and encouraging high level thinking and problem solving. The children self assess through their journals, logs and literature groups. The whole class sharing provides another avenue for children to think about their own thinking and compare it the perspectives of others. The culminating activities provide an opportunity for children to synthesize their learning and to assess their learning of the objectives.

NOTES

LITERATURE CIRCLES

Authentic literature circles have key features, all or most of which are necessary for genuine discourse and response to literature. They are:

- Children choose their own reading material.
- Small temporary groups are formed based on book choice.
- Different groups read different books.
- Children write notes or draw to guide reading and discussion.
- Group meetings are open, encourage natural conversations about books — personal connections, digressions and open ended questions are welcome.
- Discussion topics are generated from the children.
- Children play an assortment of roles.
- The teacher is a facilitator, not an instructor.
- Assessment is by teacher observation and child self assessment.
- A spirit of enjoyment and engagement pervades the class.
- When books are finished, readers share and new groups are formed.

STORY LINE

Storyline is a structure for organizing social studies and an instructional strategy. Storyline actively engages children in their own learning and puts them and their efforts at understanding at the center of instruction. Storyline originated in Scotland and has roots in the following beliefs about children and learning:

- Children know a lot about our complex world and how it works.
- This knowledge is often untapped in traditional classrooms.
- Children build new understandings through questioning, investigating, researching and challenging their old ideas.
- When children engage in problem solving they own what they learn.
- The story has potential to integrate content from many disciplines and provides a context for children to reflect on experiences and construct their worlds.
- When children construct their own knowledge and understanding their learning is more meaningful and memorable.

A typical Storyline has the following elements:

- Creating the Setting: Children create the setting by completing a frieze or mural or other visual representation of the place to be studied.
- Creating Characters: Children create characters by drawing people and giving them a persona and life.
- Context Building: Children are involved in activities that stimulate them to think deeply about the people and place they have created.

- Critical Incidents: Teacher creates a discrepant event or critical incident that the characters would typically face in that time and setting.
- Concluding Event: Children plan and participate in an activity that brings closure to the story.

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1 Daniels, Harvey. "Literature Circles Voice and Choice in the Student-Centered Classroom." Stenhouse Publishers. York, Maine. 1994

2 Social Studies and the Young Learner. "Social Studies and Effective Stories". Jan/Feb. 1993. Vol. 5 No. 3.

3 "Skinny " books are Xeroxed pages from texts that in their entirety are too much for young readers to read and get meaning from. The teacher selects pertinent texts and photos usually on a particular topic and puts them into a "skinny" book by stapling the pages and creating a cover.

4 "Sketch to Stretch" is a strategy in which the reader sketches her ideas and thoughts of the plot, setting or characters. Sketches are usually
symbolic. Many children begin with depictions of scenes but with modeling from teacher they can begin to draw their symbolic and metaphoric ideas that they relate and connect to the text.

5 A double entry journal is a page divided into two columns. The column on the left is to quote certain passages that resonate with the reader. The one on the left is the reader's personal thoughts regarding the quoted passage.

JAPANESE AMERICANS: WHAT IS HOME?

Grade Level:
K - 2

Subject Areas:
Social Studies, Language Arts

INTRODUCTION
Transforming difficult concepts such as justice, prejudice, civil rights, etc. into appropriate thought forms for young children is a major challenge to the teacher. The first step is to redefine the concept in child-like language that children can understand. For example, justice is an abstract concept but playing or being fair can be understood by young children. The idea, not the name, is what is important to keep in mind.

When children — or anyone for that matter — learn something new, they do so by linking the new to something familiar. One of the most effective ways to teach and learn concepts (mental images of an idea) is to help the child construct the concept for themselves.

This learning opportunity is adapted from The Project Approach* proposed by Katz and Chard (1989). The Project Approach encourages meaningful and relevant engagement in units of study chosen cooperatively by teachers and children. The Project Approach is a flexible, adaptable model and process that can fit with state and school curricular demands and standards.

The Project Approach encourages teachers and children in the context of the classroom community to be involved as historians, geographers, scientists, etc. Awareness is built through active discussion, brainstorming, webbing and shared experiences. Children and teachers ask questions which form the basis for further investigation. Project Approach requires a democratic classroom in which the children are actively engaged in decision making and problem solving. Questions to think about in a democratic classroom are: How can we work together on this so that everyone benefits? What do I already know about this and what else should I find out? Is everyone included in how we are solving this problem? Who is left out? (Voices)

OBJECTIVES
- To engage in prosocial interactions despite multicultural differences in ethnicity, language, or family background.
- To develop a sense of empathy.
- To increase understanding of justice (fairness) and civil rights in children's terms.

AWARENESS PHASE
This phase focuses on finding out what personal experiences the children have about their homes —their feelings, their rights, privileges, conveniences — affective aspects of home. How children explain these experiences and feelings is also explored.

Days 1-6 • Charting, Webbing, Sharing

Items Needed
1. Chart paper and pens or markers
2. Home center set up as comfortable as possible (pillows, art work, reading material, vases, curtains, lamps, appliances with plugs removed, etc.
3. Dollhouse with plastic furniture, rugs, etc.

4. Books and photos, pictures about homes (Literature is a way to identify and empathize with others. Poems, stories diaries and songs foster a connectedness between children and other people who are far away in space and time — a connectedness believed essential if children are to develop a sense of oneness with others.)
5. Art materials (paint, crayons, scissors, paper of all kinds, collage materials)
6. Blocks of all kids for construction

Preparation

Send a note home explaining the project, what children will be exploring and learning and how they can help. Explain that each child will be given a date on which to share one of the following things that parents/caregivers can supply: photos of home activities, celebrations, home events, special places in home, or they (parents) can come to school and share special feelings about home, safety, security, choice of homes, etc. or they can help arrange field work to visit their homes in different neighborhoods, nursing homes, hospitals, homeless shelters, temporary homes. Explore the homes from the perspective of feelings, choice, freedom, etc.

Also ask parents to send in items for the home center and to furnish a doll house. Give examples. (Old appliances and lamps without plugs, pillows, art work, magazines, old clothes, anything that makes a home a home.) Add items to home center to make it more comfortable. Encourage children to bring in items to develop sense of ownership.

Prepare forms to keep observations and anecdotal records for assessment.

Procedure

Invite children to start thinking about their homes. On chart paper, record their ideas and extend and encourage conversations to talk about feelings, attitudes, and beliefs about their homes. Be sensitive to the conditions of your children's home (physically, geographically and socially) and encourage all children's voices to be heard, respected, and documented.

Each day, add to the chart. When you feel that the children have exhausted their ideas, invite them to create a web categorizing the ideas from the chart.

Children are invited to represent their homes through drawings, construction, writing, photo stories, role playing in the home center, painting, creating collages of feelings centered about their home.

Read books about homes, houses, and families.

EXPLORATION PHASE

This phase focuses on class conversations, literature, and photos on how children might feel when they move voluntarily and explores the feelings of children who have moved. This phase provides new experiences for children to explore, observe, record findings and thoughts, predict, invent and dramatize.

Days 7-10 • Charting, Reading, Conversing

Items Needed

1. Chart paper, and pens
2. Books and photos

Procedure

As a class, children create a web or story on what home means to them. Use the previous web as a starting point. This is ongoing and can be added to each day as children

contribute. Children can help to categorize topics (feelings, activities, special places, people, choices, etc.) Guide the children to categorize into concepts such as fairness (justice), chores and rules (responsibilities), choices (freedom).

As children are thinking about what home means, introduce stories about moving voluntarily, immigration, and talk about all the reasons people move. List on chart.

Day 11 • Role Playing, Dramatic Renderings

Items Needed

1. Poster paper and marker

Preparation

Teacher prepares a poster saying that people who played in the home center yesterday will have to move. They can take only the things listed on the poster and only what they can carry in one trip by themselves. Base this on the text of the Exclusion Orders that gave most Japanese Americans six days to leave their homes.

Tell children they will have to close the home center and move somewhere else. Debrief about how they felt when told to move.

INQUIRY PHASE

This phase introduces children to photos of camps, Japanese Americans moving, horse stalls and other pictures. This phase focuses on attitudes of people who make others do something, fear of people, prejudice and freedom.

Day 12 • Reading, Fieldwork, Reflecting

Items Needed

1. Doll house, home center, mats, straw, pillow cases, suitcases
2. Books, photos diaries, poems from camps

Preparation

Prepare a new space for the "Camp". Use paper to make dividers between "homes". Set up with mats and straw, no appliances, no windows, no food, not tables, chairs, etc. Discuss feelings and attitudes.

Procedure

Ask children who had to move to go to the new location. This can be a role play. Talk about feelings, space, privacy, attitudes, etc. Chart these.

Read stories of diaries of children from camps. Share photos of JAPANESE AMERICANS moving and photos of camps and horse stalls. Explore feelings of being forcibly moved. Role play depending on age and stages of children in class.

If possible, take a field trip to a horse farm and investigate the stalls. After field work reflect together and invite children to draw or otherwise share their feelings about living in a horse stall.

UTILIZATION PHASE

This phase focuses on synthesizing knowledge and understandings and coming to decisions as to how best to celebrate and share their new understandings of homes, and the concepts of justice, fairness, prejudice and fear, civil rights, etc.

Day 13 • Celebration

Items Needed

1. All charts, webs and class notes.
2. Arts and crafts materials for puppets, book making, diorama, skits, etc.
3. Writing materials for creating books, story maps, Venn Diagrams

Procedure

Children and teacher create a chart to show how each student will share what he/she learned.

Children review and share what they have learned. They recreate it in a variety of ways, possibly in a new form: a skit, play, dramatic rendering, puppet shows, expressing feelings with bodies and facial gestures, set up a display of homes or write big book of what homes means to me. Children create a Big Book about justice, fairness, prejudice, etc. Create a Venn diagram together on large paper. Add to it as children discover more likenesses and differences.

ASSESSMENT PHASE

Assessment is informal and this project can inform you about children's homes, yards, families, neighborhoods, feelings, attitudes, etc. You can observe how children explain, share, talk, write, count, draw, compare, listen. You can observe how children cooperate, work independently, use materials, draw maps, understand geographic concepts, who can carry on field work assignments, who brings items form home, who can interview, etc. You can observe how children use pens, pencils, brushes, build with blocks, use scissors, glue, rulers, etc. You can judge confidence, strengths, gaps, concept attainment and background knowledge. You can collect work samples, portfolios of written work, audio and videotapes of oral and dramatic renderings, cooperative work, problem solving, and photos of constructions, paintings, etc.

LEARNING FROM OBJECTS

Grade Levels:

Suggested for Grades 1–12

History and Social Science Content Standards for California Public Schools: 1.1, 1.3, 1.4, 1.5, 2.1, 2.3, 2.5, 3.3, 3.4, 4.4, 5.7, 10.8, 11.7, 11.11, 12.10
Visual Arts Content Standards for California Public Schools: 1.1.2, 1.3.1, 1.3.2, 1.4.2, 1.4.4, 2.1.3, 2.3.1, 2.3.3, 4.3.1, 4.3.2, 4.4.2, 4.4.5, 6.4.1, 6.4.2, 7.4.2, 8.3.1, 9.4.1

GOAL:

Studens will be able to exercise critical observation skills by carefully examining objects.

Instructions for Educators

Materials:

Overhead projector
A blank sheet of paper
Three selected images of objects. (Find images on CD. Print or copy images on to transparencies.) See compiled list of images on pages 2-5.
Copies of the Student Activity Worksheet (page 6 [grades 1-4] or page 7 [grades 5-12])
Pens or pencils

In the Classroom:

Step 1: Explain to your class that together you will view images to discover what can be learned by carefully examining objects.

Step 2: Distribute the Student Activity Worksheet. Review the instructions and questions found on the worksheet.

Step 3: Display transparency image of one of the selected objects on the overhead projector while covering up the label with a blank sheet of paper.

Step 4: Ask the students to look at the object (thirty seconds for younger students and up to one minute for older students).

Step 5: a. Ask students to answer the first set of questions under “Look” (or “Observation”) in the box next to Object #1.
b. Briefly discuss student responses.

Step 6: a. Reveal and read together the label on the transparency to the students. (Younger students will need help reading and understanding the label.)
b. Ask students to answer the questions in the next box under “Find Out” (or “Identification”) in the same row.
c. Briefly discuss student responses.

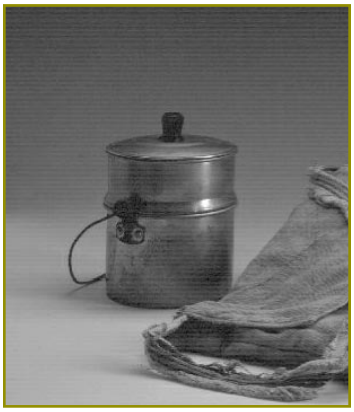
Step 7: a. Ask students to answer the questions in the final box under “Think Hard” (or “Meaning”) in the same row.
b. Briefly discuss student responses.

Step 8: Show the next two transparency images of objects and repeat steps 3 through 7 for each object.

Step 9: After the activity, ask your students what they can learn about other objects around them.

Pre-Visit Activity: LEARNING FROM OBJECTS
Objects List

Below is a list of the objects printed on transparencies for the Pre-Visit Activity. Also printed on the transparencies is information about and descriptions of each object.

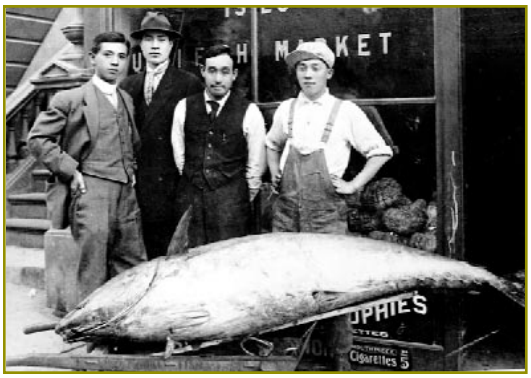


***Bentō bako* (lunch pail), Lahaina, Maui, Hawai`i, ca. 1900**
Gift of the Fujimoto Family (91.5.1)

This lunch pail, called a *bentō bako* in Japanese, was used by a Japanese immigrant who worked on a Hawaiian plantation. Many early Japanese immigrants worked as contract laborers on the plantations in Hawai`i. They looked forward to their lunch breaks when they could socialize and share food with other laborers, who were often from different ethnic backgrounds.

Portrait of the Kurosaka family, Seattle, Washington, 5 March 1919
Gift of Mrs. Michi Urata and Jane Urata (2000.243.1)

Formal studio portraits such as this one help families commemorate special events or anniversaries. The parents in this photo, Mr. and Mrs. Yoshito Kurosaka, were Japanese immigrants. Their daughter Michi and son Tokuo were American citizens. They sat for this portrait in Seattle, Washington, shortly before they moved to Japan. Michi later returned to the U.S., moving to the Los Angeles neighborhood of Boyle Heights after marrying John Urata, who had also been born in the U.S.



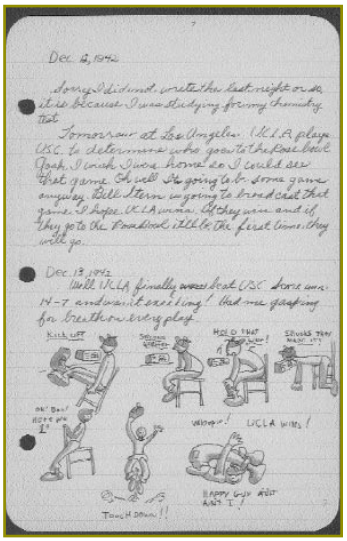
Uoki Fish Market, San Francisco, California, ca. 1910
Courtesy of Japanese American History Archives (NRC.1997.2.28)

These employees of the Uoki Fish Market are showing off a fine catch. Businesses like the fish market were important to Japanese American communities. They served people's practical needs, supplied income and employment, and even provided a space for people to socialize.

Manzanar concentration camp, South-Central California, 1942
War Relocation Authority Photo, Courtesy of Visual Communications (NRC.1998.268.1)

This photograph shows Manzanar concentration camp, where over 10,000 Japanese Americans were incarcerated during World War II. Located in the Owens Valley of California, it is only a few hours drive from Los Angeles. Taken by noted photographer Dorothea Lange, this image captures the contradictions of the Japanese American wartime incarceration experience. Manzanar was one of the ten camps where over 110,000 Japanese Americans—of whom two-thirds were American citizens—were imprisoned during World War II.

Diary, ca. 1942
Gift from the Estate of Frank Naoichi and Asano Hayami, parents of Stanley Kunio Hayami (95.226.1)



Stanley Hayami was a big UCLA Bruins fan, and even while incarcerated at Heart Mountain, he made sure not to miss the big UCLA-USC football game on the radio. These are pages from a detailed and humorously illustrated diary that Stanley kept when incarcerated at Heart Mountain concentration camp in Northwestern Wyoming. While living within the confines of camp, he recorded typical American high school activities, concerns, and hopes for the future. In 1944 he enlisted in the U.S. Army and was later killed in action at the age of nineteen while serving in Italy.

George Saito's Purple Heart medal, ca. 1944
Gift of Mary Saito Tominaga (94.6.46)

The Purple Heart medal is awarded to American soldiers when they are wounded or killed in action. George Saito was awarded this medal when he was killed in action while fighting in Europe with the all-Japanese American 442nd Regimental Combat Team of the U.S. Army. George and his siblings grew up in Los Angeles and he and his brother Calvin were just starting a produce business when the attack on Pearl Harbor changed their lives forever. While their father and siblings were incarcerated at Poston concentration camp in Arizona, George, Calvin, and their brother Shozo all enlisted in the 442nd RCT. Calvin was also killed in action a few months before George. Their father Kiichi received both of their Purple Hearts while he was incarcerated at Poston.

Henry Sugimoto, *Documentary, Our Mess Hall*
Oil on canvas
Gift of Madeleine Sugimoto and Naomi Tagawa (92.97.56)

Henry Sugimoto, a Japanese immigrant, was an accomplished artist who graduated from California College of Arts and Crafts and spent several years traveling and painting in France before the war. He and his family were incarcerated during World War II at Jerome and Rohwer concentration camps, both in Arkansas. In order to document the experiences of Japanese Americans as well as to continue his own work as an artist, Sugimoto produced numerous canvases of scenes from everyday life in the camps. This painting shows what it was like for people to eat in the communal dining facilities, or mess halls.

Japanese American WACs awaiting deployment to Japan, ca. 1945
Gift of Miwako Yanamoto (97.236.1)

Japanese American women also served in the U.S. Army during World War II. These women were volunteers of the Women's Army Corps (WACs) and are waiting to board a plane to Japan where they will help with the U.S. Occupation Forces.

Naturalization Certificate of George Sakutaro Tagawa, age 80, Hanford, California, 1955
Gift of Madeleine S. Sugimoto (99.100.3)

Sakutaro Tagawa, who was finally able to become an American citizen when he was eighty years old, immigrated to the United States from Japan in 1900. He and his wife Tazu settled in Central California in 1907. In 1912 they opened a boarding house, which they later converted into Kings Hand Laundry. The Tagawas could not become American citizens because as Japanese immigrants, they were considered aliens ineligible for citizenship. During World War II, they were incarcerated at Jerome and Rohwer concentration camps. Afterwards, they returned to California. In 1952 a law was passed that made naturalized citizenship open to all ethnicities, but Tazu passed away before she could become a U.S. citizen.

Bird pins
Gift of Amy and Merle Erickson, to preserve the artwork of Kiyoka and Yoneguma Takahashi (99.183.1A, .1C, .1D, .1G, .1I, .1J, .1O, .1P, .1Q, .1S, .1T)

The crafting of bird pins was a popular pastime in many of America's World War II concentration camps. Some people think the reason for this is that birds symbolized people's desires to fly beyond the barbed wire confines of the camps. Yoneguma and Kiyoka Takahashi, a Nisei couple from Southern California, learned to make these pins in Poston, Arizona. After the war, they resettled in Garden Grove, California, where they began a cottage industry in their home carving and painting bird pins. Demand for the pins always exceeded supply, and for forty-five years, the couple supported themselves and their four children with this post-war enterprise that was based on their wartime incarceration.

	LOOK a. Look at the object for a long time b. Describe the different things you see. c. How big do you think the object is? d. What do you think it is made of?	FIND OUT a. Read the label below the picture. b. Who did this object belong to? What was it used for? *More questions for photographs:* a. Who took this photograph? b. Do you think there was something special they wanted to remember? If so, what?	THINK HARD a. Why do you think this object is important? b. What else would you like to know about the object?
OBJECT #1			
OBJECT #2			
OBJECT #3			

	OBSERVATION (What do you see?) a. Study the object for one minute. b. Describe the object as a whole. Then describe individual parts of the object. c. What do you think it is made of? d. What do you find interesting about the object?	IDENTIFICATION (Find out!) a. Read the label below the image. b. Who or where did the object come from? c. What was this object used for? *More questions for photographs:* a. Who do you think took this photograph? b. Why do you think they took this photograph?	MEANING (What does this tell you?) a. What does this object tell you about the Japanese American community? b. What does this object tell you about the Japanese American experience?
OBJECT #1			
OBJECT #2			
OBJECT #3			

MOTHER AND CHILD

Henry Sugimoto
Thoughts of Him, ca. 1965
Woodblock print, 8 1/4" x 6 3/4"
Courtesy of Madeleine S. Sugimoto (100.2000.46DD)

Background

Vision of loneliness
I endure
in the green of spring
-Reiko Gomyo, Jerome
May Sky (193)

After Pearl Harbor, most Japanese Americans were classified as "enemy" nationals, given a 4C draft status, declared ineligible for duty and denied the right to enlist. However, in June 1943, men and women of Japanese ancestry were recruited for Military Intelligence Service and swerved mainly as translators in the Pacific theater. The public did not know about their service until information was made public in 1972 under the Freedom of Information Act.

In January 1943, the U. S. War Department recruited thousands from the camps for service in the 442nd Regimental Combat Team which was combined with Hawaii's 100th Battalion to form a segregated, all-*Nisei* unit. In all, over 33,000 Japanese Americans served in the military during World War II. Those who volunteered from the camps left their families behind barbed wire.

Thoughts of Him
This print by Henry Sugimoto once again honors the mothers of the internment, in this case a single mom whose husband is on active duty. It is a reworking of a 1944 painting titled *Thinking of Loved One*. Sugimoto's models for this piece were most likely his sister-in-law and her baby. Their large figures, executed in pure black and white and positioned in the center, dominate the composition. Surrounding them are elements of life behind barbed wire which the artist has embellished with patterned surfaces. There is furniture in the barrack apartment, probably homemade from scrap wood.

On the table to the mother's right is a photograph of her husband in uniform. Lying beside the framed photo is a letter, presumably from him. Ralph Sugimoto, the artist's younger unmarried brother, served in Europe with the 442nd Regimental Combat Team and was wounded in combat.

Lying next to the mother on the bench is a fly swat, necessary for life in the Arkansas Delta where insects abound. Eddy Kurushima, Rohwer, remembers hearing rumors that the mosquitoes in Arkansas were "as big as sparrows." Kurushima would later serve in the Pacific as a translator with the Military Intelligence Service.

Behind the mother is a baby bed with a rattle lying on its mattress. A clock sits on a shelf underneath a service flag signifying that a member of the family is on active duty. Curtains border the window, which opens onto a guard tower and a sunflower growing just outside. Sugimoto has once again provided a view of the concentration camp beyond the intimate interior space through a rectangular window in the background.

Activity

Read *William's Doll* by Charlotte Zolotow or Langston Hughes's poem "Lullaby" for inspiration. Pose in front of a mirror holding a baby doll. Observe the way your arms bend to hold the baby. Notice the difference in your sizes. Draw a self-portrait as a mama or daddy. Are you inside or outside? Include the setting in the background just as Sugimoto did in his print. Embellish your drawing with pattern.

Like the Japanese Americans, use found materials to make art. Draw with small sticks picked up outside and India ink. Paint the drawings with watercolors. Exhibit the paintings. In your journal, write an artist's statement, a paragraph that explains your watercolor painting. Add a thumbnail sketch of your work. Date the entry.

Sara, 3rd Grade
Mother and Child, 2004
India ink on paper

MOTHER AND CHILD
Online Resources

Henry Yuzuru Sugimoto, images of work spanning 1930s to 1980s
http://www.janm.org/collections/guide/
Scroll down to Henry Sugimoto Collection for biography and images of works.
Type in individual titles of works in Search Collection.

George Hoshida, images of his diary pages and letters
http://www.janm.org/collections/guide/
Scroll down to George Hoshida Collection for biography and images of works.

Sadayuki Uno, images included in the exhibition *The View From Within*
http://www.uwrf.edu/~w1041424/minority/japan.htm

Ruth Asawa:

***Andrea*, the mermaid fountain, Ghiradelli Square, San Francisco, California**
http://www.artsales.com/ARTstudio/comstock/early_years.html

***Union Square*, cityscape fountain, Grand Hyatt Hotel, San Francisco, California**
http://www.verlang.com/sfbay0004ref_public_art_005.html

Photographs, Imogene Cunningham:

Asawa with wire mesh sculpture
George Eastman House, Still Photo Archive
http://www.geh.org/fm/cunningham/htmlsrc/m197707600033_ful.html#topofimage

Asawa with children and sculptures
George Eastman House, Still Photo Archive
http://www.geh.org/fm/cunningham/htmlsrc/m197707600019_ful.html#topofimage

Photographers:

War Relocation Authority Photographs of Japanese-American Evacuation and Resettlement, Rohwer and Jerome
The Bancroft Library
University of California, Berkeley
http://www.oac.cdlib.org/findaid/ark:/13030/tf596nb4h0

Yoshikawa Family Collection, Rohwer
Holt-Atherton Department of Special Collections
The University of the Pacific Library
The University of the Pacific
http://www.oac.cdlib.org/findaid/ark:/13030/tf496nb393

Walter Wataru Muramoto Photograph Collection, Rohwer
Japanese American National Museum
http://www.oac.cdlib.org/findaid/ark:/13030/tf9j49p0bq%20

Home movies of the camps, Rohwer and Jerome
Something Strong Within, VHS video, available through the Japanese American National Museum Shop
http://www.janmstore.com/

PACIFIC CROSSINGS: JAPANESE AMERICANS IN CHICAGO

Grade Level:
4-6

Subject Area:
Interdisciplinary

Introduction:
American society is pluralistic, whether we like it or not. We often find ourselves "clanning" with those like us, with a resulting society of ethnicities living side by side with a sense of unease, communities separate and often unequal.

As educators, we have the opportunity to shape citizens for the future who will contribute to a more just, humane, and democratic society. This study of the Japanese American experience can help our students develop the capacity to recognize viewpoints besides their own and to understand the interdependence in dynamic systems in our country and globally.

Objectives/Goals:
- Learn about the geography, history, and culture of Japan.
- Understand the motivations for Japanese immigration to the U.S.
- Recognize the cultural transitions and transformations of the Japanese immigrant experience.
- Appreciate the role of civil rights (on a legal level) and tolerance (on a personal level) in a pluralistic society.
- Promote a commitment to justice by analyzing the causes and effects of prejudice.

Procedure:
Attached is a schematic web of a ten month curriculum designed around the theme of immigration.

I began the year with an extended activity involving artifact interpretation. the intent was to lay the foundation for children to use cultural objects as the stepping stones to a deeper understanding of cultural beliefs and world views. Family histories followed in order for children to recognize the experience of migration in their own backgrounds. I also believe that people who respect their own identity are more willing and able to extend respect to people whose identities are different.

The next two topics were West Africa and Japan. Then we brought those studies home, so to speak, by learning about African-Americans and Japanese-Americans in Chicago. Migration within the U.S. helped us to understand the growth of Chicago. We also examined the prejudices past and present that these two groups have experienced and the meaning of civil rights and tolerance.

Activities related to the study of Japan included filmstrips and videos, taiko drumming performances, sumi-e lessons, making and eating sushi rice and cucumber rolls, making origami, playing Japanese children's games, creating a Japanese-style journal and visiting a Japanese market and store. Children were also encouraged to select a topic related to Japan and Japanese Americans, conduct research and create a computer hyperstack to share with classmates and parents.

Japanese American Readings

Whole class:

Yashima, Taro. *Crow Boy*
Mochizuki, Ken. *Baseball Saved Us*
Uchida, Yoshiko. *The Bracelet*
Say, Allen. *Grandfather's Journey*

Literature Circles:

Uchida, Yoshiko. *Journey to Topaz*
Soto, Gary. *Pacific Crossing*

Assessment/Evaluation:

Students' final products were assessed by peers. For example, hyperstacks were shared and feedback given by users. Other projects were similarly assessed so that students had to "defend" their products and projects.

PERSONAL POEM ACTIVITY

GRADE LEVEL:
Can be used K-12 accordingly

SUBJECT AREA:
Literature, self-study

INTRODUCTION:
We began this lesson by discussing our theme for the year: Multiculturalism and the student's appreciation for their own heritage, ancestry, ethnicity, and their respect for each other and their differences.

We explained that they will be writing a personal poem. They will write one stanza a day during class time. We did not want them to be overwhelmed. We wrote our personal poem along with the class. We gave them an example of each stanza by sharing the ones we wrote, presenting them on the overhead.

The class became interested and enthusiastic about their poems very quickly. They wanted to write more than one stanza a day, which meant that we allowed too many days for their writing.

We decided to create a quilt using the following material: 5x7 piece of lightweight poster board (to be tied together with their classmates squares), colored pencils, markers, crayons, glue, glitter, yarn.

We allowed three days of class time for the students to draw something on the square that represents themselves. They could draw something that represented an interest or hobby, or something from their heritage, or something from their poem.

OBJECTIVES/GOALS:
To begin the process of self-discovery.

PROCEDURE:
(There is no right or wrong way to do this. Answer in complete phrases and break the lines for emphasis.)

Start with your name.
(Obviously, one could write an entire poem about one's name. Say as much or as little as you like.)

What do you know about your name?
Were you named after someone?
Does it mean something?
Do you have nicknames? How did you get them?
Have you ever given yourself an imaginary name?
If you could change your name, what would you change it to?
What animal or animals do you think reflect your personality? Why?
(Simile—"I am like a. . . " Make a comparison and then explain: i.e. "I am like a bird. I'm flighty and always singing." or "I am like a cat; aloof and independent, but I can be soft and cuddly too.)

Tell me something you remember from childhood. (This can be a funny story about one's innocence or foolishness or a moment of wisdom or silliness.)

If there were a word written on your forehead what would it say? (This can be a phrase, a motto, a warning, a one word summary of your personality.)

Describe a sound or smell that you love.
Describe a sound or smell that you hate. (Sensory imagery. Use adjectives to describe. Close your eyes and imagine. Let your senses dictate.)

Tell me your first memory of someone or some event or experience of a culture other than your own.

Tell me a phrase or saying that you hear a lot from your parents or grandparents. (This can be a family joke, a friendly nag, or a phrase in another language that you can translate.)

You are creating a narrative poem, and by responding to the various prompts you are including many poetic elements. Don't feel pressured to be brilliant.

ASSESSMENT/EVALUATION:

The students were assigned days to read their poems to the class and show their art square. What did they draw, and why? What is its meaning? After their presentation, they tied their square to the classroom quilt. The completed quilt is hanging on our bulletin board.

What follows are samples of the poems created by the students.

PERSONAL POEM EXAMPLE #1

Almas is my Arabic name.
Meaning is diamond.
This diamond we could use as a stone in a ring.
My grandma gave me this name.
Sometimes dad calls me Almasi.
Some people call me Amas and some people call me Almost.
Some think that I'm Spanish, but I'm not.
Sometimes I like my name, but sometimes I don't.

Colored fish

I would like to be a colored fish.
Always busy and always active
Sometimes quiet and sometimes talk to friends.
They swim really fast but I don't know how to swim!
Always have lots of friends, but sometimes alone.

Childhood

My three cousin and me we grew up together because we
use to live in same area. When I was 5 I loved to have
lots of toys. Specially lots of dolls. One day my dad
bought for me a beautiful doll and I was so happy but
when my one cousin saw that doll she started cry because
she wanted that doll. My dad said to me that give it to her—
I'll buy for you other doll. But I said no, no and I started cry.
After all these things I gave my new doll to her and next day
my dad bought for me a new doll and they made me so happy.

Forehead

If there were a word written on my forehead,
It would be "Who I'm, A person that just come
school, does homework, eats, go out and sleep.
Who cannot do anything for other people who are sick and too poor.

I like the smell that comes after rain.
I love that smell. It's kind of too fresh and feel so good.

I don't like that sound when a baby cries.
I feel so sad, and I wonder what's happening to that baby.

The first different culture I ever saw was the American culture.
I came to the USA two years ago. American culture is totally different
than my culture, like dress, language, people and other things. Firs day
of school in America that was really hard for me—no friend, nothing.

A phrase that my parent use a lot is "always be happy. Be yourself,
and help others if you can." Another word that I hear a lot from my dad is "Goria." Goria
mean in my language is doll.

PERSONAL POEM EXAMPLE #2

My name is Matthew Neal Lovato,
My friends call me Matt.
No one in my family has the name,
which is all right with me.
I'm glad my parents named me Matthew
even though it is real common.

I think I am like a turtle
because turtles are independent.
They like to spend time,
in water and on land.
Turtles are lazy and they take their time,
just like me.

A childhood memory for me
is when I went to Hawaii in 1984.
My family and I went to see volcanoes,
and we swam in the Pacific ocean.
I was 3 1/2 year old at the time,
and it is hard to believe I can still remember it.
It was the most fun I ever had.

If I had something written on my forehead,
It would be "I didn't do it."
Because sometimes I get blamed
For things I don't do.

I like the sound of the bell,
at the end of a school day.
Because I know I can go home,
and relax all I want.

I hate the sound of my alarm
in the morning.
Because it means I have to get up
and suffer through another day of school.

The cultural difference I remember is when
I had Jamaican food.
It was very spicy,
but it was good.
It definitely had a different taste,
and I wouldn't mind having it again.

The word I hear
from my parents is "No."
I hear it every day of my life,
even before I finish my question.
I don't think my parents will stop saying it,
but I wish they would.

PERSONAL POEM EXAMPLE #3

My name is Abran Padilla my parents named
me after my great grandfather who was part Spanish and German
My nickname is Ron which was given to me by my grandma when I was small.
My name is unique.

The animal I am most like is a bat because it likes the night
another one is the wolf the silent hunter

What I remember from my childhood is going for long walks with my parents and finding arrowheads and fossils from years past.

The word on my forehead is Friend because I have a lot of good friends.

The smell of winter the cold crisp air the sound as the snow crunches
beneath my feet the quietness in the air and in the wood, it is winter.
The sound I hate is the sound of pain.

The first memory that I have is of being in the hospital. I was 6 and just had open heart surgery. In a room with my family.

The word I hear a lot is not a phrase but a nickname that my brother gave me. Grasshopper is the name I got because I used to catch them and play with them. That is how I became Grasshopper.

SCHOOL HISTORY SLEUTHS

INTRODUCTION

Los Angeles schools are often a significant inter-section 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 news-papers, 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 and 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 below.

Session Three: Interview with a School Historian

The narrator visits the class for the interview and to share school history stories.

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.

RESOURCES ON INTERVIEWING TECHNIQUES

TEACHING INTERVIEWING SKILLS

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, and are the be.

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." 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 informantnarrator? 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?

(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, and are the be.

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 "informant" (the person who is informing youtelling 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 the street you live on change from when you first moved here 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 informantnarrator 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 informantnarrator to remember events.

- **Get physical descriptions of people and places.** Ask the informantnarrator 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 an informant 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 informantnarrator 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 informantnarrator, indicate you are ready to begin the interview.** Record an introduction onto the tape, noting the date, the interview location, your own name, the informantnarrator's name and the topic of the interview.

- **Start with easy questions to put both you and the informantnarrator at ease.**

- **Be prepared to guide the informantnarrator 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 informantnarrator 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 informantnarrator 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 informantnarrator with a thank-you note and a copy of the interview transcription.** Be sure to get the informantnarrator's address, and a phone number, if possible, at the end of the interview. Ask your informantnarrator 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

THE CAGED BIRD SINGS OF FREEDOM

Henry Sugimoto
Freedom Day Came, ca. 1945
Gift of Madeleine Sugimoto and Naomi Tagawa,
Japanese American National Museum (92.97.73)

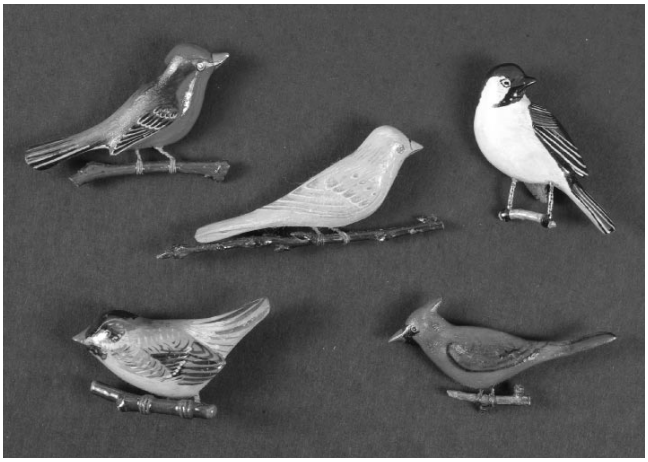
Background

I Know Why the Caged Bird Sings

The caged bird sings with a fearful trill
of things unknown but longed for still
and his tune is heard on the distant hill
for the caged bird sings of freedom.
- Maya Angelou

On December 18, 1944, the Supreme Court, in the case of *ex parte Endo*, ruled that the War Relocation Authority had no authority to detain an American citizen. Then in September 1945, the Western Defense Command issued Public Proclamation No. 24 which revoked all individual exclusion orders and all further military restrictions against persons of Japanese descent.

Freedom Day Came
With this painting, Henry Sugimoto celebrates the lifting of the exclusion order and the possibility of returning home to California. The man, who dominates the composition, rests his chin in his hands, his elbows on a table top. He is surrounded by a map of the United States with California clearly marked. The man studies a yellow and brown bird, which seems reluctant to leave its opened cage. Perhaps it does not yet comprehend its freedom. Perhaps it does not yet know where to fly.



Unknown Artists
Carved Birds, ca. 1942-45
Painted wood
Mabel R. Jamison Vogel/
Rosalie Satine Gould Collection

In an effort to fight boredom in the camps, the Japanese Americans had quickly organized art and craft classes for the adults, many of whom had never before worked as artists. The *Issei*, in particular female *Issei*, had spent their adult lives working and providing for their families with little free time for hobbies.

In all ten camps, the internees carved small birds that were made into pins. For the Japanese Americans, the bird was a symbol of freedom. It was also a familiar part of their world. A large number were farmers who shared a great reverence for nature. Ruth Asawa explains that " 'nature was the source of our livelihood and the center of our lives.' " (Taylor) The internees carved birds familiar to them in Arkansas and in California. In his book *Beauty Behind Barbed Wire*, Allen Eaton further explains that the internees used images of birds published in issues of *National Geographic,* which they ordered.

Mary Tsukamoto was interned with her family at Jerome and wrote of her years in the Arkansas camp in a memoir titled *We the People*. Tsukamoto explains that the birds were carved from scrap wood, often the wood of crates used to ship produce into the camps. Because the pins were tiny (about 3" in length), the legs posed a problem. Eaton explains that these resourceful artists trimmed excess screen from around the windows and found more scraps on the ground, left behind by the builders of the camps. They unraveled the wire, twisted it into coils, and formed the legs, which were attached to the birds and then to a twig where the bird perched.

Activity

Share pictures of carved birds from the Vogel/Gould Collection. Explain how the internees made the birds. Next provide pictures of birds that are found in Arkansas and California. Suggestions include the "cousins": blue jay and stellar jay, eastern bluebirds and western bluebirds, screech owl and burrowing owl, common crow and common raven, red-headed woodpecker and acorn woodpecker. Good images of all these birds can be found on the internet.

Sculpt small birds from clay. Fire and paint them with tempera or acrylic like the loggerhead shrike, an Arkansas bird, pictured here.

Or sculpt 3" birds from baker's clay using the recipe created by Ruth Asawa who was incarcerated at Rohwer. Make legs and feet with thin twisted wire, wrapping the feet around small sticks. Bake the birds in a conventional oven and paint them with tempera or acrylic. Glue a pin on the backs. Wear your art.

Brandon Lockhart, 5th Grade
Loggerhead Shrike, 2004
Clay and acrylic paint

THE CAGED BIRD SINGS OF FREEDOM
Online Resources

Bird pictures
http://www.google.com/images
Type in specific bird names to locate images.

Dorothea Lange, image of *I Am an American*
http://americanhistory.si.edu/perfectunion/experience/
Click Collection Search.
In Search keywords, type in Dorothea Lange + I Am an American.
The second of three pages of Lange's photos will come up. Scroll down to find image.

Henry Yuzuru Sugimoto, images of work spanning 1930s to 1980s
http://www.janm.org/collections/guide/
Scroll down to Henry Sugimoto Collection for biography and images of works.
Type in individual titles of works in Search Collection.

George Hoshida, images of his diary pages and letters
http://www.janm.org/collections/guide/
Scroll down to George Hoshida Collection for biography and images of works.

Sadayuki Uno, images included in the exhibition *The View From Within*
http://www.uwrf.edu/~w1041424/minority/japan.htm

Ruth Asawa:

***Andrea*, the mermaid fountain, Ghiradelli Square, San Francisco, California**
http://www.artsales.com/ARTstudio/comstock/early_years.html

***Union Square*, cityscape fountain, Grand Hyatt Hotel, San Francisco, California**
http://www.verlang.com/sfbay0004ref_public_art_005.html

Photographs, Imogene Cunningham:

Asawa with wire mesh sculpture
George Eastman House, Still Photo Archive
http://www.geh.org/fm/cunningham/htmlsrc/m197707600033_ful.html#topofimage

Asawa with children and sculptures
George Eastman House, Still Photo Archive
http://www.geh.org/fm/cunningham/htmlsrc/m197707600019_ful.html#topofimage

Photographers:

War Relocation Authority Photographs of Japanese-American Evacuation and Resettlement, Rohwer and Jerome
The Bancroft Library
University of California, Berkeley
http://www.oac.cdlib.org/findaid/ark:/13030/tf596nb4h0

Yoshikawa Family Collection, Rohwer
Holt-Atherton Department of Special Collections
The University of the Pacific Library
The University of the Pacific
http://www.oac.cdlib.org/findaid/ark:/13030/tf496nb393

Walter Wataru Muramoto Photograph Collection, Rohwer
Japanese American National Museum
http://www.oac.cdlib.org/findaid/ark:/13030/tf9j49p0bq%20

Home movies of the camps, Rohwer and Jerome
Something Strong Within, VHS video, available through the Japanese American National Museum Shop
http://www.janmstore.com/

THE HOUSE PROJECT: CONSTRUCTING OUR STORIES
MIXED MEDIA COLLAGE

Objective
The objective of this project is to engage the students in exploring, learning, and sharing their family stories through the process of mixed media collage.

Grades
Three to Adult.

Time
One class period

Materials
Milk cartons (small or medium); white Latex flat wall paint (optional); family photos; postcards; old holiday cards; letters; materials of various colors and textures including color paper, such as magazines and gift wrappings; newspapers; comic strips; fabric; crayons; markers; clue sticks; pipe cleaners; and scissors.

Preparation
Explain to students that art is a form of expression. Artists use different media, forms, colors, and lines to convey their personal stories through art. Talk to them about the importance of learning one's family history. Ask them questions about their backgrounds, special family memories, and activities. Explore the concept of family, to include neighborhood and community as part of the individual's support system. Talk to students about how art can be a form to convey different ideas, thoughts, and feelings about family. When available, show students slides or books that include works of artists who incorporate family histories in their work.

Procedure
Bring your own example of the House project including elements of your family history. Have the students select the materials they want to include in their 'house." If there is a photocopier available, you might want to suggest that they use photocopies of their pictures instead of the originals. You can explore with students the concept of "private" and "public"—they might want to use the inside of the milk carton for "private" parts of their stories they don't want to share, such as "family secrets," and on the outside, for "public" parts of the story they want to share with their classmates. After students select their materials, have them start to glue. You can also introduce them to the idea of combining words and images.

Follow up
Ask the students to talk about their pieces; explore why they selected the materials they did. Discuss the composition and design. Why did they place certain collage materials where they did? What do the materials, colors, and images they selected tell us about their family histories? Display in the classroom for a few days.

THE MESS HALL

Henry Sugimoto
Documentary, Our Mess Hall, 1942
Gift of Madeleine Sugimoto and Naomi Tagawa,
Japanese American National Museum (92.97.56)

Background

Plate in hand,
I stand in line,
Losing my resolve
To hide my tears
- Yukari
Desert Exile (83)

All ten relocation camps were organized on a grid like military camps. Barracks were grouped into blocks with separate buildings housing a mess hall and a latrine with showers and a washroom for each block. For example, at Rohwer Relocation Center, there were thirty-six residential blocks of twelve barracks each.

Standing in line was one of the major adjustments for the internees. Always there was a wait for the mess hall, the showers, and the washroom, something Yukari alludes to in her poem printed above. Yukari was the penname for Iko Umegaki Uchida who responded to events in her life by writing poems in Japanese. Iko was the mother of Yoshiko Uchida who used her as a model for Yuki Sakane's mom in *Journey to Topaz*. In the book, Yuki explains, "Mother seldom spoke of her aches or sadness and rarely let anyone see her shed a tear, but she could make people understand how she felt by putting the right words in the fragile shell of poetry." *(Journey to Topaz, pg. 38)*

Our Mess Hall

This painting is one of at least three that Sugimoto painted on the same subject of mess hall dining. There appear to be three generations included in this version: *Issei, Nisei,* and *Sansei.* Sugimoto used images of family members in his paintings which sometimes were actual portraits. More often, he used them in a symbolic way, to represent all mothers and grandparents and children whose lives had been interrupted by

incarceration.

The group in *Our Mess Hall* is seated at a wooden picnic table on benches, typical of military mess halls. There are three points of view in the composition creating a slightly cubist approach, one that children often use. The table is painted from a bird's eye view while the two rows of figures are painted straight-on from two elevation points of view.

The food appears to be fish, rice or potatoes, and a green vegetable. A brown bottle on the table possibly contains soy sauce. In another version of the painting titled *Mess Hall,* plates hold sausages, potatoes or rice, white bread, and beans, a largely starchy fare that was standard in the camps. Vegetables had been an important part of the Japanese Americans' diet on the West Coast and were replaced in camp with starches. Soon the internees established food crops as well as victory gardens, which provided fresh produce.

In the upper left hand corner is part of a sign stating that employees only are allowed in the kitchen. An open window to the right of the sign allows the viewer to see beyond the mess hall into the kitchen where cooks prepare the meals. Some were experienced cooks; others were not and the fare was not so good.

A sign behind the diners reminds them that food quantities are limited. Often hungry teenagers ate meals at more than one mess hall, making sure they had enough food for their growing bodies. Another sign on the wall explains that milk is limited to children and those who are ill.

Activity

Eating meals in a crowded, noisy school cafeteria is something like eating in the concentration camp mess hall. Discuss lunchtime in the school cafeteria. What are the school cafeteria tables like? The seats? Are there food choices? What about the noise? Are you able to talk? Can you hear each other?

Are there people of all ages? How does this compare with what Henry Sugimoto tells us in his painting *Mess Hall?* Talk about schedules and lunch cards. Marielle Tsukamoto was five when her family was incarcerated at Jerome. She remembers having a badge with her family number and a meal ticke, which was punched for each meal.

Lunch Time

Draw fellow students eating lunch in the cafeteria. Draw while they eat or draw from photographs made during lunchtime. Use Sugimoto's same points of view in the drawing: bird's eye view and elevation. Use Sugimoto's composition and include a window or door in the background that leads the viewer's eye beyond the room and outside the school or into the kitchen. Include signs or posters on the back wall.

Priscilla, 4th Grade

permanent marker

Mess Hall
Online Resources

Henry Yuzuru Sugimoto, images of work spanning 1930s to 1980s
http://www.janm.org/collections/guide/
Scroll down to Henry Sugimoto Collection for biography and images of works.
Type in individual titles of works in Search Collection.

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Scroll down to George Hoshida Collection for biography and images of works.

Sadayuki Uno, images included in the exhibition *The View From Within*
http://www.uwrf.edu/~w1041424/minority/japan.htm

Ruth Asawa:

Ruth Asawa, images of *The Japanese American Memorial,* San Jose, California
http://www.scu.edu/SCU/Programs/Diversity/memorial.html
This website includes photographs of each section of Ruth Asawa's memorial sculpture in San Jose. There are explanations of each section including an x-ray view of Mess Hall 74 at Santa Anita Assembly Center.

***Andrea,* the mermaid fountain, Ghiradelli Square, San Francisco, California**
http://www.artsales.com/ARTstudio/comstock/early_years.html

***Union Square,* cityscape fountain, Grand Hyatt Hotel, San Francisco, California**
http://www.verlang.com/sfbay0004ref_public_art_005.html

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Asawa with children and sculptures
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Home movies of the camps, Rohwer and Jerome
Something Strong Within, VHS video, available through the Japanese American National Museum Shop
http://www.janmstore.com/

TOKENS OF AFFECTION
MIXED MEDIA/COLLAGE

Objective
The objective of this project is to discover and explore the magic inside your home which exists in the form of found objects such as photos, letters, and postcards that tell your family story, and to use them in mixed media/collage form.

Grades
Three to Adult

Time
One class period.

Materials
Found objects such as old family photos, postcards from trips, and old letters; materials of various colors and textures including printed/color paper such as magazines and stamps, fabric, pastels,paint, yarn, any small objects, vinyl, and plastics; strong glue; and cardboard.

Preparation
Start by discussing with the class why it is important to express yourself. Why do artists feel the need to express themselves, and how do they tell their stories and their histories through their art? Why is it so important for people to tell their own history as well as the history of their families? Next. Have the students write a short description or draw a picture about a special activity or tradition they share with their families that is unique to their own family. Ask them to describe what makes those activities or traditions so special. Finally, explain to the students how artists express many of these same ideas in their art.

Mixed Media Collage
Be sure to bring your own example of a collage, making sure that it tells a history of a family. Remember, mixed media means mixed-materials. Before explaining the procedure, ask the students to examine the example and to explain how they could tell that this particular work of art told a history of a family. Explain to them that, that is exactly what they will be doing their mixed media collages—telling a history of their own.

Procedure
Have the students arrange all the different textures, photos, and objects on their pieces of cardboard before starting to glue. Encourage the students to discuss their arrangements and selection of particular objects. Why were certain objects, fabrics, and materials chosen to tell their family histories? Allow them to play around with their designs and to explore others. After they have decided on their final designs, have them start to glue. Talk about their pieces and ask them to explain in more detail why they chose the particular objects they did. How did the placement of the objects add to or change the piece? What do the colors represented tell us about their families and their histories?