

**Snow Country Prison:
Interned in North Dakota**

Teacher Materials: 4th and 8th Grades

North Dakota Museum of Art

Materials can be found at www.ndmoa.com

TABLE OF CONTENTS

Fourth Grade Activities: Introduction	4
<u>Pre-visit Activities</u>	
What Does It Mean? Names	5
Poetic Name Pictures	6
Family Ties	7
<u>During the Exhibit</u>	
Who is Like Me? Or What do I See?	8
<u>After the Exhibit Visit</u>	
Artful Languages: Opposites	9
Writing a Picture Haiku	11
Looking Beyond Stories	13
Eighth Grade Activities: Introduction	15
<u>Pre-Visit Activities</u>	
My world and Welcome to It	16
Who's My Voice?	17
Laws	18
Rules, Rules, Rules	18
Picture My World: Choices	18
My Space	19
Personal Art	20
Assumptions	21
<u>At the Exhibit</u>	
Tough Questions	23
<u>After the Exhibit Visit</u>	
Artful Language	23
Picture This: PEACE	25
Time and Time Again, Haiku	26
Stereotype	27
Butcher, Baker and Candlestick Maker	28
Do You Feel What I Feel? Stereotypes	29
Marketing Stereotypes	30
Peacemakers	31
People of Peace	32
The Great Outdoors	33
How Does Your Garden Grow?	35
Glossary	
Resources	
Appendices	

SNOW COUNTRY PRISON: INTERNED IN NORTH DAKOTA

Teachers will find North Dakota Benchmark references at the beginning of most activities. The complete applicable Benchmark standards for fourth and eighth grade applicable areas are included at the end of these teaching materials. The standards noted are only suggestions for classroom use. You may find ways in which activities can be applied or changed to fit other curriculum benchmarks.

FOURTH GRADE

Most fourth graders are able to see cause and effect more clearly than younger students. By this age they have developed enough language skills to identify ideas and to translate them into images. The following suggestions for activities are designed to enhance student visits to *Snow Country Prison: Interned in North Dakota* and to challenge children to develop for themselves ideas about right and wrong, fairness, and human respect. The activities address areas of history, social studies, language arts, and visual art.¹

BEFORE YOUR VISIT TO THE EXHIBIT

Prepare children for their visit to the exhibit by explaining what a museum does. Let them know that museums are places where we display things we think have cultural and artistic value. Some objects or images might be very old while others might have been created by living people, artists or scientists. It is important they know that there is no right or wrong way to look at or talk about what they see.

The exhibit *Snow Country Prison: Interned in North Dakota* consists of silk banners with photographs of internees doing everyday things, such as playing cards and taking part in sports events. Additional wall photographs give children a history of the time and place. Panels of haiku, ripe with word images written during the poet's imprisonment on the prairie, are placed throughout the exhibit.

Set the stage for young people to view the exhibit by explaining that there was a prison camp at Ft. Lincoln, North Dakota. It consisted of buildings somewhat like dormitories surrounded by barbed wire. Japanese and German men were kept there as prisoners. Explain that we were at war with the Japanese and Germans at that time, but are not today. (John Christgau's book *Enemies: WW II Alien Internment* offers teachers a background about life in the Ft. Lincoln camp outside Bismarck.)

You can also prepare children for this particular museum visit by reading some of the books listed in the bibliography. *Baseball Saved Us* by Ken Mochizuki is an award-winning book that tells of a family's experience in one of the regular Japanese internment camps; or *The Bracelet* offers a message of loss, confusion, strength, and friendship from a child's point of view. You might invite a speaker who remembers what it was like during the war to talk to your class. This could be a parent or grandparent who can talk about memories of rationing, listening for news over the radio, and serving in the military or working in defense jobs. Help children visualize about how long ago WW II happened. How old would a fourth grade child in 1942 be now? Were there cars and TVs? Where was the war fought? Who were we at war with and why? What was rationing? What

happened at Pearl Harbor? What happened to the Japanese and some Germans who were in America when Pearl Harbor was bombed?

¹ Some activities are adapted from the magazine *Teaching Tolerance*, a magazine dedicated to assisting educators teach human rights issues, published by the Southern Poverty Law Center, Montgomery, AL

***** Activity: What does it mean? Names.**

<p>Standards Addressed</p> <p>ND Language Arts Standards: #1, 6</p> <p>#1 Students engage in the research process</p> <p>4.1.3 Access information using a variety of sources</p> <p>4.1.5 Use organizational strategies to gather, record, and synthesize information</p> <p>#6 Students understand and use principles of language</p> <p>4.6.3 Identify language diversity</p> <p>ND Visual Arts Standards : #1, 4</p> <p>#1 Students understand and apply visual art media, techniques and processes</p> <p>4.1.4 Know how different art media, tools and processes are used to communicate ideas</p> <p>#4 Students understand the visual arts in relations to history and culture</p>
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Learning about our own and other's names requires us to respect another person. In the article "What's in a Name?" from *Teaching Tolerance*, Fall 1998, Diane Shearer writes, "Our names are more than external labels we acquire at birth, learn to write in kindergarten, and wear all the way to our graves. They are deeply rooted elements of our identity...They reveal different information about our cultural background, our family heritage and our individual experience."

- Find names that signify character traits. For example, the Spanish name "Fidel" means faithful, the Yoruba "Nilaga" means "brings peace", while the Hebrew name "Isaac" means "laughter."
- Find a naming book for students to research their first and last names. Does their name mean something specific in another language?
- Naming practices vary widely among cultures. For example, Puerto Ricans often have many names, while Mongolians typically have only one. Children in many Jewish families are not named after living relatives, but Icelanders often are. Many African Americans name their children after ancestors while some Native Americans "earn" names later in life. Study the naming traditions, if any, in another culture or within your students own culture or family. How were they named?
- Gather names of famous people who have changed their names. Identify each person and speculate as to why they changed their names. What life event may have happened to make them change their name? Some examples are: Sojourner Truth, Malcom X, Mother Theresa, Pope Paul, Dr. Seuss, Kareem Abdul Jabar, Ann Landers, Whoopi Goldberg.

- Find names from different cultures. Say them out loud together. Are there any sounds or characteristics that are specific to that culture, country, or area of the world? For instance, names ending in "ski" (Walenski) or "czyk" (pronounced "check") are often of Polish origin, those ending in "ova" (Navratilova) are often Russian. Cooper, Miller, Harper may be English and are derived from a skill or family occupation while names ending in "son" or "sen" may be Scandinavian and denote "son of."
- Japanese use symbols for entire words, rather than each individual letter as we do with our alphabet. Find some Japanese writing and translations, then practice trying to copy the strokes.
- Make a symbol for your own names using a limited number of brush or pencil strokes.

Poetic Name Pictures

Standards Addressed

ND **Visual Arts** Standards: #2

#2 Students understand how visual arts are structured and how visual art has a variety of functions

- Use functions of visual arts to communicate ideas (e.g. expressive, decorative, practical, utilitarian)

Ask children to make an anagram of their name. Make it into a poem or art piece using the letters in their name. AMY might become A = Artistic, M = Merry, Y = Yells a lot. Create an illustration of the anagram.

Activity: Nicknames

Have fun developing names that signify personal traits and personalities. For instance, if a child is a fast runner they might choose to call themselves "Speedy," "Sally Swift Feet" or "Running Deer."

Activity: Kids around the world

Using your own or the pen pal resources listed in our bibliography, involve children in pen pal activities. Adopt a sister city and school in another part of the state, U.S., or the world. Adapt or use some of the questions in the *My Voice* activity that you will find in the appendix to develop a "questionnaire" for the class to send to a sister classroom in another part of North Dakota.

Do kids in other countries celebrate birthdays? What holidays do they celebrate and how? How did those children get their names? Who might their favorite music star or group or sports person be? What is their religion? What might their plans for their future be? How did you find these answers? Did you write to someone, use the internet, do some reading, use close observation skills or experience to form your answers? If from another country, what kind of government do they have?

Activity: Family Ties

Standards Addressed

ND **Social Studies** Standards: #1

- #1 Students understand the nature and scope of history
 - 4.1.1 Know key events, people and ideas and understand their contribution to the history of the United States
 - 4.1.2 Know key events, people and ideas and understand their contribution to the history of North Dakota
 - 4.1.3 Understand the role of and use chronological order, sequences, and relationships to describe historical events and periods of history

Standards Addressed (Family Ties)

ND **Language Arts** Standards: #1, 3, 4, 5

- #1 Students engage in the research process
 - 4.1.1 Define a research problem or task
 - 4.1.2 Plan a research strategy
 - 4.1.3 Access information using a variety of sources
 - 4.1.4 Use criteria to evaluate and select information for research
 - 4.1.5 Use organizational strategies to gather, record and synthesize information
 - 4.1.6 Present research
 - #3 Students engage in the writing process
 - 4.3.1 Use prior knowledge and experience to write
 - 4.3.2 Use planning to organize thoughts before writing
 - 4.3.3 Write to convey a message for different audiences and purposes
 - #4 Students engage in the speaking and listening process
 - 4.4.1 Use appropriate verbal and nonverbal communication skills
 - 4.4.2 Use strategies appropriate for expressing ideas in different situations
 - 4.4.3 Understand and respond to verbal and nonverbal cues
 - #5 Students understand media
 - 4.5.2 Use media for a variety of purposes
 - 4.5.3 Analyze and evaluate to understand media content
 - 4.5.4 Understand and demonstrate media production techniques
- ND **Visual Arts** Standards: #2,3,6
- #2 Students understand how works of art are structured and how visual art has a variety of functions
 - 4.2.3 Use visual art structures and functions of works of art to communicate ideas
 - #3 Students know a range of subject matter, symbols, and ideas
 - 4.3.1. Understand how a variety of subjects, themes, symbols and ideas are incorporated in a selection of works of art

To prepare students for the following research, notify families that their children will be seeing the exhibit on the Japanese and German internment camps in North Dakota. Explain that the children will be conducting "interviews" to learn more about their own heritage and the history of WWII times in their community.

Help children design a questionnaire to use when talking to their parents, grandparents, or older friend in the community about when they were your age. Visit a retirement home or invite retirees to your school. Ask questions such as: What did you like to do for fun when you were young? What kinds of toys did you have? Do you remember significant events and how you felt about them? Can you remember something good or bad that happened to you? Tell me a funny or an important story about yourself. How did this change your view on life, if it did? Do you have photos or other memorabilia from your childhood that you would like to share? Do you remember WW II? What kinds of things changed for you during that time?

With this information, have students design a portfolio, memory board, or report which would include photos, pictures of the times, toys, articles, children's books written, or magazine ads. Design a quilt or artifact collection box. Draw a family tree.

Ask children to find newspapers or magazines that were published around the time they were born or published on their birthday. What major events were happening? Are those still important events? Look at the products that were for sale such as clothes, food, cars, and toys. What has changed? What is the same?

Compare an old photograph such as one of a student's mother when she was young with one of him or herself. Ask "How is she different from you? What clues show us about her life when she was young?"

Find a newspaper article, magazine, or book that was published around that time. How was life different from yours today? Take pictures of the person you are interviewing. Design a book about this person's life.

DURING THE EXHIBIT VISIT

Activity: Who is like me OR what do I see?

Standards Addressed

ND Social Studies Standards: #1

- #1 Students understand the nature and scope of history
 - 4.1.1 Know key events, people and ideas, and understand their contribution to the history of the United States
 - 4.1.2 Know key events, people and ideas, and understand their contribution to the history of North Dakota
 - 4.1.3 Understand the role and use of chronological order, sequences, and relationships to describe historical events and periods of history

ND Language Arts Standards: #4

- #4 Students engage in the speaking and listening process
 - 4.4.1 Use appropriate verbal and non-verbal skills
 - 4.4.2 Understand and respond to verbal and nonverbal cues

ND Visual Arts Standards: # 1, 2,6

- #1 Students understand and apply visual art media, techniques, and processes
 - 4.1.6 Use visual art materials and tools in a safe and responsible manner
- #2 Students understand how works of art are structured and how visual art has a variety of functions
 - 4.2.2 Know how expressive images cause different responses and communicate ideas.
- #6 Students make connections between the visual arts and other disciplines
 - 4.6.2 Know connections between the visual arts and other disciplines in the curriculum

You can prepare your students for visiting a museum in many ways. Explain what an exhibit and what a museum is.

Museums are places where we place items that we treasure because they hold memories and special meanings to us. Exhibits in the museum are displays that are sometimes very old while some feature contemporary art works done by living people. Not all museums are art museums, but all museums use art in some way to get their point across.

Supply your students with handout questionnaires or notebooks and drawing paper to record their impressions when they visit the museum.

Before your visit, you may have designed activities to enhance your children's visit to the museum. When they arrive, encourage children to examine the pictures closely. Ask if what they see reminds them of anything. What do they see in this picture that supports their story? Can the student imagine or tell a story from this picture or about the person in it? When was this picture taken? Why did the photographer take this picture? What was he or she telling us about this person? What did they want us to know or feel?

Talk about visual clues in the picture that help identify what the photos are about, such as landscape, architecture, clothing, facial expressions or material items.

AFTER YOUR MUSEUM VISIT

Activity: Artful language: Opposites

Standards Addressed

ND **Language Arts** Standards: #2, 3

- #2 Students engage in the reading process
 - 4.2.2 Use word recognition skills and word-learning strategies to determine the meaning of words and make sense of text
- #3 Students engage in the writing process
 - 4.3.1 Use prior knowledge and experience to write
 - 4.3.2 Use planning to organize thoughts before writing
 - 4.3.3 Write to convey a message for different audiences and purposes
 - 4.3.4 Use revising and editing skills to improve text
 - 4.3.5 Recognize and use characteristics of different forms of writing
 - 4.3.6 Present written work

We look at abstract things every day. For instance, if you look at people from a high building, they may appear as little dots. Or if you look at a shelterbelt of trees in the distance, rather than 100 individual trees, we might see what appears to be a band of green or blue across the horizon. An artist might paint black dots for the people or make a green stripe to depict the trees. In essence, they are making marks that we read as **impressions** or representations of people and trees.

As a visual artist works with art media, a writer manipulates words to create **impressions** or to make an idea more exact. Writers and poets carefully choose words that become "symbols" which may have more than one meaning that make their meaning more powerful. The following haiku are examples that use symbols.

***Thunderclouds-
The horse fence runs along
Like the teeth of a comb.
-Itaru Ina-***

The image of dark clouds against a spiky fence is clear and concise. We have all seen threatening storm clouds, but, while one person may think they are beautiful, another might feel they are quite frightening. Now list words that are opposite in meaning, for instance *cool* or *warm*, or that may have different meanings depending upon the viewer, as do the thunderclouds. Then list words that are alike in meaning. Find adjectives for a strong image, such as "thundercloud" (scary, dark, beautiful, huge). Find an image and write a class poem together using opposites and descriptive words. Though children might not be able to grasp the concept of abstract, they can begin to understand the power of words as symbols.

Activity: Writing a Picture: Haiku (Integrating poetry and art)

Standards Addressed

ND **Language Arts** Standards: # 2,3,4,5,6

- #2 Students engage in the reading process
 - 4.2.1 Read a variety of literary and informational texts and genres to identify story elements and defining characteristics
 - 4.2.2 Use word recognition skills and strategy to determine meaning of words and make sense of text
 - 4.2.3 Use a variety of text comprehension skills and strategies to improve understanding
- #3 Students engage in the writing process
 - 4.3.1 Use prior knowledge and experience to write
 - 4.3.2 Use planning to organize thoughts before writing
 - 4.3.3 Write to convey a message for different audiences and purposes
 - 4.3.4 Use revising and editing skills to improve text
 - 4.3.5 Recognize and use characteristics of different forms of writing
 - 4.3.6 Present written work
- #4 Students engage in listening and speaking process
 - 4.4.1 Use appropriate verbal and non-verbal communication skills
- #5 Students understand media
 - 4.5.2 Use media for a variety of purposes
- #6 Students understand and use principles of language
 - 4.6.1 Understand conventions of English language
 - 4.6.2 Understand simple figurative language
 - 4.6.3 Identify language diversity
 - 4.6.4 Understand basic phonological patterns in English and the sounds and rhythms of language

ND **Visual Arts** Standards: 1,2,5,6

- #1 Students understand and apply visual art media, techniques, and processes
 - 4.1.1 Know difference between visual art media
 - 4.1.2 Know the different techniques to create art
 - 4.1.4 Know how different visual art materials, techniques, and processes cause different responses
 - 4.1.6 Use visual art tools in a safe and responsible manner
- #2 Students understand how works of art are structured and how visual art has a variety of functions
 - 4.2.2 Know how expressive images cause different responses and communicate ideas
 - 4.2.3 Use visual art structures and functions of works of art to communicate ideas
- #5 Students understand the characteristics and merit of one's own work of art and the works of art of others
 - 4.5.1 Know various purposes for creating works of art
 - 4.5.2 Know that works of art can elicit different responses
- #6 Students make connections between the visual arts and other disciplines in the curriculum
 - 4.6.1 Know the similarities and differences between the visual arts and other art disciplines

The most contemporary form of haiku is a Japanese poem that *usually* contains 17 syllables, often divided into three lines of 5, 7, and 5 syllables. Though definitions vary regarding what is included in a haiku, its subject is usually drawn from nature or a seasonal theme and often consists of allusions and comparisons. Most have no center of interest, but rely upon first impressions. It is most often divided into two parts, the first line a fragment, the other two lines a phrase. Adjectives and adverbs are often avoided. A haiku is a concise observance of something that is made important by the sparseness and specificity of each word. It is often very much a "picture poem."

- Read several haiku or other poems
- Ask students to look first at the photos in the exhibit. Then write words or phrases about the pictures. Next create a haiku about one of the pictures.
- Encourage children to take or find pictures of family, friends, pets, places, or objects to show to the class. Take a walk with the children to look for subjects for a poem. Set up a still life of luscious red tomatoes, watermelon, bright flowers, or some other item that the children can write about. Look at the artists Rufus Tamayo, Emil Nolde, William Harnett, and Wayne Thiebaud, or Georgia O'keeffe who have made art works using fruit and flowers as subjects. List descriptive words and phrases to describe a still life.
- List words that are opposites: black/white, soft/hard, awake/asleep, huge/tiny. Ask students to write a sentence or phrase using one word in the first line and the other word in the second line. Guide the children to make relationships between words.

Example: A child might have written:

The tree was **huge** and black and looked like it was going to fall over.
The little ant was so **tiny** I couldn't see him.

Simplify until what they wrote becomes more like a short poem.

The **huge** tree almost fell
On the **tiny** ant.

When the children feel they have an image in mind they can design a picture about their poem. Encourage them to focus on the images they have written about and to get rid of extraneous "narrative" images. You can do this in the example above, for instance, by reminding them to think about opposites. They may make the tree so large it takes up most of the picture, accentuating its hugeness against the very tiny ant. In this case, for instance, to make the tree seem bigger, draw the tree big enough so that the tree touches at least three sides of the paper. Accompany each "poem picture" with the written poem either included in that picture or on a label alongside it.

- Start out making one picture by making inkblots or watercolor washes or stains. A watercolor wash is done by adding a large amount of water to watercolor pigment, brushing it with a larger brush across a piece of paper, which will produce a light washy transparent field of color. Or make a stain by dropping paint or touching a paint-loaded water color brush to a wet piece of paper.

Ask children if what they made reminds them of something. A butterfly? Write a word or phrase about the butterfly. Make a second picture using one of the techniques above. Waves of the sea? Have the children find and write words or phrases that describes their second picture.

Create a third picture using both images (a butterfly and waves). Write a third line to your poem about the third picture.

- Write a haiku together as a class. Concentrating on using only 17 syllables encourages children to be concise with their language. Look for a poem or haiku such as this:

**Fish scales flash silver
Shimmer once
Dart quickly into black water**

- Find a photograph of a fish, for instance, or an artist's depiction of a fish. Some artists who have used the fish image are the Northwest Coast Indians and the American artist Joseph Raffael. Create an art piece by using the actual words in the haiku itself to form the outline shape of a fish. Or, using the haiku about a fish, ask children to create a piece of art finding materials that would enhance the "feeling" of water, such as watercolor washes. Metallic pens, glitter, or shiny paper can represent shiny fish scales. Colors, such as deep blue, burnt umber, or black for the background may be appropriate for the dark water. Ask the children to explain their own vision and guide them by helping them see how the material they use supports the opposite images in the poem. Potato prints, styrofoam, or linoleum block prints are processes that will help children simplify their images into simple shapes and patterns. Fourth graders may want to make their art realistic and are easily frustrated if it is not. You can encourage them to use colors, textures, or patterns to make more abstract compositions, de-emphasizing the need for realism while concentrating on the impression or sensory qualities of the poem.

Activity: Looking Beyond Stories

Standards Addressed

ND **Social Studies** Standards: #7, 8

- #7 Students understand the importance of culture
 - 4.7.1 Understand the importance of valuing cultures other than one's own
 - 4.7.2 Understand the role of language, customs and traditions in cultures
 - 4.7.3 Understand how different groups, societies, and cultures are similar in terms of their wants and needs
- #8 Students understand the basic concepts of sociology and psychology
 - 4.8.1 Understand the characteristics of individual and group behavior and interaction

ND **Language Arts** Standards: #2

- #2 Students engage in the reading process
 - 4.2.1 Read a variety of literary and informational texts and genre to identify story elements and defining characteristics
 - 4.2.3 Use a variety of text comprehension skills and strategies to improve understanding
 - 4.2.4 Reflect on and respond to texts from various genre and cultures

ND **Visual Arts** Standards: # 1,5

- #1 Students understand and apply visual art media, techniques and processes
 - 4.1.4 Know how different visual art materials techniques and processes cause different responses
 - 4.1.5 Know how different visual art media techniques and processes are used to communicate ideas, experience and stories
- #5 Students understand the characteristics and merit of one's own work of art and the work of others
 - 4.5.1 Know various purposes for creating art
 - 4.5.2 Know that works of art can elicit different responses

To encourage the development of empathy, ask students to review and retell a story, or episode, from the point of view of a character in the story. For instance, In *Baseball Saved Us* Ken's brother, Teddy, is very bitter about being in the camp. Children can try to understand why Teddy is acting the way he is. Or in the book *Cat Running*, a girl struggles with issues of class prejudice. Perhaps students might take the father's point of view, or that of one of the children whom Cat befriended. Ask students to recall and talk about times when they may have felt torn between right and wrong. How did they know what was right or wrong? Together as a class students can develop a list of some instances that have to do with the difficult subject of tolerance. A list might include being angry, having hurt feelings, being bullied, disagreeing with an adult, or feeling forced into something. Invent a slogan, then create a button, a poster, a banner, or a logo listing problems and solutions to situations children might encounter in school. Plan to display them throughout the school as reference and reminders of conflict-resolution techniques.

Example:

Problem: What do you do when someone says something that hurts your feelings?

Solution: Please don't shout. Talk it out.

EIGHTH GRADE

tol-er-ance. n.: the capacity for or the practice of recognizing and respecting the beliefs and practices of others.

The adolescent child usually is trying to find out who they **are** by finding out who they **are not**. They are testing rules, questioning authority, and sometimes faced with making difficult decisions while reaching out to test new independence. They are at the perfect age to discuss fairness and human rights. Self-conscious and guarded, they can be encouraged to make positive and humane decisions by being given the opportunity to express their feelings using art and writing. We can capture their interest by choosing issues that are close to them, those of personal independence and the possibilities of gaining or losing it.

Building upon the idea of global understanding, the *Snow Country Prison: Interned in North Dakota* exhibit can assist eighth graders to look at their world by appealing to their sense of justice or injustice. The exhibit can be a tool to learn about and discuss issues around the historical events and what happened in North Dakota during WW II. The activities will provide tools for self-expression, and give them ways to integrate the arts into other curriculum areas.

BEFORE YOUR VISIT TO THE MUSEUM

Snow Country Prison: Interned in North Dakota will bring to life the experiences of the "aliens" (non-US citizens of Japanese and German descent residing in the US after Pearl Harbor was bombed) as they were rounded up and brought to Bismarck, North Dakota, prison camps during WW II. The exhibit consists of photos, large banners, and haiku composed by prisoners while they were interned. The exhibit speaks of loneliness, confusion, loss, and courage.

Prepare children for their visit to the exhibit by explaining what a museum does. *There is no right or wrong way to look at or talk about what they see.* Let them know that museums are places that we display things we think are treasures. Some might be very old, others might be made by living people, artists, scientists, etc.

Prepare them with the content of the exhibit by reading or assigning a book from our resource list following the activities in this packet, or have them view some films about WW II. The book *Summer of My German Soldier* by Bette Greene, selected chapters from Maria Hong's *Growing Up Asian American*, or *The Diary of Anne Frank* are books that would all set the stage for your field trip to this particular exhibit. Be sure to discuss the books or films in class **before** your visit.

Talk about WW II. Who and why were we fighting? When and where did this war take place? What else was happening in our country at this time? Rationing? Women taking on men's jobs?

Send a letter home explaining that students will be visiting the exhibit and will want some information from their families about their own heritage and about experiences during WW II. Ask for volunteers from the community to take part in a panel discussion. Then set up a panel of people who remember World War II. Have the class develop and prepare questions or themes to be discussed.

Or invite a multi-generational panel to explore a theme, such as life in eighth grade. Find contrasts and comparisons in the style of life for each generation. What has remained the same? What is different?

When your students visit the museum have them bring lists of prepared questions, and a notebook or sketchbook to record what they see on their visit.

Some of the activities and discussion may include some controversial situations and sensitive issues. Yet addressing these is essential in developing decision-making skills. It is important to explain that individual experiences or actions are not necessarily a reflection of an entire race or group of people.

Activity: My World and Welcome to It.

<p>Standards Addressed</p> <p>ND Social Studies Standards: #7,8</p> <p>#7 Students understand the importance of culture</p> <p>8.7.1 Understand the relationship between socio-economics and culture</p> <p>8.7.2 Understand how culture influences gender roles, ethics, and ideology</p> <p>8.7.3 Understand how culture influences family relationships, religion, and social institutions</p> <p>#8 Students understand the basic concepts of sociology and psychology</p> <p>8.8.1 Understand the process of emerging personality growth and development</p> <p>8.8.2 Understand the principles governing individual and group behavior within social structures</p> <p>ND Language Arts Standards: #4</p> <p>#4 Students engage in speaking and listening process</p> <p>8.4.1 Speak with a purpose</p> <p>8.4.2 Use supporting materials for topic development</p> <p>8.4.3 Use delivery techniques appropriate for different audiences</p> <p>8.4.4 Listen for different purposes</p> <p>8.4.5 Give and receive feedback</p>

The following are suggestions to help children see that human differences are what make our world and our lives exciting. In the same way, when we discover that someone across the world from us has something in common with us, we begin to understand and appreciate them.

- Review the attached questionnaire *My Voice* or develop one of your own for the students. This gives students a chance to do some soul searching. Spend some time discussing the personal choices each of us make. More important, point out by example how important our freedom of choice is to us and to the perpetuation of democracy.
- Expand upon the personal choices theme by asking them to define the word *culture*. What things do we do that make up a culture? If this is difficult, talk about differences and similarities between ourselves and people from another country. For instance, why are there so many kinds of bread around the world and how do they relate to our cultural identity? Some breads include flatbreads, breads in Ethiopia that are used as utensils with which to eat, celebratory breads used in *Días de los Muertos* (Days of the Dead) in many Latin countries; Challah, lefse, bagels, tortillas, unleavened, wafers, and braided wedding bread.
- Listen to the Bulgarian Women's choir, African Music, Eastern music, and Middle-eastern music. Try the more contemporary disco, jazz and blues, bluegrass, country, folk, rock, or

hip-hop. What other things besides food and music can define a culture?

- What family routines or community customs do we have? Examples might be going to church, singing the *Star Spangled Banner*, or having birthday candles on a cake. What happens in some countries when a child loses a tooth? Which of these make a culture and why?
- Rites of Passage: Research how other cultures have dealt with the issue of "passage" from child to adult. Some African tribes cut and tattoo their bodies to make scars that are designed to denote their passage into adulthood. The Quinsianera (similar to a debut) in Mexico celebrates the passage of a fifteen-year-old girl into womanhood.
- What rites of passage do we have? Cultural? Religious? If you have a passage rite in your family or culture, how might it be viewed by another culture? For example, how would going to church every Sunday be understood by a child of Jewish faith?
- Ask students if they have any special event in their family that happens when a person becomes a young adult? A girl may have a communion or a sweet sixteen party, a curfew may be extended, or a boy might have a bar mitzvah.

Activity: Who's My Voice?

Standards Addressed

ND **Social Studies** Standards: #7,8

- #7 Students understand the importance of culture
 - 8.7.1 Understand the relationship between socio-economics and culture
 - 8.7.2 Understand how culture influences gender roles, ethics and ideology
 - 8.7.3 Understand how culture influences family relationships, religion and social institutions

ND **Language Arts** Standards: #3

- #3 Students engage in the writing process
 - 8.3.2 Use strategies to write for a variety of purposes and audiences

- To direct students to think about their choices, develop a questionnaire. (See attached **My Voice** example, pp. 46-47). Point out how children are alike in many ways no matter where in the world they may originate. They may be alike in their tastes for music, food, and movies. Or they may be very different from each other because of their tastes, experiences, or heritage.
- Have children take photos of their own bedrooms. Share the photos with the rest of the class. What can we tell about ourselves and about our culture from what we choose to keep and what we choose to photograph and share?
- Connect with a school from another country or area of this country or from another school in North Dakota. Exchange the **My Voice** questionnaire with the other school. Help students find and develop pen pal relationships. (Refer to Resources for Pen Pal websites.)

Activity: Laws

Standards Addressed

ND **Social Studies** Standards: #2

#2 Students understand how political institutions develop and function

8.2.1 Understand the structure, function, and purposes of political processes at the local, state, tribal, and federal levels

8.2.4 Understand the structure, function, purpose, and role of the local, state, tribal and federal governments

ND **Visual Arts** Standards: #3

#3 Students know a range of subject matter, symbols and ideas

8.3.1 Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas

In this exhibit you will learn that the Japanese and German "enemy aliens" were sent to camps for many reasons. One of the primary ones was that they were viewed as a threat to our national security. Careful research will tell you that there existed a dislike for Asians by many Americans long before the war. So fear may have been a factor along with the lack of information or education which led to stereotyping. What orders, laws, or acts did the US use to imprison the victims? Teachers can read John Christgau's book *Enemies: World War II Alien Internment* which talks about the 1798 Congressional enemy alien provisions for arrest. Or read about Franklin Roosevelt's Enemy Alien Internment Program that spanned the years from 1941-1946.

- Make a mobile of the lawmaking process. Choose a law that covers an issue of interest to the class, and go through a mock process of making it a real law.

Activity: Rules, Rules, Rules

Standards Addressed

ND **Social Studies** Standards: #8

#8 Students understand the basic concepts of sociology and psychology

- Understand the process for emerging personality growth and development
- Understand the principles governing individual and group behavior within social structures
- Understand how institutions and individuals influence each other

ND **Language Arts** Standards: #4

#4 Students engage in the speaking and listening process

8.4.1 Speak with a purpose

8.4.2 Use supporting materials for topic development

8.4.3 Use delivery techniques appropriate for different audiences

8.4.4 Listen for different purposes

8.4.5 Give and receive feedback

During adolescence, children test rules. What was applied when a child was young must change as the child develops. Children's relationship with authority may also change as caregivers allow them more space and rights under different kinds of supervision. At this age, youth often feel rules are too strict and should not apply to them. They are anxious to make their own choices.

- Pick an issue relevant to adolescents, such as school dress code, and lead a discussion.
 - Why was this rule made?
 - Who made this rule?
 - Who do you think should make the rule?
 - Do you think the rule is too tough, unfair, not tough enough?
 - What would you do to change the rule?
 - Do the consequences for breaking the rule fit the crime of breaking it?
 - What are the ramifications of breaking this rule? Who does it affect?
 - If you were able to change the rule, how would you change it and why?
 - What can you do to change the rules at school?
 - What would you do or feel if you had no say in the rule-making process of the school you attended because you were not a citizen of that country?

Activity: Picture My World: Choices

Standards Addressed	
ND Social Studies Standards: #8	
#8	Students understand the basic concepts of sociology and psychology
8.8.1	Understand the process of emerging personality growth and development
ND Visual Arts Standards: #1	
#1	Students understand and apply visual art media, techniques, and processes
8.1.5	Understand how different visual art media, techniques and processes are used to communicate ideas, experience and stories

To help adolescents develop awareness of their sense of place and space, ask them to take photos or draw their room or a favorite place to hang out. Explain to them that they should be able to talk about the reasons this place is important to them. What if they could not have this place? What does it take to make a space for them? Imagine they were to be isolated from all people for a length of time, as were the alien Germans and Japanese in North Dakota. They would have the choice of taking three items with them. What would they take? Why was the item they chose important? What is more important, a want or a need? At what point does a need become more important, if it does? Why? What things do you think the interned prisoners might miss the most?

Activity: My Space

Standards Addressed	
ND Language Arts Standards: #3	
#3	Students engage in the writing process
8.3.1	Use a variety of techniques to identify and develop a topic
8.3.2	Use strategies to write for a variety of purposes and audiences
8.3.4	Edit for correctness
8.3.6	Present written work

This writing activity assists children to develop descriptive language skills, but it also encourages them to think about their choices and why choices are important in their lives. They can discover

the ways in which they distinguish degrees of importance upon one thing over another, between what is a want and what is a need.

- Ask students to objectively describe, in writing, their room starting from left to right including only what you see. Be specific without editorializing.

Example: " On the right is the light switch and a table with a lamp, above it is a Nirvana poster. Next to that is my backpack and papers all over around it on the carpet." This exercise paints a visual picture and helps students use descriptive language and to look carefully.

- Now have students describe it again, in writing, but personalize it:

Example: "When you come into my room you will see an empty wastebasket on the left surrounded by apple cores and candy wrappers because I play basketball with my garbage. I am not very good at it yet. My bed is unmade so that I don't have to work to get in it at night, and besides, this way I can see the cereal bowls underneath it..." This exercise allows the student some descriptive license with words and phrases, and it not only describes their room but makes them aware how their personal habits and choices make a statement about who they are.

Activity: Personal Art

Standards Addressed

ND **Visual Arts** Standards: #1

- #1 Students understand and apply visual art media, techniques and processes
 - 8.1.5 Understand how different visual art media, techniques, and processes are used to communicate ideas, experience and stories

- Using the photos or descriptions from "My Space" activity, make a collage or three-dimensional art piece using journals, letters, pictures, art work, small trinkets, or other objects that are meaningful to the student. If, for instance, the child is a runner, he or she might like to mount a running shoe on a board decorating it to make it a personal statement about their identity.
- What is "identity"? Are we judged by it? Can we take it with us? What circumstances might make us try to hide our identity?

Activity: Assumptions

Standards Addressed	
ND Social Studies Standards: #1,5,7	
#1	Students understand the nature and scope of history
8.1.1	Understand the role of chronology and perspective in describing historical events and periods of history
8.1.2	Understand how key events, people, and ideas contributed to North Dakota history
8.1.3	Understand how key events, people, and ideas contributed to U.S. history
#5	Students understand the role of the citizen in society
8.5.1	Know the rights and responsibilities of an effective American citizen
8.5.2	Understand the necessity of citizen participation in the political process
#7	Students understand the importance of culture
8.7.2	Understand how culture influences gender roles, ethics and ideology
8.5.3	Understand how culture influences family relationships, religion, and social institutions
ND Language Arts Standards: #1	
#1	Students engage in the research process
8.8.1	Define a research problem or task
8.8.2	Plan a research strategy
8.8.3	Access information using a variety of sources
8.8.4	Use criteria to evaluate and select information for research
8.8.5	Use organizational strategies to gather, record, and synthesize information

- Learn about the Japanese American Internment. After viewing the exhibit and having read sources from the bibliography, discuss or write about the common ideas and issues that led the government to imprison these people. Talk specifically about the perceptions some Americans held of other Americans and foreigners living on our soil. (Research will show there was a general feeling against Japanese and Chinese in America well before WW II). Were all these Japanese people American-born citizens? What is an American? What rights do we have as Americans? Should we have the same rights if we are living and working in America but have not become citizens yet?

AT THE EXHIBIT

Activity: My visit to *Snow Country Prison: Interned in North Dakota*

Standards Addressed	
ND Social Studies Standards: #1, 8	
#1	Students understand the nature and scope of history
8.1.1	Understand the role of chronology and perspective in describing historical events and periods of history
8.1.2	Understand how key events, people, and ideas contributed to North Dakota history
#8	Students understand the basic concepts of sociology and psychology
8.8.1	Understand the process of emerging personality growth and development
8.8.2	Understand the principles governing individual and group behavior within social structures

ND Language Arts Standards: #4

- #4 Students engage in the speaking and listening process
 - 8.4.1 Speak with a purpose
 - 8.4.2 Use supporting materials for topic development
 - 8.4.3 Use delivery techniques appropriate for different audiences
 - 8.4.4 Listen for different purposes
 - 8.4.5 Give and receive feedback

ND Visual Arts Standards: # 3, 5

- #3 Students know a range of subject matter, symbols, and ideas
 - 8.3.1 Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas
- #5 Students understand the characteristics and merit of one's own work of art and works of art of others
 - 8.5.1 Understand multiple purposes for creating works of art

Have students view the *Snow Country Prison* exhibit

Questions for discussion:

In what ways can we talk about our personal experiences? (talking, writing, drawing, writing music, silence...)

In what ways do these artists portray their experiences? (poetry, photos, content of photos)

In your opinion how effective do you think they are? Why?

Is there a better way, given the circumstances, that these artists could have communicated to others what they experienced?

Why were these photos taken?

What point was the photographer trying to make?

Why did the prisoners write these poems?

Do you think they were for others to read or to be kept for other reasons?

What do they say to you?

What other reasons might one try to record events and feelings in their lives?

If you were made to live somewhere you did not want to live, under circumstances that did not allow you to have your things, go to your school, or eat your own kind of food, what things would you do to "get through" the experience?

How would you react if you thought you had to stay there forever?

If you were parted from your family, unable to easily communicate with them, what would you do?

Match one of the haiku or letters to a photograph in the exhibit.

Activity: Tough Questions

During your museum visit or after the visit lead a discussion with your students.

- How were the Japanese/Germans/Italians/Americans stereotyped in the war? Find some examples. Check out newspapers, archives, old histories or textbooks, posters, artists' works, movies, magazines, sermons, TV, song lyrics. Why or why not were these people labeled? Give some examples of how language has changed in regards to labeling groups of people. What does "politically correct" mean? What would be positive or negative effects of stereotyping? Find some examples? How can we keep from singling out races of people? Is it possible? What would you do to keep this stereotyping from happening in your classroom? In your opinion, did stereotyping of the Japanese play a part in the internment of Japanese and Germans in WW II? What other factors may have contributed to the internment? (Press coverage, photos, fear, misunderstanding, greed, lack of knowledge about another culture, long-standing assumptions, crowd mentality, war mentality, anger). Do you consider yourself open-minded, biased, or prejudiced? What is prejudice?

AFTER YOUR EXHIBIT VISIT

Activity: Artful Language

Standards Addressed

ND Language Arts Standards: #2,6

- | | |
|-------|---|
| #2 | Students engage in the reading process |
| 8.2.1 | Read and recognize a variety of texts and genres |
| 8.2.2 | Apply scientifically-based reading strategies to construct meaning from written language and adjust for understanding |
| 8.2.3 | Understand the defining characteristics of literary forms |
| 8.2.4 | Recognize and respond to literary elements, techniques, and devices |
| 8.2.5 | Analyze, interpret, evaluate and synthesize literature |
| #6 | Students understand the principles of language |

We look at abstract things every day. For instance, a cross, a six-pointed star, a swastika, the Stars and Stripes on a flag are symbols that are significant in different ways to different people. They are visual representations of abstract ideas.

As a visual artist may use pictures, a writer manipulates words to create impressions or to make an idea more exact. Writers and poets carefully choose words that carry more than one meaning or are more powerful because they both denote and connote. The following haiku are examples:

*Thunderclouds--
The horse fence runs along
Like the teeth of a comb.
-Itaru Ina-*

One might read more into the fence image (barrier, protection, or delineator) or into the clouds (storm, war, or violence). Notice the verb "runs". How different the poem would be if we replace "runs along" with "looks"? Given the expanse of North Dakota's landscape, the image of a fence "running" or travelling accentuates the idea of endless distance, perhaps suggesting the loneliness and isolation and power of nature. Or it may suggest movement and the possibility of escape. Thunderclouds can represent nature uncontrolled, while the fence could represent man's attempt to control nature. The comb, in comparison is a comfortable and personal item.

**Along the iron fence
Blooming in a row –
Sunflowers
-Itaru Ina-**

How does "yellow" feel? How does iron in the hot sun feel? In the cold winter? What else might we find "in a row" during a time of war? The juxtaposition of tall upright flowers growing in a line like soldiers, yet with abandonment, as sunflowers do, against a rigid fence could have many layers of meaning.

Activity: Picture This: PEACE

Standards Addressed

ND Language Arts Standards: #1

- #1 Students engage in the research process
 - 8.1.1 Define a research problem or task
 - 8.1.2 Plan a research strategy
 - 8.1.3 Access information using a variety of sources
 - 8.1.4 Use criteria to evaluate and select information for research
 - 8.1.5 Use organizational strategies to gather, record and synthesize information
 - 8.1.6 Present research
 - 8.1.7 Evaluate the research process

ND Visual Arts Standards: #1,6

- #1 Students understand and apply visual art media, techniques, and processes
 - 8.1.6 Use visual art materials and tools in a safe and responsible manner
- #6 Students make connections between the visual arts and other disciplines
 - 8.6.1 Understand the similarities between visual art and other arts disciplines (performing arts, literature, practical arts) that share common themes, historical periods, or cultural context
 - 8.6.2 Understand the relationship between the visual arts and other disciplines in the curriculum

- Choose an issue or theme, then make an art or historical museum. Students may need a space for an exhibit, a computer to design or research, and art materials. Subjects that promote understanding and community involvement, and issues of tolerance might be: "The Harmful Nature of Stereotypes," "Making School a Safe Place," or "Taking Care of Our Environment."

Assign positions in the museum. (They can be shared.)

Museum Director: Keeps everything organized and oversees the project and workers

Curator: Chooses the work to be shown and works with the exhibit coordinator and director to decide how to display it

Exhibits Coordinator/Registrar: Hangs or develops ways of displaying and works with all other staff to find ways the best ways to display work. Keeps a record of all pieces.

Public Relations Manager: Advertises the exhibit and speaks about it to the public or press.

Historian: Takes pictures or otherwise documents the development of the exhibit and opening event.

Event Coordinator: Sets up an exhibit "opening" for peers, adults, and community.

Educator: Develops the educational content and sees that the theme is clear and understandable, and is available to explain exhibit to others.

Account Manager: takes care of all money management.

Development Director finds funds and writes grants to pay for programs.

Artists: Could be all of the children in class that have submitted their work. Work might be individual pieces, collaborative pieces, writings, collections, photos, and computer

generated artwork. Music, performance or videos, would be a good addition. Perhaps the children could design and develop a website. The sky is the limit.

Activity: Time and Time Again

Standards Addressed

ND **Social Studies** Standards: # 1

- #1 Students understand the nature and scope of history
 - 8.1.1 Understand the role of chronology and perspective in describing historical events and periods of history

- Pick items that could be put away for fifty years or more that when opened would reflect our society today or record an important current event. Make a time capsule.
- How can we ensure future generations will learn from what we do today? Why is this important? List things our generation has learned from our past.

Activity: Haiku

Standards Addressed

ND **Language Arts** Standards: #3

- #3 Students engage in the writing process
 - 8.3.1 Use a variety of techniques to identify and develop a topic
 - 8.3.5 Compose writing that contains characteristics of a selected form
 - 8.3.6 Present written work

ND **Visual Arts** Standards: #3

- #3 Students know a range of subject matter, symbols and ideas
 - 8.3.1 Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas

Haiku is much more than the seventeen syllable poem that is usually broken into lines of 5,7,5 syllables. It is specific. Jane Reichhold points out in her book, *Writing and Enjoying Haiku, A Hands-on Guide*, that haiku focuses on the here and now. It is a poem that forms a mental image. Haiku often does this by comparisons and allusions, juxtaposing objects, feelings or events. By nature it is brief, each word vital to the whole haiku, evoking images and memories. Words in haiku are specific and appeal to the senses.

Hearing sound of train
-AWAKE-
This endless night
-Tokuji Hirai-

The juxtaposition of a loud sound against the silence of sleep is what makes this image both strong and universal. Emptiness (silence) is broken by the sound of a train (life). Dreams suddenly become reality. The night is endless and static, while the train is motion moving through it. When AWAKE is written in capital letters, we can almost see eyes pop open. Who has not had the experience of being suddenly awakened from a sound sleep?

- Write a haiku using sound, visual images, sensory, or peaceful words. Pay special attention to the use of verbs. For instance, rather than saying a fence is on the horizon, how would the image change if you said "a fence running along the horizon" or "a fence appears on..." or "a fence meanders along...?"
- Illustrate the haiku. Play with the actual spacing and/or size of the words as in Tokuji Harai's haiku.

Hearing sound of train
-AWAKE-
This endless night

- Include their haiku in an art piece. Create an art piece based on the images in the haiku. Create a class book of haiku written and illustrated by the students. Remember that simplicity is clarity. Keep the illustrations as simple and direct in character as the poem itself.

Activity: Stereotype

Standards Addressed	
ND Language Arts Standards: #4, 6	
#4	Students engage in the speaking and listening process
	8.4.1 Speak with a purpose
	8.4.5 Give and receive feedback
#6	Students understand and use principles of language
	8.6.3 Understand social, cultural, regional and professional differences in language
	8.6.4 Understand how language, both written and spoken, reflects a point of view

- Write words and phrases on the board to describe a person you and the students know, a popular or famous person, without telling the class who it is. Choose someone who has shown some admirable traits such as compassion or courage. Make some of your words generic and others more specific. Your words may be: gentle, bookworm, accountant, funny, stubborn, short, impatient, caring, hungry, practical joker, smart, bitter, wise, handy, rides horses, janitor, college student, artist, musician, and organized.

Describe on paper in a sentence or two how this person looks. Ask students to hand in their descriptions.

Read their descriptions to the class. Note if there is a definite predominant word used that assigns gender, traits, race, etc. For fun, try to do a drawing on the blackboard of this person based on their descriptions. How many people thought to describe their person in a wheelchair, heavy, old? Why or why not? How many would think this was a male for instance?

At this point, it would be important to tell a story about this person you described in which the person may have shown positive or normal characteristics such as kindness, courage, or anger. You can talk about his or her physical characteristics. You might first choose to talk about general traits that most people (including your students) may have. Then you may discuss how the person you described is unique. Has this changed your students' guesses?

Tell them who this person is. It is likely common assumptions have been made without realizing it. Discuss these. Though most of us think we are open-minded, daily ALL of us make

assumptions. Sometimes without meaning it we act upon these in ways that can be hurtful and harmful.

Ask the students to choose a person they know and repeat the same exercise, having the class "guess" what this person is like or who it may be. Be sensitive to certain words or phrases that may appear often. "Little Old Lady" is an example. Are all little ladies old? Are all older ladies little? Does this phrase suggest incompetence or otherwise demean this person?

- Develop a group definition of "Stereotypes".
- Together list and discuss contemporary words and phrases that may have negative or positive connotations.

Activity: Butcher, Baker, Candlestick Maker/Role Playing

Standards Addressed	
ND Language Arts Standards: #3, 4	
#3	Students engage in the writing process
8.3.1	Use a variety of techniques to identify an develop a topic
8.3.2	Use strategies to write for a variety of purposes and audiences
8.3.3	Use feedback and multiple drafts to clarify language and intent
8.3.4	Edit text for correctness
8.3.5	Compose writing that contains characteristics of a selected form
8.3.6	Present written work
#4	Students engage in the speaking and listening process
8.4.1	Speak with a purpose
8.4.2	Use supporting materials for topic development
8.4.3	Use delivery techniques appropriate for different audiences
8.4.4	Listen for different purposes

Use some of the following suggestions to role-play in order to have children "walk in someone else's shoes."

- Develop a list together listing different occupations, such as a police officer, rapper, street cleaner, gang member, museum director, rock star, actress, hockey player, college student, woodworker, mother, priest, teacher, farmer, professor, artist, janitor, lion tamer, hairstylist, or bank executive. Then attach common perceived characteristics to each of the occupations.

Banker	Actress	Janitor	Hairstylist
Shy	Not shy	HS graduate only	Not shy
Quiet	Flamboyant	Strong	Woman
Man	Selfish	Man	Friendly
Organized	Beautiful/handsome	Hardworking	Artistic
Educated	Young	Grouchy	Listener

- Are those stereotypes? Can the banker be a woman? Did you envision Asians? Older than 60? Teenagers? Women? Men? Native American? In a wheelchair? Overweight?

What were some of your expectations? Write these on the board. Were you stereotyping? What are some of the specific assumptions we make? What are general assumptions? Do we want to avoid making these assumptions? Why or why not? If so, how can we avoid making them? Talk about the issue of labeling and how harmful and hurtful that can be. This is a perfect time to address the issue of "What do you say or do when..."

What do you say when someone you are with makes fun of a heavy-set person?

How do you react when someone you know makes a racial joke?

What do you think when your friend laughs as you both watch a TV show where the actors demean a person by making broad gender generalizations?

What is it that makes these scenarios funny to some people?

Activity: Do You Feel What I Feel? Stereotyping

Standards Addressed

ND **Language Arts** Standards: #3,4

- #3 Students engage in the writing process
 - 8.3.1 Use a variety of techniques to identify and develop a topic
 - 8.3.2 Use strategies to write for a variety of purposes and audiences
 - 8.3.3 Use feedback and multiple drafts to clarify language and intent
 - 8.3.4 Edit text for correctness
 - 8.3.5 Compose writing that contains characteristics of a selected form
 - 8.3.6 Present written work
- #4 Students engage in the speaking and listening process
 - 8.4.5 Give and receive feedback

ND **Visual Arts** Standards: # 3

- #3 Students know a range of subject matter, symbols and ideas
 - 8.3.1. Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas

- Ask students to write a dialog based on their own experiences in school that had to do with name-calling, labeling, or being excluded. Have them focus on an incident that may have happened to them or an incident in which they were involved or witnessed.
- As a group have students develop a list of stereotyping words that are used to identify a person or group of people. How do the terms we use to identify various racial, ethnic, or gender groups affect our identity? Some common labeling words used today to identify groups but have deeper meaning are: "skater", "preppie," or "jock".
- Ask how some groups prefer to be identified? Example: Indian, Native American, or Cherokee? African American or black or Caribbean? Is Oriental a derogatory word? What about someone of Spanish descent. Are they Hispanic? Are they Latino(a), Chicano(a), Mexican? What does the phrase "politically correct" mean?
- Why do we stereotype people? Are teens more stereotyped than other groups? Do teens label others more often than do most people? Why or why not? What ethnic groups have certain stereotypes? What can we do to stop labeling people? Should we stop? Why?

- Assign groups and have each group define themselves according to what they have in common. Make a word collage describing themselves as individuals and as a group. This exercise helps students who may not normally work together find a common ground.
- Design a poster or banner that describes them or their group. Have them find a name for their group. How does this name define them? Does this name exclude people from their group?

Activity: Marketing Stereotypes

Standards Addressed	
ND Social Studies Standards: # 4, 7	
#4	Students use social studies resources for a variety of purposes
8.4.2	Use primary and secondary sources to gather, interpret, analyze, and evaluate information related to social studies
#7	Students understand the importance of culture
8.7.1	Understand the relationship between socio-economics and culture
8.7.2	Understand how culture influences gender roles, ethics, and ideology
8.7.3	Understand how culture influences family relationships, religion, and social institutions
ND Language Arts Standards: # 5	
#5	Students understand media
8.5.1	Identify, access and use a variety of media
8.5.2	Analyze and evaluate media content and intent
8.5.3	Identify and understand legal and ethical issues involved in media use and production
8.5.4	Interpret and analyze media's influence on self and society
8.5.5	Apply a variety of techniques to create media products
ND Visual Arts Standards: #2, 3, 5, 6	
#2	Students understand how works of art are structured and how visual art has a variety of functions
8.2.1	Know the effects of visual art structures and functions
8.2.2	Understand visual art organizational structures and analyze what makes them effective or ineffective in the communication of ideas
#3	Students know a range of subject matter, symbols, and ideas
8.3.1	Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas
#5	Students understand the characteristics and merit of one's own work of art and the works of art of others
8.5.1	Understand multiple purposes for creating works of art
8.5.2	Understand how one's own work of art may elicit a variety of responses
#6	Students make connections between the visual arts and other disciplines

- Find and bring examples of magazines or ads that promote stereotypes or ads that make attempts to break them down. How do advertising techniques help or harm the cause of individuals and individual groups or cultures? Give examples.
- Discuss popular TV shows or commercials that foster stereotypes. Cite examples.
- Have your students bring in an advertisement that sells a product or idea that uses a "stereotype or common accepted assumptions". Common magazines might sell clothing by using only thin models, or people between the ages of 16-24, or the ads may depict an executive as a male wearing glasses and who has gray hair. Think about who the audience might be for their

product or idea. Design an ad for the same product or idea without using those stereotypical assumptions. This is a good exercise to show students how often we rely upon, and make judgments from, commonly accepted stereotypes.

Expand on this exercise by discussing aspects of advertising, political campaigns, manipulation techniques, peer pressure, innuendo, subliminal messages, and visual imagery.

Activity: Peacemakers

Standards Addressed

ND **Social Studies** Standards: # 7

- #7 Students understand the importance of culture
 - 8.7.1 Understand the relationship between socio-economics and culture
 - 8.7.2 Understand how culture influences gender roles, ethic, and ideology
 - 8.7.3 Understand how culture influences family relationships, religion, and social institutions

ND **Language Arts** Standards: #4, 5

- #4 Students engage in the speaking and listening process
 - 8.4.1 Speak with a purpose
 - 8.4.2 Use supporting materials for topic development
 - 8.4.3 Use delivery techniques appropriate for different audiences
 - 8.4.4 Listen for different purposes
 - 8.4.5 Give and receive feedback
- #5 Students understand media
 - 8.5.1 Identify, access, and use a variety of media
 - 8.5.2 Analyze and evaluate media content and intent
 - 8.5.3 Identify and understand legal and ethical issues involved in media use and production
 - 8.5.4 Interpret and analyze media's influence on self and society
 - 8.5.5 Apply a variety of techniques to create media products

ND **Visual Arts** Standards: #6

- #6 Students make connections between the visual arts and other disciplines
 - 8.6.1 Understand the similarities between visual art and other arts disciplines that share common themes, historical periods, or cultural context
 - 8.6.2 Understand the relationship between the visual arts and other disciplines in the curriculum

- **What is Peace?** Discuss why it is important, how it can be attained, and what lessons we can learn. Do we want peace? Why? Who makes the rules about who keeps peace (at home, locally, nationally, internationally)? Are the laws fair, right or wrong? Are they right or wrong for different people or different cultures? How can we change the laws that affect us, if they should be changed? What are the consequences of not changing the rules? What are the consequences of doing nothing? Do all rules or laws apply to all people? What if they don't? Are there situations where the definition of peacekeeping may change? When? What can we, as individuals, do to attain peace?
- Challenge students to design a peacekeeping kit using their own ideas of what is essential for keeping peace. If thinking on the level of world peace is too broad, encourage students to narrow it to how peace could be kept in a household, at school, or in a community. For whom would this kit be made? How would the kit be used? Or decide on a situation where peace is endangered and find ways in which to negotiate peace.

- Start with a mission statement or manifesto. Remind students that this is subjective and that peace may not be totally obtainable, and that there are no right or wrong ideas. A kit might include: a definition of peace, a poster, flag, pictures, biography of an effective peacemaker, your guide to keeping peace, examples of peace successes and challenges. Other items might be items from a culture, rules and laws, items of exchange, music, letters, food or food recipes, clothing, art and photos.

Activity: People of Peace

Standards Addressed	
ND Social Studies Standards: # 4	
#4	Students use social studied resources for a variety of purposes
8.4.2	Use primary and secondary sources to gather, interpret, analyze and evaluate information related to social studies
8.4.3	Use technology to gather, organize, record, interpret and evaluate information related to social studies
ND Language Arts Standards: # 1	
#1	Students engage in the research process
8.1.1	Define a research problem or task
8.1.2	Plan a research strategy
8.1.3	Access information using a variety of sources
8.1.4	Use criteria to evaluate and select information for research
8.1.5	Use organizational strategies to gather, record and synthesize information
8.1.6	Present research

- Report on a peacemaker: U Thant, Madeline Albright, Boutros Boutros Ghali, UN Troops, soldiers, Martin Luther King, a volunteer, Mother Theresa, Gandhi, a veteran, Admiral Byrd, Marco Polo, Arthur Ashe, Mozart, Rachel Carson, Golda Meier, John Steinbeck, a hall monitor, the Pope, Indira Gandhi, Nelson Mandela, a teacher, Harriet Tubman, a family member, Kaethe Kollwitz, Cesar Chavez, Eleanor Roosevelt, a counselor, a coach, Ryan White, **You....**

Activity: The Great Outdoors

Standards Addressed	
ND Visual Arts Standards: 4	
#4	Students understand the visual arts in relation to history and culture
8.4.1	Understand the characteristics of works of art in various eras and cultures

For many interned Japanese American parents, it was important to keep a semblance of normalcy to their lives for their children's sake and for their own. Left with little to work with, some Japanese American citizens endured the camps by planting gardens.

- Talk about the many kinds of gardens and many reasons that gardens are planted. Define "garden." What are some kinds of gardens: vegetable, flower, memorial, scientific, crops, rock, sculpture or peace. Find differences in gardens from around the world or in different regions of the country. Are they formal or informal, food gardens or flower, public or private, symmetrical or asymmetrical. What would a world garden look like? What would be its theme?
- Develop ideas for a child or teen garden.

Activity: How Does Your Garden Grow?

Standards Addressed

ND **Language Arts** Standards: #3

- #3 Students engage in the writing process
 - 8.3.1 Use a variety of techniques to identify and develop a topic
 - 8.3.5 Compose writing that contains characteristics of a selected form

ND **Visual Arts** Standards: #3, 4, 5, 6

- #3 Students know a range of subject matter, symbols, and ideas
 - 8.3.1 Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas
- #4 Students understand the visual arts in relation to history and culture
 - 8.4.1 Understand the characteristics of works of art in various eras and cultures
- #5 Students understand the characteristics and merit of one's own work of art and the works of art of others
 - 8.5.1 Understand multiple purposes for creating works of art
 - 8.5.2 Understand how one's own work of art may elicit a variety of responses
- #6 students make connections between the visual arts and other disciplines
 - 8.6.1 Understand the similarities between visual art and other arts disciplines that share common themes, historical periods, or cultural context

Gardens have provided order and beauty in peoples' lives and have also been a means of nourishing the body and soul. From kitchen gardens to mega-acre crops, kitchen window tulip pots to the colorful acres of tulips in the Netherlands, they differ in size, purpose, scale, and meaning.

- Research traditional Japanese gardens or design a garden that can be planted in honor of the Japanese Americans who were interned during WW II. Or decide upon another theme for a garden, designing it on paper together or individually at first. A garden theme might be a peace garden, a memorial garden, or a child's garden. The kind of garden might be vegetable, flower, bird, winter, or garden of toys.
- Observe ways in which gardens in the past have been depicted in art. Examine Japanese, Chinese, and Italian paintings, and look at pictures of English and French gardens. Look at American gardens and landscapes such as the Getty Museum in Los Angeles or the International Peace Garden in North Dakota and Canada. Look at gardens in the Pacific Northwest, in New Mexico, and in Maine. How do they differ?
- Now it's time to design and plant or make a garden together. Encourage community involvement. Enlist the help of community gardeners, nursery staff, small children, or retired gardeners. Depending upon the theme of your garden, asking a woodworker, a city planner or artist to help may be appropriate. Perhaps there is a place in your community (inside or outside) that is unused and could become useful space for making a garden. To help you design a garden, think about the words: *garden, growth, seeds, cycles, winter, summer, peace, seasons, junk, play, whimsy, symmetry, asymmetry, memorial, formal, geometric, nurture, function, beauty, nature, therapeutic, rebirth, death, fertility, color, and space.*
- Take care of an already existing "garden". In some communities school groups have met to keep a park clean or to revitalize a cemetery that is in need of care. Cemeteries often are

wonderful places to study history and to learn about families and nationalities that make up a community.

-
- Write a haiku about your garden.
- Name your garden.

GLOSSARY

Alien:: one who differs in nature, or strangeness, usually to the point of incompatibility. Those people labeled as "enemy aliens" during WW II, were people of Japanese, German, and Italian descent who were living or working in the United States but who did not have US citizenship.

Alien Enemies Act: The act permits the government to apprehend, intern, and otherwise restrict the freedoms of alien enemies upon declaration of war or threatened or actual invasion.

Citizen: a native or naturalized person who owes allegiance to a government and is entitled to protection from it

Culture: the customary beliefs, social forms, and material traits of a racial, religious or social group; the set of shared attitudes, values, goals and practices that characterizes a group or organization.

Democracy: government by the people

Detainees: Aliens held in temporary holding camps, such as a local jail, Naturalization Services facilities or prisoner of war internment camps

Detention: The temporary holding period after an alien's arrest.

Haiku: an unrhymed poem of Japanese origin of which the most common contemporary form consists of three lines with a 5, 7, and 5 syllable organization

Heritage: something transmitted from or acquired by a person or group from its predecessors

Internment Camp: to confine or impound, especially during time of war

Nationalism: loyalty and devotion to a nation

Politically Correct: referring to an individual, group or idea in which statements are made to fit into current ideology often used ironically

Prejudice: a preconceived judgment or opinion

Ration: a food allowance or a share of food or other items

Renunciation: The act of forfeiting citizenship

Stereotype: an oversimplification of perceived characteristics of a person or group of people

Symbol: something that stands for or suggests something else by reason of relationship or association

Tolerance: the capacity for or the practice of recognizing and respecting the beliefs and practices of others

War effort: the combining of effort by people or groups of people to aid in the support of their side of a conflict

RESOURCES

Books appropriate for children or young adults

Annan, Nane. *The United Nations: Come Along with Me*. The wife of Kofi Annan, UN Secretary General, has written this charming story which invites young readers to explore the UN's many programs and initiatives and to envision their own contribution to world peace. Ages 7-9.

Carnes, Jim. "Home Was a Horse Stall." *Us and Them: A History of Intolerance in America*. Southern Poverty Law Center, Montgomery, Alabama, 1995. Middle school and older.

Carter, Jimmy. *Talking Peace: A Vision for the Next Generation*. Dutton Children's Books, New York. The former President looks back at the Camp David peace accords that brought Israel and Egypt together, discusses human rights, the environment, peace, war and democracy. Ages 13 and older.

Chin-Lee, Cynthia. *A Is for Asia*. Trade Operation, Danbury CT, 1997. India, Japan, Korea are only some of the countries represented in this colorful alphabet book. It is a must for studying language arts for young grades. Primarily a picture book, the word for each letter is written in an Asian language and accompanied by a picture. For instance "lotus" is written in Hindu while "monsoon" is written in Urdu and "origami" is written in Japanese. Whimsical pencil and oil illustrations, a selection of Asian language symbols, and detailed descriptions of objects from dragon boats to sled races all are included. (Kirkus Review). Ages 5-9.

Fleming, Maria. "A Garden of Honor: Latino Students in East L.A. Plant a Tribute to Japanese Americans". *Teaching Tolerance* (Spring 1998). Southern Poverty Law Center

Franklin, Paula. *Melting Pot or Not? Debating Cultural Identity*. Enslow Publishers, NJ, 1995. "On the back of every coin is the phrase *E Pluribus Unum* meaning *Out of the Many, One*. Is America a Melting Pot where immigrants from hundreds of countries come together to become one with one way of life? Or does being an American mean we should recognize and respect our many different cultures?" (Boyle Heights: *The Power of Place*). Middle School and older.

Greene, Bette. *The Summer of My German Soldier*. Bantam, Doubleday, Dell Books for Young Readers, New York, 1973. A 12-year-old Jewish girl befriends and protects a young German soldier who is incarcerated in an Arkansas prisoner of war camp during WW II. While patriotic feelings run high, she risks losing family, friends and even freedom for this friendship. Middle school ages.

Hoberman, MaryAnn. *My Song is Beautiful: Poems and Pictures in Many Voices*. Little, Brown and Company. 1994. Written by different poets, this book is a collection of cross cultural poetry and autobiographies. It is colorfully illustrated by different artists. Ages 5 – 9. This book is currently out of print, but it might be accessed on the net through www.abe.com or www.half.com.

Houston, Jeanne Wakatsuki. *Farewell to Manzanar*. Bantam Books, New York and Toronto, 1974. A true story of the Japanese American experience during and after the WW II internment. Middle school ages and up.

Mochizuki, Ken. *Baseball Saved Us*. Lee and Low Books, New York, 1993. During WW II a young Japanese American boy suffers from being labeled small and different. When his family is sent to an internment camp, his father, to keep spirits up, enlists the internees into making a baseball diamond and into forming a league for the children. Ages 5-9.

Noguchi, Rick and Deneen Jenks. *Flowers from Mariko*. Lee and Low, New York, 1998. This book details the sorrows and joys of rebuilding life after being released from a Japanese internment camp in Canada. Ages 7-10.

Snyder, Zilpha. *Cat Running*. Bantam, Doubleday, Dell Books for Young Readers, New York. 1994. An adolescent girl learns that the hardships of growing up and the hardships of growing up in the Great Depression are not being experienced by her alone. This has a strong message of empowerment and tolerance for young people. Ages 10-14.

Tunnell, Michael O. *The Children of Topaz: The Story of a Japanese American Internment Camp*. Holiday House, New York, 1996. This book is based on the classroom diaries of a 1943 third grade class sequestered in a Utah relocation center for Japanese Americans. Historical photos and instructive text support the children's illustrations and daily entries, chronicling a year of fear and incredible resiliency. Ages 8 and older.

Uchida, Yoshika. *Th Jar of Dreams*. Alladin Books, New York, 1993. In 1937, eleven-year-old Japanese-American, Rinka, from Berkeley, California, confronts adolescence and being different. Ages 10 and older.

Uchida, Yoshiko. *The Bracelet*. Paper Stars: Penguin Putnam Book for Young Readers, New York, 1996. A girl is placed with her family in a Japanese internment camp. She brings with her a bracelet given to her by her best friend. This offers a message of love, caring, loss, and coping. Ages 8-11.

Uchida, Yoshiko. *Journey Home*. Simon and Schuster, New York, 1978. Imprisoned in an internment camp in Topaz, Utah, Yuki's family is finally released to a world that has forever changed for her and her family. Middle school ages.

Uchida, Yoshiko. *A Desert Camp Called Topaz*. Scribner's, New York, 1971. Yuki is missing Christmas and home. A poignant story about a young girl's experiences in a Japanese American internment camp. Ages 8-12.

Uchida, Yoshiko. *Journey to Topaz: A Story of the Japanese American Evacuation*. Yuki, an eleven-year-old girl has her life changed by the trials and losses she endures during internment. The book, nevertheless, brings a message of hope and understanding to the readers. Scribners, New York, 1971. Ages 7 and older.

Resources for Teachers and General Information

Collins, Donald E. *Native American Aliens: Disloyalty and the Renunciation of Citizenship by Japanese Americans during WW II*. Greenwood Publishing Group, 1985.

Christgau, John. *Enemies: World War II Alien Internment*. New York, Authors Choice Press, 2001. Focuses on the Enemy Alien Internment Program, which operated from 1941 to 1946 and confined more than 31,000 persons. It centers on the lives of several people at Ft. Lincoln, a prison camp near Bismarck, ND.

Fiset, Louis. *Imprisoned Apart: The World War II Correspondence of an Issei Couple*. University of Washington Press, Seattle, 1998.

Fukuda, Rev. Yoshiaki. *My Six Years of Internment: An Issei's Struggle for Justice*.

The Language of Names. New Jersey, Simon and Schuster. Explores the complex role of names in our diverse society. Chapters focus on cultural naming practices, literary names, name changing and other aspects.

Menzel, Peter. *Material World: A Global Family Portrait*. Sierra Club Books, San Francisco, 1994. This book compiles the photos of 16 photojournalists who each lived for a time with families who fit their country's economic guideline of being a statistically average family. After several weeks of living with each family, the photojournalist gathered the family outside of their homes along with all of their belongings to be photographed. Toys, farm implements, musical instruments, cooking utensils, rugs, means of transportation, clothing, pets and an array of items people cherish provides opportunities for interesting observations by all ages, even small children. Though a contemporary

"album" not specific to any race or time in history, but which covers the globe, this book offers a big-picture step towards global understanding.

Okada, John. *No-No Boy*. University of Washington Press, Seattle, 1980. This is a book about a Japanese American's decision not to claim loyalty to a country that had forsaken him and that had imprisoned him. The consequence of the decision is a soul search of what it means to be an American and an Asian-American. It carries a strong moral and human rights message. Older high school or adults.

Teaching Tolerance magazine. Published twice a year by the Southern Poverty Law Center, this magazine is free to educators. It includes articles, stories, and teaching activities that address classroom learning involving issues of tolerance and acceptance.

Reichhold, Jane. *Writing and Enjoying Haiku: A Hands-on Guide*. Kodansha International, Tokyo, 2002. Provides information and examples of activities for reading and writing haiku.

Ross, Bruce. *How to Haiku*. Offers practical ways to write and teach haiku for students. Tuttle Publishing Company, Boston, 2002.

Werner, Emmy. *Through the Eyes of Innocents: Children Witness World War II*. Westview Press, 2001. A collection of accounts from journals and other writings of children from all sides of WW II – Germany, France, Okinawa, England and from the Japanese American camps.

WEBSITES, VIDEOS AND OTHER RESOURCES

Ina, Satsuki, *Children of the Camps, The Documentary and Teacher's Guide*. Children of the Camps Documentary and Educational Project Publishers. www.children-of-the-camps.org

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

Raven Radio Theater. *Common Ground*. Play script and CD of theme music and background noise. The script for this play is available and suits middle and high school groups. This play reenacts a courageous decision by the Mexican secretary of the California Japanese Mexican Labor Association (JMLA) which developed around the sugar beet industry, and its attempt to be part of the AFL. The AFL President would not grant the charter unless the Mexican laborers would drop the Japanese from their ranks. This play was written by Raven Radio Theater. It was prompted by a project in which students from Roosevelt High School in Los Angeles, largely Mexican Americans, planted a garden to pay tribute to those Japanese who in WW II were interned in camps, thereby missing the chance to graduate from Roosevelt High.

International Pen Pals

Rules of Pen Pal etiquette

www.kidspenpals.about.com/kidsteens/kidspenpals/library/blppnet.htm

Keypals Club

www.mightymedia.com/keypals

The Kidlink Network

www.kidlink.org/english/general/index.html

E-PALS Classroom Exchange

www.epals.com.index.html

International E-Mail Classroom Connections

www.stolaf.edu/network/iecc

Current Events

Weekly Reader. Encourages children to volunteer as a way of honoring men and women who have served or are serving in the armed forces. mtoschi@weeklyreader.com

Time for Kids

www.timeforkids.com

Yahooligans News

www.yahooligans.com/content/news

CBC4Kids – What's New

www.cbc4kids.ca/regular/whats-new

Culture Quest

www.geocities.com

Of interest to adult readers:

Ashford, Roger. *Too Long Silent: Japanese Americans Speak Out*. New York, Media Publishing and Marking, Inc., 1986.

Breed, Eleanor. " *War Comes to the Church Door: Diary of a Church Secretary in Berkeley, April 20-May 1, 1942*". U.C. Berkeley Bancroft Library Collection.

Bosworth, Allan R. *America's Concentration Camps*. Introduction by Roger Baldwin. W.W. Norton & Co. Inc, New York, 1967.

Commission on Wartime Relocation and Internment of Civilians. *Personal Justice Denied: Report of the Commission on Wartime Relocation and Internment of Civilians*, 2 vols. Government Printing Office, 1982 and Seattle University or Washington Press, 1997.

Daniels, Roger, Sandra C. Taylor and Harry H.L. Kitano. *Japanese Americans: From Relocation to Redress*. University of Utah Press, Salt Lake City, 1986.

Daniels, Roger. *Prisoners without Trial: Japanese Americans in World War II*. Hill and Wang, New York, 1993.

Daniels, Roger. *Prisoners without Trial: Japanese Americans in World War II*. Hill and Wang, New York, 1993.

Daniels, Roger, editor. *American Concentration Camps: A Documentary History of the Relocation and Incarceration of Japanese Americans, 1941-1945*. 9 vols. 1989.

Daniels, Roger. *Concentration Camps, North America: Japanese Americans and Canadians during WW II. 1971*

Daniels, Roger. *Concentration Camps, USA: Japanese Americans and WW II. 1971*

Daniels, Roger. *The Decision to Relocate the Japanese Americans*. 1983.

de Cristoforo, Violet Kazue Matsuda. *Poetic Reflections of the Tule Lake Internment Camp, 1944*. Santa Clara, Calif. Privately printed, 1988.

de Cristoforo, Violet Kazue Matsuda. *May Sky, There is Always Tomorrow: An Anthology of Japanese American Concentration Camps*. Sun and Moon Press, Los Angeles, 1997.

Fleming, Maria. "A Garden of Honor". *Teaching Tolerance*, Spring 1998, Southern Poverty Law Center, Montgomery, AL. Latino students in East Los Angeles plant a garden as tribute to Japanese Americans interred in WWII.

Fukuda, Rev. Yoshiaki. *My Six Years of Internment: An Issei's Struggle for Justice*. Konko Church of San Francisco, San Francisco, 1990.

Girdner, Audrie and Loftis, Anne. *The Great Betrayal: The Evacuation of the Japanese-Americans During World War II*. Macmillan, Toronto, 1969.

Hansen, Arthur A. and Mitson, Betty E., ed. *Voices Long Silent: An Oral Inquiry into the Japanese American Evacuation*. California State University, Fullerton, 1974.

Houston, Jeanne Wakatsuki. and Watsuki, David. *Farewell to Manzanar: A true story of the Japanese American experience During and After the WWI Internment*. _____, 1987. At age 37 the author recalls her experiences through the eyes of a 7 year old child. The recollections of fear, confusion, dignity and great resourcefulness in the face of demeaning and oppressive circumstances, make this book riveting to read. The *San Francisco Chronicle* named it one of the top 100 books for school curriculum for the 20th Century. (Kirkus Review)

Ichihashi, Yamato. *Morning Glory, Evening Shadow: Yamato Ichihashi and His Internment Writings, 1942-1945*. Edited with essay by Gordon H. Chang. Stanford University Press, Palo Alto, 1999.

Inada, Lawson Fusao, ed. *Only What We Could Carry: The Japanese American Internment Experience*. California Historical Society, Berkeley. 2000. This book gathers the voices of internment, personal stories and documents, poems and photos of the Japanese internment experience. The introduction itself, by Mr. Inada, is a sensitive picture about the chaos, loss and confusion surrounding the relocation as seen through the eyes of a child. (Available on

Irons, Peter. *Justice at War: The Story of the Japanese American Internment Cases*. Oxford University Press, New York, 1983.

Kaneshiro, Takeo, comp. *Internees: War Relocation Center Memoirs and Diaries*. Vantage Press, New York, 1976.

- Kitagawa Daisuke. *Issei and Nisei: The Internment Years*. Seabury Press, New York, 1967.
- Katayama, Taro, ed. "Haru." *Ayuma: A Japanese American Anthology*. The Japanese American Anthology Committee. San Francisco, 1980.
- Kikumura, Akemi. *Promises Kept: The Life of an Issei Man*. Chandler & Sharp, Novato, CA., 1991.
- Koyama, Tina. "Family Dinner." *Home to Stay: Asian American Women's Fiction*. Ed. Sylvia Watanabe and Carol Burchac. Greenfield Review Press, 1990.
- Levine, Ellen, ed. *A Fence Away from Freedom*. An American-born Japanese young man confronts the difficulties of having Issei (Japanese-born) parents during a time of American/Japanese crisis. G.T. Putnam and Sons, New York, 1995.
- Mackey, Mike, ed. *Remembering Heart Mountain: Essays on Japanese American Internment in Wyoming*. Western History Publications, Powell, WY., 1998.
- Miyakawa, Edward. *Tule Lake*. House by the Sea Publishing Co., Waldport, OR., 1979.
- Nakano, Jiro and Kay, eds. and translators. *Poets Behind Barbed Wire*. Bamboo Ridge Press, Honolulu, 1983.
- Noda, Kesaya. "Growing Up Asian in America." *Making Waves: An Anthology of Writings by and About Asian American Women*, ed. Asian Women United of California. Beacon Press, Boston, 1989.
- Sone, Monica. *Nisei Daughter*. University of Washington Press, Seattle, 1979.
- Takei, George. *To the Stars: The Autobiography of George Takei*. Simon and Schuster, New York, 1994. George Takei, known to us as Sulu in the TV series *Star Trek*, remembers his experiences as a Japanese internment camp resident.
- Tateishi, John. Ed. *And Justice for All: An Oral History of the Japanese American Detention Camps*. Random House, New York, 1984.

Teaching Tolerance Magazine. Southern Poverty Law Center, Montgomery, AL. This magazine published twice a year by the Southern Poverty Law Center tackles issues of education on human rights. It has articles and ideas by and for preschool through high school educators. Special issues spotlight subjects such as Ku Klux Klan, religious intolerance, war crimes and other tough but crucial subjects.

Uchida, Yoshiko. *Desert Exile: The Uprooting of a Japanese American Family*. University of Washington Press, 1982.

Art and Photography

Adams, Ansel. *Born Free and Equal: Photographs of the Loyal Japanese-Americans of Manzanar Relocation Center, Inyo county, California*. U.S. Camera, New York, 1944.

Adams, Ansel and Miyatake, Toyo. *Two Views of Manzanar: An Exhibition of Photographs*. UCLA Wight Art Gallery, Los Angeles, 1978.

Armor, John and Wrijhjt, Peter. *Manzanar*. Commentary by John Hersey. New York Times Books, 1998.

Conrat, Maisie and Richard. *Executive Order 9066: The Internment of 110,000 Japanese Americans*. MIT Press, Cambridge, 1972.

Eaton, Allen H. *Beauty Behind Barbed Wire: The Arts of the Japanese in Our Relocation Camps*. Harper and Row, New York, 1952.

Gensensway, Deborah and Roseman, Mindy. *Beyond Words: Images from America's Concentration Camps*. Cornell University Press, Ithaca, NY, 1987.

Hill, Kimi Kodani, ed. *Topaz Moon: Chiura Obata's Art of the Internment*. Heyday Books, Berkeley, 2000.

Inouye, Mamoura, ed. *The Heart Mountain Story: Photographs by Hansel Mieth and Otto Hagel of the World War II Internment of Japanese Americans*. Mamoru Unouye, Los Gatos, CA., 1997.

Ishigo, Estelle Peck. *Lone Heart Mountain*. Anderson, Ritchie & Simon, Los Angeles, 1972.

Leong, Russell, ed. *The View from Within: Japanese American Art from the Internment Camps, 1942-1945*. Japanese American National Museum, UCLA Wight Art Gallery, UCLA Asian American Studies Center, Los Angeles, 1992.

Matsuoka, Jack. *Camp II, Block 211*. Japan Publications Inc., San Francisco, 1974.

McKivior, June Mukai, ed. *Kenjiro Nomura: An Artist's View of the Japanese American Internment*. Wing Luke Asian Museum, Seattle, 1991.

Okiihiro, Gary Y. *Whispered Silences: Japanese Americans and World War II*. Joan Myers, photographer. University of Washington Press, Seattle, 1996.

Okubo, Mine'. *Citizen 13660*. University of Washington Press, Seattle, 1994.

Other Resources

Children of the Camps: Video. This 1999 Chicago Asian American Showcase award winning video guides us through the personal stories of six Americans of Japanese ancestry who had been interned in camps during WWII. The poet Lawson Fusao Inada narrated parts of the film.

The following questionnaire is designed to help children see the similarities and connections they have with other human beings as well as assisting them to see their own individual uniqueness. It offers them the opportunity to think about material and spiritual values. After completing this, thoughtful discussions may take place about the Japanese American WW II experience, about having to make choices and about what people hold dear. The questionnaire is designed to be filled out over time so that children will think carefully about their responses.

Have fun sharing and comparing these questions with pen pals. Or have the class design its own set of questions. Make a scrapbook or storybook; each question could be a page in the scrapbook.

MY VOICE

- The head of a school cafeteria has asked me to make a menu for the lunchroom. The food I would include would be:
- If I had to limit what I eat to three favorite foods for 6 months, I would stock up on:
- I get to promote a concert and choose as many as five bands, singers, players or kinds of music to be featured. The music or musicians I would choose would be:
- Music that can change my mood for better or worse usually is:
 - Better:
 - Because:
 - Worse:
 - Because:
- If I moved away where no one knows me, the things I might change about my appearance and clothes would be:
- If I were moving to a faraway place by myself to live for a year, the kind of place it would be is:
- The things I would take with me to this place would be:
- At school and with my friends, the clothes I would prefer to wear would be:
- If I were to describe myself to a stranger by the things in my life that interest me, I would say:
- If I were a collector, I would choose to collect these things:
- I can describe my home and family life with the following 10 words or less:
- With 10 more words or less I can describe my house or room completely:
- If I had my own radio or TV program, the kinds of program I would have would be:
- What would my family be like?
- Where will I live?
- In what kind of house will I live?
- What things would I own?
- The one word that best describes my future would be:
- The way I am most like my friends is:
- The most unique thing about me is:
- The things I do most often are:
- The important things I would like other people to understand about me are:
- Creating something or trying something new makes me feel:
- It is hard for me to:

- It is easy for me to:
- I surprise myself when:
- I am at my best when:
- A color or color combination that describes me is:
- A music style or musical piece that best describes me:
- One of my favorite memories is:
- Why?:
- One of my worst or scariest memories is:
- Why?:
- I hiked up a long hill and came upon a wall that goes up in front of me forever, to the right forever and to the left forever. This makes me feel:
- This is what I would do:
- I found out whatever I say about the future for me will come true. All I have to do is describe it or write it. I would say:
- What kind of work will I be doing?
- Will I be married or single?

Executive Order 9066

February 19, 1942

Whereas, the successful prosecution of the war requires every possible protection against espionage and against sabotage to National-defense material, National-defense premises and National-defense utilities as defined in Section A, Act of April 20, 1918, 40 Statute 533, as amended by the Act of November 30, 1940, 54 Statute 1220, and the Act of August 21, 1941 55 Statute 655 (U.S. C. 01 Title 50, Sec. 104).

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

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

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

I

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

This order should not be construed as modifying or limiting in any way the authority heretofore granted under Executive Order 8972, dated December 12, 1941, nor shall it be construed as limiting or modifying the duty and responsibilities of the Federal Bureau of Investigation, with respect to the investigations of alleged acts of sabotage, or the duty or responsibilities of the Attorney General and the Department of Justice under the Proclamation of December 7 and 8, 1941, prescribing regulations for the conduct and control of alien enemies, except as such duty and responsibility is superseded by the designation military areas hereunder.

Signed

Franklin D. Roosevelt
The White House
Feb. 19, 1942

AN AMERICAN PROMISE
By the President of the United States of America
Gerald R. Ford
February 19, 1976

A PROCLAMATION

In this Bicentennial Year, we are commemorating the anniversary dates of many of the great events in American history. An honest reckoning, however, must include a recognition of our national

mistakes as well as our national achievements. Learning from our mistakes is not pleasant, but as a great philosopher once admonished, we must do so if we want to avoid repeating them.

February 19th is the anniversary of a sad day in American history. It was on that date in 1942, in the midst of the response to the hostilities that began on December 7, 1941, that Executive Order No. 9066 was issued, subsequently enforced by the criminal penalties of a statute enacted March 21, 1942, resulting in the uprooting of loyal Americans. Over 100,000 persons of Japanese ancestry were removed from their homes, detained in special camps, and eventually relocated.

The tremendous effort by the War Relocation Authority and concerned Americans for the welfare of these Japanese Americans may add perspective to that story, but it does not erase the setback to fundamental American principles. Fortunately, the Japanese American community in Hawaii was spared the indignities suffered by those on our mainland.

We now know what we should have known then – not only was that evacuation wrong, but Japanese Americans were and are loyal Americans. On the battlefield and at home, Japanese Americans – names like Hamada, Mitsumori, Marimoto, Noguchi, Yamasaki, Kido, Munemori and Miyamura- have been and continue to be written in our history for the sacrifices and the contributions they have made to the well-being and security of this, our common Nation.

The Executive Order that was issued on February 19, 1942, was for the sole purpose of prosecuting the war with the Axis Powers, and ceased to be effective with the end of those hostilities. Because there was no formal statement of its termination, however, there is concern among many Japanese Americans that there may yet be some life in that obsolete document. I think it appropriate, in this our Bicentennial Year, to remove all doubt on that matter, and to make clear our commitment in the future.

NOW, THEREFORE, I GERALD R. FORD, The President of the United States of America, do hereby proclaim that all the authority conferred by Executive Order No. 9066 terminated upon the issuance of Proclamation No. 2714, which formally proclaimed the cessation of the hostilities of World War II on December 31, 1946.

I call upon the American people to affirm with me this American Promise – that we have learned from the tragedy of that long-ago experience forever to treasure liberty and justice for each individual American, and resolve that this kind of action shall never again be repeated.

IN WITNESS WHEREOF, I have hereunto set my hand this 19th day of February in the year of Our Lord 1976, and of the Independence of the United States of America the 200th.

(signed)

Gerald R Ford