

## 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.

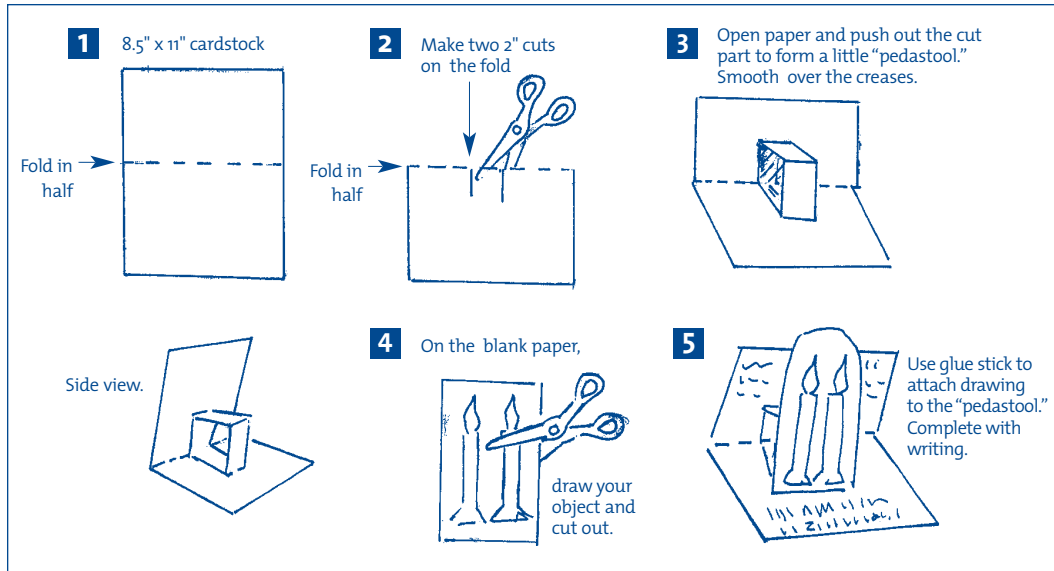


3. Complete the “Five Senses of Community” worksheet on page 3. Students write about one community chosen from the “Sunshine Web.” All five senses will be employed to jog memories and recall details of the community.

### 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.

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## 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.

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## 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?

# DEAR MISS BREED LETTERS

## Transcripts

### Introduction to the Clara Breed Papers

During the dark days of World War II, Japanese Americans had few friends beyond the barbed wire that encircled their concentration camps. Fortunately, however, some outside the camps saw the injustice of the situation and were moved to action. This collection of letters tells the story of a Caucasian woman who opposed the forced removal of the Japanese Americans from their communities and how her simple gift of friendship was able to sustain some of the youngest inmates during the most traumatic time of their lives.

Clara Breed, children's librarian at the San Diego Public Library in San Diego, California before and during the war, was well-known to the community's Japanese American children because they were regular library patrons. Saddened by the government's action to forcibly remove innocent people (especially children!) from their homes and unable to comprehend how these children could possibly be considered security risks, Miss Breed vowed to do what she could to boost the spirits of the youngsters she so admired for their deep love of reading.

Clara Breed's outreach to the children incarcerated in the concentration camp in Poston, Arizona resulted in several life-changing friendships. Although the letters were exchanged during a dark period of U.S. history, they ultimately tell a positive story, and because its main characters are young teens, middle school and high school students will have no difficulty in relating to its message.

*Adapted from the Teacher Guide accompanying the video Dear Miss Breed written and edited by Karen Seat and Jonnie Wilson.*

*Dear Miss Breed Teacher's Guide, Once Upon A Camp Multilingual Classroom Series. Los Angeles: UCLA Asian American Studies Center and the Japanese American National Museum, 2001, pg. 3.*

### Using These Letters in the Classroom

Here are a few possibilities for using these letters in the classroom:

- Include these letters in a skill-building lesson on the analysis of primary source documents.
- As an introduction of a lesson on the World War II incarceration of Japanese Americans, divide students into groups and give each group a different letter. After reading the letter, ask each group to complete the first two columns of a KWL (Know-Want to Know-Learned) chart about the World War II incarceration of Japanese Americans. The third column of the chart will be completed at the conclusion of the lesson.
- At the conclusion of a lesson on the World War II incarceration of Japanese Americans, share a copy of one of the letters with the students. Ask them to pretend that they are Miss Breed and write a response that demonstrates both their content knowledge and their ability to write a friendly letter.
- Through the letters, explain to them the extraordinary heroism of Miss Breed, a seemingly ordinary person. Brainstorm lists of everyday heroes that they know. From the list, ask students to write an essay that clearly explains the selected person's heroism. Share the completed essays with the heroes.

For more detailed classroom lessons, please see the video and teachers guide co-produced by the UCLA Asian American Studies Center and the Japanese American National Museum, in association with Alhambra School District entitled *Dear Miss Breed*. For more information about the *Once Upon A Camp* video series, please visit the Japanese American National Museum store at <http://www.janmstore.com>.

## Daily Life

Letter 1, Letter 2, Letter 3

### Letter 1

January 6, 1942

Dear Miss Breed,

I received the sweater and my brother's shorts. Thank you very very much for going through so much trouble for me. You need not have hurried in buying them. I wish you had shopped during your leisure time. Thank you again. The shorts are just fine. They fit perfectly. My sweater is excellent. I just love it!!! I am sorry I did not mention the price. Hearing that sweaters have gone up I did not write the price. No, you need not worry about the cost because I intended to pay about that much.

I was very glad to hear you liked the flowers. I wish I could have sent 10 dozen Am. beauty roses (real ones) to show my appreciation for everything you have done for me.

In my last letter I said the fence was torn down — well, it is up again. This time a few feet further out. We have been told that the reason for the fence building was so the cattle won't come near our homes. In other words cattle is going to be grazed outside the fence. But as yet, we have not seen any. Yes, I think the fence tends to weaken the morale of the people.

New Years I attended the New Year Festival which was held in Camp II. It was held 3 days, Jan 1st, 2nd, and 3rd. There were various exhibits. The Camp II Industry exhibit — displayed various kinds of things made by the department. Education was very interesting too. There the work of the school children were displayed. Agriculture was another. In this building were many different kinds of vegetation. They were very green and looked as fresh as a daisy. The one I enjoyed most was the Arts and Craft. The longest line was in front of this building. My girl friend and I actually waited half an hour in line. It was worth the waiting time, I thought. Men have gone to cut mesquite trees and have made lovely flower vases out of them. The crooked branches and the bumpiest ones make the prettiest vases. In the vases there were many varieties of artificial flowers. Many beautiful cases were made too. Such things as ash trays, book ends, pencil holders, fruit baskets, vases, little jewelry chests, and crochet and checker sets were made out of mesquite.

When we saw the rolls and rolls of beautiful artificial flowers — chrysanthemums — in a green house, after standing in the hot sun, it gave us a refreshing feeling. I wish you could have been there.

We had our annual "*mochi tsuki*"; making rice cakes. Our parents were very happy to be able to eat "*mochi*" again. No one ever dreamed of eating them again. The govt. is very good to us and I am truly grateful.

We now have oil stoves in our homes and school. But it does little good because you have to be near the stove in order to receive any heat. By keeping all the windows closed the room may become warm, but we were warned against it. Several people have been sent to the hospital because they did not leave any windows open — they inhaled the fume which comes out of the stove. In school the stove is in one corner and I am in the opposite corner so the warmth does not come near me. It certainly took a long time to get the stoves because of too much red tape involved. We still have no books to study out of. We are taught the progressive way. It is like a lecture form. The teacher talks and we take notes. When test time comes we have to study our notes. I hope by next semester we will be able to study from books.

I have been having trouble about my credits because we did not get credit for the last semesters work. I am lacking 1/2 credit for graduation this June. But with the help of our Vice principal, Mr. Tashiro, I will be able to graduate.

We now have a school constitution. A student from each Case Studies class (history and English classes) formed the Constitutional Convention. At the present time it is being satisfied. Next week we are going to have election of Student Body officers.

This morning we had an assembly at which time we had the opportunity to hear Mr. Head, project director; Mr. Popkins, construction director and Dr. Casey, Education. Mr. Popkins showed us the plans of building a new school. He stated that Japanese-American architects drafted the plans. The building is to be made out of adobe. The adobe bricks are going to be made here.

The movie for this Friday night is "Confirm or Deny" I am very anxious to see it.

As a Christmas gift we, the students of Poston III High School, received \$500.00 from the McKinly High School of Honolulu — this is to buy athletic equipments Dr. Casey, who is our Superintendent of Schools in Poston is a former principal of McKinly High School.

Now, I must answer your questions before I forget about them. Yes, Many varieties of X'mas cards were made here in Poston. I do not know who the artist is that made the card I selected. I wish I knew. There is no art school here. Yes, there is a famous artist here in Poston. I do not know much about him. The little I know of him is — his name is Mr. Isamu Noguchi, a famous sculptor. He has gone to New York on a short "furlough." He expects to return in a few months. As time marches on, more and more Poston seems like a home to me. After leaving home for a visit to Camp 1 or 2, it certainly feels good to be home again. No longer is the thought of being in a camp afloat in my mind. But every time I see the fence, it seems like a dark cloud has lifted and a realization of camp life comes before my eyes. Often I use to think as I laid on my pillow. What will happen to be if I had to live in this camp for 5 year?" but now, I don't seem to think about camp. I guess I have adopted myself to this situation. But many a time, I have wished with all my heart that I could go back to San Diego.

Yes, we can hear conversation through the partition. We can hear every word our neighbor is saying.

The apt. is divided into 4 units. There is no closet or chest of drawers to keep our clothes in. Father made a closet to put our clothes in. We keep just the necessary amount hung in the closet. The rest is still packed in our suitcases.

Yes, the food shortage has affected us. We have had no butter or egg for about two months. We have enough meat, though. Just tonite we had steak, mash potato, spinach and rice for supper. Oh yes, about the menu for a week. I am sorry I did not send it to you. To be honest — it slipped my mind. But this time I shall be sure to keep the menu for a week and send it to you just as soon as a week is up. We are allowed 1 tablespoon of sugar to 1 cup of coffee. We eat rice only once a day now. We have fresh milk. It comes all the way from California. We have tea too but it is black. Yes, Mr. Anderson does wear a wig. Margaret noticed today that he has no eyebrows. Could this be possible?

The school paper is published once a week.

I certainly was surprised to hear of the film shortage. I don't blame you for wanting to take a picture of a 8 month old baby. I imagine he or she is very cute. I certainly wish we were allowed to have cameras. I'd like to snap our living quarters, school etc. It will be such a nice souvenir and a good remembrance.

Miss Breed, do you know if shower caps are in the shortage list too?  
I would very much like to have:

2 hole note-book paper lined — 2 pkg. or 1  
 1 eraser  
 1 little pencil sharpener like the ones in a pencil box.

Please do not rush this because I am not in a hurry. Please remember your work comes before my shopping!

Thank you!

Please do write during your leisure time and let me know how everything is with you.

As I count the pages, I have written 4 pages. I never realized how much I was writing. I imagine by the time you finish the 2nd page, you'll become hungry.

Most sincerely,  
 Louise Ogawa

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## Letter 2

Sept. 3, 1943

Dear Miss Breed,

Thank you ever so much for the iron which I received yesterday. Everyone was overwhelmed with joy when we saw the iron. I have been wandering all night how I can put in words my gratitude. And I always seem to end up by saying "Thank You." I hope in the near future I will be able to show how much I appreciate everything you have done for me. Thank you from the bottom of my heart. Thank you!

I ironed with it last night and it works beautifully. I wanted to write you as soon as I received the iron but I thought it best to wait until I received your letter. I hope you will include every penny you spent to purchase the iron.

Poston seems to be still the same hot, dusty place. With the heavy rainfall we had the other week, the grounds have become a little harder, and the wild grasses seem to have grown a little thicker, to my father's disgust.

As I recall, you asked in your last letter if I applied for leave. Well, I have not as yet. But to my surprise, my Eastern Defense Clearance Papers came the other day. The thing that was so surprising was that I didn't even apply for it at the present time, I am trying awfully hard to convince my father that I should go out, but he feels that I should wait a little while. He believes I am too young in mind if not in age. But at the rate I am pestering him, he'll give in sooner or later, unless his patience holds out! I talk to him so that he says he even dreams of me talking to him of going out. I can just about imagine how he finally said yes, in his dream of course, but this doesn't satisfy me cause it was not in reality. But just you wait and see, I'll be writing soon saying, "I'm finally going out Miss Breed!" Oh what happy days that will be. But on the other hand, the thought of leaving my father leaves me hesitant.

School is scheduled to commence September 20th. Everyone in the office is kept very busy with registration etc. The office is still being remodeled, but hope it will be finished very soon.

Tonight's movie is going to be "Take a Letter, darling." I am very anxious to see it since I have heard so much about it.

One of my girl friends retreated to Cleveland, Ohio, and she wrote and said that she just



couldn't get use to the indoor theaters. In Poston the movies are shown outdoors, under the stars. She kept looking up at the ceiling thinking she would see the stars. While waiting for the movie to begin, everyone looks up at the sky trying to find the Big Dipper etc. (This is in Poston, of course). I can imagine how much she enjoyed the picture sitting in the soft-cushioned chairs.

I never thought I would have friends in Boston, Chicago, Cleveland, Colorado, Arkansas, Utah, Idaho, or Wyoming, but I do now!

One of these days, I'll be traveling all over the United States just visiting friends I think that'll be such fun!

September 5, 1943

Hello Miss Breed!

Well, here I am again! I thought I'd wait a few days for your letter but not a day longer, so off this letter will go.

I know you are very busy but I do hope you will write very soon and inform me of the amount (total) I owe you.

"Take a Letter Darling" certainly was an enjoyable comedy! It kept us laughing all through the picture.

Well, Miss Breed I have finally joined the Poston Indian tribe. I imagine it'll take you centuries to join this tribe! You see, the only way you can join it is to become "black."

Wooo Wooooooo me out of news

Most respectfully,  
Louise Ogawa

My best regards to Miss McNary.

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### Letter 3

Sept. 27, 1942

Dear Miss Breed,

I was overwhelmed with joy to hear from you. I was very glad to hear you like the little "geta". I'm sorry to say they were not made from a knot. Yes, the knot-carvers are very skilled people. I was very interested to read about your doll collection and Fusa. I can imagine how Fusa stole the show Miss Breed, I wish you told me about your doll collection when I was in San Diego and I would have been more than happy to add something to your collection, as I remember, you often had doll exhibits in the library — were they yours?

Thank you Miss Breed, for asking questions because it has helped me a lot — for than I know this letter has something of interest to you. Now to answer them — yes, we do have chairs and tables. Father made them out of scraps of wood which we found here and there. They may not be the best but they are substantial. We also have pillows which we brought from San Diego. But we do not have mattresses. We use some of our blankets as mattresses. In Santa Anita we were issued a spring bed and mattress, but here we were just issued a cot. Many people who are skilled are making beds. They say a wooden bed is much better for your posture. The cot sinks down in the middle while the wooden

bed stays straight.

Miss Breed, it's a good thing you didn't see me eat my first meal with a knife. I would have been embarrassed and you probably would have grown impatient writing for me to finish that you would have told me to eat with my fingers. If Emily Post saw me than she would throw a fit.

The movies are just grand. We see one every Saturday evening. It is shown outdoors. The screen is placed right in front of the oil tank and we sit (bring our own chairs) or stand and enjoy the movie. So far we have seen the following:

- 1) There Goes My Heart — Frederick March & Virginia Bruce
- 2) The Last of the Mohicans — Randolph Scott, Bonnie Burns
- 3) Doomed to Die — Boris Karloff
- 4) Topper Takes a Trip — Roland Young & Constance Bennett
- 5) Abraham Lincoln — Walter Houston & Una Merkel

The water and electricity is turned off on Sundays when the men work on the water pipe, or while making canals etc. It has not been turned off for a long time now. The first Sunday we were here it was turned off. I'm glad it is not turned off regularly because oh, how inconvenient it would be!

The police and the post office and fire dept. is run by Japanese Americans. As yet I have not seen any persons connected with the army. There are no fence around this camp as there was in Santa Anita.

School has begun yet and I do not know who the teachers are. But I shall write more fully about it after school begins. Yesterday we saw how a teacher's room is going to be furnished. There was a nice bed was a spring and mattress, nice Spanish style bedroom set, a soft chairs, lamps and linoleum on the floor. I was almost tempted to sit on the soft chair, sit before the large dresser and lay on the bed.

You may have read about the boys leaving Poston to work in Idaho and Nebraska on the farm. About 45 San Diegans went. We expect them back in a couple of months. But while there if they find a job they can call their family and stay there. ??? Kawamoto (twin's brother) Sammy Shimamoto, Walter Hayashi, George Watanabe (June's brother) were among the ones who left for Idaho. A few more boys left for Nebraska too.

Here's something quite interesting which I read in a very recent edition of the Pacemaker — The man who lived in Santa Anita forgot and left all the money he had, \$218.00 in a money belt under his mattress, and left for Heart Mt, Wyoming One of the working men found the money while picking up beds and mattresses. Then several days later the loses wrote back for the money and requested that 10% of it be given to the man who found it. This may sound incredible but I guess when your mind is on moving you can even forget your most precious possession.

I received a letter from a friend who is now in Lamas, Colorado. During the days they were on the train, they had — fried eggs for breakfast — fried chicken, fried turkey, cookies, cakes, and canned fruits. When I read about this, my mouth watered and I certainly envied them. If I can only feat fried eggs and fried chicken just once more — maybe, as the saying goes, if I am a nice girl my wish will soon be granted.

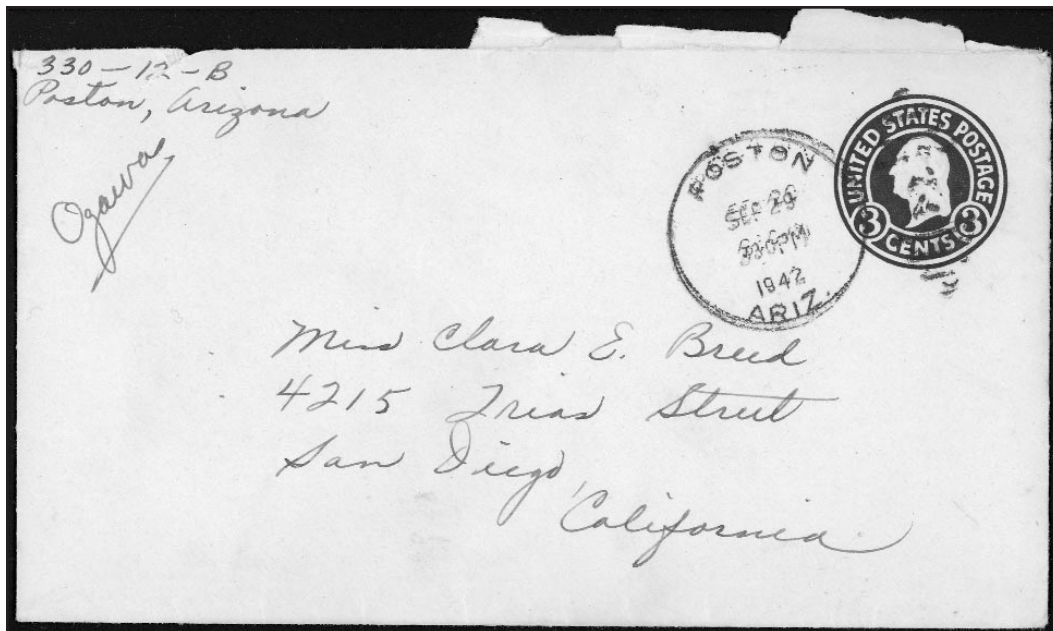
The food here is grand. Every Sunday morning we have 2 pancakes, 1 boiled egg, cocoa. I think that's a grand breakfast. This evening meal was the best we ever had here 1 piece of steak, 1/2 sweet potato, lettuce, rice, veg. salad and catup. If you are interested I shall keep the menu for one week and inform you of it. Oh my — I should be ashamed of myself for rattling on without thanking you for the padlock and keeps. Thank you!! Thank you!! Thank you!!

I have enclosed \$1.50 in money. If that isn't sufficient please do not hesitate to say so I

will be angry if you don't.

All the ink I have is what's filled in this pen so I'd better say "good" luck to you and I hope you will write soon" — before it runs out. Until I heard from you again. Loads of happiness to you and please watch your health as it gets colder everyday.

Most sincerely,  
Louise Ogawa



Gift of Ms. Elizabeth Y. Yamada, Japanese American National Museum (93.75.31N)

Sept. 27, 1942

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Oh my — I should be ashamed of myself  
for settling on without thanking you for the  
padlock and keys. Thank you!!

Thank you!!

Thank you!!

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loads of happiness to you and please watch  
your health as it gets colder everyday.

Most sincerely,  
Luisa Ojawa

Gift of Ms. Elizabeth Y. Yamada, Japanese American National Museum (93.75.31N)



*Basic Necessities*

Letter 1, Letter 2, Letter 3

**Letter 1**

Avenue 7, Barrack 1-C, Unite 20  
 Santa Anita Assembly Center  
 Santa Anita, California

April 13, 1942

Dear Miss Breed,

Here is the letter I promised you. Little did I think that I would see Santa Anita, where once trod the million of pleasure seeking fans of the sport of kings — horse-racing. Why?? I'm actually treading the ground where the mighty Seabiscuit won his great duels on the track.

I am in good health and my arm is getting along fine. I received doctor's order so I am allowed to have milk with my meals. The food here is about the same as the food at the county hospital with the exception of less meat here. Now that we have a number of San Diego men working in the kitchens the food has improved quite a bit, especially with the salads. I have heard that we are to receive meat soon, but I think it will be mostly stew because we are not allowed knives, just a spoon and fork as eating utensils.

The state room that we live in are not bad since the roof didn't leak at all when during he rains that we had — which reminds me that we certainly lucky that it didn't rain while we were being assigned to our quarters. I think I have the autograph of Blue Sun on our wall. I thought it was Seabiscuit's but my friend who lives near the center of tower claims that his wall has Seabiscuit's signature. You see I live in the bachelor quarter on the edge of town. I am with four fellows from S.F. who are farmer members of the merchant marine engine gang of the Matson Lines. Two of them are alright but the others and I don't seem to get along. I am awaiting permission to move to another unit with a group of S.D. fellows.

I finally received my messenger's job. The way it requires "pull" is terrific, & one does not have friends or is not able to bluff, he just about doesn't receive a job. Things are changing however because results are not in proportion to the amount of labor hired. Ability will count more and more from now on.

April 14, 1942

I am writing this letter in sections during my spare time as you can see by the above dateline. Yesterday (the previous page) I mentioned that ability is going to count more and more. How true to day, for last night the head man of the personnel dept. gave orders that no more people are to be hired by dept. heads, that all requisitions for workers are to be filled by Mr. Horn, personnel dept. Head.

I really like this messenger's work as that was what I wanted. Yesterday I covered the whole section in which living quarters have been established. Pretty close to 80 barracks. What a walk!!!!

I am getting to like this place very much, the view is wonderful with the mountain (I don't know the names yet) practically in our back yard. Santa Anita must have been truly beautiful when it was in session, since it looks beautiful now.

The children of the younger age groups are now being organized by the Recreation Department. The school aren't set up as yet, but the Recreation Department is going to do what they can for the young children in the way of education.

Please send me my barber equipment. I think they are packed in the small boxes. One has a York Co label, the second I believe has Sandwich Spread written across it, and the other I cannot recall (it is 4" x 6" x 8" about the size of the York Co box). I would also like to have my blanket roll as it contains the barber towels.

The address is:  
Tetsuzo Hirasaki  
Ave 7 Barrack 1C Unit 20  
Santa Anita Assembly Center  
Santa Anita, California

Well, I can't seem to think of anything else to write so until the next time I'll say so long with best wishes to you and your mother.

Sincerely,  
Ted

P.S. Please excuse the condition of the letter.

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## Letter 2

Santa Anita Assembly Center  
Avenue 3 Barrack 81 Unit 3  
District 6  
Arcadia, California

May 28, 1942

Dear Miss Breed,

I received your letter this morning — and to tell the truth, was rather disappointed. I had arranged to have you come, and received an O.K., but hadn't informed you an time, so I guess it's my fault. I've had the pass cancelled.

How would it be if we arranged to meet two Sundays from now — June 14, 1942? I realize that it's rather far off — but then there's safety in numbers. Please write to me in the meantime and let me know.

The application specifies how many of us can see you, the date, and reason. The reason given is generally business because the only other reason is blood relative.

I wonder if you come up on the 14th you wouldn't be too inconvenienced by getting me a few things. I have enclosed a money order for the sum of \$5.00. If you cannot bring them would you please send them. If you come, please bring them because that is the best excuse I have for seeing you — I hope you know what I mean. I would like the following items:

2 balls (white) for crocheting (I have enclosed a piece of it as sample) cost about 25¢ each. Total: .50  
2 yds red and white striped seersucker about 40¢ yd .80  
1 1/4 yds batiste (or some thin material similar to that) about 35¢ yd about .45  
2 hairnet about 10¢ each .20  
made of rayon or cotton (black)  
2 yds embroidered organdy gallon

about 2" wide. (anything that looks good as part of a peasant blouse)  
 about 15¢ yd. .30  
 1 1/2 yd blue and white striped cotton material abt 35¢ yd .70  
 1 doz. hair curlers abt 5¢ each .60  
 1/2 doz. cotton sox abt 15¢ each .90  
 Total approx. 4.45

I certainly would appreciate it if you would bring them up on the 14<sup>th</sup> when (if) you come. We don't need them in too much of a hurry, and they would serve as a good excuse to see you.

Yours truly,  
 Fusa Tsumagari

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### Letter 3

July 15, 1942

Dear Miss Breed,

Thank you a million times for the delicious candy, soap, and the most interesting book! I was most interested in the book because I have read, Peggy Covers Washington, London, and Peggy Covers News. I enjoy Emma Bughee's books very much. The books which you so kindly have sent are now scattered all over this camp and I won't at all be surprised if one of them has entered Seabiscuit's stable

I shall never forget that day you visited us. At the sight of your smiling face a big lump formed at the pit of my throat never dreaming I would see you again. I was very glad to see you in the best of health.

The distribution of our second checks began today. It was, of course, my first check. I felt so proud to receive it because I really earned it all by myself. It makes me feel so independent. We receive about 37¢ a day. For 11 days work I received \$3.04. I am going to take advantage of your generosity and ask you to go on a little shopping tour for me in your leisure time. Will you please send me the following:

- 1) 2 yards of printed seersucker (something that would look nice when made into a drindle. I already have 2 striped ones — green & white, red & white — so please do not send striped one.) cost = not over 50¢ a yard.
- 2) 1 1/2 yd. of plain white seersucker. (about same price has printed one)
- 3) 1/2 yd. of muslin (going to use it for stiffening)
- 4) 1 card of snaps
- 5) 5 Hollywood curlers
- 6) 2 shower caps
- 7) 1 bottle of brown liquid shoe polish — 10¢
- 8) 1 bottle of Strip royal blue ink 15¢
- 9) 1 mirror sold at Kress for 15¢
- 10) Boys 2 Cropper-Jockey shorts — size: 28 waist, store: Walkers
- 11) 1 small face towel (cheap one is all right) .05

I have enclosed \$4.50 in money order. I hope this amount will be sufficient — if not please let me know. I hope I'm not causing you too much trouble.

I want so much to repay you for all the nice books, candy, and soap but do not know how I can. In my spare-time, I made this bookmaker. It is made very crudely but I hope you will be able to use it.

Please give my best to Miss McNary.

Yours very sincerely,  
Louise Ogawa

PS. If there seems to be some money left after deducting the shipping expense I would like to have some Butter scotch balls or Fruit balls or drops.

Thank you again.

## Reflections

Letter 1, Letter 2, Christmas Card 1, Christmas Card 2

### Letter 1

November 30, 1942

Dear Miss Breed,

Since I did not do any house moving in Santa Anita. I'm doing double duty here. I've moved again. This time I hope it will be permanent. My new address is now: Blk 328 -11- A.

Since 6 weeks of school life in camp has become similar to the life in San Diego. We now have a school paper. At the present there is a contest going on in submitting names for the school. The winning title will receive a year's subscription to Life Magazine.

Friday, Nov. 27<sup>th</sup>, I enjoyed the movie, How Green Was My Valley. With it I saw a news reel about the sailors in training in San Diego. When I saw Balboa Park and the Naval Training Station. I became too homesick for words. All the former San Diegans began to clap and hurrah as soon as they saw a glimpse of our hometown.

I hope you had a nice Thanksgiving, even though the world is in such a turmoil. We had a wonderful Thanksgiving. The mess hall was beautifully decorated with artificial flowers. On the sides of each table was a vase of flowers and in the center was a spray of fresh fruits on fresh green leaves. We had turkey, stuffing, cranberry sauce, mince pie, peas, potatoes, fruit salad and a choice of fresh fruits. The whole block consisting of about 350 people sat before the beautifully decorated table, gave their thanks and ate together — recalling the happy moments of the past and hoping for a brighter future. It was a wonderful meal!! I never expected to have such a nice Thanksgiving dinner this year. This year there certainly was more things to be thankful for — at least for me there is.

The boys who went out to work on the sugar beets in Colorado came home just in time to enjoy the Thanksgiving dinner with their families. All the boys who went out to work — Idaho, Colorado, Nebraska, Wyoming — are all back home now in good health. But there is still a few boys out working in Oregon. They transferred from Idaho to Oregon.

A friend who returned from Colorado related the following incident to me. He said, while in town a few boys entered a restaurant to have a bite to eat. The first thing the waitress asked was "Are you Japs?" When they replied "yes" she turned her back on them and said they don't serve Japs. So they had to go to another restaurant to eat. Here is another incident which disgusted the boys. When the boys asked a policeman where a certain store was he replied — "I don't serve Japs." One of the boys became angry and remarked — "Alright be that way — what do you think we came out here for? We didn't come to be made fun of — we came to help out in this labor shortage." Then the policeman apologized and showed them to the store. This boy said he certainly was glad to return to camp where there is no unfriendliness. Of course, he knows and we all know that

there are people all over the world who hate certain races and they just can't help it. But I am sure when this war is over there will be no radical discrimination and we won't have to doubt for a minute the great principles of democracy.

One discouraging thing which occurred here is the building of the fence. Now there is a fence all around this camp. I hope very soon this fence will be torn down I always seem to rattle on and on about myself. Three pages is enough for me, I think. Pretty soon I will be writing a autobiography.

I do hope you are just fine and I can just see you scurrying around the library without a moment of rest. How is everything/ Please don't over work yourself and please be careful of your health for these wintery days are so cold.

Most sincerely,  
Louise Ogawa

Please do write during your leisure time.

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## Letter 2

322-14-D  
Poston, Arizona

December 29, 1943

Dear Miss Breed,

A rather belated Season's Greetings.

Thank you ever so much for the gifts. It certainly is a treat to receive such rare items — especially the Hershey Bar!

Dad sends his thanks, too. He sends his best wishes to you and your mother for the coming year. He is getting along fine.

Because of the rough handling of the Christmas rush mail here in Poston. I have delayed in sending you and your mother a couple of Poston Products until a substantial container had been made. We have been so busy cutting hair that's all we have time for during the day. Everyone wants to look his best for the New Year.

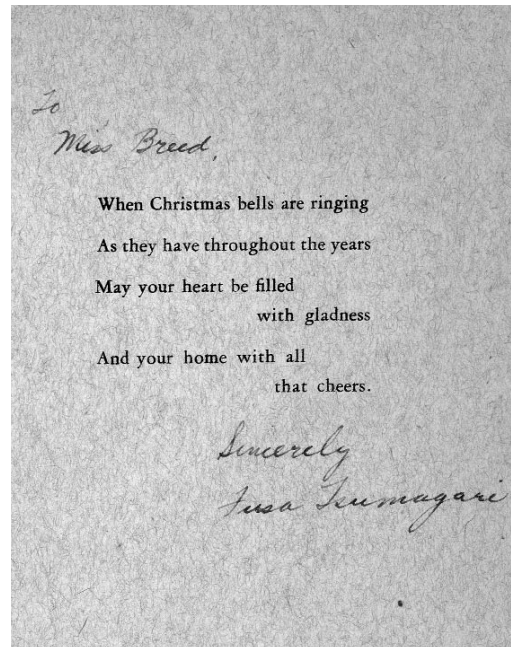
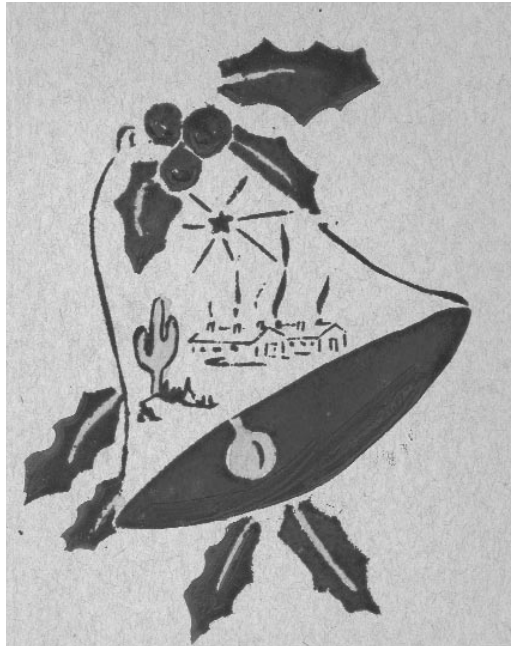
I am again attending shorthand class at night and with home work to do. I am quite busy. Especially when I am trying to catch up with the sleep lost at Tule Lake. Add the correspondence that I have neglected and I am so busy that I have not been able to practice my music. That has been neglected for nearly two months now so I have just about completely forgotten all that I had learned.

It rained Christmas night and I couldn't help but to think back to that Christmas two short and yet long years ago when we were all together — now there are hundred of miles separating us. By the way the morning mail (Mon) brought a card from Eleanor! I must be getting clairvoyant.

Sincerely Yours,  
Ted

P.S. Do you have any of the soy sauce left? T.H.

## Christmas Card 1



Gift of Ms. Elizabeth Y. Yamada, Japanese American National Museum (93.75.31A)

To  
Miss Breed,

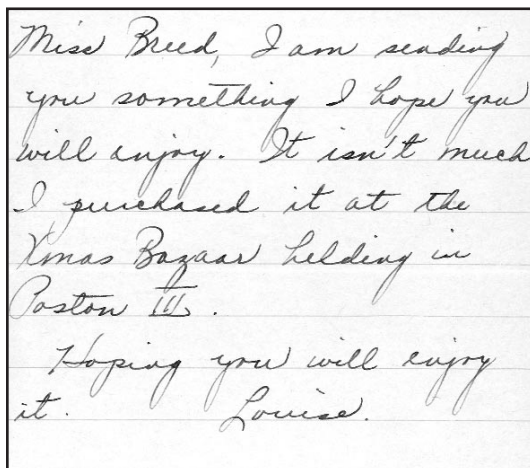
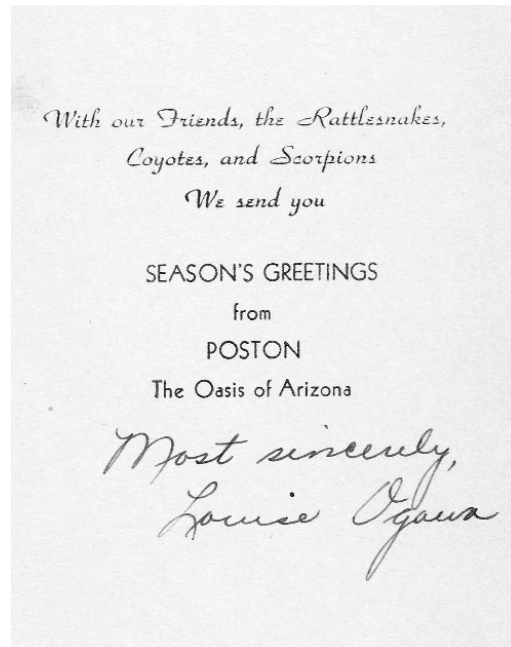
When Christmas bells are ringing As they have throughout the years, May your heart be  
filled will gladness And your home with all that cheers

Sincerely  
Fusa Tsumagari

Dear Miss Breed



## Christmas Card 2



Gift of Ms. Elizabeth Y. Yamada, Japanese American National Museum (93.75.31B)

Miss Breed,

I am sending you something I hope you will enjoy. It isn't much. I purchased it at the X'mas Bazaar holding in Poston III.

Hoping you will enjoy it.  
Louise.

## Family Separation

Postcard, Letter

### Postcard

9/27/1943

Dear Miss Breed,

Good news!! I just received notice from Dept. of Justice that my father has been paroled. He will be released as soon as negotiations with W.R.A. are completed.

Your affidavit did much to bring about parole. Thanks a million and more.

Sincerely,  
Ted

### Letter

July 17, 1944

Dear Miss Breed,

Thank you for your nice letter. Time flies by so fast and it's terribly hard to keep track of. Amazingly enough. I've been here now 2 1/2 months! What's been happening in that time, I just can't say.

I can't recall what I told you about my trip as if I repeat myself you'll have to excuse me. We found my father in the best of health and in very good humor. All the men have become jolly and very carefree. The pictures were had of him while he was in Santa Fe showed him to be very wrinkled and old looking, but we were pleased to find him looking almost unchanged except possibly for a little less hair on his head. We told him that, and he replied that he took old-looking pictures so that we would be pleased with the real McCoy. He has something there! I purchased a trunk for a lady (formerly SD gal) and she seemed very pleased that both pop and mom are fine. Wish they could join us, but that's impossible for the duration, at any rate. Hope to visit them sometimes, though I really miss them.

My brother is still in Milwaukee attending Marquette University. So far he hasn't been called, and we're hoping that he can get into Med. School all right. He will be graduating in Nov, I believe. Which Med. School he will enter is still undecided. He has become quite a student — medicine is his full life-goal and he eats, sleeps, studies and talks medicine. Even though he is my brother. I'm quite proud of him and respect him for what he is and hopes to be. I'm glad he has the ambition and will to be something better than just a working man. He will have lots of hardships but he'll come up through all well, I know. My sister Fuji and brother-in-law Bill had a nice week's vacation in Cincinnati with some of their friends. Yours truly stayed with some girl friends, and then invited them over for a while. The week really passed fast. Both Bill and Too came back refreshed mentally but physically exhausted from the hectic trainride. Their trip was quite hard on their pocketbook but well worth it as they had a wonderful time. Although we should not travel, I believe that it's ok for the sake of the morale as we're doing our part, though small, in the war effort.



I was quite surprised and pleased to learn that Aiko Kubo is planning to go to Hampshire University. About a month ago I had the pleasure of staying over the week-end with Ikuko Kuratomi (formerly SD) at Hewett's lodge. She is attending Hampshire and studying to be a Medical Technician. We walked on the campus and she told me about it. It's very old, not too expensive, and has a nice college atmosphere. The school is small and students get to know each other as most of them live on the campus or nearby.

What a pleasant surprise to learn that Miss McNary is now Mrs. Gilliland! I can picture her as a wonderful housekeeper but it's hard to imagine her with more weight on her! Please express my congratulation to her!

How are you and the help situation now? Have you found a nice capable person to help you? Have you taken your vacation yet?

Oh yes, while at Ikuko's place I saw a magazine published at U.C. at Berkeley which had excerpts of letters to your sister from the young niseis who have relocated at various places and schools. Was pleased to find an excerpt from Ikuko's letter and also my brother's. I had to laugh, though at what my brother said — rather at the way he said what he did. He loves big words and used a whole string of 25¢ words just to say that people in Milwaukee had been very receptive and do not seem to even notice them. Did you see that particular issue? It's an old issue, but Ikuko had it.

Am planning to take some pictures soon, and will be glad to send you one when I get it developed. May I have one of you? I'd really like to have one of you.

It's now after 10 and time for this hard working (?) girl to get ready for bed.

Well, I should close this letter now. I hope you and your mother are in the best of health. Please write when you have time.

Sincerely,  
Fusa

## 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.

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### 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.

## E PLURIBUS UNUM: OUT OF MANY ONE.

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

### Objective:

To introduce the concepts and values that

- I.
  - Everyone is important.
  - We are both the same and different from one another.
  - Different is just different—not good or bad.
  - Stereotypes keep us from thinking further.
- II.
  - Everyone in America comes from somewhere else originally.
  - Family and culture influences how we behave and what we believe.
  - The whole is made up of many.
  - Every part of the whole is equally valuable and worthy of respect.

### DAY ONE: ALL ABOUT ME

(Approximately 45 minutes)

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

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

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

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

Point out that everyone is unique—special.

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

Define *ancestors*.

“Do you know where your ancestors came from?”

“Can you find it on the map?”

“How did your family get to your city?”

“Can you find out more?”

### In-class paragraph writing or homework.

Write a paper ALL ABOUT ME.

For younger children provide a form or let them copy from the board:

My name is:

I live in:

I like to eat:

My family comes from:

Languages I speak:

These are my favorite things:

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

**More:**

## 1. THE LEMON GAME:

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

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

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

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

## 2. Students can research their own family trees and create charts or “tree” posters.

**DAY TWO: MOSTLY THE SAME, SOME DIFFERENT**

What's a Stereotype?  
(Approximately 45 minutes)

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

**Make lists**

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

**Brainstorming on the Chalkboard**

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

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

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

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

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

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

**Looking At Differences: The Skin Game**

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

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

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

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

### Materials:

1 small jar freeze-dried coffee

4 cups dry Cream of Wheat

6-8 oz. plastic cups

Spoon

Older grades can use red and yellow candy sprinkles to represent blood and carotene, which also influence visible skin color.

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

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

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

Ask if anyone knows why skin is different colors.

Write MELANIN on chalkboard.

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

### The Skin Game:

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

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

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

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

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

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

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

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

### Bulletin Board ideas:

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

Post ALL ABOUT ME papers, photographs and melanin drawings.

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

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

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

## DAY THREE - THE ONE AND THE MANY - WHAT’S A JAPANESE AMERICAN? (Approximately 45 minutes)

### Brainstorming:

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

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

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

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

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

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

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

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

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



### What Is a Japanese American?

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

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

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

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

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

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

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

THE REAL QUESTION IS: WHAT IS AN AMERICAN?

Thoughts: 1972  
Nancy Araki

# ENCOUNTERS IN THE CLASSROOM: INVESTIGATING COMMUNITY HISTORY

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

—Hortensia “Chickie” Corral, 2001

## INTRODUCTION

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

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

## Suggested Grade Levels:

Four – Twelve

## OBJECTIVES

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

## PROCESS

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

### Teacher Preparation

1. Before introducing the activity to students, the teacher must search for a “narrator,” the person who will share with the class stories about the history of the neighborhood. Consider your extended community for someone that could speak on the history of the neighborhood. Ask your students and fellow teachers if they have parents or grandparents who are good storytellers and could speak on this topic. There are also many cultural and historic organizations in Los Angeles that have speakers’ bureaus or members that might be happy to work with you on this. Please consult the Appendix for a list of resources.
2. Conduct a preliminary telephone interview to assess the articulateness of your narrator. It is crucial for the success of this experience that teachers evaluate whether the speaker would be appropriate for their students. With students, a speaker should be concise, but have a lively demeanor and be able to relate to young people. Most importantly, they need to be enthusiastic about their topic. Narrators need to know that they are not lecturing, but are being interviewed, and therefore must be responsive to the students’ questions. Ask preliminary questions on the phone; you may need to talk to a few people before finding the right person to invite into your classroom. If appropriate, ask the narrator to submit a brief biography/background information to help the students understand the breadth of their experiences.
3. Prepare your narrator by explaining visit logistics. This should include setting up a date and time, parking arrangements, signing in, the location of your class and length of the interview. The interview can last between 20-40 minutes, depending on the age of the students.
4. Confirm the narrator’s address, telephone number, and, if available, e-mail address.

### Session One: Community History Resources

1. As a class, brainstorm ideas for possible primary and secondary sources that will help the students learn more about the history of the neighborhood.
2. Explain to students that, with the help of a primary resource, they will investigate how their neighborhood has changed. Reveal to students who the narrator will be and when the narrator will visit the class.
3. In small groups, ask students to develop potential interview questions. Suggest reading material or websites to provide historical background. This will help students write relevant, thoughtful questions and will provide a frame of reference for the narrator's story. The following list of themes may be helpful in framing potential questions.
  - Demographic changes in the neighborhood
  - Relations between neighbors
  - Description of how the neighborhood changed physically
  - Types of businesses then and now
  - Children's experiences then and now
  - School life then and now
  - Impact of historical events on the community (e.g. Great Depression, World War II, Civil Rights Movement, Watts Riots, Los Angeles Riots, 9/11/01)
  - Impact of urban development on the neighborhood (e.g. building of freeways)
4. Review the students' questions.

### Session Two: Preparing for the Interview

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

### Session Three: A Story from a Different Generation

1. Confirm the visit logistics with the narrator.
2. Discuss with students the importance of displaying politeness towards your guest. Student behavior should be comparable to what is expected for Career Day and other similar activities.
3. Set up the classroom so that it is conducive to an interactive interview. If you are planning to record the interview, test all equipment beforehand.
4. When the narrator arrives, ask him or her to sign an "Oral History Release Form." The narrator and students should understand that by following this standard procedure, the students are receiving permission to use the transcripts and interviews for future projects.
5. During the interview, students should be encouraged to take notes.
6. After the interview, follow-up with thank you cards and, if possible, a transcription of the interview.

### Session Four: Community Then and Now

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

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

## 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.

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### Materials

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

### Preparation

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

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

---

### Procedure

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

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

## IN 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.



## 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.

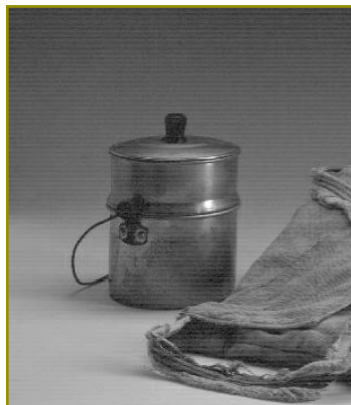
Step 8: Show the next two transparency images of objects and repeat steps 3 through 7 for each object.

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.

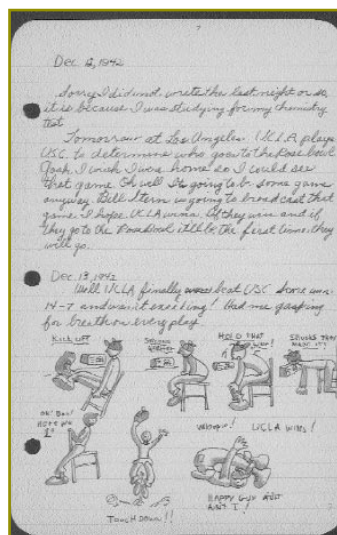
**Manzanar concentration camp, South-Central California, 1942**  
**War Relocation Authority Photo,**  
**Courtesy of Visual Communications**  
**(NRC.1998.268.1)**

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.



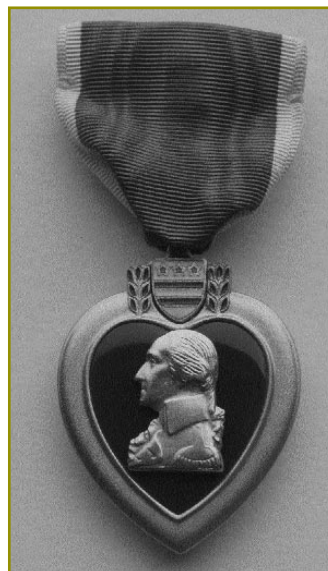
**Diary, ca. 1942**  
**Gift from the Estate of Frank Naoichi and Asano Hayami,**  
**parents of Stanley Kunio Hayami (95.226.1)**

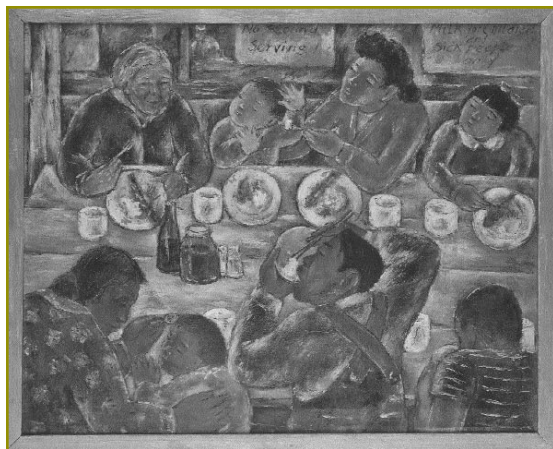
Stanley Hayami was a big UCLA Bruins fan, and even while incarcerated at Heart Mountain, he made sure not to miss the big UCLA-USC football game on the radio. These are pages from a detailed and humorously illustrated diary that Stanley kept when incarcerated at Heart Mountain concentration camp in Northwestern 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 442<sup>nd</sup> 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 442<sup>nd</sup> 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			



	<b>OBSERVATION</b> (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?	<b>IDENTIFICATION</b> (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?	<b>MEANING</b> (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.

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### 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.

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## 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)

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### 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.

## 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.

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### 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.

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### 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?

# UNIT ON ENSLAVEMENT AND EMPOWERMENT

## Grade Level:

6-8

## Subject Area:

Interdisciplinary

## Introduction:

This unit is based on a concept similar to the “contract” method used by teachers in prior years. The resource materials are part of the input for the entire class but the “flags” used with *The Bracelet* are optional choices whereby students elect to complete five of the eight “flags” as their assignment. (The term “flags” as used here really connotes nothing more than a series of signs put up around the classroom with the activities listed on them.) The unit was designed to help students in a very poor inner city school to take control of their lives and not succumb to the pathologies that abound in their community, e.g., gangs, crime, drugs, poverty, etc. Many students see their lives as being hopeless, that opportunities for a different life are not within their reach.

## Objectives/Goals:

What are some of the factors that limit us from being what we could be?

What are steps we can take to overcome our limitations?

## Procedure:

Resources listed here became the core input for students about enslavement and empowerment. Much discussion about each resource took place.

## Videos:

Red Fury

Roots of Resistance: A story of the Underground Railroad

## Readings:

*Frederick Douglass* by Robert Hayden

*The Crossing* by Gary Paulsen

*Sweet Clara and the Freedom Quilt* by Deborah Hopkinson

*The Bracelet* by Yoshiko Uchida

*To Be a Slave* by Frederick Douglass (excerpt)

“Frederic Augustus Washington Bailey” and “All Right, Sir!” in *Many Thousands Gone*:

*African Americans from Slavery to Freedom* by Virginia Hamilton.

*A Farewell to Manzanar* by Jeanne Wakatsuki Houston (excerpt)

“The Slave Poet,” the story of Phyllis Wheatley

## Music:

Swing Low, Sweet Chariot

Follow the Drinking Gourd

Deep River

## “Flags” to be used with *The Bracelet* by Yoshiko Uchida

Students must complete five of the eight activities listed below.

### Reflection:

In a journal or separate sheet of paper students should divide the paper into three columns and label them, “What I did, What Grade I want in June, How I can help myself/How the teacher can help me.” Then, over a period of time that is mutually agreed to with the teacher, entries are made.

### Dialectical Journal:

In their journals students divide a page into two columns and label them, “Quotation; My thoughts, memories, connections, feelings, ideas, etc.” Over a period of time that is mutually agreed to with the teacher, entries are made. The selection of quotations are up to the student.

### Metacognitive Journal:

In their journals students divide a page into three columns and label them: “What I did, What I learned, How I felt.” Over a period of time that is mutually agreed to with the teacher, entries are made.

### Visuals: Special Belongings

You are leaving tomorrow on an indefinite trip to an unknown place. Draw, write, or use cutouts to describe three things you would take with you in addition to your clothes, toothbrush and other necessities. You are limited to two suitcases which you will be expected to carry.

### A Special Gift:

Write about a special gift. It must be an object we can touch and hold. Describe what the gift is. Describe shape, size, color, and any special markings such as dents, creases, etc. Write about who gave this gift to you and when it was given. Tell about the occasion when it was given. Describe your relationship with the person who gave the gift to you. Tell why the gift is important to you. Explain how the gift makes you feel. Add any other information you wish to include.

### Letter to Emi from Manny Bustos:

Write a letter to Emi, the main character in *The Bracelet*, from Manny Bustos, the main character in *Crossing*, by Gary Paulsen. Tell Emi how you see the incarceration of her family and how you feel. Tell what they situation helps you to remember of your own experiences. include anything else you think is appropriate.

### Open Mind for Laurie:

Create an open mind for Laurie, Emi’s friend. Write or draw questions that she has about Emi’s sudden departure and incarceration. Write or draw additional thoughts and concerns that Laurie has.

### A Soldier’s Story:

Write *The Bracelet* from a soldier’s point of view.

You are a soldier in the U.S. Army at the time Emi and her family arrive at Tanforan Racetracks. You are on guard with a rifle in your hands. Tell what you see happening and how you feel. Describe any other significant happening while you are on duty.

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### Assessment/Evaluation:

A peer assessment is made along the way to see how students are progressing. This is accomplished in groups and students make comment to each other. The process begs for students to work for if they don’t, there is nothing to share and no feedback given. All sharing and feedback is recorded in journals.