

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.

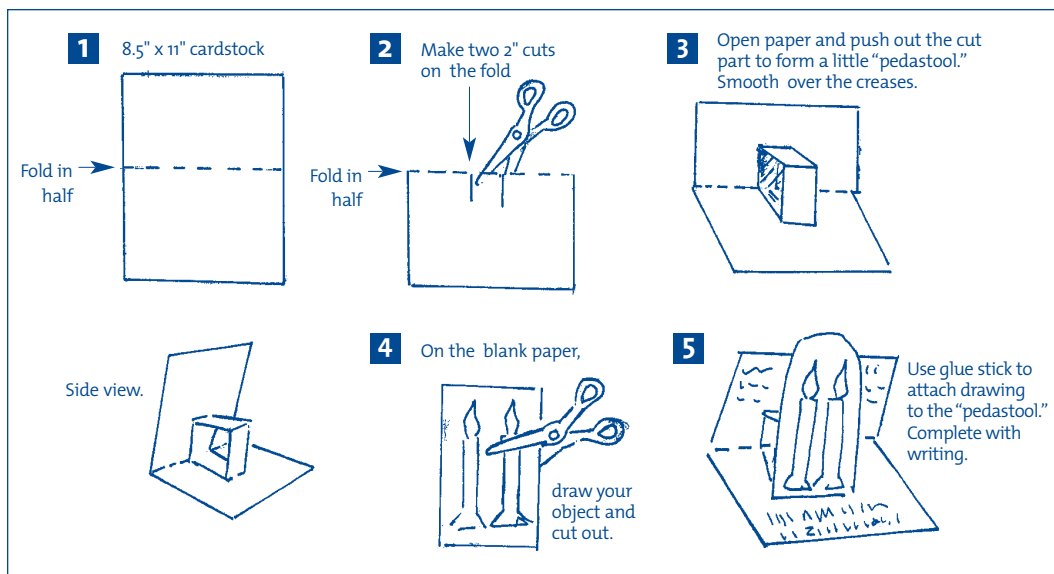


3. Complete the "Five Senses of Community" worksheet on page 3. Students write about one community chosen from the "Sunshine Web." All five senses will be employed to jog memories and recall details of the community.

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 prompts 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 it 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 is 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 1/2 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?

ACTIVITY: DO YOU SPEAK ENGLISH?

Grade Level(s):

7-12

Subject Area(s):

Social studies, language arts, world languages, English as a second language

Introduction

Historically, language played a major role among the Americans of Japanese ancestry in Hawai'i. The need for a way of facilitating communication among the non-English speaking plantation workers and with the English-speaking workers and foremen during the late 1800's produced what is called "pidgin English." The definition of pidgin current in the field of linguistics is: "Pidgin is developed by speakers of different languages for use among themselves. It serves as a contact language among people who have not learned the language of the host culture." Pidgin basically consisted of Hawaiian and English vocabulary embedded in a speaker's native language and had become associated with menial labor.

In the early 1900's, Hawai'i Creole English, a language that functioned as the mother tongue of the native born children of the pidgin-speaking parents, gradually replaced pidgin. Creole English, community language, Vernacular English, Dialectical English, or whatever name it has been given, is a linguistic system in which vocabulary is largely English, but phonology, morphology, and syntax diverges from Standard English. This home language functions as a marker of local identity.

Through readings about the development of pidgin English in Hawai'i, conducting interviews about Creole English, constructing, administering, and evaluating the results of a local "language test" and reading local poetry, students will gain an understanding and appreciation of the development of the various deviations of standard English.

It is hoped that through the telling of the struggles and victories of Hawai'i's AJAs with pressures to assimilate and linguistic discrimination, others may benefit and not be subject to cultural, economic, educational and social inequalities based on language alone. Students will be able to recognize, using the value line, whether the activities they will participate in have contributed to their understandings. The value line is a structure that necessitates students to take a stand on an issue and builds appreciation for different opinions. The pre- and post-value lines will allow students to recognize any changes of opinions.

Objectives

- To demonstrate an understanding of fairness, justice, rights, and responsibilities.
- To apply an understanding of how a group preserves and transmits culture while adapting to environmental or social change.
- To express a personal point-of-view on contemporary life through poetry.
- To show an understanding, respect, and appreciation of cultural diversity and commonalities among themselves and their families past and present.
- To express an opinion on an issue in public.
- To categorize and summarize information from various sources.

AWARENESS PHASE

Items Needed

KWL chart and markers.

K = "What I Know"

W = "What I Want to Learn"

L = "What I Learned"

Procedure

1. Ask students what they think is meant by “Creole English”. Chart answers.
2. Present two issues to the students.
Issue: “Schools should not allow Creole English in the classroom.”
and/or
Issue: “A law declaring English to be the one official language of the United States should be passed.”
3. Have students stand up. Tell them to imagine a line down the center of the room, called a continuum. One end of the line will represent “strongly agree” and the other end will represent “strongly disagree.” The middle of the line is for those who have no opinion, choose to pass, or are “moderates.” Ask students to move to places on the line that express their feelings. When students have all taken a place in the line, have the pairs near each other discuss why they chose their position. Have students from each extreme share with the class.
4. Ask students to return to their seats and to discuss
“Why is making your opinion public sometimes important?”
“Why is it important not to put down other people’s opinions?”
“How did you feel about taking a stand in front of your classmates?”
“Why might where others stand influence where you decide to stand?”
5. Ask students to visit the exhibition to validate their opinions and their knowledge of Creole English.

EXPLORATION PHASE

Items Needed

Readings, *Kodomo no Tame ni*, Darrell Lum’s Address, “Poem in Creole English.”

Procedure

1. Have students read and discuss, in pairs, selected readings about Creole English, including the development of pidgin in Hawai’i. Readings should include *Kodomo no Tame ni* and Darrell Lum’s address.
2. Follow up with class discussion. To help reading comprehension, guide students in creating graphic organizers for the reading (e.g. time line, cause and effect, comparison/contrast).

INQUIRY PHASE

Procedure

1. Have students conduct interviews with others about how they feel and what they think they know about Creole English. Assist students with constructing questions.
“What do you think is meant by Creole English? Non-standard English?”
“Do you speak Creole English?”
“When do you use Creole English?”
“Why do you use Creole English?”
“Do you feel Creole English should be used in the schools?”
“How do you feel about the use of Creole English? Why?”
2. Have students interview three age groups—peers, people their parents’ age, and people from their grandparents’ generation. Have students compare the results of the interviews by making three columns for the three different age groups and listing the comments. What kinds of conclusions can be made from looking at the results?

There is a distinct difference between the attitudes toward Creole English with each generation.

All age groups feel that using Creole English with one's family and friends is acceptable.

3. Invite students to create a language "test" specific to their community. Multiple choice questions could include regional food items, local slang, regional dialect, known locations and specific community knowledge, and commonly used phrases and vocabulary from other languages. Have students administer the "test" to people from different generations of varying economic, social, and cultural backgrounds. Have students compare and discuss results.
 - "What does it mean if you knew less than 50%? 80% or more?"
 - "What kinds of knowledge did you have to possess to be able to answer the questions correctly?"
 - "What is your perception of someone who did well on this test? Who did poorly? How might this perception play itself out in your class? School? Community?"
 - "What inferences regarding economic, educational, or social status and cultural background can you draw from the results of this test?"
 - "For what purposes do you think this community language developed? Compare to factors that contributed to development of pidgin in Hawai'i."
 - "Describe your feelings if you had to give up your community language and culture for the 'standard' culture."
 - "In what ways does language and culture define one's identity and self-concept?"
 - "What do you think is meant by language is the heart of culture?"

UTILIZATION PHASE

Procedure

1. Select a poem written in Creole English. Have students read the poem aloud.
2. Discuss poem.
 - "What ideas and feelings do you think the author is trying to convey?"
 - "How does the form of the poem contribute to the overall effect of the poem?"
 - "How does the poem reflect the attitudes, emotions, and dispositions toward the major issues of the times?"
3. Invite students are to create a poem that reflects their point-of-view on contemporary life. Create a class anthology of poems and place in school library.

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.

ENCOUNTERS IN THE COMMUNITY: INVESTIGATING CULTURAL COMMUNITIES

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

—Albert Johnson, Jr., 2000

INTRODUCTION

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

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

Suggested Grade Levels:

Six – Twelve

OBJECTIVES

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

PROCESS

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

Session One: Our Cultural Traditions

1. Ask students to consider their own cultural heritage.
 - Discuss the concept of cultural tradition: the handing down of information, beliefs and customs, by word of mouth or example, from one generation to another.
 - Ask students to provide examples of cultural traditions in their own families. Have these traditions changed over the generations? Why do their families continue/change/discontinue these traditions?
 - How have different cultures fused together? Can you think of examples of cultural fusion? (e.g. kosher burritos)
2. Discuss the differences between learning about cultural traditions in books, versus talking with someone who experiences these traditions. Ask students to share an experience when they discovered something new about a culture different than their own.
3. Explain that students will have the opportunity to conduct original research in their neighborhoods, documenting how members of different cultural communities preserve and adapt their cultural traditions in Los Angeles today. Students will work individually or in pairs to identify a cultural group they would like to learn about.

4. Students conduct background research on their selected cultural community. Following are suggested research questions.
 - From which country do members of this community originate?
 - Locate the country on a map.
 - What language(s) do they speak in this country of origin?
 - What religion(s) do people from this country practice? What are the basic premises of this religion?
 - How is this country affected by current events? (e.g. immigration, 9/11/01, crisis in the Middle East)
5. In preparation for the Independent Research Session, ask students to bring home a Letter to Parents explaining the museum visit and additional community-based projects in which the students will be engaged and may need support.

Session Two: Initial Research

1. In small groups, ask students to develop potential interview questions for members of their selected cultural community. Suggest reading material or websites to provide historical background. This will help students write relevant, thoughtful questions and will provide a frame of reference for the narrators' stories. The following list of themes may be helpful in framing potential questions.
 - Rites of Passage – What are the traditions relating to birth, childhood, adolescence, adulthood?
 - Holiday celebrations – Which holidays are celebrated by their cultural group?
 - Food traditions – What are the most common foods and how have traditional meals changed while living in L.A.?
 - Customs observed in their homes – What is the significance of religious objects or decorations?
 - Traditional styles of dress and adornment – How have these styles have been preserved or adapted in Los Angeles and by different generations?
 - How have specific cultural traditions changed or transformed since settling in America?
2. Review the students' questions.

Session Three: Preparing for the Interview

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

Independent Research Session: Encounters in the Community

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

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

Session Four: Our Cultural Communities

1. After students conduct research on different cultural communities, discuss the results.
 - How many different cultures are represented in the classroom?
 - How many languages are spoken in the classroom?
 - At what places or events do different groups gather in the neighborhood?
 - What do the various cultural groups have in common?
 - Name one thing you learned about this cultural community.
2. Use the research collected to conduct one of the following projects:
 - Create an illustrated travel guide to the community. Model it after travel guides found in the public library, such as *Lonely Planet*, which highlight interesting people, cultural traditions, places off-the-beaten-track and folklore in a lively and informative way. The guidebooks created could include detailed information about the cultural community, illustrations from brochures collected from places in the community and original photos and artwork.
 - Create a travel poster for the community. Use a large poster board. Include original illustrations, photos and images from brochures to create an imaginative visual journey through the neighborhood. Include detailed text from the interviews and observations about specific cultures in the neighborhood.

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?

HOW DOES FEAR AFFECT DEMOCRACY?

Unit Title:

Should we fear “fear itself”?

Essential Question:

How does fear affect democracy?

Grade Level and Subject:

12th grade, Contemporary American History Class

Strands:

State and Chicago Frameworks: Lesson 1: 18/B/2, 16/D/1; Lesson 2: 16/D/1, 18/B/2; Lesson 3: 17/D; Lesson 4: 17, 18/C; Lesson 5: 14, 18/C; Lesson 6: 14/C/2-4; Lesson 7: 14/A/1, 14/C/1-2, 14/C/4, 16/D/1.

Historical Formations:

Origins, Citizenship, Civil Rights, Race, Inclusion/Exclusion, Community, Culture, Local/Regional/National/Global, Unity and Diversity.

Current Issues:

The War on Terrorism and the current treatment of Arab-Americans

Inputs:

Various Worksheets (See each day’s plan); FDR’s Four Freedoms; “We The People, A Story of Internment in America” by, Mary Tsukamoto and Elizabeth Pinkerton; “Seven Times Down, Eight Times Up” by, Rosemary Fajen; Executive Order 9066; An Evacuation Order; Photos of camp experience; “Something Strong Within” video produced by, Robert A. Nakamura 1994; Propaganda Posters

DAY 1

Lesson Title:

Democracy?

Objectives:

For students to examine the understanding of the word “Democracy” and begin to explore the Japanese experience during WWII

Materials Needed:

FDR’s Four Freedoms; student textbook; handout of other necessary vocabulary words, taken from Pgs. 11-12 in “We The People, A Story of Internment in American”

Procedures:

1. Bell ringer essay: “What does Democracy mean to you?”
2. Whole class discussion on what the word Democracy means, come up with a working definition.
3. Handout FDR’s Four Freedoms speech, briefly discuss his goals in this speech, highlighting freedom from fear.
4. Handout copy of necessary vocabulary words taken from “We The People, A Story of Internment in America. (See attachment) Instruct students to add important information to this handout as we discuss the background information on the Japanese Experience.
5. Brief background discussion on the Japanese experience during WWII, recalling the information that the students read in their textbooks while also building on new vocabulary words taken from “We The People...”

Assessment:

Students will turn in their definitions of Democracy

Homework

Students are to write a journal response to the following prompt: "If you had to move in five days, and could only take what you can carry, what would you bring and why?"

DAY 2**Lesson Title:**

Evacuation

Objectives:

For students to understand the process that was taken to evacuate Issei and Nisei into the Concentration Camps

Materials Needed:

Executive Order 9066, an evacuation notice, student's journal responses from last night.

Procedures:

1. Distribute Executive Order 9066 so that we can round-robin read and discuss it as a class
2. Distribute an example of an evacuation order posted in towns so that we can round-robin read and discuss it as a class .
3. Students will now get in groups of 3-4 to share their journal responses from last night. Instruct students to elect a secretary for the group to make a master list of items that were the most common to bring.
4. Whole class discussion about common items to bring, chart them on the board.

Assessment:

Students will turn in their journal response from last night

DAY 3**Lesson Title:**

Life at camp

Objectives:

For students to visual understand the Japanese experience during WWII

Materials Needed: Photos of people being evacuated; photos of life at camp; excerpts from Pgs. 27-33 from "Seven Times Down, Eight Times Up;" "Something Strong Within."

Procedures:

1. Pass around photos taken of people being evacuated and life in the camps
2. Pass out excerpts of a personal evacuation account, taken from "Seven Times Down..." Read and discuss this as a class.
3. Watch as much as we can of the home camp videos, seen in the video "Something Strong Within."

Assessment:

Based on student discussion and participation

Homework:

Students will write a journal response to the following prompt: "How would you feel if the government rounded up every member of your nationality, ethnic group, or religion right now?"

DAY 4

Lesson Title:

Propaganda to persuade

Objectives:

For students to recognize tactics the government used to instill fear about the Japanese during WWII

Materials Needed:

Government propaganda posters from the National Archives website; Worksheet guide for analyzing the different posters.

Procedures:

1. Brief discussion to debrief essay responses from last night's journal writing.
2. Instructions for propaganda activity will be given.
3. Students will split into groups of four and assign someone to be the group secretary.
4. Each group will send a representative to get a packet of posters and the worksheet response guides. (See attachment)
5. Groups will analyze/interpret the three posters by answering the questions on the guide sheet for each poster.
6. Convene as a class and discuss group interpretations, poster by poster, focusing on how fear can both encourage and hinder Democracy.

Assessment:

Students will turn in their journal responses from the previous night. Groups will turn in the worksheet guides of their interpretations.

Homework:

Find an example of modern day propaganda against one type of people, then write a journal response to its purpose and effectiveness.

DAY 5

Lesson Title:

Current fears and their affect on Democracy

Objectives:

Students will demonstrate comprehension and analysis of how current events have been affected by fear

Materials Needed:

Student's journal responses from last night along with their examples of modern day propaganda; homework chart worksheet

Procedures:

1. Students will take turns sharing with the class their modern day propaganda and their interpretations.
2. As a class, brainstorm/web on the board people's modern responses to current events because of fear. (9/11/01; North Korea; Iraq; etc...)

Assessment:

Students will turn in their example of modern day propaganda and their response.

Homework:

Students will complete graphic chart comparing the different fears.

DAY 6

Lesson Title:

What does fear do?

Objectives:

Students will debate the effect that fear has on Democracy

Materials Needed:

Students need their completed homework worksheet

Procedures:

1. Split class into two equal parts and assign them a side of the argument from last night's homework to argue in a debate.
2. Allow each side to meet together for 10 minutes prior to debating. Lead them to share their thoughts on their assigned side to argue, compiling a master list of "ammunition" for debating that stance. Also lead them to think about what the other side might argue and how they are going to refute that. Remind students that referring to the Japanese experience and the current events discussed in class will strengthen their arguments.
3. Flip a coin to see which side starts, then give one person from that side two minutes to make a statement.
4. Now allow one person on the other side one minute to give a rebuttal argument.
5. Now turn the procedure around, allowing the second group to now make a two minute argument and the first group to give a one minute rebuttal.
6. Continue this format for the rest of the debate.

Assessment:

Students will turn in their homework for the previous night. Students will receive points for their participation in the debate.

Homework:

Students will respond to the following prompt as a formal writing assignment: "How can we the people, or you as an individual, avoid future violations of the Constitution and our Democracy because of fear?"

DAY 7

Lesson Title:

Looking towards the future

Objectives:

Students will realize the implications for the future if we allow fear to have adverse effects on our Democracy. Students will realize steps that need to be taken in order to preserve our Democracy for future generations to come.

Materials Needed:

Student's response to last night's writing prompt

Procedures:

1. Those students who would like to share their essays from last night will be given time to do so.
2. As a class, brainstorm/web strategies for preserving the future of our Democracy.

Assessment:

Students will turn in their response to the writing prompt.

Culminating Project:

Students will formally answer the question "Should We Fear 'Fear Itself'?"

IN THE NEWS: CONFLICT AND COLLABORATION

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

—Tillie Lissin, 2000

INTRODUCTION

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

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

Suggested Grade Levels:

Six – Twelve

OBJECTIVES

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

PROCESS (Two 45-minute sessions)

Session One: Newspaper Survey

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

Session Two: Newspaper Writers

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

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 forced 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 years, 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 they 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 with 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 Gresham/Orient in Oregon, ca. 1908
Sinjiro Sumoge (standing wearing a cap)
Gift of Aiko Dean, Japanese American National Museum (98.190.3)



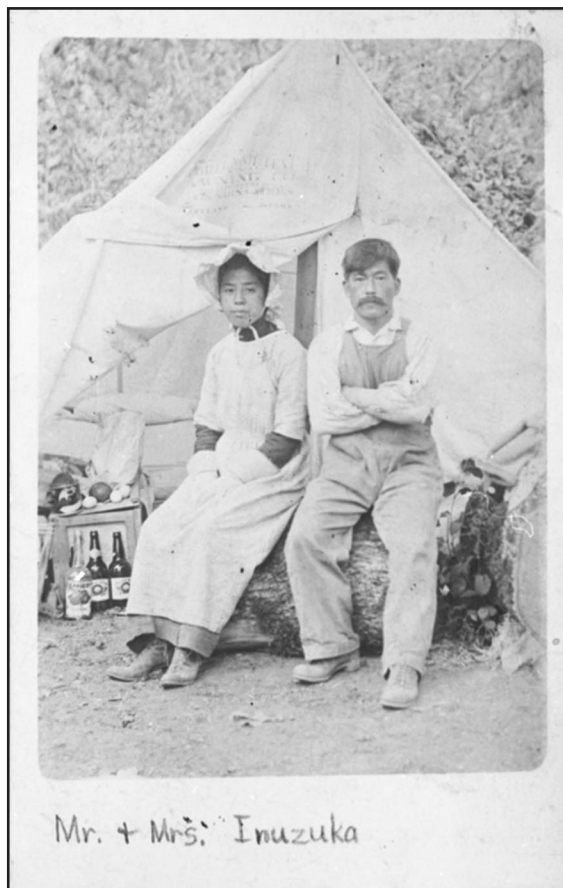
#3. Newlyweds, Mr. and Mrs. M. Tsuboi (far right) and Suma Tsuboi (third from left)
Portland, OR, ca. 1910
Gift of Roberta L. Rowe, Japanese American National Museum (92.162.3)



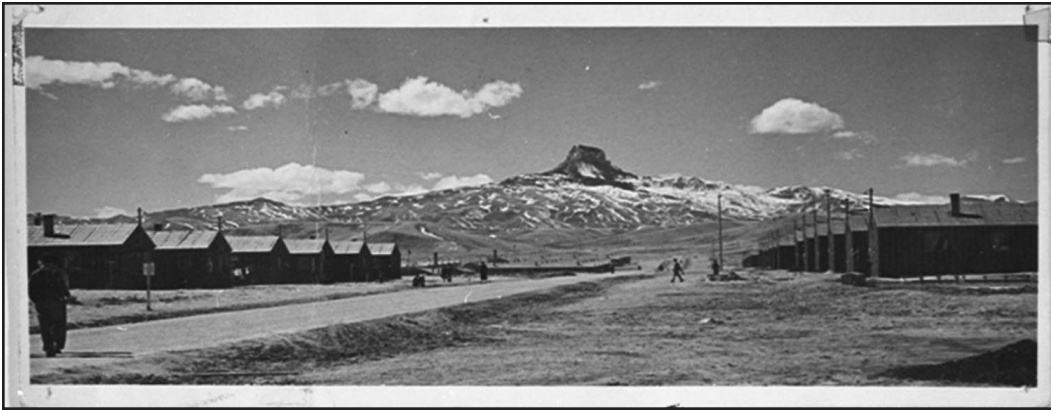
#4. Seven family members standing in a strawberry field
Gift of Nancy K. Araki, Japanese American National Museum (98.321.3)



- #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

- 2 -

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.

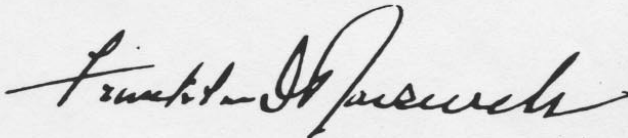
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I hereby further authorize and direct all Executive Departments, independent establishments and other Federal Agencies, to assist the Secretary of War or the said Military Commanders in carrying out this Executive Order, including the furnishing of 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.

THE WHITE HOUSE,

February 14, 1942.

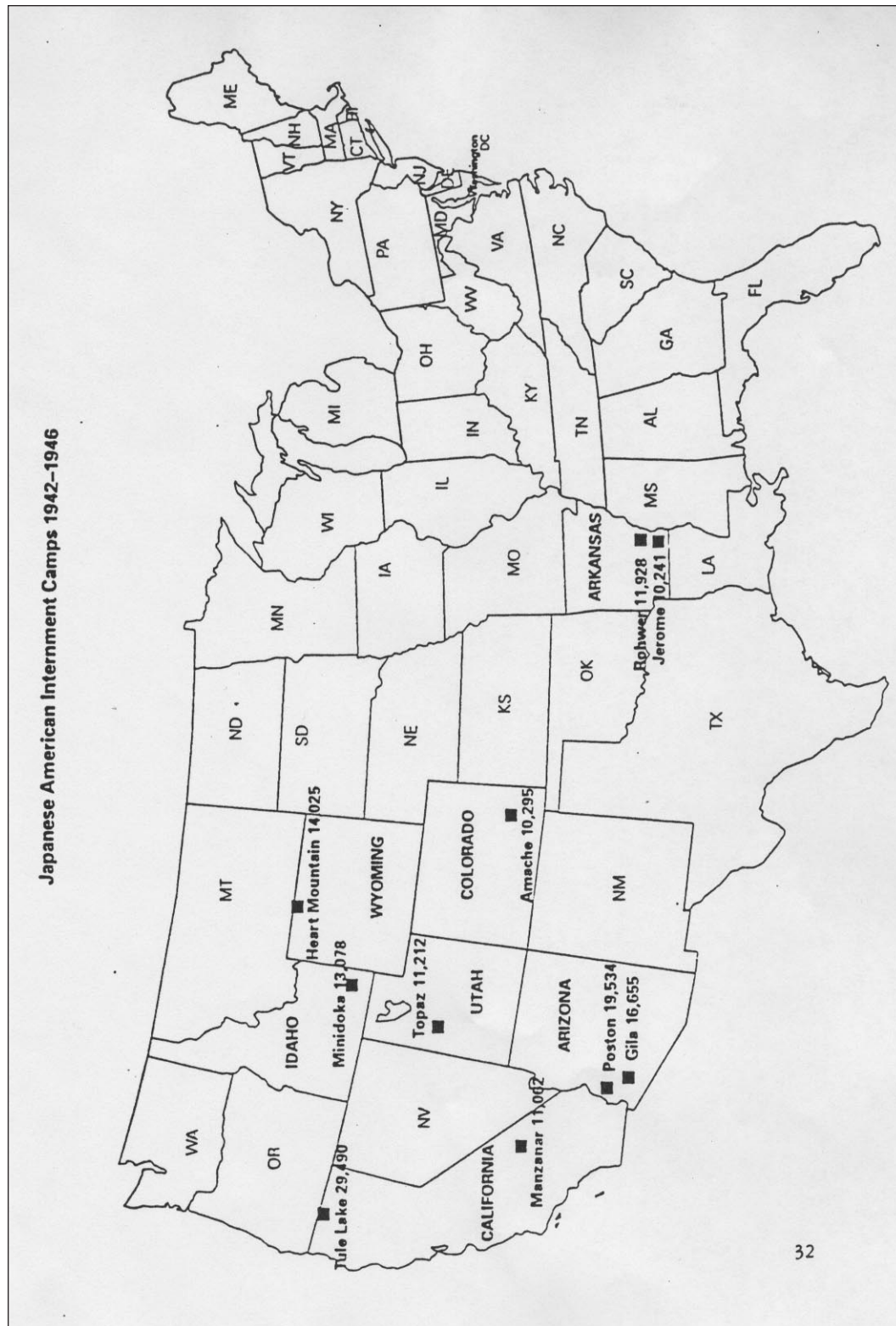


THE NATIONAL ARCHIVES
FILED AND MADE AVAILABLE
FOR PUBLIC INSPECTION

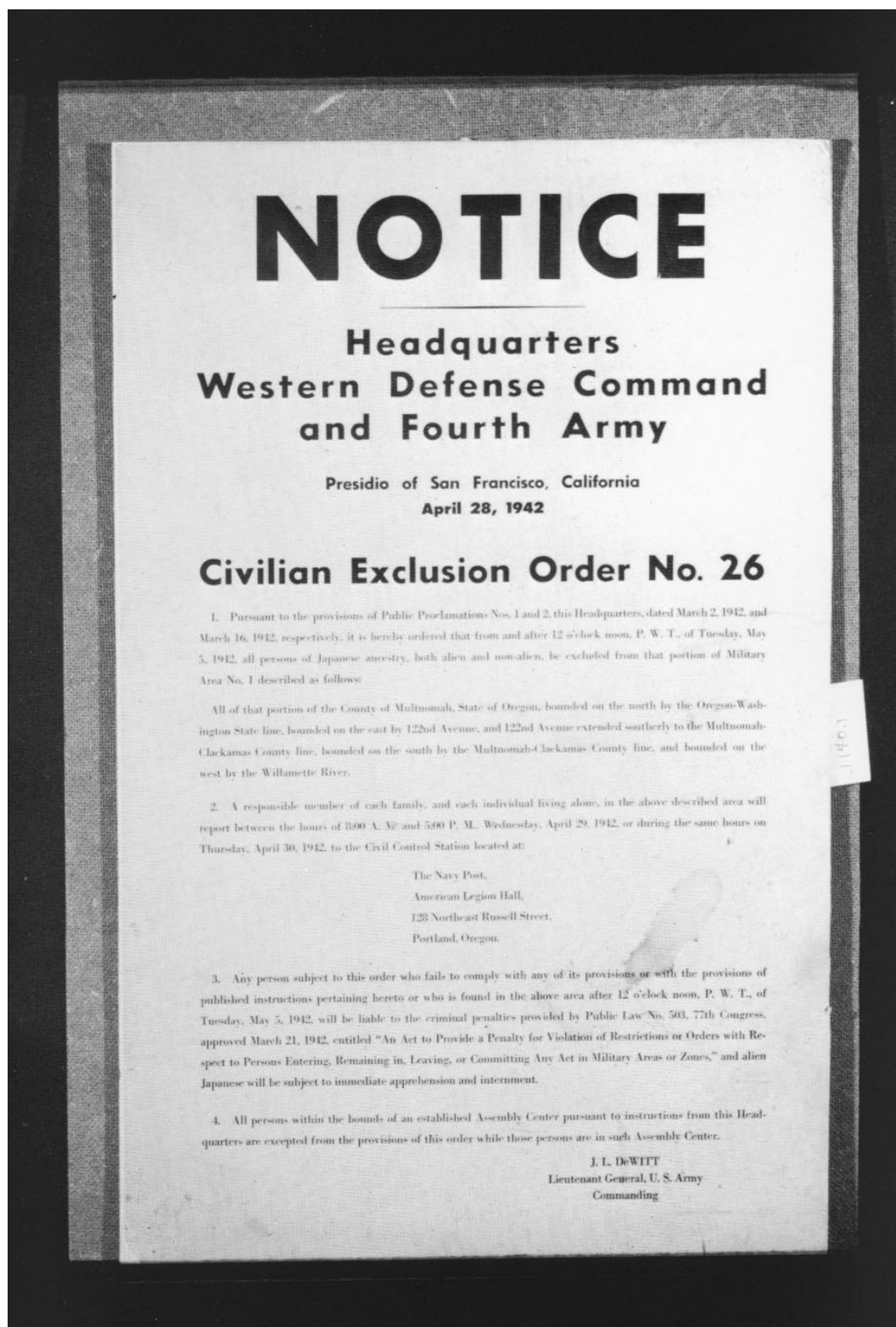
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IN THE DIVISION OF THE
FEDERAL REGISTER

#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.



- #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.

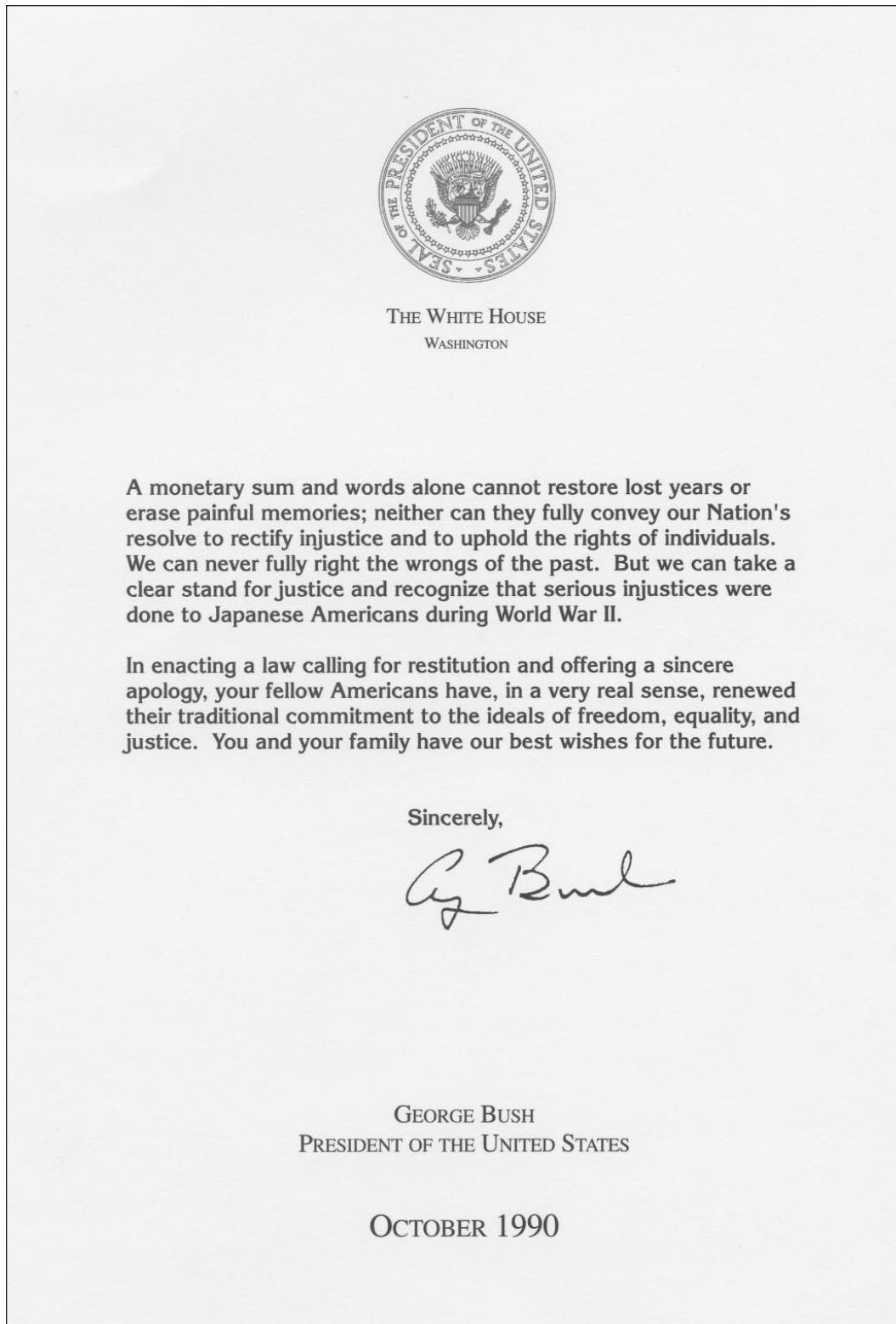
ARTICLE IX

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



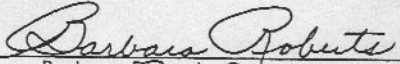
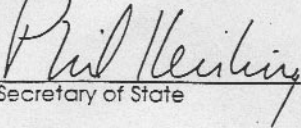
ARTICLE X

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.



- #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.

<div> <div>OFFICE OF THE GOVERNOR STATE OF OREGON</div> <div>  </div> <div>PROCLAMATION</div> </div>	
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
<p align="center">JAPANESE PIONEERS OF OREGON WEEK</p> <p>and encourage citizens to join in the celebration of the many contributions the Issei have made to our state's multicultural heritage.</p>	
	<p>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.</p> <p>  Barbara Roberts, Governor </p> <p>  Secretary of State </p>

JAPANESE AMERICAN: COMMUNITY IS KEY

Grade Levels:

9-12

Subject Areas:

Social Studies, English

Introduction:

This teacher generated unit, “Community is Key” uses the Japanese American experience as a case study for the examination of other communities and their importance in United States history. In order to make this curriculum accessible to teachers, an element of choice has been integrated into the lessons. It is hoped teachers will use this curriculum as a “menu” of lessons to choose from to develop a meaningful experience in their unique classrooms. To begin this unit, teachers may want to share this quote from “Common Ground: The Heart of Community,” an exhibit currently installed at the Japanese American National Museum:

Most of us belong to a variety of communities – both communities of place and communities of spirit. Community is not just where you live. Community is also about who you are. Forming a community is a process. It takes hard work and commitment.

Community is where your heart is. The Japanese American community is made up of people who identify with each other on the basis of shared ancestry and common experiences in the United States. The changing Japanese American community is as much about spirit as it is about place. We are on common ground with all Americans and with all peoples.

Objectives

- To examine literature and historical documents as an approach to understand the significance of racial and ethnic communities in American culture.
- To examine how communities promote survival in both historical situations and in our current social setting.
- To show appreciation of cultural similarities and differences in regards to how communities are organized and utilized.
- To understand that communities are sometimes formed or strengthened when there is a barrier to joining the mainstream community either economically or socially.
- To understand that tolerance and acceptance of different communities are important in a democracy.

AWARENESS PHASE

Items needed

1. Chart paper and markers
2. Newspapers from various communities
3. Glossary for unfamiliar terms

Procedure

1. Quickwrite: Write about one community to which you belong. Share with a partner. Share with class. Create a class chart of the different communities the students wrote about with evidence of what elements delineate a community, how communities are organized, who belongs, what is beneficial about the group and how it might not be beneficial.

2. Questionnaires: Have students analyze their school community as a whole and smaller communities within to determine why communities are formed and how they benefit (or detract) from individual success by developing a questionnaire that students can use to gather information from various group members at school. (possibilities include ethnic groups, age groups, interest groups, teachers, support staff.)

Once questionnaires are complete, create a class chart of the different communities at school with evidence of how they are organized, who belongs, what is beneficial about the group and how it might not be beneficial.

3. Newspaper overview: Working in small groups, students use one local newspaper or a variety of community-based newspapers to gather information. Each group finds and cuts out articles that demonstrate various ideas about communities, such as communities that are beneficial to the individual, communities that help ensure survival, ethnic/racial communities that have contributed to American culture, tolerance/acceptance of different communities as important in a democracy. Share what groups found with whole class.

EXPLORATION PHASE

Items Needed

1. Enlarged quotes for quote gallery
2. Short story "My Mother Stands on Her Head"
3. Children's book *Miss Rumphius* by Barbara Cooney
4. Copy of Alien Land Act of 1913 (California)
5. Copy of Executive Order 9066

Procedure

1. Use a quote gallery using quotes from Japanese American National Museum. Teacher posts quotes around the room.

"As children we played on this street and all the shopkeepers knew us."
—Brian Kito

"Japanese families were like one big family. Everybody knew everybody else, everybody was friendly."—Milton Murayama

*"Special New Year's food.
The tongue reminds the heard
Yearningly of home."*—Hideko

*"Hope for my children
Helps me endure much from it
This alien land."*—An Issei

"There was so much anti-Japanese feeling in those days! They called us "Japs" and threw things at us. When I made a trip to Marysville to look for land, someone threw rocks at us."—Choichi Nitta

"I sat down to American breakfasts and Japanese lunches. My palate developed a fondness for rice along with corned beef and cabbage... I hung my stocking over the fireplace at Christmas and toasted mochi at Japanese New Year..."
—A Nisei

*"Resolved to become
The soil of the foreign land
I settle down"*—Ryutu

Students walk around and read quotes. They stand by the quote they think is the most powerful in representing the Japanese American community. Students standing by each quote discuss why they chose the quote. Share out ideas to whole group about each quote.

2. Whole class reads short story, “My Mother Stands on Her Head,” from Yokohama, California by Toshio Mori (1949) to examine the complexities of how the Japanese American community has survived in America.

Guiding Questions for the story:

- How did this community help its members survive?
 - Was there anything about the community that hindered individual success?
 - How do you see this community contributing to the larger American community?
 - What would you have done if you were the mother in the story? Why?
3. Examine the Alien Land Act of 1913. Have students underline portions of the law that they think would cause the Japanese American community to have to become stronger to survive. Discuss why they think the government passed this law and the effects they think it had on the Japanese American community.
 4. Read Executive Order 9066. Share quote from historian Gary Okihiro to help students understand the history of anti-Japanese sentiment.

“Pearl Harbor merely triggered the germ of the previous two decades, or more correctly, of the anti-Japanese movement that spanned the entire range of a people’s history, from plantation to concentration camp.”
– Gary Okihiro

Have students work in pairs to paraphrase Executive Order 9066 in sections. Each pair can paraphrase the entire document or the teacher can assign pieces of the document to each pair. Go over paraphrasing together to check for understanding. Explain historical background of the time if necessary.

Have students take the position of a teenage Japanese American student writing to a friend explaining what is happening and how they feel about leaving their home, school and friends. Share letters with class. Read actual letter of a student. (See attached.)

5. Read children’s book Miss Rumphius by Barbara Cooney. After the teacher reads the book aloud, students write why they think Miss Rumphius did what she did? Pair share.

Give students quote from Yoshida Kawaii discussing his education in America and what he learned from his parents. Relate this quote to the story of Miss Rumphius and the values of the Japanese American community. Have students create a chart with three columns. In the first column students list the values that Kawaii mentions. In the second column students compare and contrast how these values are experienced or not experienced in the larger American community. In the final column students describe how these values might contribute positively to the larger American community.

“These moral principles, like loyalty to the Emperor, love of country, respect for ancestors, taking care of parents, harmonious relationship between husband and wife, friendship and trust, love of mankind, etc. were put in our head and these had become the character of the Issei people.” – Yoshida Kawaii

INQUIRY PHASE

Procedure

1. In small groups students create museum exhibits based on one community found in America. Students research their community to find artifacts to put in their exhibits. These may include copies of historical documents and photos, articles of clothing, toys, quotes from people in the community, student created charts/graphs/maps or other visuals, stories, poems or songs that represent the community. The exhibit should also include how this community has contributed to American culture. If possible, the students can visit a cultural museum to get ideas before creating their own exhibits.
2. In small groups students create a documentary presentation (actual filming is optional) about one community in America. Students research their chosen community to find historical information, the contributions of the community, their difficulties, personal narratives, or other information that would represent the community.
3. In small groups students create a children's book that reflects one community. Students do research to find out about the community before writing and illustrating the children's book.

UTILIZATION PHASE

Procedure

1. Prepare museum exhibits for entire school. Have students be docents for their exhibits.
2. Present documentary pieces to other classes at the school.
3. Share the children's books with a local elementary school.

ASSESSMENT PHASE

Observation of ongoing class activities. Teacher assessment of student-created projects.

Rubrics for museum exhibits, documentary presentations and children's books

- 4.0 Students demonstrate thorough research of the community and include a broad range of information. Presentation is creative and engaging to the intended audience. Unit concepts are clearly demonstrated or articulated. Work is neat, polished, and carefully done.
- 3.0 Demonstrates adequate research of the community. Presentation is interesting but lacks the creativity evident in a "4.0" presentation. Unit concepts are implied but might not be clear. Work is adequate but not without flaws.
- 2.0 Demonstrates some research of the community. Presentation lacks variety and fails to engage audience. Concepts might be unclear or misconstrued. Work demonstrates serious flaws.
- 1.0 Research of the community is clearly lacking. Presentation may be incomplete. Students fail to demonstrate any understanding of unit concepts.

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:

Students 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.

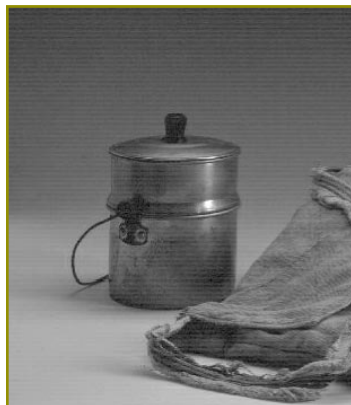
Step 8: Show the next two transparency images of objects and repeat steps 3 through 7 for each object.

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.

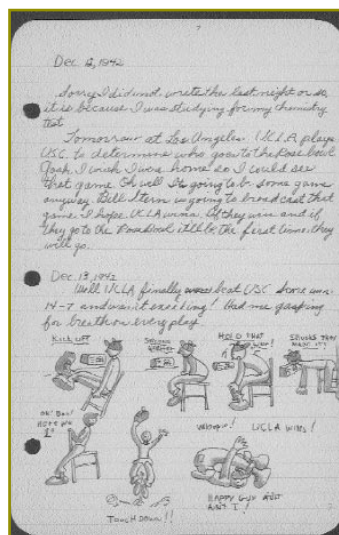
Manzanar concentration camp, South-Central California, 1942
War Relocation Authority Photo,
Courtesy of Visual Communications
(NRC.1998.268.1)

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.



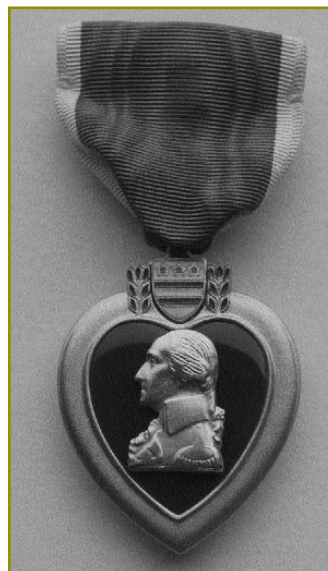
Diary, ca. 1942
Gift from the Estate of Frank Naoichi and Asano Hayami,
parents of Stanley Kunio Hayami (95.226.1)

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	FIND OUT	THINK HARD
OBJECT #1	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?	a. Read the label below the picture. b. Who did this object belong to? What was it used for? <i>More questions for photographs:</i> a. Who took this photograph? b. Do you think there was something special they wanted to remember? If so, what?	a. Why do you think this object is important? b. What else would you like to know about the object?
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? <i>More questions for photographs:</i> 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			

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 best.

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 informant/narrator? If so, was the interview successfully tape-recorded?
- Did the interviewer conclude in a polite and appreciative way?
- Did the interviewer follow up with a thank-you note?
- Did the interview yield the information sought? Why or why not?
- What might the interviewer do differently next time?

(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 best.

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/telling the story) a chance to talk at length.

- **Devote more time to the “open-ended” questions.** These types of questions will provide more detailed responses. An easy way to develop open-ended questions is to begin them with these phrases:
 - TELL ME ABOUT (your traditions when a new baby is born.)
 - WHAT WAS IT LIKE (to see other stores on the street replaced by big franchises?)
 - IN WHAT WAYS (did you try to keep your businesses from closing?)
 - DESCRIBE (how your community celebrates New Years.)
 - WHY (did you decide to open a bakery?)
 - HOW (did 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 informant/narrator that you think arranged marriages are bad; consequently, the narrator may be unwilling to reveal what he or she really thinks about the issue. Ask questions in a way that does not show your own opinions:

Q: How did you feel about having your parents arrange your marriage?
- **Try not to jump back and forth between time periods.** This is less confusing for everyone and makes it easier for the informant/narrator to remember events.
- **Get physical descriptions of people and places.** Ask the informant/narrator to *describe* the way the street or the store looked.
- **Prepare a list of questions, but be flexible and don’t fear straying from the list.** Do prior research on the topic to develop initial questions and that serve as a guide through the interview. However, it is not necessary to rigidly adhere to this list. Spontaneity gives you the opportunity to think on your feet and enables you to follow up on unexpected, but relevant topics that come up during the interview. Conversely, sometimes 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 informant/narrator time to pause, think and reflect.** Be careful not to rush in with another question. Often, quiet moments precede an emotional topic or memory that is important.

- **After you set up your equipment and have chatted informally with the 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 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; glue 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 VIEW FROM WITHIN:

Japanese American Art from the Internment Camps, 1942-1945

A traveling exhibition organized by
Japanese American National Museum
UCLA Asian American Studies Center
UCLA Wight Art Gallery

GOAL:

To develop an understanding of the World War II American internment camp experience and of Japanese Americans from a Japanese American artistic perspective.

Students will:

- Examine the ironies of life in the concentration camps.
- Analyze different perspectives through artistic expression.
- Learn about the diversity of the internment camp experience.

Key concepts about art as a communication device:

- Art is a product and a reflection of the art maker's experience.
- Art is not merely a representation of reality; it is the art maker's interpretation of reality and the way the art maker conveys ideas and feelings.
- The art maker chooses, either consciously or subconsciously, the subject of the art and how he or she will present it.
- The art maker chooses his or her materials to help convey the message that he or she is trying to share and the materials reflect the artists' environment.

Key vocabulary:

- issei*: A person born in Japan (first generation Japanese American) who immigrated to the United States and made his or her home here.
- nisei*: Second generation Japanese American. The *nisei* are children of *issei* and the first generation born in the United States of Japanese ancestry.
- kibei*: A *nisei* who was sent to Japan for education by his *issei* parents. After a few years of schooling, these *nisei* would return to the United States. *Kibei* were labeled by the U.S. government as the most likely to be disloyal during World War II because of their background.
- irony*: a manner of expression in which the meaning literally expressed is the opposite of the meaning intended and which aims at ridicule, humor or sarcasm.

I. Prepare students by providing contextual historical background information about the World War II experience. This would include information about anti-immigration laws of the early 1900s, exclusionary land laws, and naturalization laws that prevented Japanese from becoming American citizens until the passage of the McCarran-Walter Act of 1952. (Suggestion: "The Japanese in America" by Gary Okihiro, PhD, in *Japanese American History: An A to Z Reference from 1868 to the Present*, Edited by Brian Niiya, New York, Facts on File, 1993 (also abridged and reprinted in the Teacher/Student Resource Guide) or *Issei and Nisei: The Settling of Japanese America*, by Ronald Takaki, New York, Chelsea House Publishing, 1994.) Ask the students to look up the definitions of *issei*, *nisei*, *kibei* and irony. Ask the students to give examples of irony and ironic situations

II. View the slides of the works of art. Ask the students to examine the works of art. Describe what they see. General questions to consider:
What activities are depicted? What did people do in the camps?
Who do you see: women, children, elderly? What relationship did the art maker have with the subjects of the works of art? (parent/child; friend, fellow internee, etc.)
What did the artists include in their compositions? Why?
What kinds of media did the artists use? How did they acquire the materials?

What emotions do the works of art call forth?

Why do you think the art maker made the art the way he or she did?

What do you think the art makers were trying to communicate? How does the art maker communicate his or her ideas?

III. Using the catalog for the exhibition, *The View from Within: Japanese American Art from the Internment Camps, 1942-1945*, research the art makers. Were they professionals or amateur art makers? Were they *issei* or *nisei*? Men or women? How does this information change the way you interpret the art? How do you think the art makers' perspectives affect their art?

Activities

Chiura Obata

Linoleum woodblock, 1943-1945

The linoleum block is the original block for a holiday card that Obata created while incarcerated at Topaz

Japanese American National Museum (2000.19.13)

Shortly after their forced removal to the Tanforan Assembly Center, a group of inmates, including Chiura Obata, organized the Tanforan Art School. The stables at the Tanforan Racetrack in San Bruno, California, had been hastily modified to house more than eight thousand internees in the first stage of mass incarceration of Japanese Americans. Obata had been a member of the faculty of the University of California, Berkeley art department since 1932. Most of the internees of the Tanforan Assembly Center came from the San Francisco Bay Area, which had a significant number of Japanese American professional artists.

Questions for Discussion:

- Why do you think Mr. Obata and other artists started an art school in Tanforan?
- What image is carved into the linoleum block?
- How was this block used?

Hisako Hibi

Laundry Room, 1943

Oil on canvas, 20" x 24"

Gift of Ibuki Hibi Lee, Japanese American National Museum, (96.601.15)

Privacy was virtually non-existent in the assembly centers and the camps. Bathrooms had rows of toilets with no partitions and long troughs served as sinks. Initially, they only bathing facilities were shower rooms; large open rooms with shower heads sticking out of the wall. Mothers bathed small children in the laundry rooms, which had large wash basins, but did not have washing machines.

Questions for Discussion:

- What do you see happening in this painting? What do you think this painting was called?
- What people and things do you see in the painting? What do you think the art maker was trying to tell us? What do you think was important to the art maker? What did the art maker do to give us these messages?

Henry Sugimoto

Old Parents Thinking About Their Son on the Battlefield, 1943

Oil on canvas, 19.75" x 24"

Gift of Madeleine Sugimoto and Naomi Tagawa, Japanese American National Museum, (92.97.4)

Henry Sugimoto's brother, Ralph, served in the segregated 442nd Regimental Combat

Team. The members of the 442nd Regimental Combat Team were Japanese American volunteers and draftees from Hawaii and the ten mainland internment camps. They fought in Europe and the 442nd became the most decorated unit in United States military history for its size and length of service.

Questions for Discussion:

- What do you see? Who is in the painting?
- What is irony? How does the artist convey the idea of irony?

Henry Sugimoto

Rev. Yamazaki was Beaten in Camp Jerome, 1943

Oil on canvas, 39.25" x 30.25"

Gift of Madeleine Sugimoto and Naomi Tagawa, Japanese American National Museum, (92.97.6)

In February 1943, the government issued a loyalty questionnaire to all adults in the concentration camps. The purpose of the questionnaire was to separate the "loyal" from the "disloyal" to determine which men would be willing and eligible to serve in the armed forces and which ultimately resulted in segregation of the two "groups."

Reverend Yamazaki was an Episcopal minister in Jerome who translated the questionnaire into Japanese for *issei*. Because of this, some believed the reverend was an agent for the government and therefore responsible for the labeling and segregation. Reverend Yamazaki was beaten by fellow inmates for his perceived complicity.

Questions for Discussion:

- What is happening in the painting? What do you think it tells us about life in the camps?
- Why might the art maker have painted this subject? Why do you think he painted it this way: at the moment of the beating, with the figures positioned the way they are?
- Research the Loyalty Questionnaire in *Japanese American History: An A to Z Reference* by Brian Niiya. What were the two controversial questions? Why do you think they were controversial? What do they imply?

Writing Activities

Select a work of art and write a story about what you see.

Suggestions:

- Start by describing what you see and explain how it makes you feel: Who/what is the subject of the artwork? What is happening? What colors did the art maker use? What shapes did the artist use? How do they make you feel?
- Research: Using *Japanese American History: An A to Z Reference*, look up information about what is depicted: the specific camp, an event, a specific person. Using *The View from Within: Japanese American Art from the Internment Camps, 1942-1945*, research the artist. Where was he or she born?
- Was he or she an *issei* or a *nisei*? Where did he or she live before living in a concentration camp? What did he or she do for a living before being forced into a concentration camp?
- Write: Using what you have examined and the information that you learned through your research, write a story about the art work that you have chosen. Think about what happened or may have happened just before the moment of the painting and what may have happened after.

Compare and Contrast.

Suggestions:

- Select two works with similar subjects by different art makers. Describe each one, explaining what the subject is, who is depicted, what materials the art maker used, what is happening in the art work. How do they make you feel? What makes the works different? What makes them the same?

- Research the artists: Where were they born? What did they do for a living before they were forced into a concentration camp? Were they issei or nisei? Male or female? What effect do you think their backgrounds had on the way they chose to make their art and what they were trying to communicate?
-

Follow Up Activity

Show the videotape *Something Strong Within* to the class. This video features never-before-seen home movies of the forced removal and incarceration of Japanese Americans during World War II. The video includes such images of daily life as parents and children eating in mess halls, women doing and men and women at work. There is also poignant and ironic images of Fourth of July parades, Christmas parties and New Year's celebrations, testifying to a strength of community and spirit. This video was produced by the award-winning team of Karen L. Ishizuka (Producer/Writer) and Robert A. Nakamura (Director/Editor) with an original music score written and performed by Dan Kuramoto.

INTERMENT CAMP ART

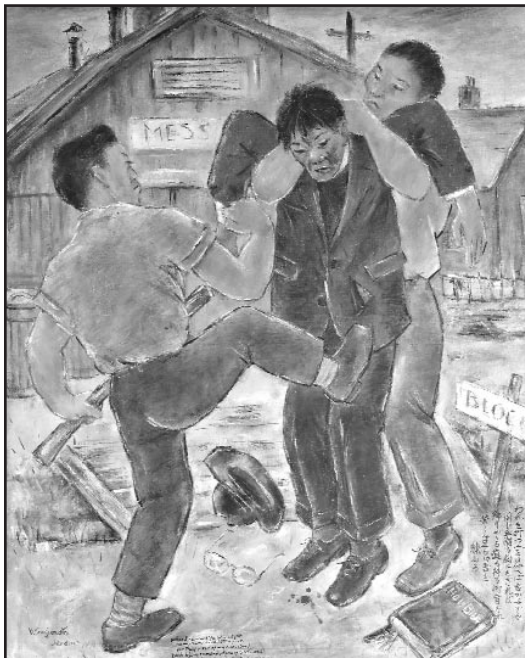
(Color)



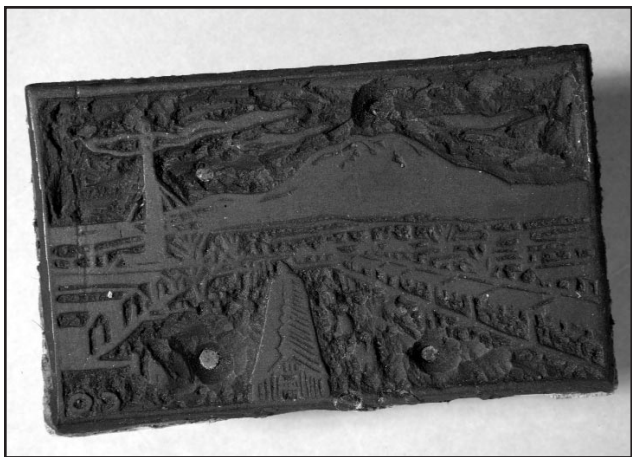
Hisako Hibi,
Laundry Room, 1945
Oil on canvas, 16" x 20"
Gift of Ibuki Hibi Lee,
Japanese American National
Museum (96.601.15)



Henry Sugimoto,
*Old Parents Thinking About Their
Son on the Battlefield*, 1943
Oil on canvas, 19.75" x 24"
Gift of Madeleine Sugimoto and
Naomi Tagawa, Japanese
American National Museum
(92.97.4)



Henry Sugimoto,
*Rev. Yamazaki Was Beaten
in Camp Jerome*, 1943
Oil on canvas, 39.25" x 30.25"
Gift of Madeleine Sugimoto and
Naomi Tagawa, Japanese American
National Museum (92.97.6)



Chiura Obata
Linoleum Block, 3" x 5" x 2.5"
Gift of the Obata family,
Japanese American National
Museum (2000.19.13)

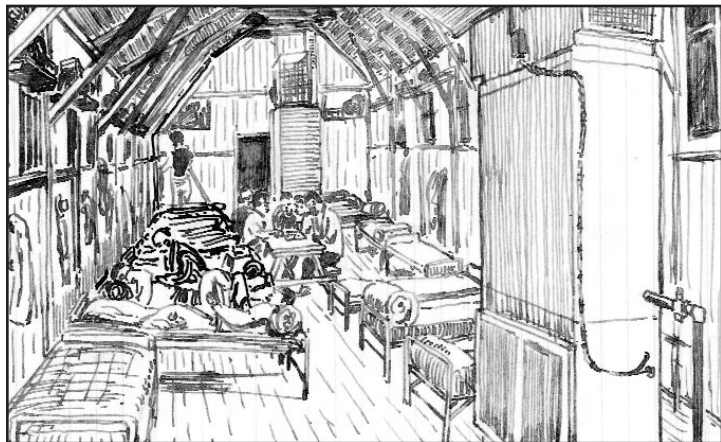


Sadayuki Uno,
*Mussolini, Stalin, Hitler,
and Churchill*, 1942
Carved pine, 4" x 2" x 2"
Gift of Hisae Uno, Japanese
American National Museum
(2000.15.1)



Sadayuki Uno,
Untitled (Guard Tower), 1944
Oil on canvas, 20 x 24"
Gift of Hisae Uno,
Japanese American
National Museum
(2000.15.3)

INTERNMENT CAMP ART (Black and White)



George Hoshida, *Our Barracks: Lordsburg Internment Camp, Company D, Barrack #4*, 7-4-42, 1942

Ink on paper, 6" x 9.5"
Gift of June Hoshida Honma, Sandra Hoshida and Carole Hoshida Kanada, Japanese American National Museum, (97.106.1Q)



Chiura Obata, *Talking Through the Wire Fence*, 1942

Sumi on paper, 11" x 16"
Collection of the Estate of Chiura Obata (22.1992.1)



Chiura Obata, *Hatsuki Wakasa Shot by M.P.*, 1942

Sumi on paper, 11" x 15.75"
Collection of the Estate of Chiura Obata (22.1992.7)

TOKENS OF AFFECTION MIXED MEDIA/COLLAGES

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?

WORLD WAR II POSTER

California History Social Science Standard 11.7: Students analyze the American participation in World War II in terms of:

1. the origins of American involvement in the war, with an emphasis on the events that precipitated the attack on Pearl Harbor.
2. the role and sacrifices of individual American soldiers, as well as the unique contributions of special fighting forces (i.e. the Tuskegee Airmen; the 442 Regimental Combat team, and the Navajo Codetalkers.
3. Roosevelt's foreign policies during World War II
4. the constitutional issues and impact of events on the U.S. home front, including the internment of Japanese Americans: (Fred Korematsu v. United States of America) and the restrictions on German and Italian resident aliens; the responses of the administration to Hitler's atrocities against Jews and other groups; the role of women in military production, the role and growing political demands of African Americans.
5. major developments in aviation, weaponry, communication, and medicine and the War's impact on the location of American industry and use of resources.
6. the decision to drop atomic bombs and the consequences (Hiroshima and Nagasaki)

Instructions:

- Students will be divided into groups.
- Each group will be assigned one topic pertinent to the participation of U.S. in World War II.
- Each group will create a poster that best relates and depicts that topic to the American involvement during World War II.
- Each poster will have an effective and persuasive slogan and illustrations.
- **Each member** of the team will write an explanation of the topic and how it had an impact on American involvement during World War II. The explanation should also address the question of how democracy preserves or enhances the topic. The explanation must be at least one page in length.
- Each group will present their poster to the class and explain the importance of their topic to America during the war.

Topics:

- Great Arsenal of Democracy
- Response of the Administration to Hitler's atrocities against the Jews and other groups
- Examine the origins of American involvement in the war with the emphasis on the events that precipitated the attack on Pearl Harbor
- Roosevelt's Foreign policy during the war – Atlantic Charter
- Life on the Home front – Women in Military Production
- Minorities in the Armed Services (Japanese and Native Americans)
- Labor's Contributions – A. Philip Randolph
- Constitutional Issues and Impact of the Japanese Internment
- Economic Controls
- African Americans in the Military
- Mexican Americans in war time
- Women in the Military
- Mobilization of Scientists