

# World War II and the Japanese American Experience

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# **World War II and the Japanese American Experience**

**by Margit E. McGuire, PhD**

Professor of Teacher Education, Seattle University



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# ABOUT STORYPATH

## THE STORYPATH STRATEGY

Storypath offers both a structure for organizing the social studies curriculum and an instructional strategy for teaching. The structure is a familiar one: the story. The strategy is grounded in a belief that children learn best when they are active participants in their own learning, and places students' own efforts to understand at the center of the educational enterprise. Together, the structure and the teaching strategy ensure that students feel strongly motivated and have meaningful and memorable learning experiences.

Originally developed in Scotland during the 1960s, Storypath draws support from decades of experience with teachers and students. The approach has its roots in these beliefs about children and learning:

- The world is complex and presents many layers of information. Children know a good deal about how the world works and have a reservoir of knowledge that is often untapped in the classroom.
- When children build on that knowledge through activities such as questioning and researching, new understandings are acquired. Because children construct their own knowledge and understanding of their world, their learning is more meaningful and memorable.
- Problem-solving is a natural and powerful human endeavor. When children are engaged in problem-solving, they take ownership of their learning.
- The story form integrates content and skills from many disciplines and provides a context for children to gain a deeper, more complex understanding of major concepts.

## AN INQUIRY APPROACH

Questioning, by both teacher and students, is a key component of Storypath. Through the story structure and the discourse it creates, the teacher guides students in their search for meaning and understanding as they acquire new knowledge and skills. Your questions, and the discussions they engender, cause students to:

- ask their own questions and think critically about what they know;
- use their prior knowledge to make sense of new information;
- connect personally to important social studies concepts.

The story structure and inquiry guided by unit goals provide the framework for students to integrate skills and complex content through problems they encounter. As they do so, their understanding of important concepts is extended and key connections are made.

## THE STORY STRUCTURE

For thousands of years, stories have helped us create order and make connections between events. Storypath's narrative structure helps students understand concepts that they often find difficult to comprehend in the traditional social studies curriculum.

Each Storypath unit centers on a unique and engaging story that provides a concrete context for understanding the social science content. This story may be based on actual historical events, as developed in *Struggle for Independence*. Or the story might instead be based on typical community or business structures, as developed in *Families in Their Neighborhoods* or in *The Toy Company*. From all of these structures, students develop a meaningful context for developing understanding of the topic.

### Typical structure of a Storypath unit

#### CREATING THE SETTING

Students create the setting by completing a frieze or mural of the place.

#### CREATING THE CHARACTERS

Students create characters for the story whose roles they will play during subsequent episodes.

#### BUILDING CONTEXT

Students are involved in activities such as reading, writing, and research to stimulate them to think more deeply about the people and the place they have created.

#### CRITICAL INCIDENTS

Characters confront problems typical of those faced by people of that time and place.

#### CONCLUDING EVENT

Students plan and participate in an activity that brings closure to the story.



# USING THE COMPONENTS

## TEACHER'S HANDBOOK

Each Storypath unit includes a Teacher's Handbook, which is designed to be flexible and easy to use.

### Episode Planning Guides

Each episode opens with an overview of the instructional plan and materials needed.

### Teaching Notes

Each Handbook contains detailed support for instruction.

### CREATING THE SETTING A COMMUNITY OF 1940

**INTRODUCING THE SETTING** page XX

Students listen to a description of the community.

**Materials**

Optional: Video: "A Community Grows, Despite Racism," Denishoung  
Teaching Master 1, *A Community of 1940*, p. x  
Content Slide Set 1  
Whole class

**Grouping**

Whole class

**Schedule**

Approximately 20 minutes

**CREATING THE COMMUNITY** page XX

Students create the freeze (mural) of the community.

**Materials**

Optional: Content Slide Set 1  
Portfolio 1, *Freeze Guide*, p. x  
Wall space for two-dimensional setting or table  
Two-dimensional setting:  
• background paper for wall or table  
• various colors of construction and tissue paper  
• crayons, colored markers, tips, glue, scissors  
• craft materials such as pipe cleaners and wallpaper scraps  
For three-dimensional setting: small boxes for houses and businesses or farms

**Grouping**

Pairs of students who will later form family groups to create a business/farm buildings

**Schedule**

1-2 hours

**CONCLUDING EPISODE 1** page XX

Students reflect on the episode and describe life in 1940.

**Materials**

Portfolio 2, *Portrait Guide*, p. x  
Individual writing, group or whole class sharing  
Approximately 30 minutes, plus time for students to share their writing

**Grouping**

Individual writing, group or whole class sharing

**Schedule**

Approximately 30 minutes, plus time for students to share their writing

**EPISODE OBJECTIVES**

**1. Culture and Social Interaction** Describe understanding of how people interacted with their physical environment and social activities circa 1940.

**2. History** On examples of how people of the 1940s and beyond viewed the world.

**3. Social Thinking** Reflect on a perspective, planning, and making decisions to create a setting for the story.

**4. Critical Thinking** Use information about life in 1940 to support observations and new views.

**5. Reading** Read closely to determine what the text says explicitly and make logical inferences based on evidence; analyze how and why different parts of the text relate to each other and to the whole text.

**6. Writing** Write informative text to convey information using well-chosen details and well-structured event sequences.

**7. Listening** Interpret information about a time and place to visualize the setting.

**8. Vocabulary** Acquire and use a range of academic language related to the content.

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# 1

## EPISODE

### INTRODUCING THE SETTING

**Launch the unit**

Tell students that they will be creating a story about a West Coast community in 1940. Explain to students that we can often understand our own lives and communities better when we learn more about the lives and communities of the past. Review with students the elements of story: setting (when and where the story takes place), characters (the people in the story), and plot (critical incidents or important events). In this episode, students will create the setting for the story.

**Build background knowledge**

To help students understand why Japanese people immigrated to the United States, have them read Content Slide Set 1. Also, have students view the video "A Community Grows, Despite Racism" on Denishoung.

**Questions for discussion:**

- Why did people immigrate to the United States from Japan? (Old opportunities, a better life, and lack of opportunities in Japan as farms and businesses could no longer provide for the families.)
- What kinds of jobs did most Japanese-American families do? (Retail, farming, fishing, and other labor-intensive jobs.)
- What challenges did Japanese-American families experience? (Racism existed in jobs, restaurants, community pools, and other places. In 1924, Congress passed an act stopping Japanese immigration to the United States.)

**Build an understanding of the setting**

Students will create a freeze (mural) by reading the description on Teaching Master 1, page 46. A Community of 1940, and reviewing Content Slide Set 1. They should use the description and visuals to help them imagine the setting. Lead a discussion using the key questions below. Make a list of student responses for reference as they create their setting.

**What do you remember about this setting? (Students should be able to recall some of the specific from the description; if necessary, ask probing questions to prompt their recall.)**

**What kinds of businesses were in the community? (Clarify terms as necessary.)**

**What other buildings were described? (Homes, farms, shops.)**

**What the might be here that wasn't mentioned in the description? (If students mention people, acknowledge their response and tell them that they will focus on the people later in the Storypath.)**

**LITERACY**

Generate discussion by asking them to write or draw their response to writing prompt such as:

- Can you see it?
- Can you smell it?
- Can you hear it?

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**RESOURCE**

**Content building**

How this resource builds on Denishoung that provides background of families living and working in the United States.

**LITERACY**

**Read for Information**

Read closely to determine what the text says explicitly and make logical inferences based on evidence.

**Vocabulary**

Acquire and use a range of academic language related to the content.

## Teaching Masters

Masters provide nonfiction content, writing models, or other information specific to the unit's content. These Masters can be copied for students, displayed in the classroom, or projected via a laptop, depending on your teaching needs.

### EPISODE 1 TEACHING MASTER T1

### A COMMUNITY OF 1940\*

**City**

The streets are lined with small family businesses. There is a grocery store, hardware store, and clothing store. The clothing store sells both men's and women's clothing. You can buy a suit, and have it made to fit by a tailor who works in the store. There is also a barbershop and laundry a few doors down the street. One of everyone's favorite shops is the Five and Dime. This shop sells household goods at cheap prices. You can get everything from pots and pans to cosmetics and toys.

At the grocery store, many goods are imported from Japan so families can have some reminders of their homeland. There is a fishmonger who buys fresh fish from the boats that pull into the harbor each day. A restaurant on the corner serves delicious Japanese dishes. The hotel offers hot baths and is one of the oldest businesses on the street.

Some families live above their shops while others have homes nearby. There is lots of activity on this street. Cars and trolleys move along the street as pedestrians stroll up and down, doing errands and enjoying being out in their neighborhood.

**Small Town**

The post office is a busy place, along with the local bakery known for its homemade donuts. The local newspaper has a building on the main street, along with a grocery store and clothing store. The town's dentist and doctor share an office next door to the drugstore. A movie theater is playing the latest movies and the bank is busy with customers coming and going. There is a jewelry store and a local library along with five and police stations.

The local park has a swimming pool and the school is nearby, sharing a field for football games in the fall. There are churches and a Buddhist temple, along with gas stations and city hall. There are warehouses where produce is packed and shipped to other parts of the country. Cars and trucks line the street as people come to town to shop and run errands. Homes are near the main street with big yards and porches. Children can walk to school and to the main street and, if they are lucky, buy an ice cream cone at the bakery for a nickel. In the distance, hills and mountains are seen, along with fields that are used for growing... (vegetables, strawberries, apples, cherries, grapes—select what you think is most appropriate for your classroom).

**Farming Community**

Farms line the dirt roads. Off the main road, you can see farmhouses, sheds, and barns where tractors and tools are kept. In the fields, strawberries are growing, and farmers are busy hoeing between the rows of strawberries, keeping the weeds down, and preparing for harvest. Some farms have chickens and ducks. Not far away from the farms are a grocery store, nursery, and gas station. The nursery grows flowers and other plants for sale to the community and beyond. There is a school and church nearby and, in the distance, you can see snowy mountains and evergreen trees. Cars and trucks are coming and going. You can also see a tractor pulling a wagon stacked with boxes. This is a busy time, as when the strawberries are ripe, everyone has to help with the picking.

\* Adapt or substitute the description of the setting to meet the needs of your classroom.

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# 2

## EPISODE

## Assessment

Each Handbook contains strategies for assessing learning throughout the unit, as well as unit questions for review and synthesis activities.

### UNIT QUESTIONS FOR REVIEW

### DISCUSSING THE JAPANESE AMERICAN INCARCERATION

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts, include questions about any problem-solving situations you've added to the unit.

- Why did the Japanese immigrate to the United States?
- What were the push and pull factors?
- What were some of the challenges of living in the United States in the first half of the nineteenth century?
- How did the attack on Pearl Harbor affect Japanese-Americans?
- What challenges did Japanese-Americans face when they were placed in prison camps?
- How did racism impact Japanese-American resettlement after the war?
- How did racism impact Japanese-American lives?
- Do you think people in the future could be imprisoned based solely on their ethnic background? Why or why not?
- Was the 1988 apology by Congress adequate for the injustice of the incarceration, relocation, and internment of United States citizens and permanent resident aliens of Japanese ancestry during World War II? Why or why not?
- What challenges do you think immigrants face today when they move to the United States?
- Why do you think it is important to study the Japanese American experience during World War II?

**REFLECTING ON THE JAPANESE AMERICAN INCARCERATION**

Students need time to reflect on their experiences and their progress through this unit. Have them respond to questions like these:

- What were the most important things you learned about the Japanese American experience during World War II?
- What surprised you the most about this topic?
- What was your best work? Why is it your best work?
- What do you need to continue to work on?
- What did you like the most about working with others?
- What skills helped you to work well with others?

# 3

## EPISODE

## STUDENT PORTFOLIO

Students use the Portfolio to read, write, conduct research, and complete other activities crucial to the specific Storypath unit. The Portfolio helps students manage their work throughout the unit. When completed, the Portfolio becomes an authentic assessment tool.

**EPISODE 1 PORTFOLIO 1**  
Name \_\_\_\_\_ Date \_\_\_\_\_

**FRIEZE GUIDE**  
Work with your partner(s) to plan and make your portion of the setting.

**1. Discuss the ideas below.**  
What does it mean to work together effectively?

- ☐ Be flexible.
- ☐ Set a positive tone and be respectful of each other's ideas.
- ☐ Work to resolve conflicts in a positive way.
- ☐ Stay on task to complete the setting in the time allotted.
- ☐ Help others with a task.
- ☐ Do a fair share of the work in the group.

**2. Plan your portion of the setting.**  
Make a list of features you and your partner will make.

Home \_\_\_\_\_ Bus \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**3. Assign jobs. Get to work!**

**4. Assess your work.**  
Look at the list above. What did you do to work together effectively?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Assessment: The student can reflectively rate own performance after creating the setting.

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**EPISODE 1 PORTFOLIO 2**  
Name \_\_\_\_\_ Date \_\_\_\_\_

**POSTCARD GUIDE**  
A well-written postcard can convey information in a concise manner. Think about your message to your family. Use the questions below as a guide.

**1. Imagine you are standing in the community that you helped to create. What do you see?**

\_\_\_\_\_

\_\_\_\_\_

**2. Make a list of words that vividly describe this place. Look at the word bank for ideas.**

\_\_\_\_\_

\_\_\_\_\_

**3. What are sensory words that describe this place?**

\_\_\_\_\_

\_\_\_\_\_

**4. Write your postcard to your family.**

\_\_\_\_\_

\_\_\_\_\_

Assessment: The postcard accurately described the setting, used precise words and relevant descriptive details about the setting, and used sensory language to convey feelings about the setting.

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**World War II and the Japanese American Experience**



## CONTENT SLIDE SETS

Each unit includes Content Slide Sets that offer flexibility in how they are used to support student learning. The number of slide sets varies from unit to unit. The slides in each set provide focused nonfiction content and can be used for independent, paired, or small-group reading.

Students use the slides to build context and deepen their understanding of the unit's content. You can use the slides as most appropriate to your situation. For those with laptops, display the appropriate slides for student reading and discussion, or reproduce the slides as needed for each episode for individuals, pairs, or small groups.

In the overview of each episode, slide sets needed are listed and specific suggestions are provided for how to use the slides as you proceed through the episode. Best practice is for the slide to be available to the students either on a laptop in front of them or in hard copy. Then the teacher can use a large screen to display and support discussion related to the slide.

A “reading tips” PDF chart provides quick reminders of key reading strategies. Reproduce reading tips for each student or group.



# LITERACY AND STORYPATH

With the Storypath strategy, students deepen their understanding of major social studies concepts. Storypath provides literacy support to help students access and make sense of the social studies content. Students apply literacy skills such as reading comprehension, prewriting and writing skills, speaking and listening skills, and vocabulary development.

## Reading

Content Slide Sets present opportunities for students to engage in focused content reading. Students can use the slides to engage in shared reading or can listen as a teacher or another student reads.


### Manzanar Prison Camp

**Reading Primary Documents**  
"Manzanar Nice Place—It Better Than Hollywood"

"This dispatch, passed by military authorities, is the first close-up report from a newspaperman who has visited one of the Japanese concentration centers in California."—The Editor

BY HARRY FERGUSON United Press Staff Correspondent  
MANZANAR, Cal., April 21.—This is the youngest, strangest city in the world—inhabited by Japanese who hoist American flags, put up pictures of George Washington and pray to the Christian God for the defeat of Japan's armed forces. It is a settlement that grew—in the magic time of three weeks—out of the sagebrush of the Mojave Desert. This is one of the places where the 118,000 Japanese who are being moved out of the strategic area of the Pacific Coast are being resettled. Three weeks ago this was empty land between two mountain ranges. Today it is a city of 3,303 population with a fire department, a hospital, a police force, an English-language newspaper, baseball teams and community recreation centers. It probably is the fastest growing town in the world because soon its population will be doubled and eventually quadrupled. Most of the inhabitants are Japanese who have tasted American democracy and found it good. Probably 95 per cent at least of the Japanese here are loyal to the United States. They are the ones like S. Akamatsu, who moved into Building No. 6 and immediately put up pictures of George Washington, Abraham Lincoln and President Roosevelt.

Source: Harry Ferguson, "Manzanar Nice Place—It Better Than Hollywood," *San Francisco News*, April 21, 1942.



SET 3  
SLIDE 2

1. Does this headline match the photo? (*comparing and contrasting*)  
2. Would you like to live here? Why or why not? (*understanding visuals; connecting*)

## Visual Literacy

Each unit offers numerous opportunities to evaluate and respond to visuals such as photographs, maps, diagrams, and illustrations.

## Comprehension

Questions in each Content Slide Set help students focus on important content. Questions are labeled with suggested reading strategies.

## Reading Tips

For easy reference, Reading Tips for using the reading strategies are included on the CD.

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Reading Tips		
Reading Strategy	When do I use the strategy?	How do I use it?
Main idea/s supporting details	Use it to find the big idea, and then identify the facts and details that support it.	1. Think about what you want to know and what you already know. 2. Read the text and think: What is the "big idea" here? 3. Look for information that is important to the big idea. Some facts are interesting but not important. 4. The details you find may cause you to change your big idea.
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	1. Think about what you want to know. 2. Choose two events or ideas to compare and contrast. 3. List important information about one event or idea. 4. For each item on the list, look for information about how the other idea is the same or different. 5. Look for clue words such as "similarly," "also," and "however."
Making inferences	Use it to understand information not stated directly in the text, or to "read between the lines."	1. Think about what you want to know and what you already know. 2. Look for clues in the text that give you new information. 3. Compare this new information with what you already know to figure out what the author is saying.
Connecting	Use it to understand new information by connecting it with what you already know.	1. Think about what new information you want to remember. 2. Think about what you already know. 3. Look for connections between the new information and what you already know from experience or reading. 4. These connections will help you remember the new information.
Scanning	Use it to quickly find the specific information you need.	1. Think about what information you need to find. 2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas. 3. When you find what you're looking for, slow down and read carefully.
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and time lines.	1. Think about what you want to know and what you already know. 2. Look for information that explains the visual. For example, look at labels, captions, axes, or map keys. 3. Search for the specific information you want. 4. Put the information into words to help you understand the visual.

## Writing

Throughout each unit, students complete writing activities to prompt thinking as well as to demonstrate what they have learned.

EPISODE 1

PORTFOLIO

2

Name \_\_\_\_\_

Date \_\_\_\_\_

POSTCARD GUIDE

A well-written postcard can convey information in a concise manner. Think about your message to your family. Use the questions below as a guide.

- Imagine you are standing in the community that you helped to create. What do you see?
- Make a list of words that vividly describe this place. Look at the word bank for ideas.
- What are sensory words that describe this place?
- Write your postcard to your family.

Assessment: The postcard accurately described the setting, used precise words and relevant descriptive details about the setting, and used sensory language to convey feelings about the setting.

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PORTFOLIO

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## Speaking and Listening

Students refine these skills by presenting ideas to the class and resolving issues through discussion and collaboration.

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SELF-ASSESSMENT: SPEAKING AND LISTENING

At various times during the unit, you will have an opportunity to both present and listen to information. Use the checklist below to prepare for these experiences and then assess how well you did.

3: Consistently demonstrates this skill.  
2: Mostly demonstrates this skill.  
1: Inconsistently demonstrates this skill or has to be prompted to demonstrate the skill.

Episode: \_\_\_\_\_

Speaking Skills	3	2	1
Information was presented in a clear and coherent manner.			
Eye contact was made with the audience.			
There was adequate volume so everyone could hear.			
There was clear pronunciation demonstrating prior practice.			
Vocabulary was used appropriately.			
The presentation demonstrated the group worked together.			

One thing I did exceptionally well: \_\_\_\_\_

If I were to do this presentation again, I would improve on: \_\_\_\_\_

Listening Skills	3	2	1
Paid attention to the speaker.			
Avoided fidgeting and/or creating distractions.			
Asked questions or made comments, demonstrating attention to the speaker.			
Interactions demonstrated you worked collaboratively with your group.			

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## Reading Mini-Lessons

Use the Reading Mini-Lesson Framework in the Teacher's Handbook to conduct reading mini-lessons.

HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding expository texts.

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Making inferences
- Scanning for specific information
- Understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lessons is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

READING MINI-LESSON FRAMEWORK

- Describe the strategy, explaining when and why readers use it. Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.
- Model the steps as you "think aloud" with a sample text. Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete for developing readers. Language that will help you includes the following:
  - "I think about what I already know..."
  - "When I look for the main idea, I..."
  - "Here is a clue that will help me..."
  - "That makes me think..."
- Guide students to apply these steps as they read during the unit. Support students as they apply the various reading strategies in the Storypath unit and begin to use the strategies independently. For example, after you model your own thinking, ask students to try out the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.
- Assess students' progress. Students' independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy and assess their understanding of social studies content.

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# ENGLISH LEARNERS AND STORYPATH

English Learners, or ELs, is a term that applies to students whose primary language is not English. These students are in the process of acquiring English as a way to communicate ideas and gain content knowledge. They don't yet have the tools at their fingertips that native English speakers have that allow them to easily navigate classroom activities and contribute to classroom experiences. EL students don't lack ability; they just don't know the language.

As EL students gain experience in an English-speaking classroom, their abilities and comfort levels increase. But remember that regardless of the progress made by EL students, new material will revert them back to beginner status simply because they do not have the same background knowledge that a student who was born in the United States does.

There are some very basic things the teacher can do to make the classroom a place of learning for EL students. For example, text-rich activities, without visuals, should be avoided. Visually rich activities should be commonly used, and the senses should be engaged whenever possible. Music and kinesthetic activities, such as role-playing, are excellent tools for EL students.

**Activate prior knowledge.** English Learners are similar to native English speakers in the most fundamental ways: They possess a great deal of prior knowledge and are excited about sharing that knowledge. To provide scaffolding, preteach new vocabulary and introduce concepts with visuals that relate to the subject matter. When studying another time period, it is important to connect concepts to both the present and the past.

**Allow extra time for small-group work.** EL students will benefit from working with partners and small groups. These situations allow students more opportunities to contribute to conversations and complete tasks. In small groups, assign EL students a specific task to complete, and allow them extra time to complete this task, if needed. When you do have whole-class discussions, you might have EL students follow this discussion by working with a partner to recap the important ideas or the assignment.

**Model tasks and thought processes.** Modeling makes tasks and thinking processes more concrete. For example, if students are expected to write a short poem, model the process of writing a poem. Then have them refer to the model poem as they write their own.

**Develop vocabulary.** Vocabulary development is key to comprehension, so preteach vocabulary whenever possible. Use illustrated word banks and vocabulary exercises that encourage interaction with words. For example, students can write the word and draw an illustration of each word in the word bank and then verbally explain how the word relates to the big ideas in the unit.

**Allow use of the native language.** For students who possess few English words, allow them to complete writing activities in their native languages. As they learn more English, they will begin to incorporate English into their written and oral languages. This validates the students' native languages and their prior knowledge, and also helps bridge the gap on their way to learning—and using—their new language.

**Encourage involvement in class discussions.** English Learners will likely be reluctant to contribute to whole-group discussions, so encourage them to contribute in a way that is comfortable for them—words, phrases, simple sentences. Make sure the classroom is a safe and supportive environment.

**Modify assignments and assessments.** Students can use many different modes to communicate their understanding of unit concepts. Illustrating, cutting and pasting vocabulary activities, using graphic organizers such as time lines, and completing sentence stems are all excellent and valid methods for responding to content. EL students should also work on and present material with a partner or in small groups whenever possible. In these situations, you will gain a more valid assessment of what EL students have learned.

Additionally, at the beginning of the school year and anytime new material is introduced, limit the number and complexity of the activities you assign. Allow students to use methods other than writing to respond to information.



Look for this icon throughout this Teacher's Handbook. This icon indicates that an activity is particularly appropriate for English Learners.

# ASSESSMENT

Each Storypath unit offers a range of options for assessing student learning.

## Portfolio Assessment

The Student Portfolio provides ongoing assessment of student understanding of unit objectives.

## During Each Episode

Assessment suggestions are included throughout the Teacher's Handbook and align with the Student Portfolio. Complex thinking and problem-solving abilities are assessed as students role-play and respond to critical events throughout the unit.

**EPISODE 1**  
**PORTFOLIO**  
**2**

Name \_\_\_\_\_ Date \_\_\_\_\_

**POSTCARD GUIDE**

A well-written postcard can convey information in a concise manner. Think about your message to your family. Use the questions below as a guide.

1. Imagine you are standing in the community that you helped to create. What do you see?  
\_\_\_\_\_  
\_\_\_\_\_
2. Make a list of words that vividly describe this place. Look at the word bank for ideas.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. What are sensory words that describe this place?  
\_\_\_\_\_  
\_\_\_\_\_
4. Write your postcard to your family.  
\_\_\_\_\_  
\_\_\_\_\_

**Assessment:** The postcard accurately described the setting; used precise words and relevant descriptive details about the setting; and used sensory language to convey feelings about the setting.

**6** **PORTFOLIO**  
World War II and the Japanese American Experience

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**CONCLUDING EPISODE 1**

**Discuss the setting**  
Allow time for students to reflect on their work.

- How might it feel to walk through this community?
- How do the geographic features affect the community?
- What are some sounds and smells you might experience walking through this community?
- Would you like to live in this community?
- How is life different in a 1940 community from today?

**Create a word bank**  
Arrange students in small groups and assign one student in each group to be the recorder. Then have the groups brainstorm a list of words that identify and describe the setting. Using a thick black marker, the recorder can write the words on index cards—one word on each card. Post the words near the setting. As the Storypath unfolds, add new words to the word bank.

**Write a postcard**  
Take a photo of the setting to make postcards for students to write about the setting to take home and share with their families. Using Portfolio 2, page 6, *Postcard Guide*, have students brainstorm the information they might include in a postcard, including descriptive words related to the setting and sensory language to describe their feelings about living in this community. Encourage them to use vocabulary from the word bank in the writing of their postcards. If time permits, have students share their postcards in small or large groups.

**ASSESS: The postcard**

- accurately describes the setting;
- uses precise words and relevant descriptive details about the setting; and
- uses sensory language to convey feelings about the setting.

**CONNECT**  
**Music**  
Locate big band music of the 40s as well as old radio shows to create a 1940s atmosphere.

**LITERACY**  
**EL**  
Word banks can be illustrated and/or listed in students' home language to support academic language development.

**LITERACY**  
**Writing**  
Students write explanatory texts to examine a topic and convey ideas, concepts, and information.

**AUTHOR NOTE**  
**Learning Process**  
Students should do language activities that foster ownership and develop a rich vocabulary for talking about the setting. The word bank develops vocabulary that students can use in their writing as the unit progresses.

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## Self-Assessment

Students have opportunities to assess their own work, such as writing and oral presentations. There are also opportunities for student reflection at the end of each episode.

**TEACHING MASTER**  
**T25**

**SELF-ASSESSMENT: SPEAKING AND LISTENING**

At various times during the unit, you will have an opportunity to both present and listen to information. Use the checklist below to prepare for these experiences and then assess how well you did.

3: Consistently demonstrates this skill.  
2: Mostly demonstrates this skill.  
1: Inconsistently demonstrates this skill or has to be prompted to demonstrate the skill.

Episode: \_\_\_\_\_

Speaking Skills	3	2	1
Information was presented in a clear and coherent manner.			
Eye contact was made with the audience.			
There was adequate volume so everyone could hear.			
There was clear pronunciation demonstrating prior practice.			
Vocabulary was used appropriately.			
The presentation demonstrated the group worked together.			

One thing I did exceptionally well: \_\_\_\_\_  
If I were to do this presentation again, I would improve on: \_\_\_\_\_

Listening Skills	3	2	1
Paid attention to the speaker.			
Avoided fidgeting and/or creating distractions.			
Asked questions or made comments, demonstrating attention to the speaker.			
Interactions demonstrated you worked collaboratively with your group.			

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## Social Skills

A social skills master is provided to support student self-assessment and can be used at the teacher's discretion whenever students need to reflect and build on such skills.

**TEACHING MASTER**  
**T24**

**SELF-ASSESSMENT: SOCIAL SKILLS**

Social skills are an important part of working in a group. Use this chart during this unit to keep track of how well you work with others. Rate yourself.

3: Consistently demonstrates this behavior  
2: Mostly demonstrates this behavior  
1: Inconsistently demonstrates this behavior or has to be reminded about the behavior expectations

Episode: \_\_\_\_\_  
What is the event? \_\_\_\_\_

Social Skill Behaviors	3	2	1
<b>Contributions to the group:</b> I provided useful ideas to the group to accomplish a task.			
<b>Problem solving:</b> I suggested solutions to problems, both in how to work effectively as a group and how to accomplish the task.			
<b>Task focus:</b> I stayed focused on the task and did my fair share of the work.			
<b>Working with others:</b> I listened to other's ideas. I was willing to compromise in order to accomplish the task.			
<b>Attitude:</b> I was positive and encouraging to others in the group.			

One thing our group does well together: \_\_\_\_\_  
One thing our group needs to work on: \_\_\_\_\_  
One thing I do well: \_\_\_\_\_  
One thing I can do better: \_\_\_\_\_

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## End of the Unit

At the conclusion of the unit, synthesizing questions reinforce unit objectives. Optional synthesis activities are included to guide students to apply what they've learned. Each synthesis activity includes criteria for assessment—you decide how best to use these options.

**UNIT QUESTIONS FOR REVIEW**

**DISCUSSING THE JAPANESE AMERICAN INCARCERATION**

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- Why did the Japanese emigrate to the United States?
- What were the push and pull factors?
- What were some of the challenges of living in the United States in the first half of the nineteenth century?
- How did the attack on Pearl Harbor affect Japanese Americans?
- What challenges did Japanese Americans face when they were placed in prison camps?
- What factors influenced Japanese Americans' resettlement after the war?
- How did racism impact Japanese Americans' lives?
- Do you think people in the future could be imprisoned based solely on their ethnic background? Why or why not?
- Was the 1988 apology by Congress adequate for the injustice of the evacuation, relocation, and internment of United States citizens and permanent resident aliens of Japanese ancestry during World War II? Why or why not?
- What challenges do you think immigrants face today when they move to the United States?
- Why do you think it is important to study the Japanese American experience during World War II?

**REFLECTING ON THE JAPANESE AMERICAN INCARCERATION**

Students need time to reflect on their experiences and their progress through this unit. Have them respond to questions like these:

- What were the most important things you learned about the Japanese American experience during World War II?
- What surprised you the most about this topic?
- What was your best work? Why is it your best work?
- What do you need to continue to work on?
- What did you like most about working with others?
- What skills helped you to work well with others?

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**SYNTHESIS ACTIVITIES**

The following synthesis activities offer your students the opportunity to demonstrate what they have learned in this unit. These activities are also a powerful assessment tool for you because they are multimodal. They allow for variances in students' strengths and weaknesses as learners. These activities also allow you to assess students on a variety of subjects and on a number of different levels.

**INTERVIEW A RECENT IMMIGRANT**

**Activity**

With permission from your teacher and parents or guardians, interview a person who has immigrated to this country. Write six questions that demonstrate your understanding of the challenges of immigration. Interview the person and write responses to each of your questions. Write a summary statement about the interview experience.

**Criteria for Assessment**

Learning objectives are demonstrated if

- the questions clearly exhibit major understandings of immigration related to reasons people immigrate, the challenges faced, and the emotional responses to the experience;
- the answers from the interview reflect that the interviewee understood the questions;
- the summary statement reveals insight into the challenges of immigration;
- there is evidence of preplanning for the interview;
- and correct grammar and mechanics of English are used in the summary statement.

**MY PORTFOLIO**

**Activity**

Assemble at least four work samples from your experience in the Storypath that represent ideas or skills learned. You may include the scrapbook and anything else you think demonstrates your learning.

For each item, you should describe

- why you selected the item;
- what you learned from constructing the item;
- and why it is important to study this historical event.

**Criteria for Assessment**

Learning objectives are demonstrated if the student

- explains what was learned from the items chosen and can accurately explain at least two events from the Storypath;

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# PLANNING THE UNIT

## WORLD WAR II AND THE JAPANESE AMERICAN EXPERIENCE

### MAKE KEY DECISIONS

**Connect Current Events.** Immigration and human rights are recurring themes in our history and current events. As students investigate Japanese American experiences during World War II, civic lessons can be readily connected to current events. Suggestions for connections are highlighted in the sidebar throughout the unit.

**Plan Space for the Storypath.** You will need ample space for the two friezes (murals) and displaying student work. Three-dimensional settings are also an option.

**Make a Class Time Line.** In this unit, you can make a class time line to keep track of important events and dates. You may want to add events that take place before or after those included in the Storypath in order to provide a context for understanding the experiences of people of Japanese descent in America (1860–1990) and their relationship to other events, including current events.

**Organize Students.** Beginning in Episode 1, students are organized into family groups. Each student will create one adult character that is a member of a family. Partners are recommended but small groups work well too. Throughout the unit, the groups will work together as a family.

**Weave in Historical Information.** As you introduce students to this unit, it will be important to allow them to “figure out” how Japanese Americans lived circa 1940 through the 1950s and beyond, and responded to the historical events that disrupted their lives. Students will be guided by key questions that you will ask as the Storypath develops. Students will conduct research using materials such as the Content Slide Sets, primary sources, and nonfiction trade books.

**Language Matters.** A common reference in the literature about Japanese American incarceration is internment. The Oxford Dictionary defines *internment* as “the state of being confined as a prisoner, especially for political or military reasons.” As noted by Aiko Herzig-Yoshinaga in *Fred T. Korematsu*, “*Don’t Be Afraid to Speak Up*,” archival documents reveal that relocation centers were commonly referred to as “concentration camps.” Evacuation and relocation were forced removal. In this unit, the term *prison camp* is used as students understand this concept more readily. At times, the unit makes use of the racist language of that era, as *Japs* was the common term used in the media and in the language of everyday Americans. Such racist terms need to be highlighted and discussed in the context of the events.

**Enhance the Drama Experience.** Storypath offers the potential for drama activities to enhance and extend the learning experience. At the heart of the drama exercises are opportunities for the students to live inside the characters by participating as the characters to understand historical events. Teachers and students become the characters and act out the situations. Language development, ultimately supporting

reading and writing, is important in thinking about the events while “walking in someone else’s shoes.”

**Create a Learning Community.** An open and supportive atmosphere is essential for students to engage in the discourse that is basic to the learning process of the Storypath approach. Students should understand the value of reflective discussions and the importance of collaborative work to deepen their understanding of complex ideas. Consequently, students should be expected to listen carefully and respond thoughtfully and respectfully to one another’s ideas.

## CUSTOMIZE THE UNIT

**Select Different Settings.** Three fictional communities, based on real communities, are the setting in Episode 1. Select or adapt the one you believe is most appropriate for your students. Similarly, adapt the description for the prison camp as well. See the descriptions on Teaching Masters 1 and 15.

**Adapt the Unit.** There will likely be many times in this unit when you will want to modify the curriculum to suit your own needs and follow the logical progression of the story. Alternate activities or special arrangements are suggested at various points during the unit to assist you in adapting the unit to meet your unique curriculum goals. Frequently, students will provide an unanticipated twist to the Storypath, or important learning opportunities will arise. Storypath allows for the accommodation of these special circumstances. If time becomes a factor, describe events to move the story forward, deciding what you believe is most important for directly engaging students.

Sometimes students will role-play the characters in the story to understand a particular viewpoint. At other times, students will reflect on the events of this unit out of role so that situations can be examined and understood objectively. These are opportune times to help students connect their own experiences and deepen their understanding of current events.

**Connect to Other Storypaths.** There are a number of American history Storypaths that can accompany this unit. *The Transcontinental Railroad: The Chinese Experience from Golden Mountain to Golden Spike*, *Coming to America: Immigration 1880–1920*, and *The Civil Rights Movement: Freedom Summer* provide insight into important events in our history. You can select several Storypaths for the year so that students can examine in-depth themes of historical significance.

**Apply the C3 Framework.** Within the context of the Storypath narrative, students develop questions and plan inquiries, particularly in Episode 5 when they research prison life. In Episode 7, they write testimonies regarding redress and reparation to present to the Commission on Wartime Relocation and Internment of Civilians, demonstrating their ability to develop questions and plan inquiries, apply disciplinary concepts and tools, evaluate sources and use evidence, and communicate conclusions and take informed action.

## INVOLVE OTHERS

**Involve Families.** Parents and other family members may have personal connections with these events in history. Invite them to share what they know after critical events or at the conclusion of the unit so students can compare and contrast with what they learned in the Storypath.

In Episode 3, students learn about Executive Order 9066 and must decide what they will take with them as they hastily pack their bags when they are forced from their homes. This is a perfect opportunity to have students imagine what they would take with them if this were to happen today. Other opportunities include inviting families to the students' skits in Episode 5 and to serve as commissioners on the Commission on Wartime Relocation and Internment of Civilians in Episode 7. Teaching Master 23 provides a script to prepare "commissioners" with background knowledge and protocol.

**Involve the Community.** Communities often have cultural organizations that have expertise on the Japanese American experience during World War II. Field trips or presentations by guest speakers can enrich students' experiences. Those activities should be carefully timed, however, so students can knowledgeably compare and contrast their own understanding with the new information. Field trips and guest speakers should happen only when students are truly interested in learning from the field trip or are ready to listen to a guest speaker. This careful timing will contribute to a powerful and memorable learning experience.

# CREATING THE SETTING

## A COMMUNITY OF 1940

1

# EPISODE

### INTRODUCING THE SETTING

page 16

Students listen to a description of the community.

<b>Materials</b>	Optional: Video: "A Community Grows, Despite Racism," Densho.org Teaching Master 1, <i>A Community of 1940</i> , p. 46 Content Slide Set 1
<b>Grouping</b>	Whole class
<b>Schedule</b>	Approximately 20 minutes

### CREATING THE COMMUNITY

page 17

Students create the frieze (mural) of the community.

<b>Materials</b>	Optional: Content Slide Set 1 Portfolio 1, <i>Frieze Guide</i> , p. 5 Wall space for two-dimensional setting or table for three-dimensional setting: <ul style="list-style-type: none"> <li>• background paper for wall or table</li> <li>• various colors of construction and tissue paper</li> <li>• crayons, colored markers, tape, glue, scissors</li> <li>• craft materials such as pipe cleaners and wallpaper scraps</li> </ul> For three-dimensional setting: small boxes for homes and businesses or barns
<b>Grouping</b>	Pairs of students who will later form family groups to create a business/farm buildings
<b>Schedule</b>	1–2 hours

### CONCLUDING EPISODE 1

page 18

Students reflect on the episode and describe life in 1940.

<b>Materials</b>	Camera to take photo of setting to make postcards for student writing Portfolio 2, <i>Postcard Guide</i> , p. 6
<b>Grouping</b>	Individual writing, group or whole class sharing
<b>Schedule</b>	Approximately 30 minutes, plus time for students to share their writing

#### EPISODE OBJECTIVES



- **Culture and Social Interaction** *Demonstrate understanding of how people interacted with their physical environment and social conditions circa 1940.*
- **History** *Cite examples of how people of the 1940s and beyond viewed the world.*
- **Social Skills** *Participate in organizing, planning, and making decisions to create a setting for the story.*
- **Critical Thinking** *Use information about life circa 1940 to organize information in new ways.*
- **Reading** *Read closely to determine what the text says explicitly and make logical inferences based on evidence. Read to analyze text to comprehend historical events related to Japanese American families.*
- **Writing** *Write informative text to convey information using well-chosen details and well-structured event sequences. Write using the postcard format to an appropriate audience.*
- **Listening** *Interpret information about a time and place to visualize the setting.*
- **Vocabulary** *Acquire and use a range of academic language related to the content.*

EPISODE 1

World War II and the Japanese American Experience

15



# INTRODUCING THE SETTING

## CUSTOMIZE

### Narrative for Setting

Adapt description as appropriate for your students. Later, students will learn that Japanese Americans living in California, Western Oregon, and Washington were forced to move inland. See Map of Exclusion Area on page 85.

## Launch the unit

Tell students that they will be creating a story about a West Coast community in 1940. Explain to students that we can often understand our own lives and communities better when we learn more about the lives and communities of the past. Review with students the elements of story: setting (when and where the story takes place), characters (the people in the story), and plot (critical incidents or important events). In this episode, students will create the setting for the story.

## Build background knowledge

To help students understand why Japanese people immigrated to the United States, have them read Content Slide Set 1. Also, have students view the video “A Community Grows, Despite Racism” at Densho.org.

## Questions for discussion:

- ❓ Why did people immigrate to the United States from Japan? (*job opportunities, a better life, and lack of opportunities in Japan as farms and businesses could no longer provide for the families*)
- ❓ What kinds of jobs did most Japanese American families do? (*retail, farming, fishing, and other labor-intensive jobs*)
- ❓ What challenges did Japanese American families experience? (*Racism existed in jobs, restaurants, swimming pools, and other places. In 1924, Congress passed an act stopping Japanese immigration to the United States.*)

## EL Build an understanding of the setting

Students will create a frieze (mural) by reading the description on Teaching Master 1, page 46, *A Community of 1940*, and reviewing Content Slide Set 1. They should use the description and visuals to help them imagine the setting. Lead a discussion using the key questions below. Make a list of students’ responses for reference as they create their setting.

- ❓ What do you remember about this setting? (*Students should be able to recall some of the specifics from the description; if necessary, ask probing questions to prompt their recall.*)
- ❓ What kinds of businesses were in the community? (*Clarify terms as necessary.*)
- ❓ What kinds of farms were in the description?
- ❓ What other buildings were described? (*homes, barns, sheds*)
- ❓ What else might be here that wasn’t mentioned in the description? (*If students mention people, acknowledge their response and tell them that they will focus on the people later in the Storypath.*)



## RESOURCE

### Context building

View a four-minute video at Densho.org that provides background on families living and working in the United States.

## TEACHING MASTER

T1

## LITERACY



Classroom discussions can assist ELs’ oral communication by having them elaborate on their responses by using prompts such as:

- Can you say more?
- Can you add more details?

## LITERACY

### Read for Information

Read closely to determine what the text says explicitly and make logical inferences based on evidence.

### Vocabulary

Acquire and use a range of academic language related to the content.

# CREATING THE COMMUNITY

## CUSTOMIZE

### Group Size

You can organize students into groups of three or four as well. The group will constitute a family in Episode 2.

## Organize the work

Organize students into pairs and have each pair create a two-dimensional home and business or farm. Portfolio 1, page 5, *Frieze Guide*, gives students a good starting point for organizing their work. This activity sheet also contains tips for constructively working together.

Whether the setting is two- or three-dimensional, plot out where the homes, business, and/or farms will be located. This helps students determine perspective and scale in relation to the various features of the setting. Encourage students to add details to their buildings, such as windows, shutters, chimneys, and porches as appropriate. Students should also add details to the homes, such as barns, yards, and gardens. If farms are included, remind students of the kind of produce grown on the farms, such as fruits, vegetables, and so forth. As students complete their homes and businesses or farms with details, have them make trees, streets/roads, and other aspects that would be found in a community circa 1940, including cars and trucks of that era. Students can also add other features to the community, such as a fire station, library, or school, as time permits. Set a time limit for constructing the setting, as students frequently want to continue making additional items.

Students may ask about street and business names. Have them figure this out by considering how names are given to communities, streets, and businesses. Since these features are frequently named after people, suggest that students wait to decide on the names until the next episode when they create families for the community. Alternatively, students could create names now and use those names in Episode 2 for their characters.

## Guide student work

Once students begin working, restrict your role to asking questions about the various tasks that students are engaged in. Reinforce creative arts concepts of proportion, scale, and texture. Students need to make their own decisions about the features. To help students monitor their own work, have them discuss what went well and what they would do differently following the activity.

## ASSESS: The setting

- includes appropriate objects that are made to scale;
- demonstrates techniques that create texture and interest;
- demonstrates careful construction of items; and
- demonstrates that students worked effectively together by being flexible when deciding on the placement of features, remaining positive and respectful of others, resolving conflicts in a positive way, staying on task to complete the setting in the time allotted, helping others, and doing a fair share of the work.

## CUSTOMIZE

### Three-Dimensional Setting

Create the community and/or farms on a table/counter with a two-dimensional background of the geographic setting.

## PORTFOLIO

1



## AUTHOR NOTE

### Learning Process

The frieze provides a common, concrete place for the story. When students contribute their own ideas to the construction of the setting, ownership is fostered, and students are further motivated to invest in the development of the story.

## CONNECT

### Creative Arts

Before students start on the frieze, discuss and model for students

- differing size of objects depending on their actual size and where they are placed on the frieze (proportion and scale).
- adding texture to the frieze by using tissue paper, yarn, fabric, or whatever is appropriate to the setting.

# CONCLUDING EPISODE 1

## Discuss the setting

Allow time for students to reflect on their work.

- How might it feel to walk through this community?
- How do the geographic features affect the community?
- What are some sounds and smells you might experience walking through this community?
- Would you like to live in this community?
- How is life different in a 1940 community from today?

## Create a word bank

Arrange students in small groups and assign one student in each group to be the recorder. Then have the groups brainstorm a list of words that identify and describe the setting. Using a thick black marker, the recorder can write the words on index cards—one word on each card. Post the words near the setting. As the Storypath unfolds, add new words to the word bank.

## Write a postcard

Take a photo of the setting to make postcards for students to write about the setting to take home and share with their families. Using Portfolio 2, page 6, *Postcard Guide*, have students brainstorm the information they might include in a postcard, including descriptive words related to the setting and sensory language to describe their feelings about living in this community. Encourage them to use vocabulary from the word bank in the writing of their postcards. If time permits, have students share their postcards in small or large groups.

## ASSESS: The postcard

- accurately describes the setting;
- uses precise words and relevant descriptive details about the setting; and
- uses sensory language to convey feelings about the setting.

## AUTHOR NOTE

### Learning Process

Students should do language activities that foster ownership and develop a rich vocabulary for talking about the setting. The word bank develops vocabulary that students can use in their writing as the unit progresses.

## PORTFOLIO

2



## CONNECT

### Music

Locate big band music of the 40s as well as old radio shows to create a 1940s atmosphere.

## LITERACY



Word banks can be illustrated and/or listed in students' home language to support academic language development.

## LITERACY

### Writing

Students write explanatory texts to examine a topic and convey ideas, concepts, and information.

# CREATING THE CHARACTERS

## JAPANESE AMERICAN FAMILIES

# 2

# EPISODE

### INTRODUCING THE CHARACTERS

page 20

Students discuss Japanese American families who live and work in the community.

<b>Materials</b>	Content Slide Sets 1 and 2 Portfolio 3, <i>My Family</i> , p. 7
<b>Grouping</b>	Whole class
<b>Schedule</b>	Approximately 30 minutes

### CREATING THE FAMILIES

page 21

Students create Japanese American families and write biographies for their character.

<b>Materials</b>	Portfolio 4, <i>Character Construction</i> , p. 8 Teaching Master 2, <i>Character Biography</i> , p. 47 For characters: <ul style="list-style-type: none"><li>• various colors of construction paper</li><li>• tissue paper, wallpaper and/or fabric scraps, yarn, colored markers, crayons, glue, scissors</li><li>• (Optional) wool fiber for hair</li></ul>
<b>Grouping</b>	Partners continue as assigned in Episode 1. Each student will create one family member.
<b>Schedule</b>	1 hour

### CONCLUDING EPISODE 2

page 23

Students introduce their characters in-role to the class.

<b>Materials</b>	Portfolio 5, <i>Character Introductions</i> , p. 9 Portfolio 6, <i>Active Listening Guide</i> , p. 10
<b>Grouping</b>	Family groups and whole class
<b>Schedule</b>	Approximately 1 hour spread over several days

#### EPISODE OBJECTIVES



- **Culture and Social Interaction** *Demonstrate understanding of how people interacted with their physical environment and social conditions circa 1940.*
- **History** *Cite examples of how people of the 1940s and beyond viewed the world.*
- **Social Skills** *Participate in organizing, planning, and making decisions to create a family for the story.*
- **Critical Thinking** *Use information about life circa 1940 to organize information in new ways.*
- **Reading** *Read to analyze text to comprehend historical events related to Japanese American families. Read closely to determine what the text says explicitly and make logical inferences based on evidence.*
- **Speaking and Listening** *Prepare for and participate effectively with classmates to share and learn about the characters in the Storypath; sequence information logically; speak clearly and confidently.*
- **Vocabulary** *Acquire and use a range of academic language related to the content.*



# INTRODUCING THE CHARACTERS

## Launch the episode

In this episode, students will work in pairs to create Japanese American families for the community. Their home and business/farm are starting points for thinking about family roles. Japanese American families varied in number, with some families having many children and extended family such as grandparents living with them. Explain that the pairs (or groups) from Episode 1 will create a family, and each student will select one family member that they will play throughout the Storypath. The character should be old enough to be able to respond to the events that will follow.



### LITERACY

#### Reading

Read to analyze text to comprehend information related to Japanese American families.

Read closely to determine what the text says explicitly and make logical inferences based on evidence

#### Vocabulary

Acquire and use a range of academic language related to the content.

### EL Connect prior knowledge about homes, businesses, and farms

Before students create the families, they should consider what home and work life would be like circa 1940. Refer to Content Slide Sets 1 and 2 as a starting point as you discuss the questions that follow. Make a list of students' ideas as a reference when they create their own family characters later in the episode.

- ❓ Thinking about the businesses, what kind of jobs would people have? *(Depending on the business students have selected, job tasks might include the following: greeting customers, ordering supplies, stocking shelves, cleaning the store, running errands, keeping the accounts, and so on.)*
- ❓ Families often worked together in a business. How would your role in the family influence the kind of job you might have in the business? *(For example, in the grocery store, the mother and father might both work together in the business; children would help out as well.)*
- ❓ What jobs might be on a farm? *(Depending on students' prior knowledge, they may need assistance in understanding that farming was a year-round activity. Tilling the ground, planting seeds, fertilizing, weeding, pruning, watering the plants and trees, and then harvesting the fruits and vegetables. Everyone helped out because there was always work to be done.)*
- ❓ What kind of transportation would people have? *(Farmers would often have trucks to haul their fruits and vegetables. Not everyone had cars, so people often walked or carpooled. Some families still used horses on the farms or to pull a cart to town. In urban areas, people depended on public transportation. Cars were a luxury so, again, families would carpool, walk, or use public transportation.)*
- ❓ What were homes like in the 1940s? *(In cities, families often lived above their business or, if better off, lived in a single-family home or apartment nearby. In small towns, families often lived behind or above their business. Sometimes they had separate homes nearby. Farmers had homes on their farms, often with outdoor toilets. Children shared bedrooms and were lucky if they had one indoor bathroom. Some people had refrigerators, but others still used iceboxes. Radios were popular and families often sat together and listened to radio programs. It was a luxury to have a telephone in your home and you shared a telephone line with neighbors.)*

### CUSTOMIZE



In whole class discussions such as this one, allow EL students to

- contribute words, phrases, or simple sentences
- use visuals to make concepts more concrete
- share their prior knowledge related to the topic
- draw or write their ideas

- ❓ How did people dress at that time? (*Refer students to Content Slide Set 2 for clothing styles.*)
- ❓ What do you think families did for fun? (*Families played card games and other board games, such as checkers. Radio programs were popular as well. Picnics, dances, and community socials were also popular leisure-time activities.*)
- ❓ What special holidays did families celebrate? (*Families celebrated American holidays and sometimes they celebrated traditional Japanese holidays such as Obon. Obon is a Buddhist-Confucian holiday when families' honor their ancestors.*)

### PORTFOLIO

3



You may want to discuss each of the items on Portfolio 3, page 7, *My Family*, to ensure that students consider the range of possibilities for each item and to deepen their understanding of life circa 1940 and Japanese American families. Model for students how they might weave this information into Portfolio 4. Students probably won't want to have husband and wife roles, so allow them to creatively decide how to create their family unit so that it is logical to the storyline.

### AUTHOR NOTE

#### Selecting Names

Students should select authentic Japanese family names. (Search "Behind the Name: Japanese Surnames" for examples and meaning.) Another good source is the Name Registry at Densho.org. Discuss whether given names would be Japanese or changed to a more common name in the United States, and why families might opt for one way or another. Make connections to practices today.

## CREATING THE FAMILIES

### CUSTOMIZE

#### Characters

Consider other options for making characters. Students benefit from the artistic creation of a character because it is concrete and fosters imagination in the process.

### PORTFOLIO

4



#### Make the characters

After students have decided on their characters' roles, they will need to decide how their characters look, what they might wear, and what special skills they will need for their job. Refer students to Content Slide Set 2 and other resources to help them answer those questions. Let students decide how detailed they want their characters to look in terms of clothing and hairstyles. Refer students to Portfolio 4, page 8, *Character Construction*, to help them in this task.

#### Display the families (optional)

Family portraits were popular during this time. Families would sit for a photograph, which would become a treasured item. Typically, the father and mother would be sitting at the center of the photograph with children grouped around them. Facial expressions were solemn, and people posed for the photograph. Students can pose their characters in the style of the time and put a picture frame around them. Show them examples from Content Slide Set 2, Slide 2.

#### Create biographies for the characters

Now that the figures are made, tell students that they will develop their characters more fully by creating biographies for them. Distribute Teaching Master 2, page 47, *Character Biography*. Brainstorm and list some possibilities for each category on the form and refer students to the lists created prior to making their figures. Here are questions to extend their understanding.

- ❓ What is your character's family position? (*mother, grandmother, father, sister, and so forth*)
- ❓ What responsibilities might people have in the home? (*Guide students to understand that there were many tasks in the home, since people didn't have the conveniences we have today.*)

### AUTHOR NOTE

#### Students of Japanese Descent

If students want to tell their own family story, support that decision and help them integrate their story into the unit.

### AUTHOR NOTE

#### Stereotypes

As appropriate, discuss physical features so that students do not make stereotypical characters.

### LITERACY

#### Vocabulary

Acquire and use a range of academic language related to the content.

- Issei (born in Japan and emigrated to the United States)
- Nisei (born in the United States with at least one parent born in Japan)
- Sansei (born in the United States with at least one grandparent born in Japan)
- Kibei (born in the United States but returned to Japan for schooling)

### TEACHING MASTER

T2

### CUSTOMIZE



Use visuals and role-playing to make the concepts concrete.

- ❓ What jobs might certain family members do? *(Students should understand that, during this time, people's jobs in the home were often determined by their gender. Women and girls cooked, washed, ironed, and cleaned. If they lived on a farm, they often helped with farm chores as well. Men and boys worked in the business or on the farm.)*
- ❓ What kind of work/jobs do people do? *(Depending on the setting for the story, identify jobs in businesses such as stocking shelves, cooking, ordering supplies, and so forth. If the setting includes farms, jobs could include plowing, pruning, picking fruits and vegetables, milking cows, feeding the livestock, and so forth.)*
- ❓ What leisure activities might the family enjoy? *(Focus on the earlier discussion to help students imagine what families did for fun in the 1940s.)*
- ❓ What might an interesting life experience be? *(This question will help students create a past and connect with their characters. Discuss some possible past experiences, such as how the person came to the community, a new baby being born, starting a business, or celebrating a traditional holiday. Asking students to think about some of their own family stories will help them think of a past experience for their character.)*

Have students complete their character's biography using ideas from the Content Slide Sets and class discussion. To make sure students are on track, you may want to preview biographies as you circulate around the room. Ask questions relevant to what the students are writing. For example, you might say to the grocer, "How's business? Were you able to get the sticky rice that families in your community like best?" To the farmer, "Has the season been warm enough for the strawberries to ripen?"

#### **ASSESS: The character**

- reflects the directions for construction;
- includes appropriate details, including clothing related to one's occupation in 1940;
- reflects family information decided by the partners; and
- is made with care.

#### **ASSESS: The biography**

- reflects family and character information for each item;
- includes accurate information circa 1940; and
- is believable.

## CONCLUDING EPISODE 2

### LITERACY

#### Speaking and Listening

Prepare for and participate effectively with classmates to share and learn about the characters.

#### Walking in Others' Shoes

The Storypath approach encourages students to take perspective to understand human events. The development and ownership of the characters they create are critical to this aspect.

### AUTHOR NOTE

#### Developing Ownership

During the introductions, listen for information that you can weave into the unit in later episodes. For example, one character might have parents in Japan, so you can ask about the parents; or the student may identify a special skill the character has that may be important to life in the prison camp in later episodes.

### Meet the characters

Explain to students that they will introduce their characters to the class.

Encourage students to use their biographies to help them prepare their introductions. They should take on the identities of their characters as they practice presenting their introductions with their partner. Discuss the simple guidelines below for preparing their introductions.

- On your biography, underline important information about your character, such as family name and position.
- Provide information that is realistic and believable to the time and place.
- Keep your introduction short.
- Speak clearly and confidently.
- Practice your introduction with your partner. Make improvements as necessary.

Students can also use Portfolio 5, page 9, *Character Introductions*, to help them prepare their introductions. After students have practiced with their partner and incorporated any improvements they've thought of, have partners introduce characters to the whole class. Students should display the figures they made as they introduce them. As the introductions occur, have listeners fill in the web on Portfolio 6, page 10, *Active Listening Guide*. Students will use this guide to organize the names and relationships of family members. After each partners' introductions, allow time for questions about the characters from the rest of the class. Ask questions to stimulate students' thinking (for example, "Do the father and son work together in the grocery store?"). Spread the introductions over a number of days to allow enough time to get to know the characters and maintain interest.

### LITERACY

#### Speaking

- Sequences information logically
- Speaks clearly and confidently
- Makes eye contact with audience

### LITERACY



#### Model an Introduction

Provide sentence starters to assist with introductions.

### PORTFOLIO

5



### PORTFOLIO

6



# CRITICAL EVENT

## PEARL HARBOR BOMBED

### INTRODUCING THE EVENT

page 25

Students listen to and/or read about the bombing of Pearl Harbor.

<b>Materials</b>	Content Slide Set 3 Radio broadcast of Pearl Harbor bombing (search “Radio Broadcast Pearl Harbor Attack 20th Century Vision”)
<b>Grouping</b>	Whole class
<b>Schedule</b>	Approximately 30 minutes

### CREATING ROLE-PLAYING SKITS

page 25

Students create role-playing skits to communicate their families’ response to the bombing.

<b>Materials</b>	Portfolio 7, <i>Creating Role-Playing Skits</i> , p. 11 Camera to photograph role plays for student-created scrapbook
<b>Grouping</b>	Students work with partners or other families, then present to the class
<b>Schedule</b>	Approximately 1 hour

### CONCLUDING EPISODE 3

page 26

Students reflect on the experience by writing captions for newspaper headlines for their scrapbooks.

<b>Materials</b>	Teaching Master 3, <i>Newspaper Headlines of Pearl Harbor Bombing</i> , p. 48 Teaching Master 4, <i>Scrapbook Model of Newspaper Headline</i> , p. 49 Portfolio, <i>Scrapbook Page 1</i> , p. 24
<b>Grouping</b>	Whole class for discussion, individuals for writing
<b>Schedule</b>	Approximately 30 minutes

#### EPISODE OBJECTIVES



- **Culture and Social Interaction** *Demonstrate understanding of how people interacted with their physical environment and social conditions circa 1940.*
- **History** *Identify examples of change and cause and effect relations related to the events surrounding the bombing of Pearl Harbor and its aftermath. Cite examples of how people of the 1940s and beyond viewed the world.*
- **Government** *Examine government in terms of establishing order and security and managing conflict during war. Recognize and give examples of tensions between groups considering issues of fairness, justice, and equity.*
- **Civic Competence** *Identify key ideals of the Constitution.*
- **Reading** *Listen to analyze text to comprehend historical events related to Japanese American families.*
- **Speaking and Listening** *Present role-playing skits such that listeners can follow and dialogue is appropriate to task and audience.*
- **Writing** *Write narratives to develop real events using effective technique (captions) with well-chosen details.*
- **Vocabulary** *Acquire and use a range of academic language related to the content.*



## INTRODUCING THE EVENT

### CUSTOMIZE

#### Diary or Photo Album

You can substitute a diary or photo album for the scrapbook.



### Set the stage

In this episode, students respond to the critical incident of the Pearl Harbor bombing that resulted in war with Japan. They also begin to construct a scrapbook with captions to record the events and their character's response. The scrapbook provides a concrete assessment of student learning throughout the remainder of the unit.

### Introduce the event

Now that the families and communities have been established, explain to students that life in the community is underway. People are working hard in their community and keeping abreast of the war in Europe and Asia and whether the United States will join forces with the Allied nations to fight. Refer students to Content Slide Set 3 to provide additional background information. For example, Japan was fighting in China, seeing opportunities to increase its political and economic power in Asia, while the western countries were focused on the war in Germany.

Explain to students that they are now going to role-play their characters in the community. Tell them it's Sunday, December 7, 1941. Instruct family groups to imagine a Sunday scenario and brainstorm activities they might be doing with their families.

With a sense of drama, interrupt the discussion with "breaking news." Play the radio announcement (with or without the visual portion) of the bombing of Pearl Harbor.

Discuss the radio broadcast by asking such questions as follow to help students personalize the experience. Record ideas for later reference.

What does the broadcast say? (*Japan has attacked Pearl Harbor Naval Station on the island of Oahu in Hawaii. This kind of attack means that there will be war between Japan and the United States. Two special envoys [diplomatic messengers] from Japan are meeting with the secretary of state in Washington, DC.*)

How does your character feel about this news? (*Encourage students to express a range of emotions consistent with their characters' roles. They should be able to identify how their Japanese heritage may be of concern.*)

### RESOURCE

#### Radio Broadcast of Bombing

Search "Radio Broadcast Pearl Harbor Attack 20th Century Vision." The CBS radio broadcast interrupts a football game with the announcement of the attack. Share approximately the first two minutes. Photographs are included.

### LITERACY

#### Vocabulary

Acquire and use a range of academic language related to the content.

- Allied nations (The primary nations were the United States, Great Britain, USSR, France, Australia, New Zealand, and Canada.)

## CREATING ROLE-PLAYING SKITS

### Organize the role-playing skits

Discuss and list the various responses to the news broadcast, including those that students might suggest. Then have family groups create a role-play response to the event. Discuss the prompts in Portfolio 7, page 11, *Creating Role-Playing Skits*, to help students get started. Make a list of the range of emotions families might have upon hearing the news.

Encourage students to show their emotions as they act out the activity. Use the role-playing skits to raise issues about the Pearl Harbor bombing and help students understand how that event might affect their lives.

Have students, in groups, practice their one- to two-minute skits in preparation for presenting to the class.

### AUTHOR NOTE

#### Expect the Unexpected

Don't be surprised if students you least expect rise to the occasion by

- taking on a leadership role;
- adding creative ideas; and
- relishing role-play.

### LITERACY

#### Speaking and Listening

Present role-playing skits such that listeners can follow, and dialogue is appropriate to task and audience.

### PORTFOLIO

7



## AUTHOR NOTE

### Valuing the Conversation

Listening to students' ideas about the news broadcast allows you to connect their understanding to new information and how their characters may respond.

## LITERACY



### Speaking and Listening

Role-playing can assist students' oral communication—and ultimately reading and writing—skills by elaborating on their conversations by using prompts such as:

- Can you give an example?
- Do you agree or disagree?
- Are there other points of view?

## Present and discuss the skits

Have three or four family groups present role-playing skits over a couple of days. You can interject yourself into the skits to help students elaborate on the response to the news or assist in moving the storyline along. Discuss the family skits.

- Why might different family members respond differently?
- If some family members (e.g., grandparents) live in Japan, how might the family respond?
- What worries might families have about this event?

## ASSESS: The role-play character

- responds logically to the event;
- presents the information in a coherent manner emphasizing salient points;
- reflects appropriate emotion related to the event (serious, concerned, anxious);
- makes eye contact with the audience; and
- speaks at an appropriate volume for the audience.

## Reflect on the skits

As the role-playing skits are presented, record groups' responses to the events. List commonalities and differences as a point of reference as students reflect on the news event. Students may also identify current events that relate to this event, so list those responses as well to assist students in seeing how past events relate to events of today.

## AUTHOR NOTE

### Current Events

There may be events of today that directly relate to the historical events. Weave these events into the discussion as appropriate.

# CONCLUDING EPISODE 3

## AUTHOR NOTE

### Scrapbooking

While scrapbooking has become a popular craft activity, in the 1940s it was a simple process. For this Storypath it can be used as a strategy to capture student learning within the context of the time.

TEACHING  
MASTER

T3 & T4

## Introduce the scrapbook

To capture student learning throughout the Storypath, a scrapbook project is suggested, but you may have other ways to record student learning that you wish to substitute.

If you select the scrapbook project, explain to students that during this time, families often kept scrapbooks to record life events—they could be family events such as birthdays or other celebrations, community events, or other significant activities. They might collect newspaper clippings or announcements in local newspapers for their scrapbooks. Local newspapers often featured local stories about families and events. Content Slide Set 3, Slide 6, includes examples of scrapbooks of that era. Use headlines of the Pearl Harbor bombing from Teaching Master 3 or select from your local newspaper archives for student scrapbook writing.

Since this is the first event in the scrapbook, model for students how the scrapbook page should look. Use Teaching Master 4, page 49, *Scrapbook Model of Newspaper Headline*. Highlight for students how the caption tells what the person was doing and their reaction to the event, including an emotional response. Then have students complete Portfolio, page 24, *Scrapbook Page 1*.

## AUTHOR NOTE



### Writing

Starter sentences can support student caption writing.

SCRAPBOOK

1



## LITERACY

### Writing

Write narratives to develop real events using effective technique (captions) with well-chosen details.

### ASSESS: Understanding the impact of Pearl Harbor

- provides a detailed context in the caption (what the character was doing upon hearing about the event);
- reflects the character's point of view;
- includes understanding and realistic feelings about the event; and
- demonstrates thoughtfulness and care in the construction of the caption.

Once the scrapbook page is completed, students can share with a partner or in small groups.

# 4

# EPISODE

## CRITICAL INCIDENT EXECUTIVE ORDER 9066

### INTRODUCING THE EPISODE

page 29

Students discuss the announcement of Executive Order 9066.

- Materials** Teaching Master 5, *Executive Order 9066*, p. 50  
Teaching Master 6, “*Banish*” Poster, p. 51  
Teaching Master 7, “*Keep Your Trap Shut*” Poster, p. 52  
Teaching Master 8, “*All Persons of Japanese Ancestry*” Poster, p. 53  
Teaching Master 9, *Announcement of Executive Order 9066*, p. 54  
Content Slide Set 4
- Grouping** Whole class and family groups
- Schedule** Approximately 30 minutes

### PREPARING TO LEAVE

page 30

Students, in character, prepare to leave.

- Materials** Teaching Master 8, “*All Persons of Japanese Ancestry*” Poster, p. 53  
Portfolio 8, *Planning to Leave Your Home*, pp. 12–13  
Teaching Master 10, *Script for Civil Control Station*, p. 55  
Teaching Master 11, *Identification Tags*, p. 56 (reproduce on card stock, punch hole in tag, and attach string; one for each student)  
Teaching Master 12, *Identification Tags for Baggage*, p. 57 (reproduce on card stock, punch hole in tag, and attach string; one for each student)  
Optional: Students could actually pack a small bag, as though they are leaving for the assembly center
- Grouping** Students are in family groups as the whole class role-plays the packing and leaving process; whole class for discussion
- Schedule** Approximately 45 minutes

### ARRIVING AT THE ASSEMBLY CENTER

page 31

Students role-play their arrival at the assembly center.

- Materials** Teaching Master 13, *Assembly Center Housing Assignment*, p. 58 (reproduce and add necessary information; one for each family)  
Teaching Master 14, *Living Arrangements*, p. 59 (reproduce on card stock; one for each student or family)  
Portfolio 9, *Your Temporary New Home*, p. 14
- Grouping** Whole class for role-play and discussion; family groups for Portfolio 9
- Schedule** Approximately 30 minutes

### CONCLUDING EPISODE 4

page 32

Students reflect on the experience by adding items and captions to their scrapbook.

- Materials** Option 1: Teaching Master 14, *Living Arrangements*, p. 59  
Option 2: Web search for primary documents on assembly centers  
Portfolio, *Scrapbook Page 2*, p. 25
- Grouping** Individuals for writing
- Schedule** Approximately 30 minutes

## EPISODE OBJECTIVES



- **Culture and Social Interaction** Demonstrate understanding of how people interacted with their physical environment and social conditions as they experienced the Japanese American incarceration and the events surrounding it.
- **History** Identify examples of change and cause and effect relations related to the events surrounding Executive Order 9066 and its aftermath. Identify ways in which families responded to the racism and to related events surrounding Japanese American incarceration. Cite examples of how people of the 1940s and beyond viewed the world.
- **Government** Examine government in terms of establishing order and security and managing conflict during war. Recognize and give examples of tensions between groups considering issues of fairness, justice, and equity.
- **Civic Competence** Identify key ideals of the Constitution.
- **Social Skills** Participate in organizing, planning, and making decisions to respond to the historical events that affected the Japanese American families.
- **Critical Thinking** Define the issues related to the forced removal, consider alternatives, and make a decision based on the evaluation of the alternatives.
- **Reading** Integrate and evaluate content presented in primary documents—diverse media and formats (posters, official documents, photos).
- **Writing** Write informative text to convey information using well-chosen details and well-structured event sequences. Draw evidence from historic photos to support reflection.
- **Speaking and Listening** Engage effectively in role-play demonstrating understanding of the forced relocation. Acknowledge new information in the role play and respond appropriately.
- **Vocabulary** Acquire and use a range of academic language related to the content.

## INTRODUCING THE EPISODE



CONTENT  
SLIDE SET  
4

### AUTHOR NOTE

#### Discuss Racist Language and Images

The common term used in many primary source documents is *Japs*. Discuss with students the racist connotations of the term and why it would be inappropriate to use that term today. Have students examine the racist images as well.

### LITERACY

#### Reading

Integrate and evaluate content presented in primary source documents—diverse media and formats (posters, official documents, photos).

### Set the stage

In this episode, students receive the announcement of Executive Order 9066 and hastily decide what to take to assembly centers. Refer students to Content Slide Set 4 for background information. To enhance the drama of the critical incident, organize the classroom or another room, such as the school library, to be the assembly center.

### Prepare for the role-playing

When students are out of the room, post copies of Teaching Masters 5, 6, 7, and 8 around the room. When students enter the room, explain that they are now in their character roles and the story continues.

### Narrate the following:

*It is now early spring, and the war hysteria is mounting as many families are directly affected by the war effort. There are reports that Japanese Americans are spying for the Japanese government. We are noticing that strangers often yell at us. They say, "Go back to Japan! You don't belong here." For a long time, we knew that many people disliked us because they thought we were taking their jobs. Because people are afraid already, they are emboldened to yell and scream at us. It is very frightening.*

### Interrupt the narration

To dramatize the event, stop the narration and read Teaching Master 9, page 54, *Announcement of Executive Order 9066*.

After reading the script, have students connect this announcement to their own character. Ask students, in-role, to respond to such questions as

TEACHING  
MASTER

T5

TEACHING  
MASTER

T6

TEACHING  
MASTER

T7

TEACHING  
MASTER

T8

TEACHING  
MASTER

T9

### AUTHOR NOTE

#### Executive Order 9066

The actual order is on page 50. For additional background information, visit [Densho.org](http://Densho.org) and search in the encyclopedia: "voluntary evacuation."



## CUSTOMIZE

### Dramatize the Script

The announcement can be played on any device (as if a radio announcement), read over the intercom, or read by an “official”—the teacher or another adult.

follows:

- What do you think about this announcement?
- What emotions are you feeling about this announcement?
- What do you think is going to happen now?
- How will you respond?
- Do you think this is fair? Why or why not?
- Do you think the government has the right to do this? Why or why not?

## PREPARING TO LEAVE

### TEACHING MASTER

T8

### AUTHOR NOTE

#### Background Information

Even though there were restrictions on what families could take with them, in actuality many families took extra baggage. Those that followed the rules were at a disadvantage because they had fewer items in the camps than those who “broke the rules.”

### PORTFOLIO

8



### TEACHING MASTER

T10

### TEACHING MASTER

T11

### TEACHING MASTER

T12

### Plan for their departure

Once students have imagined what this announcement means for their lives, have them, in their family groups, decide what they will do. Guide students through Teaching Master 8, page 53, “All Persons of Japanese Ancestry” Poster. Brainstorm possible responses to the following items:

1. “A responsible member of each family . . . will report to the Civil Control Station. (*Have students think about which family member would most likely report to the station.*)
2. “Evacuees must carry with them on departure for the Assembly Center, the following property:
  - a. Bedding and linens (no mattress) for each member of the family; (*Clarify terms and what would be reasonable to pack with them.*)
  - b. Toilet articles for each member of the family; (*Clarify what toilet articles are and list possible items such as soap, toothpaste, shampoo, and so forth.*)
  - c. Extra clothing for each member of the family; (*Remind students that they do not know where they will be sent so they need to think about clothing that can keep them warm if they are in a cold area.*)
  - e. Essential personal effects for each member of the family.” (*Encourage students to identify important items that their real families might have, such as books of worship, photographs, family heirlooms, special gifts, and so forth.*)

Following the brainstorming, have students meet in their family groups to discuss and complete Portfolio 8, pages 12 and 13, *Planning to Leave Your Home*. Reference their home and business/farm they created in Episode 1 as a starting point for completing Portfolio 8.

Once students have completed their Portfolio, to dramatize the event, call out the person identified from each family to report to the Civil Control Station. Take those students out of the classroom and “interrogate them” using Teaching Master 10, page 55, *Script for Civil Control Station*. Distribute to each family Teaching Master 11, page 56, *Identification Tags* (write in a number for each character on the tags), and Teaching Master 12, page 57, *Identification Tags for Baggage*. Each student should get one of each for each family member.

## LITERACY

### Vocabulary

Acquire and use a range of academic language related to the content.

- Civil Control Station
- evacuees
- Assembly Center
- bedding
- linens
- toilet articles
- personal effects

## CONNECT

### Family Involvement

If appropriate, students can talk with their families about what they would actually take today under similar circumstances, and pack a bag accordingly.



# ARRIVING AT THE ASSEMBLY CENTER

## LITERACY



### Speaking and Listening

Role-playing supports students learning academic language. Support for building language conversations includes asking students to elaborate by giving examples, explaining why, and asking, “What if . . . ?”

## BACKGROUND INFORMATION

### Assembly Centers

If you live near one of the assembly centers, select that one to make the experience more meaningful. See page 84 for a list of assembly centers.

### Role-play

Have students return to the room and meet with their family to report what happened when they went to the Civil Control Station. Explain to students that once the role-playing begins, they cannot speak to each other except as their characters.

Explain that students are going to role-play the departure to the assembly center and prepare to leave. Use such questions as follow to help students get into role:

- What feelings do you have about being forced to move to the assembly center? (*Students should be able to express a range of feelings that are realistic to the event.*)
- What worries do you have about going to this new place? (*Encourage students to think about not knowing what is ahead; leaving behind their homes and perhaps pets and not knowing what might happen to them; and being separated from friends and family.*)
- How do you think you should behave? (*Guide students to understand that families would have been unsure what to expect and soldiers would be ordering them around. Families would want to follow orders so they wouldn’t get in trouble. The families did not want to be seen as troublemakers or unpatriotic so they generally quietly followed orders.*)

Announce the arrival of the bus to transport the families to the assembly center. Have students role-play boarding the bus by arranging chairs as though they are getting onto a bus. As students “board the bus,” check to see they have their identification tags on and instruct them to role-play setting their tagged bags near the bus before boarding. Be stern and, if they are not quiet, take on the role of a soldier ordering them to be quiet and do what they are told.

Once students are on the bus, narrate the following, adapting for your particular class and circumstances:

*We are traveling down the road. It is hot and stuffy on the bus, and everyone is very quiet. As I look around the bus, I see that some people are silently crying. I see tears on their cheeks, and when they think no one is looking, they wipe their eyes. Some of the mothers are trying to quiet fidgety children who keep asking, “Where are we going?” One small boy is crying because he misses his dog, Lindy, and keeps asking his father if his dog will be taken good care of by the neighbors.*

*Finally, someone opens a window on the bus to let in a little fresh air, and a breeze flows through. We are wondering where we are going and how long it will take. Some of us really need to use the bathroom, but we are afraid to ask the bus driver to stop. We watch out the window and see that some people have signs in their businesses that say, “American Owned” and “We Don’t Want Any Japs Back Here—EVER!” This last sign is chilling and racist. We don’t like being called Japs; we are Japanese Americans.*

## CONNECT

### Drama

It is important to introduce a sense of drama for the role-playing so that students take it seriously. Families were fearful as their lives were being disrupted, and they had no idea where they would be sent.

## LITERACY

### Speaking and Listening

Engage effectively in role-play demonstrating understanding of the forced relocation. Acknowledge new information in the role-playing and respond appropriately.

## PORTFOLIO

9



*Finally, the bus begins to slow, and we see up ahead the fairgrounds/ racetrack. We wonder why we are going here. In the distance, we see the stables where they keep the animals/racehorses, but there are no animals now. It is dusty and smelly—like a barnyard. We wonder, “Is this where we will live?”*

*The bus grinds to a halt and the driver orders everyone off the bus. Now what?*

Have children role-play getting off the bus. As they get off the bus, hand them the card that assigns them to their housing, Teaching Master 13, page 58, *Assembly Center Housing Assignment*. Have them sit in family groups and distribute Teaching Master 14, page 59, *Living Arrangements*. Have them use the photos from the Teaching Master to complete Portfolio 9, page 14, *Your Temporary New Home*.

Discuss their responses and add new words to the word bank.

## LITERACY

### Vocabulary

- barnyard
- barrack
- mess hall
- communal
- temporary

TEACHING  
MASTER

T13

TEACHING  
MASTER

T14

## LITERACY

### Writing

Write informative text to convey information using well-chosen details and well-structured event sequences.

Draw evidence from historic photos to support reflection.

## CONCLUDING EPISODE 4

### Reflect on the episode

Students can reflect on the episode by one of two options:

Option 1: Select one or more of the photos from Teaching Master 14 and write a caption for the photo(s) in Portfolio, page 25, *Scrapbook Page 2*.

Option 2: Students can research to find a primary source document about the episode events and copy it and add it to Portfolio, page 25, *Scrapbook Page 2*.

As time permits, students can share their responses.

### ASSESS: Scrapbook reflection

- includes appropriate visual(s) related to the events of the episode;
- demonstrates an understanding of the events related to Executive Order 9066 in the accompanying caption;
- conveys information using well-chosen details and well-structured event sequences; and
- draws evidence from historic photos to support reflection.

## LITERACY

EL

### Sentence Starters

Use sentence starters to assist ELs with scrapbook captions.

SCRAPBOOK

2



# CREATING THE SETTING

## PRISON CAMP

# 5

# EPISODE

### INTRODUCING THE SETTING

page 34

Students listen to the narrative and discuss the prison camp.

**Materials** Content Slide Set 5

**Grouping** Whole class

**Schedule** Approximately 20 minutes

### IMAGINING THE SETTING

page 35

Students either view the slide set of prison camps or create a two- or three-dimensional prison setting.

**Materials** Options 1 and 2: Content Slide Set 5

Option 2: The frieze:

Teaching Master 15, *Prison Camp*, p. 60

Portfolio 10, *Setting Guide*, p. 15

Wall space covered with paper for the background:

- various colors of construction and tissue paper, colored markers, crayons, glue, tape, scissors
- for three-dimensional setting: paper for table and cardboard boxes of varying sizes for buildings

**Grouping** Divide the class into eight groups to make the features of the setting

**Schedule** 1 ½ hours

### LIFE IN THE PRISON CAMP

page 36

Students decide whether or not to sign the loyalty document (as an optional activity) and then create and present skits of life in the prison camp.

**Materials** Teaching Master 16, *Loyalty Questionnaire*, pp. 61–64

Content Slide Set 5

Teaching Master 17, *Camp Life Topics*, p. 65

Print and online resources on camp life

Teaching Master 18, *Model for Researching and Writing a Skit*, pp. 66–69

Portfolio 11, *Creating Your Skit*, pp. 16–17

Props as appropriate for skit

Optional: Camera to take photos of skits

Portfolio 12, *Listening Guide*, p. 18

**Grouping** Organize students into groups to create and present their skits

**Schedule** 2 hours spread over a number of days

### CONCLUDING EPISODE 5

page 38

Students reflect on the experience, add to the word bank, and complete another page in their scrapbook.

**Materials** Material to add words to the word bank

Camera to take photo(s) of setting or skits for the scrapbook

Portfolio, *Scrapbook Page 3*, p. 26

**Grouping** Whole class for discussion

**Schedule** Approximately 30 minutes

## EPISODE OBJECTIVES



- **Culture and Social Interaction** *Demonstrate understanding of how people interacted with their physical environment and social conditions as they experienced the Japanese American incarceration and the events surrounding it.*
- **History** *Identify examples of change and cause and effect relations related to the events surrounding Executive Order 9066 and its aftermath. Identify ways in which families responded to racism and to related events surrounding Japanese American incarceration.*
- **Government** *Examine government in terms of establishing order and security and managing conflict during war. Recognize and give examples of tensions between groups considering issues of fairness, justice, and equity.*
- **Civic Competence** *Identify key ideals of the Constitution.*
- **Social Skills** *Participate in organizing, planning, and making decisions to construct the prison setting and skits.*
- **Critical Thinking** *Organize ideas from small group discussion and observation in new ways and apply those ideas to the creation of the setting and skits.*
- **Reading** *Read to analyze text to comprehend historical events related to Japanese American families.*
- **Writing** *Research to write about prison life. Write explanatory texts (skits and captions) to examine prison life. Write informative text to convey information using well-chosen details and well-structured event sequences. Draw evidence from historic photos to support reflection. Write to an appropriate audience for skit and scrapbook.*
- **Speaking** *Prepare for and participate effectively in a skit collaborating with partners, building on others' ideas, and expressing their own clearly and persuasively. Present information such that listeners can follow the sequence of events using a style appropriate for the audience. Make strategic use of visuals (props) to express information and enhance understanding of presentations.*
- **Listening** *Interpret information about a time and place to visualize the setting and prison life.*
- **Vocabulary** *Acquire and use a range of academic language related to the content.*

## INTRODUCING THE SETTING

### Arrival at the camp

In this episode, students will imagine life in the prison camp. Decide if you want to use Content Slide Set 5 to familiarize students with the setting or have them construct a prison camp—obviously the latter will take more time but will also be more memorable.

### Read the narrative

To set the stage for arriving at the prison camp, read the following narrative or substitute your own narrative based on the events up to this point.

*The announcement came: Time to pack up to travel to the camp. We are anxious, as we were not told where we are going or how long it will take. We gather our few belongings and are transported by bus to the train station. We wonder, "Where are we going?" There is not much conversation as each of us has our own worries. No one is smiling and some of the younger children are cranky—they are hungry and tired, and we are only beginning our journey.*

*We arrive at the train station and the soldiers escort us onto the train. There are people watching us, waving their fists, and cursing at us. It is frightening. Why do they hate us? We've done nothing wrong. We are loyal Americans; we love our country. But clearly the people in this country don't care. They are so angry and frightened. Will we be in prison forever? What will happen to our homes while we are gone?*

*We are ordered onto the train. The passenger car is ancient, and the seats are uncomfortable. The windows are dirty and won't open no matter how hard we try to slide them open. It really doesn't matter though because the shades are drawn and we can't see out and others can't see in.*

## RESOURCES

### Background Information

If you live in a particular West Coast community and want to determine which camp Japanese Americans were sent to, search on [Densho.org](http://Densho.org). The description of the camp will include a population description (where Japanese Americans had previously resided).



## LITERACY

### Listening

Interpret information about a time and place to visualize the setting and prison life.

*We are ordered to keep the shades over the windows. Whew, it is hot and smelly—all the sweaty bodies!*

*Luckily, we brought some food to eat on the train. I wonder how long we will be on the train. We try to sleep, but the seats are uncomfortable and there is lots of coughing and wheezing as the dust swirls through the train. We seem to be traveling forever. Finally, the train begins to slow; we are in the middle of a desert. For as far as the eye can see, it is brown and dusty. We have no idea where we are.*

### Discuss the narrative

Have students reflect on the trip to the prison camp using the following questions:

- What were the feelings expressed by the person on the train?
- How do you think your character feels about arriving at the prison camp? Why?
- What do you think the characters will remember most about their trip to the camp? Why?

## IMAGINING THE SETTING

### Option 1: Discuss Content Slide Set 5

Have students review and discuss Content Slide Set 5 using the questions accompanying each slide.

### Option 2: Create the setting

Students will create the setting (two- or three-dimensional) after reading the description with you on Teaching Master 15, page 60, *Prison Camp*, and reviewing Content Slide Set 5. They should use the description and visuals to help them imagine the setting. Lead a discussion using the key questions below. Make a list of students' responses for reference as they create their setting.

- ❓ What do you remember about this setting? (*Students should be able to recall some of the specifics from the description; if necessary, ask probing questions to prompt their recall.*)
- ❓ What are the important geographical features in this setting? (*desert setting, including mountains, hills, valley, and river*)
- ❓ What kinds of buildings were in the prison camp? (*Clarify terms as necessary.*)
- ❓ What else might be here that wasn't mentioned in the description?

Continue the discussion until the class has generated enough details so they can vividly imagine the place.

### Start the setting

For the setting, plot out the space on the frieze (two-dimensional) or table (three-dimensional) and assign groups. One way to organize student groups is to assign tasks as follows:

- natural environment outside the prison
- barracks
- mess hall, laundry, latrines, and recreation hall

### CUSTOMIZE

#### Prison Camp

There were ten prison camps. Teaching Master 15 describes a composite, but you can readily find specific descriptions of each camp by searching on Densho.org. Camp names are on Map of Exclusion Area and Centers and Camp Layout on p. 85.

#### TEACHING MASTER

T15

### CONNECT

#### Creative Arts

To reinforce art principles introduced in Episode 1, discuss proportion, scale, and texture. Have students reflect on their creation of the home community and then build on those experiences to create this setting.

### CUSTOMIZE

#### Three-Dimensional Models

You may decide that you want the prison camp to be three-dimensional.



CONTENT  
SLIDE SET

5

### LITERACY

#### Reading

Read to analyze text to comprehend information related to historical events.

### AUTHOR NOTE

#### Using Primary Source Documents

For Option 1, a newspaper article describes Manzanar. Group students based on their reading skills for analyzing Content Slide Set 5.

### AUTHOR NOTE

#### Learning Process

Reading a description and making a visual representation of it combines critical thinking, imagination, and application of artistic skills.



- hospital, post office, school, and warehouse
- apartments for civilian workers and guards
- gardens and buffer zone
- barbed-wire fence and watchtowers
- cars and trucks

Explain to students that they can base their work on the ideas from the Teaching Master, Content Slide Sets, and additional research. For example, students may want to research in more detail the natural environment of the desert setting, the barbed wire, or the cars and trucks of this time. Some groups could assign someone to research the inside of buildings and draw a floor plan or picture of the inside of the barrack's rooms.

### Organize the work

Portfolio 10, page 15, *Setting Guide*, provides both a structure for completing the work and tips for working together. The amount of time to complete the frieze is related to the space available, degree of detail in the features, and background research students do to create the setting. Plan accordingly.

As students work on the setting, discuss how

- the size of objects should be in scale to other buildings and features (scale);
- texture can create interest and perspective to the setting;
- and color can create mood—the dull colors of the desert and dark colors of the tar-paper barracks and camp (hue and value).

### Guide student work

Once students begin working, restrict your role to asking questions about the various tasks that students are engaged in to reinforce and extend their learning. Students need to believe that they have ownership of their setting and figure out where to locate the various features. If students have difficulty executing tasks or resolving issues in their groups, use those situations as opportunities to teach and strengthen group social skills.

#### PORTFOLIO

10



#### AUTHOR NOTE

##### Background Information

Not everyone was required to stay in the prison camp. Some families who were adjudged “loyal” were allowed to leave the camps and settle in small groups away from the West Coast. Students may ask about this information.

#### AUTHOR NOTE

##### Loyalty Questionnaire

The questionnaire was scored to determine if families of Japanese descent were loyal to the United States. The quandary for people of Japanese descent, who were not allowed to become U.S. citizens, was that they could become “stateless” if they renounced their Japanese citizenship. Moreover, people of Japanese descent born in the United States were being recruited for the military. It is difficult to imagine today how unsettling this questionnaire was. For more information, search on [Densho.org](http://Densho.org): loyalty questionnaire.

## LIFE IN THE PRISON CAMP

### Loyalty questionnaire (optional)

Read the following narrative:

*There are rumors, and the rumors are unsettling. Everyone over the age of seventeen is to complete a loyalty questionnaire. A loyalty questionnaire! There is no evidence that anyone of Japanese descent has been disloyal to the United States of America, so we do not understand why we are now being asked to complete this questionnaire. Is this a trick?*

*We are good Americans! Remember, those of us born in Japan wanted to become citizens, but the government would not allow it. We wanted a new life—a new beginning. We have worked hard and have been loyal citizens. We are already locked up in this prison, why is this loyalty questionnaire happening now? What if I refuse to complete the questionnaire? Will I be taken from my family and sent away from this miserable prison camp? I am so afraid because I do not understand why this is happening.*



## CUSTOMIZE

### Questionnaire

Decide whether you want students to complete the questionnaire or simply discuss it.

Have students look at the questionnaire on Teaching Master 16, pages 61–64, *Loyalty Questionnaire*, and skim the range of questions. Then direct students to look at items 27 and 28. Explain to students that the questionnaire is being used to recruit men into the military. Have students meet in their family groups and decide:

- ❓ Will they complete the loyalty questionnaire?
- ❓ Will a family member (eligible for the military) serve in the armed forces?
- ❓ If they have family in Japan, will they be fighting against family members? Are they willing to take this risk?

Bring students back together and ask them what their family decided and why. Use such questions as follow to guide the discussion.

- ❓ What did your family decide?
- ❓ What do you think will happen if you don't complete the questionnaire?
- ❓ If you have family in Japan, will you be fighting them? How do you feel about that dilemma?
- ❓ Do you think it is acceptable for the government to ask people to complete loyalty questionnaires? Why or why not?
- ❓ How does this questionnaire make you feel?
- ❓ What would you do if you were asked to complete a questionnaire like this today?
- ❓ Should everyone who lives in the United States today, sign a questionnaire like this? Why or why not?

## CUSTOMIZE

### Firsthand Accounts

If time is a factor, or to extend student learning, Densho.org has many videos of people recalling life in the camps. Adapt Portfolio 12, page 18, *Listening Guide* for students to reflect on the personal stories.

## CUSTOMIZE

### Invite Families

Invite families to the skits. Students can write invitations and share their learning with families. Alternatively, film the skits for sharing.

#### PORTFOLIO

11



#### PORTFOLIO

12



### Research and write skits about prison camp

Explain to students that they will be learning more about prison life in the setting they created by researching and preparing skits about prison life. Using Teaching Master 17, page 65, *Camp Life Topics*, have students decide which topic they want to research for their skit. Ensure that there are a range of topics for presentation.

Use Teaching Master 18, pages 66–69, *Model for Researching and Writing a Skit*, to demonstrate the steps in Portfolio 11, pages 16–17, *Creating Your Skit*. The skits should be about three to five minutes and reflect research on prison camp life. Students should work in groups of perhaps two families.

### Present skits

Have students present skits. Provide opportunities for students to ask questions about each skit, reinforcing the feelings people had about camp life: the isolation and loneliness, the monotony, and the fear of not knowing what was ahead or how long they would be in the camps. Use Portfolio 12, page 18, *Listening Guide*, to record key ideas from each skit.

#### TEACHING MASTER

T16

#### TEACHING MASTER

T17

#### TEACHING MASTER

T18



#### CONTENT SLIDE SET

5

## LITERACY

### Speaking

- Prepare for and participate effectively in a skit collaborating with partners, building on others' ideas, and expressing their own clearly and persuasively.
- Present information such that listeners can follow the sequence of events using a style appropriate for the audience.
- Make strategic use of visuals (props) to express information and enhance understanding of presentations.

#### EPISODE 5

## CONCLUDING EPISODE 5

### Discuss students' experiences

Initiate a discussion about the episode. Because the activities reflect collective work, discuss the social interaction and cooperative skills that contributed to students' learning. Use questions like these to initiate the discussion:

- ❓ How do you think your character would respond to prison camp?
- ❓ What emotions would your characters experience when they arrived at the camp?
- ❓ What skills did you use when working together?
- ❓ What was the most surprising thing you learned about prison life?
- ❓ Do you think this could ever happen again? Why or why not?

### Add to the word banks

Have students brainstorm words that describe the prison camp and add to the word bank. Include "feeling" words that the setting and events evoke.

#### LITERACY

##### Writing

Write informative text to convey information using well-chosen details and well-structured event sequences. Draw evidence from historic events to support reflection.

### Add to the scrapbook

Have students consider what information/visuals they might include in Portfolio, page 26, *Scrapbook Page 3*. Encourage them to use vocabulary from the word bank in the captions. Options include a photo of the setting or skit, a photo of their characters positioned by the setting, or a photo from Content Slide Set 5 to add to their scrapbook.

### ASSESS: The scrapbook

- is written from the character's point of view;
- uses precise words and relevant descriptive details about the prison camp; and
- uses sensory language to convey feelings about the camp.

As time permits, students can share their scrapbook page.

SCRAPBOOK

3



#### LITERACY

EL

##### Sentence Starters

Use sentence starters to assist ELs with scrapbook captions.

# CRITICAL EVENT RESETTLEMENT

6

## EPISODE

### THE WAR ENDS

page 40

The atomic bomb is dropped. Students learn that the war is ending, and the camps will be closed.

**Materials** Teaching Master 19, *Newspaper Article: Atomic Bomb Dropped on Japan*, pp. 70–71

Video or audio newscast of President Truman’s broadcast (search: President Harry Truman Announces the Bombing of Hiroshima, Educational Video Group [1.2 minutes])

**Grouping** Whole class

**Schedule** Approximately 20 minutes

### REBUILDING LIVES

page 40

Students decide whether to return to their homes or settle elsewhere.

**Materials** Content Slide Set 6

Portfolio 13, *Planning to Leave Camp*, p. 19

Teaching Master 20, *Money and Train Ticket*, p. 72

**Grouping** Family groups for role-playing and whole class for discussion

**Schedule** Approximately 1 hour

### CONCLUDING EPISODE 6

page 41

Students reflect on the resettlement.

**Materials** Teaching Master 21, *Leaving the Prison Camp*, p. 73

Portfolio, *Scrapbook Page 4*, p. 27

**Grouping** Whole class for discussion

**Schedule** Approximately 40 minutes

#### EPISODE OBJECTIVES



- **Culture and Social Interaction** *Demonstrate understanding of how people interacted with their physical environment and social conditions as they experienced the Japanese American incarceration and the events surrounding it.*
- **History** *Identify examples of change and cause and effect relations related to the events surrounding Executive Order 9066 and its aftermath. Identify ways in which families responded to related events surrounding Japanese American incarceration.*
- **Government** *Examine government in terms of establishing order and security and managing conflict during war. Recognize and give examples of tensions between groups considering issues of fairness, justice, and equity.*
- **Civic Competence** *Identify key ideals of the Constitution.*
- **Social Skills** *Participate in organizing, planning, and making decisions to return home or move elsewhere after the war through role-play.*
- **Critical Thinking** *Define issues and consider alternatives to decide where to go upon leaving the prison camp.*
- **Reading** *Read to identify main ideas and supporting details; read to determine main ideas and cite specific evidence to support conclusions; make logical inferences about what might happen next.*
- **Writing** *Write to an appropriate audience for role-play and scrapbook.*
- **Speaking** *Prepare for and participate effectively in role-play, collaborating with partners, building on others’ ideas, and expressing their own clearly and persuasively. Present information such that listeners can follow the sequence of events using a style appropriate for the audience.*
- **Vocabulary** *Acquire and use a range of academic language related to the content.*

EPISODE 6

World War II and the Japanese American Experience

39

## THE WAR ENDS

### RESOURCE

#### Audio/Video

Search: President Harry Truman Announces the Bombing of Hiroshima, Educational Video Group (1.2 minutes)

### LITERACY



#### Reading

Partner ELs for reading the newspaper article if audio/video is not used.

### Introduce the episode

In this episode, students will learn of the conclusion of the war and that the camps will be closed. Families must decide whether to return to their homes or move elsewhere.

Instruct students to get into their character roles and then announce that there is breaking news. Distribute Teaching Master 19, pages 70–71, *Newspaper Article: Atomic Bomb Dropped on Japan*, or have students listen to or view President Truman's broadcast of the bombing of Hiroshima.

### Discuss the media news

Ask students to recall information about the bombing with such questions as:

- ❓ What is your family's response to the news?
- ❓ What concerns do you have about this announcement?
- ❓ What do you think will happen next?

TEACHING  
MASTER

T19

### LITERACY

#### Reading/Listening

Read to identify main ideas and supporting details.

Read to determine main ideas and cite specific evidence to support conclusions.

Make logical inferences about what might happen next.

## REBUILDING LIVES

### AUTHOR NOTE

#### Nisei Vue Magazine

The first edition of this magazine provides detailed information on resettlement. It also has numerous other articles. The photos provide information about life after the war and may be helpful to share with your class. Search for it on Densho.org.

### LITERACY



#### Speaking and Listening

Role-playing can assist students' oral communication, and ultimately reading and writing skills, using prompts such as:

- Can you give an example?
- Do you agree or disagree?
- Are there other points of view?

### Imagine the future

Have students read Content Slide Set 6, which provides background knowledge on the resettlement of Japanese Americans upon leaving the camps. Discuss the reading using the guiding questions on the slides.

When students are out of the room, make changes to their setting created in Episode 1. Changes can include adding "For Sale" signs to their homes and/or businesses, and adding in new buildings or homes, replacing the ones students created.

When students enter the room with the setting changed, explain that family groups must now decide where they will go when they leave the camp. They may or may not notice the changes—let those changes naturally emerge. They can decide to return home or move to another place. Have students complete Portfolio 13, page 19, *Planning to Leave Camp*, to help them decide and to prepare a short role-playing skit.

### Role-play the departure

Once the families have reached a decision, have them, in character, role-play their departure. After each family or group completes their skit, distribute twenty-five dollars and a train ticket to each character. See Teaching Master 20, page 72, *Money and Train Ticket*.

After the role-play, use questions such as these for discussion:

- ❓ Do you think life will be the same when you return? Why or why not?
- ❓ What changes have taken place in your community? (*Students should notice the changes you have made to the setting, and understand that many people lost their homes and businesses, as well as any belongings that were put in storage.*)



CONTENT  
SLIDE SET

6

PORTFOLIO

13



### LITERACY

#### Vocabulary

Acquire and use a range of academic language related to the content.

### LITERACY

#### Speaking

Prepare for and participate effectively in role-playing, collaborating with partners, building on others' ideas, and expressing their own clearly and persuasively. Present information such that listeners can follow the sequence of events using a style appropriate for the audience.

TEACHING  
MASTER

T20

- ❓ How do you think your family will be viewed when they return to their community? *(Students should understand that, for many, anti-Japanese feelings on the West Coast continued. Those feelings remained throughout the war. Many families would have lost loved ones in the war and been resentful. There was the continuation of Japanese prejudice and discrimination and the belief that they were taking jobs from others. However, there were also those who were dismayed by the decision to imprison Japanese American families. Many community members had close friendships and were eager to welcome the families back into their community.)*
- ❓ Why would families want to return to their former communities? *(Returning to a familiar place was a draw for many families. It was the only home they had known; they wanted to reestablish their life in the community.)*
- ❓ Why would families choose not to return to their former communities? *(Many families were fearful to return because of the anti-Japanese sentiment; there were bad memories of people stealing their belongings or wanting to buy their possessions for very little money; hometown newspapers often reported negative stories of Japanese Americans. People on the West Coast had lingering fears of being attacked by the Japanese.)*
- ❓ Why do you think some families might be looking for a “fresh start”? *(Families had bad memories of their former communities. They lost everything they had, so there was nothing to return to—their homes and businesses/farms were sold. They believed that the West Coast prejudice would continue. Perhaps other regions of the country would be more accepting. There were job opportunities in other places.)*
- ❓ How will you decide where you will live if you do not return to your former community? *(Job opportunities came from the Midwest and East Coast, and families decided to move for these new opportunities. They also hoped that communities in other regions of the country would be more accepting.)*

## CONCLUDING EPISODE 6

### SCRAPBOOK

4



### Reflect on the episode

Once again, give students time to reflect on their work and complete a page in their scrapbook. The following questions can assist students in thinking about their departure in the role of their character.

- ❓ Was it easy or difficult to decide where to go once leaving the camp? Why?
- ❓ How did you feel about the decision?
- ❓ How will it feel now to have the freedom to come and go without being locked up in the camp?
- ❓ What worries do you have about leaving the camp?

Have students select a photo or headline from Teaching Master 21, page 73, *Leaving the Prison Camp*, or locate information from other resources. A photo of their character with suitcases in front of the prison camp is also another option for the scrapbook.

TEACHING  
MASTER

T21

### LITERACY

#### Writing

Write to an appropriate audience in the scrapbook.



# CONCLUDING EVENT

## AN APOLOGY

### SEEKING JUSTICE

page 43

Students learn about the government's Commission on Wartime Relocation and Internment of Civilians (CWRIC), authorized to examine the incarceration of Japanese Americans.

<b>Materials</b>	Content Slide Set 7 Teaching Master 22, <i>Betty Okura's Abridged Testimony</i> , pp. 74–75
<b>Grouping</b>	Whole class for discussion
<b>Schedule</b>	Approximately 30 minutes

### STANDING UP FOR CIVIL RIGHTS

page 43

Students decide if they will take a stand and provide testimony for redress and reparation.

<b>Materials</b>	Teaching Master 23, <i>Script for Commissioners</i> , pp. 76–77 Portfolio 14, <i>A Family Decision</i> , p. 20
<b>Grouping</b>	Family groups to complete Portfolio; whole class for the event
<b>Schedule</b>	Approximately 1 hour

### CONCLUDING EPISODE 7

page 45

Students reflect on their learning and the importance of justice and liberty for all.

<b>Materials</b>	Portfolio 15, <i>Sense Poem</i> , p. 21 Portfolio, <i>Scrapbook Page 5</i> , p. 28
<b>Grouping</b>	Individuals for writing; whole class for discussion
<b>Schedule</b>	Approximately 1 hour

#### EPISODE OBJECTIVES



- **Culture and Social Interaction** Demonstrate understanding of how people interacted with their physical environment and social conditions as they experienced the Japanese American incarceration and the events surrounding it.
- **History** Identify examples of change and cause and effect relations related to the events surrounding Executive Order 9066 and its aftermath. Identify ways in which families responded to racism and to related events surrounding Japanese American incarceration.
- **Government** Examine government in terms of establishing order and security and managing conflict during war. Recognize and give examples of tensions between groups considering issues of fairness, justice, and equity.
- **Civic Competence** Identify key ideals of the Constitution. Participate in civic discussions.
- **Social Skills** Participate in organizing, planning, and making decisions to testify to a government commission.
- **Critical Thinking** Define issues and consider alternatives to decide on testimony before the commission.
- **Reading** Read to determine main ideas and cite specific evidence to support conclusions.
- **Writing** Write a testimony to support claims in an analysis of Japanese American incarceration using valid reasoning and relevant evidence. Write to an appropriate audience for testimony and scrapbook.
- **Speaking** Prepare for and participate effectively in role-playing, collaborating with partners, building on others' ideas, and expressing their own clearly and persuasively. Present information such that listeners can follow the sequence of events using a style appropriate for the audience.
- **Vocabulary** Acquire and use a range of academic language related to the content.



## SEEKING JUSTICE

### LITERACY

#### Vocabulary

Acquire and use a range of academic language related to the content.

#### Vocabulary

liberty (free to live without confinement)

### Introduce the episode

To bring closure, students will learn about the Commission on Wartime Relocation and Internment of Civilians (CWRIC), authorized to examine the government actions taken toward people of Japanese descent. Actions that were based on people's Japanese origins, racism, and fear, without actual evidence of disloyalty. Refer students to Content Slide Set 7 for background information. Students will then decide whether they will provide testimony to the commission for redress and reparation.

Narrate the following:

*Many years have passed, and we have settled into our communities far away from the prison camps. We are trying to rebuild our lives and forget about the prison camps and hardships. We are hardworking and gaining acceptance. We are hoping that the racism and fear that persisted throughout the war will be in the past.*

*We are still trying to understand why the government found it necessary to imprison us during the war based solely on who we are. Could that happen again? Could it happen to other people? What about the ideas of liberty and justice for all?*

*Our story moves forward, and families are concerned that the government needs to acknowledge its wrongdoing. Japanese Americans lost everything, and some were even killed. The government has set up a commission to investigate the facts related to the forced removal and its impact on Japanese Americans. The commission is known as the Commission on Wartime Relocation and Internment of Civilians (CWRIC). The commission is inviting people to testify about their experience and conducting meetings around the country. People who are testifying are asking for redress (an apology) and reparation (monetary compensation) for the loss of homes, farms, and businesses.*

*Betty Okura from Seattle, Washington, has decided to testify.*

Share with students Teaching Master 22, page 74, Betty Okura's Abridged Testimony. Focus on the second page where she makes three requests of the commission.



CONTENT  
SLIDE SET

7

### AUTHOR NOTE

#### Background Information

See page 87.

Have students read about the four court cases related to citizens' civil rights.

- Mitsuye Endo v. United States
- Gordon Hirabayashi v. United States
- Minoru Yasui v. United States
- Fred Korematsu v. United States

### LITERACY



#### Reading

Partner ELs for reading Okura's testimony.

TEACHING  
MASTER

T22

## STANDING UP FOR CIVIL RIGHTS

### AUTHOR NOTE

#### Background information

The Aleuts and Pribilovians were also evacuated from their Alaskan villages and placed in camps under deplorable conditions.

PORTFOLIO

14



### A family decision

Explain that the Japanese American families have the opportunity to speak to the commission regarding their experiences. Have students review Portfolio 14, page 20, *A Family Decision*. Brainstorm possible events that students could describe as hardships as they write their testimony. Discuss how the Bill of Rights, particularly the Fifth Amendment (Content Slide Set 7, Slide 7), was abridged in the case of Japanese Americans. Then, organize students into family groups and ask them to decide whether they will testify. It is hoped that they will testify so that they may experience this democratic process.

### LITERACY

#### Reading

Students read to determine main ideas and cite specific evidence to support conclusions.

### LITERACY



#### Vocabulary

- redress (an apology)
- reparation (to repair a wrong; often means paying money)

EPISODE 7

World War II and the Japanese American Experience

43

## BACKGROUND INFORMATION

### Hearing Locations

Washington, DC  
Los Angeles  
San Francisco  
Seattle  
Anchorage  
Chicago  
New York City  
Cambridge  
The Aleutian Islands  
The Pribilof Islands

## CUSTOMIZE

### Invite Family Members

Suggest that students invite family members and other members of the community to hear their testimony. Family members can take on the role of members of the commission or audience.

## The hearing

Have students role-play a trip to the hearing location, reminding them that this is an important opportunity for them to voice their concerns regarding their unlawful treatment during World War II and to advocate for redress and reparation. If possible, have students assemble in another room. Invite adults to play the role of members of the commission sitting behind a table. Place a desk and chairs facing the table, with chairs for students behind the desk—like when people testify to members of Congress. Each family should come to the desk, state their names, and make their statement. Teaching Master 23, page 76, *Script for Commissioners*, provides guidance for the adult roles. (This primary source document includes academic language that you may want to discuss prior to the hearing.) Students should be prepared to answer questions from the commissioners.

## ASSESS: The testimony

- is written from the character's point of view;
- clearly and concisely presents the hardships so listeners understand what happened to the character and/or character's family;
- includes evidence of the hardships to advocate for redress and reparation; and
- is spoken at an appropriate volume and with confidence; not stumbling over words.

## Reflect on the testimony

Plan for students to reflect on their testimony. The following questions can assist students in thinking about the importance of our rights and responsibilities.

- ❓ Why do you think it would be important to stand up for your rights?
- ❓ Do you think it is important to speak up when you encounter an injustice? What risks are there when you speak up?
- ❓ How did it feel to make your statement before the commission?
- ❓ How do you think people today feel when they testify before Congress or other commissions?
- ❓ Why is it important in a democracy for people to stand up for their rights?
- ❓ Are there events in the news today that remind you of events from the Storypath?

## LITERACY



### Vocabulary

Hearing statement

- remedy (set to right)
- expeditious (done with speed)

TEACHING MASTER

T23

## LITERACY

### Reading

Read to determine main ideas and cite specific evidence to support conclusions.

## LITERACY

### Writing

Write a testimony to support claims in an analysis of Japanese American incarceration using valid reasoning and relevant evidence. Write to an appropriate audience for testimony.

### Speaking

Prepare for and participate effectively in role-playing, collaborating with partners, building on others' ideas, and expressing their own clearly and persuasively. Present information such that listeners can follow the sequence of events using a style appropriate for the audience. .

## CONCLUDING EPISODE 7

### RESOURCES

#### Videos

- Reagan Signs the Civil Liberties Act of 1988 (2.5 minutes)
- President Reagan's Remarks and Signing Ceremony for the Japanese American Internment Compensation Bill (9 minutes)

### LITERACY

#### Writing

Write to an appropriate audience for the scrapbook.

### Civil Liberties Act of 1988

Announce to students that the commission, after hearing testimony from over 750 people, determined that a fundamental injustice had been done. Congress acted by passing the Civil Liberties Act of 1988, signed into law by President Reagan. The act provided a presidential apology (redress) and symbolic payment of \$20,000 (reparation) to Japanese Americans who lost liberty or property because of discriminatory action by the federal government during World War II. Students can view one of the two videos (see sidebar) that record this event.

Discuss this act using such questions as:

- ❓ If you were sitting in the audience, how would you feel?
- ❓ Do you think that the apology and \$20,000 was a good outcome? Why or why not?
- ❓ What do you think we need to remember about how Japanese Americans were treated based solely on their ancestry?
- ❓ Do people today make judgments about people based on their background? Why do you think this happens?
- ❓ The Constitution provides for liberty and justice for all. How do we make sure that history doesn't repeat itself?

### Closure

If time permits and to provide closure to the unit, have students write sense poems using the guidelines in Portfolio 15, page 21, *Sense Poem*, to add to the last page of their scrapbook and to share with classmates and families. If appropriate and to provide support for student writing, brainstorm words for each of the senses.

### BACKGROUND INFORMATION

#### Primary Source Document

Public Law 100-383

Congress Apologizes for the Relocation of Japanese Americans in WWII  
(See page 86.)

#### PORTFOLIO

15



#### SCRAPBOOK

5



## A COMMUNITY OF 1940\*

### City

The streets are lined with small family businesses. There is a grocery store, hardware store, and clothing store. The clothing store sells both men's and women's clothing. You can buy a suit, and have it made to fit by a tailor who works in the store. There is also a barbershop and laundry a few doors down the street. One of everyone's favorite shops is the Five-and-Dime. This shop sells household goods at cheap prices. You can get everything from pots and pans to cosmetics and toys.

At the grocery store, many goods are imported from Japan so families can have some reminders of their homeland. There's a fishmonger who buys fresh fish from the boats that pull into the harbor each day. A restaurant on the corner serves delicious Japanese dinners. The hotel offers hot baths and is one of the oldest businesses on the street.

Some families live above their shops while others have homes nearby. There is lots of activity on this street. Cars and trolleys move along the street as pedestrians stroll up and down, doing errands and enjoying being out in their neighborhood.

### Small Town

The post office is a busy place, along with the local bakery known for its homemade donuts. The local newspaper has a building on the main street, next to a grocery store and clothing store. The town's dentist and doctor share an office next door to the drugstore. A movie theater is playing the latest movies, and the bank is busy with customers coming and going. There is a jewelry store and a local library along with fire and police stations.

The local park has a swimming pool, and the school is nearby, sharing a field for football games in the fall. There are churches and a Buddhist temple, along with gas stations and city hall. There are warehouses where produce is packed and shipped to other parts of the country. Cars and trucks line the street as people come to town to shop and run errands. Homes are near the main street with big yards and porches. Children can walk to school and to the main street and, if they are lucky, buy an ice cream cone at the bakery for a nickel. In the distance, hills and mountains are seen, along with fields that are used for growing . . . (vegetables, strawberries, apples, cherries, grapes—select what you think is most appropriate for your classroom).

### Farming Community

Farms line the dirt roads. Off the main road, you can see farmhouses, sheds, and barns where tractors and tools are kept. In the fields, strawberries are growing, and farmers are busy hoeing between the rows of strawberries, keeping the weeds down, and preparing for harvest. Some farms have chickens and ducks. Not far away from the farms are a grocery store, nursery, and gas station. The nursery grows flowers and other plants for sale to the community and beyond. There is a school and church nearby and, in the distance, you can see snowy mountains and evergreen trees. Cars and trucks are coming and going. You can also see a tractor pulling a wagon stacked with boxes. This is a busy time, as when the strawberries are ripe, everyone has to help with the picking.

\* Adapt or substitute the description of the setting to meet the needs of your classroom

## CHARACTER BIOGRAPHY

1. Character's name: \_\_\_\_\_
2. Position in family: \_\_\_\_\_
3. Names of other family members: \_\_\_\_\_  
\_\_\_\_\_
4. Responsibilities/jobs at home: \_\_\_\_\_  
\_\_\_\_\_
5. Work responsibilities: \_\_\_\_\_  
\_\_\_\_\_
6. Personality characteristics: \_\_\_\_\_  
\_\_\_\_\_
7. Favorite leisure activities: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. Interesting life experiences: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Describe an activity that you and a relative or close friend have done together.  
Talk to your classmates to find out about other characters so that together you can  
create an activity for your two characters. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Assessment:** The biography reflects family and character information for each item, includes accurate information from 1940, and is believable.

## NEWSPAPER HEADLINES OF PEARL HARBOR BOMBING

Select one of the headlines below, or one from your local newspaper archives, and copy for students to paste into their scrapbook. Students will write a caption for the headline.



Images sources: Washington C. H. Record-Herald, December 7, 1941, courtesy of the Washington Court House, Ohio; St. Louis Post-Dispatch, December 8, 1941, courtesy of newspapers.com; Honolulu Star-Bulletin, December 7, 1941, courtesy of newspapers.com.



## SCRAPBOOK MODEL OF NEWSPAPER HEADLINE

A black and white photograph of a newspaper headline. The text is in large, bold, sans-serif capital letters. The headline reads: "JAPAN OPENS WAR ON U. S.; HAWAII IS ATTACKED, BOMBED". The background of the photo is a light, textured surface, possibly a scrapbook page.

**JAPAN OPENS WAR ON U. S.;  
HAWAII IS ATTACKED, BOMBED**

Today I was enjoying a cup of coffee and reading the Sunday newspaper. The sun was shining through the kitchen window, and I was listening to the New York Giants and the Brooklyn Dodgers baseball game on the radio. The game was interrupted with the announcement of Pearl Harbor being attacked by Japanese bombers. I was shocked at this announcement and sad to hear about all the lives lost in this attack. The thought of war is frightening.

## **EXECUTIVE ORDER NO. 9066**

The President

Executive Order

Authorizing the Secretary of War to Prescribe Military Areas

“[W]ar requires every possible protection against espionage and against sabotage.” Therefore, the Secretary of War is authorized to designate areas “from which any or all persons may be excluded.”

Franklin D. Roosevelt

The White House,

February 19, 1942

# "BANISH" POSTER



Image source: Courtesy of the Sumner-News Index.



**"KEEP YOUR TRAP SHUT" POSTER**



*Image source: Courtesy of the National Archives and Records Administration, 514828.*



**"ALL PERSONS OF JAPANESE ANCESTRY" POSTER****WESTERN DEFENSE COMMAND AND FOURTH ARMY  
WARTIME CIVIL CONTROL ADMINISTRATION**

Presidio of San Francisco, California

May 3, 1942

**INSTRUCTIONS  
TO ALL PERSONS OF  
JAPANESE  
ANCESTRY****Living in the Following Area:**

All of that portion of the County of Alameda, State of California, within the boundary beginning at the point where the southerly limits of the City of Oakland meet San Francisco Bay; thence easterly and following the southerly limits of said city to U. S. Highway No. 58; thence southerly and easterly on said Highway No. 58 to its intersection with California State Highway No. 21; thence southerly on said Highway No. 21 to its intersection, at or near Warm Springs, with California State Highway No. 17; thence southerly on said Highway No. 17 to the Alameda-Santa Clara County line; thence westerly and following said county line to San Francisco Bay; thence southerly, and following the shoreline of San Francisco Bay to the point of beginning.

Pursuant to the provisions of Civilian Exclusion Order No. 34, this Headquarters, dated May 3, 1942, all persons of Japanese ancestry, both alien and non-alien, will be evacuated from the above area by 12 o'clock noon, P. W. T., Saturday, May 9, 1942.

No Japanese person living in the above area will be permitted to change residence after 12 o'clock noon, P. W. T., Sunday, May 3, 1942, without obtaining special permission from the representative of the Commanding General, Northern California Sector, at the Civil Control Station located at:

920 - "C" Street,  
Hayward, California.

Such permits will only be granted for the purpose of uniting members of a family, or in cases of grave emergency. The Civil Control Station is equipped to assist the Japanese population affected by this evacuation in the following ways:

1. Give advice and instructions on the evacuation.
2. Provide services with respect to the management, leasing, sale, storage or other disposition of most kinds of property, such as real estate, business and professional equipment, household goods, boats, automobiles and livestock.
3. Provide temporary residence elsewhere for all Japanese in family groups.
4. Transport persons and a limited amount of clothing and equipment to their new residence.

**The Following Instructions Must Be Observed:**

1. A responsible member of each family, preferably the head of the family, or the person in whose name most of the property is held, and each individual living alone, will report to the Civil Control Station to receive further instructions. This must be done between 8:00 A. M. and 5:00 P. M. on Monday, May 4, 1942, or between 8:00 A. M. and 5:00 P. M. on Tuesday, May 5, 1942.

2. Evacuees must carry with them on departure for the Assembly Center, the following property:

- (a) Bedding and linens (no mattress) for each member of the family;
- (b) Toilet articles for each member of the family;
- (c) Extra clothing for each member of the family;
- (d) Sufficient knives, forks, spoons, plates, bowls and cups for each member of the family;
- (e) Essential personal effects for each member of the family.

All items carried will be securely packaged, tied and plainly marked with the name of the owner and numbered in accordance with instructions obtained at the Civil Control Station. The size and number of packages is limited to that which can be carried by the individual or family group.

3. No pets of any kind will be permitted.

4. No personal items and no household goods will be shipped to the Assembly Center.

5. The United States Government through its agencies will provide for the storage, at the sole risk of the owner, of the more substantial household items, such as iceboxes, washing machines, pianos and other heavy furniture. Cooking utensils and other small items will be accepted for storage if crated, packed and plainly marked with the name and address of the owner. Only one name and address will be used by a given family.

6. Each family, and individual living alone, will be furnished transportation to the Assembly Center or will be authorized to travel by private automobile in a supervised group. All instructions pertaining to the movement will be obtained at the Civil Control Station.

**Go to the Civil Control Station between the hours of 8:00 A. M. and 5:00 P. M., Monday, May 4, 1942, or between the hours of 8:00 A. M. and 5:00 P. M., Tuesday, May 5, 1942, to receive further instructions.**

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

SEE CIVILIAN EXCLUSION ORDER NO. 34.

Image source: Courtesy of the National Park Service.

**ANNOUNCEMENT OF EXECUTIVE ORDER 9066**

To dramatize this event, arrange for this announcement to be played on a device (as if a radio announcement), read over the intercom, or read by an “official”—the teacher or another adult.

*Ladies and Gentlemen,*

*President Roosevelt has signed Executive Order 9066, effective immediately. The president is ordering the secretary of war to put you in camps away from the West Coast to keep you safe. You will be transported to the camps in the near future. These are camps for all Japanese Americans. It does not matter if you are a citizen, born in this country; you must report to the government to be transported to the camp. This is for your own protection, as well as for the protection of the American people.*

*We believe there are secret agents among you who will spy on other Americans and maybe even blow up buildings to help the emperor of Japan. We cannot risk that happening.*

*In order to be safe, we will be taking your radios so you cannot contact Japanese forces. We also are taking cameras and flashlights. We do not want you signaling secret information to Japanese planes or ships. We cannot allow you to be close to the Pacific Coast because Japanese forces may try to get in contact with you. We cannot trust you.*

*In a few days, we will be taking you from your homes and businesses and transporting you to an assembly center.*

*We are at war!*

Note: This script reflects the statements made by the government and the news reports reflecting the war hysteria. (It is not a primary source document.)



**SCRIPT FOR CIVIL CONTROL STATION**

Note: If possible, have another adult take the role of the official to read the script.

After students complete Portfolio 8, page 12, *Planning to Leave Your Home*, and have identified who in their family will report to the Civil Control Station, call those students out of the classroom. Role-play the commanding general. Consider props. Social workers were often in this role. Props could include a clipboard and badge like the one below.

In an official and firm voice:

*Ladies and gentlemen,*

*Thank you for reporting to the Civil Control Station. I trust you are prepared to be transported to the assembly center. Please have your family ready to depart at \_\_\_\_\_. We will have no room to store large items. If you are bringing any items to the storage place, be sure they are clearly labeled. Unfortunately, we cannot be responsible for the items. Remember, we are in wartime conditions.*

*We will pick you up at \_\_\_\_\_ (set a time and date). Have all your belongings with you at that time. You will not be allowed to return to your home or business/farm for anything you might have forgotten. This is a very serious matter and we expect you will all comply with our orders.*

*Do not take anything more than what you can carry in a suitcase and absolutely no pets. I am giving each of you identification tags for you and your family and tags for your suitcases. Each family member will be allowed one suitcase, no exceptions.*

*Please return now to your families and prepare to leave.*


Civil Control Station


Name: \_\_\_\_\_


I am authorized to assign you to an assembly center. Your cooperation is appreciated.


Distribute Teaching Master 11, page 56, *Identification Tags*, and Teaching Master 12, page 57, *Identification Tags for Baggage*. Students will have one of each as they prepare to depart.

# IDENTIFICATION TAGS

	Name	
	<b>No.</b>	YOU ARE INSTRUCTED TO REPORT READY TO TRAVEL ON:
	<p>TO BE RETAINED BY PERSON TO WHOM ISSUED</p>	

	Name	
	<b>No.</b>	YOU ARE INSTRUCTED TO REPORT READY TO TRAVEL ON:
	<p>TO BE RETAINED BY PERSON TO WHOM ISSUED</p>	

	Name	
	<b>No.</b>	YOU ARE INSTRUCTED TO REPORT READY TO TRAVEL ON:
	<p>TO BE RETAINED BY PERSON TO WHOM ISSUED</p>	

	Name	
	<b>No.</b>	YOU ARE INSTRUCTED TO REPORT READY TO TRAVEL ON:
	<p>TO BE RETAINED BY PERSON TO WHOM ISSUED</p>	

## IDENTIFICATION TAGS FOR BAGGAGE

WCCA—FORM 5-4



Name \_\_\_\_\_

**No.** \_\_\_\_\_

TO BE ATTACHED TO HAND BAGGAGE CARRIED BY PERSON

WCCA—FORM 5-4



Name \_\_\_\_\_

**No.** \_\_\_\_\_

TO BE ATTACHED TO HAND BAGGAGE CARRIED BY PERSON

WCCA—FORM 5-4



Name \_\_\_\_\_

**No.** \_\_\_\_\_

TO BE ATTACHED TO HAND BAGGAGE CARRIED BY PERSON

WCCA—FORM 5-4



Name \_\_\_\_\_

**No.** \_\_\_\_\_

TO BE ATTACHED TO HAND BAGGAGE CARRIED BY PERSON

**ASSEMBLY CENTER HOUSING ASSIGNMENT**

Fill in family names and assigned numbers before distributing to students. Each family will be assigned an apartment, but all will be assigned to the same mess hall. If available, reproduce on card stock.

FAMILY NAME: _____	
<b>Nos.</b>	<b>YOU ARE ASSIGNED TO BARRACK 10</b>
	APARTMENT: _____
	MESS HALL: <b>2</b> _____

FAMILY NAME: _____	
<b>Nos.</b>	<b>YOU ARE ASSIGNED TO BARRACK 10</b>
	APARTMENT: _____
	MESS HALL: <b>2</b> _____

FAMILY NAME: _____	
<b>Nos.</b>	<b>YOU ARE ASSIGNED TO BARRACK 10</b>
	APARTMENT: _____
	MESS HALL: <b>2</b> _____

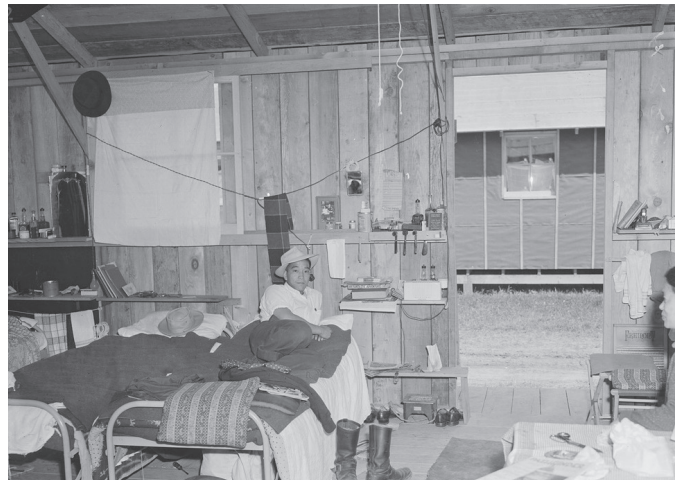
FAMILY NAME: _____	
<b>Nos.</b>	<b>YOU ARE ASSIGNED TO BARRACK 10</b>
	APARTMENT: _____
	MESS HALL: <b>2</b> _____

## **LIVING ARRANGEMENTS**

### **The Barracks Where You Live**



### **Your Apartment**



You will have two military cots and one light bulb for your apartment. You will have a cotton or straw mattress and two blankets. Anything else you will have to get or make for yourself.

Bathrooms and showers are communal, meaning you share them with other families. There isn't a lot of hot water so you can wait for the water to warm up or take a cold shower. You may have to wait in long lines for the showers.

### **The Mess Hall**



### **Standing in Line for the Mess Hall**



*Image sources:* Courtesy of the National Archives and Records Administration, 537919; Courtesy of Densho Digital Repository, ddr-densho-37-485-master-f5880cd41d; Courtesy of the National Archives and Records Administration, 536878; Courtesy of the National Archives and Records Administration, 537677.

## PRISON CAMP

Note: Descriptions of the ten camps can be located at [Densho.org](http://Densho.org); search the name of the camp for a specific description. The following description is a composite:

### The Setting

We are in a desert. Everywhere we look it is brown: the hills, the valley, and the mountains in the distance. It is summer, the sun is hot, and the wind blows sand everywhere. There are no trees to provide shade and the heat of the sun is unrelenting. Near the prison, there is a river that winds its way through the valley, but this time of year there is barely a trickle of water.

Our prison camp is very organized. There are ten tar-paper barracks lined up in rows. Each barrack has six rooms. Each family has one room.

Like the assembly center, the rooms are approximately twenty by twenty feet (six by six meters) and furnished with cots. The only other object in the room is a heater. One lonely light bulb hangs down from the ceiling. There are cracks between the floorboards and dust sifts in from the desert, making the floors gritty.

There is also a mess hall, a laundry, a recreation hall, and latrines. The latrines are bathrooms but there is no privacy for the toilets or showers. Men and women are separated, but it is still uncomfortable to be sharing the space with others.

With about ten thousand people living in this prison, it is like a town, but a town surrounded by barbed-wire fences with watchtowers. In the towers are armed guards watching the people below.

This prison town also has a hospital, post office, school, and warehouse. Other large buildings are unused, and we are told that we can possibly make some of these buildings into places of worship. The school has no supplies, so we wonder what school will be like if there are no books or other things.

There are offices and housing for the guards and civilians who work in the camp. They live in apartments that are painted white and grouped together on one side of the camp.

There is a buffer zone around the buildings, and we are told we can plant gardens there to grow our own food.

This prison is depressing, and we wonder if we will be here for the rest of our lives.

### Vocabulary

- unrelenting (not letting up; constant)
- winds (pronounced wines; curves)
- trickle (flow slowly; thin, slow stream)
- tar paper (a heavy black paper covered in tar used on buildings to keep out water and wind)
- mess hall (a dining hall like a school cafeteria)
- latrine (toilet)
- barbed wire (a wire with sharp points wrapped around the wire)
- buffer zone (an area that separates one place from another)
- civilian (a person who worked at the prison, but was not in the military; often people from the surrounding community)



# LOYALTY QUESTIONNAIRE

## STATEMENT OF UNITED STATES CITIZEN OF JAPANESE ANCESTRY

1. \_\_\_\_\_  

(Surname)
(English given name)
(Japanese given name)

    - a. Alias \_\_\_\_\_
  2. Local selective service board \_\_\_\_\_  

(City)
(County)
(State)
  3. Date of birth \_\_\_\_\_ Place of birth \_\_\_\_\_
  4. Present address \_\_\_\_\_  

(Street)
(City)
(State)
  5. Last two addresses at which you lived 3 months or more (exclude residence at relocation center and at assembly center):
  6. Sex \_\_\_\_\_ Height \_\_\_\_\_ Weight \_\_\_\_\_
  7. Are you a registered voter? \_\_\_\_\_ Year first registered \_\_\_\_\_  
Where? \_\_\_\_\_ Party \_\_\_\_\_
  8. Marital status \_\_\_\_\_ Citizenship of wife \_\_\_\_\_ Race of wife \_\_\_\_\_
  9. \_\_\_\_\_  

(Father's name)
(Town or Ken)
(Birthplace)
(State or Country)
(Occupation)
  10. \_\_\_\_\_  

(Mother's name)
(Town or Ken)
(Birthplace)
(State or Country)
(Occupation)
- In items 11 and 12, you need not list relatives other than your parents, your children, your brothers and sisters. For each person give name; relationship to you (such as father); citizenship; complete address; occupation.**
11. Relatives in the United States (if in military service, indicate whether a selectee or volunteer):
    - a. \_\_\_\_\_  

(Name)
(Relationship to you)
(Citizenship)

(Complete address)
(Occupation)
(Volunteer or selection)
    - b. \_\_\_\_\_  

(Name)
(Relationship to you)
(Citizenship)

(Complete address)
(Occupation)
(Volunteer or selection)
    - c. \_\_\_\_\_  

(Name)
(Relationship to you)
(Citizenship)

(Complete address)
(Occupation)
(Volunteer or selection)
  12. Relatives in Japan (see instruction above item 11):

# EPISODE 5

## TEACHING MASTER

### T16 cont.

#### 13. Education:

Name	Place	Years of attendance
_____	_____	From _____ to _____
(Kindergarten)		
_____	_____	From _____ to _____
(Grade school)		
_____	_____	From _____ to _____
(Japanese language school)		
_____	_____	From _____ to _____
(High school)		
_____	_____	From _____ to _____
(Junior college, college, or university)		
_____		
(Type of military training, such as R.O.T.C. or Gunji Kyoren) (Where and when)		
_____		
(Other schooling) (Years of attendance)		

#### 14. Foreign travel (give dates, where, how, for whom, with whom, and reasons therefor):

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

#### 15. Employment (give employers' names and kind of business, addresses, and dates from 1935 to date):

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

#### 16. Religion \_\_\_\_\_ Membership in religious groups \_\_\_\_\_

\_\_\_\_\_

#### 17. Membership in organizations (clubs, societies, associations, etc.). Give name, kind of organization, and dates of membership.

\_\_\_\_\_

\_\_\_\_\_

#### 18. Knowledge of foreign languages (put check mark ✓ in proper squares):

(a) Japanese	Good	Fair	Poor	(b) Other _____ (Specify)	Good	Fair	Poor
Reading	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Reading	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Speaking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Speaking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

19. Sports and hobbies \_\_\_\_\_

\_\_\_\_\_

20. List five references, other than relatives or former employers, giving address, occupation, and number of years known:

(Name)	(Complete address)	(Occupation)	(Years known)
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

21. Have you ever been convicted by a court of a criminal offense (other than a minor traffic violation)? \_\_\_\_\_

Offense	When	What court	Sentence
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

22. Give details on any foreign investments.

a. Accounts in foreign banks. Amount, \$ \_\_\_\_\_

Bank \_\_\_\_\_ Date account opened \_\_\_\_\_

b. Investments in foreign companies. Amount, \$ \_\_\_\_\_

Company \_\_\_\_\_ Date acquired \_\_\_\_\_

Contents \_\_\_\_\_

23. List contributions you have made to any society, organization, or club:

Organization	Place	Amount	Date
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

24. List magazines and newspapers to which you have subscribed or have customarily read:

---

---

---

---

---

---

---

25. To the best of your knowledge, was your birth ever registered with any Japanese governmental agency for the purpose of establishing a claim to Japanese citizenship? \_\_\_\_\_

- a. If so registered, have you applied for cancelation of such registration? \_\_\_\_\_ (Yes or no)

When? \_\_\_\_\_ Where? \_\_\_\_\_

26. Have you ever applied for repatriation to Japan? \_\_\_\_\_

27. Are you willing to serve in the armed forces of the United States on combat duty, wherever ordered? \_\_\_\_\_

28. Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attack by foreign or domestic forces, and forswear any form of allegiance or obedience to the Japanese emperor, or any other foreign government, power, or organization? \_\_\_\_\_

(Date)

(Signature)

NOTE.—Any person who knowingly and wilfully falsifies or conceals a material fact or makes a false or fraudulent statement or representation in any matter within the jurisdiction of any department or agency of the United States is liable to a fine of not more than \$10,000 or 10 years' imprisonment, or both.

Source: United States War Relocation Authority.

## **CAMP LIFE TOPICS**

Camp newspaper

Social events

Recruitment for the military

Loyalty oaths

Outbreaks of diseases (measles, chicken pox, flu, colds)

Sports

Places of worship

Daily life

Food production

Mess hall

School

Working outside the camp

Going to college

No-no boys

Protests/Voices of dissent

Your own idea!

## MODEL FOR RESEARCHING AND WRITING A SKIT

<b>Step 1:</b> Select your topic.  <hr/>	Neighbors visit the camp
<b>Step 2:</b> Research your topic. Remember, your skit is about life in the prison camp. Sources for research: <ul style="list-style-type: none"> <li>▪ Many Japanese Americans have shared their stories of life in the prison camp, both in writing and on video or audio recordings.</li> <li>• Make a list of words that describe the feelings you think they are expressing about the event. Think about how those feelings can be used in your skit.</li> <li>• Take notes on information about the events they are describing.</li> </ul>	Video about neighbors visiting Visitors in the Pomona Assembly Center— Takashi Hoshizaki, Densho.org  Feelings: hot, embarrassed, surprised, happy, shock  Weather: hot African American neighbors from their home brought an apple pie a la mode Spoke to them through the fence Good friends with son of the neighbor Word comes that the Marshalls are here to see the family Asked how they were To bring ice cream was surprising They probably stored the ice cream with a block of ice Drove out to the camp from Los Angeles



**Step 3:** Outline your skit

- What is the order of events?

We are in our barrack

Someone tells us we have visitors outside the fence

We ask who is visiting us

We walk to the fence

We are greeted by neighbors; they ask how we are

We tell them about life in camp

- Hot and cramped
- We feel sad because we are in prison
- We have no privacy
- We miss our home and neighbors

They tell us they miss us, and they brought us a gift

They show us the apple pie and ice cream

We ask how they got the ice cream here without melting

They put blocks of ice around the ice cream

We eat the pie

We thank them for coming for a visit

We wave goodbye

- Who are the characters?

Mother and father, neighbors from Los Angeles

Japanese mother and father

- Where is the setting for the skit?

Starts in barracks, walk to fence

Neighbors outside of fence; Japanese American families on other side of fence

<p><b>Step 4:</b> Assign roles. Each role should have a part in the skit. Be sure to assign someone to be the narrator.</p>	<p>Will—neighbor from LA, father Faye—neighbor from LA, mother Fred— Japanese American father Junko— Japanese American mother Poppy—narrator</p>
<p><b>Step 5:</b> Review skills for working together.</p> <ul style="list-style-type: none"> <li>▪ Contribute ideas</li> <li>▪ Listen to each other’s ideas</li> <li>▪ Talk through disagreements</li> <li>▪ Include everyone in the skit writing</li> <li>▪ Do your fair share of the work</li> </ul>	
<p><b>Step 6:</b> Write the skit using the outline (Step 3). Characters should write their dialogue. Remember, you are doing this together.</p> <p>Narrator sets the scene (introduction to skit).</p> <ul style="list-style-type: none"> <li>▪ Where the event takes place</li> <li>▪ The time of year, if known</li> <li>▪ Introduce the characters in the skit</li> </ul>	<p>(see following page for part of a sample script)</p>
<p><b>Step 7:</b> Make refinements. You may need to add more details or dialogue.</p>	
<p><b>Step 8:</b> Title your skit.</p>	
<p><b>Step 9:</b> Make props.</p>	<p>Arrange chairs on one side of classroom as the barrack. Two books for characters to be reading.</p> <p>Other side of room—take a skip rope to make fence</p> <p>Box for pie and ice cream; plates and forks for pie</p>

**Step 10:** Practice your skit.

- Your facial expression reflects the words you are saying.
- Your dialogue communicates feelings logical to the event.
- You speak clearly and distinctly, showing you are familiar with what you are saying.
- Your skit reflects accurate information about the topic.
- Listeners can follow the sequence of events.
- Each character is prepared for the skit.
- Props are used effectively to enhance the skit.
- Everyone knows where to stand and how to use the props effectively.

Script	Notes for Script
<p><b>Title:</b> Ice Cream A la Mode (read by narrator, Poppy)</p> <p>Set the scene</p> <p><b>Poppy:</b> It is a very hot day in the summer, and we are living in the prison camp. Everyone is tired and cranky because it is hot and there is nothing to do. Junko and Fred Wada (assign names or use your own character names) are in the barrack, each reading a book. Neighbors from Los Angeles, Will and Faye Cameron, have come for a visit.</p> <p><b>Will</b> (Faye stands next to Will): Hello! We are here from Los Angeles. Can you please tell Mr. and Mrs. Wada that they have visitors?</p> <p><b>Poppy:</b> Junko and Fred, you have visitors from Los Angeles. They are outside the fence and they want to see you.</p> <p><b>Fred:</b> I wonder who could have come from Los Angeles on such a hot day?</p> <p><b>Junko:</b> Fred, who do you think would drive all this way? I hope nothing is wrong.</p>	<p>Poppy is the narrator. Narrator stands in front of class to introduce the skit.</p> <p>Will and Faye, carrying the pie and ice cream in a box, walk to the fence to speak to Poppy (the narrator).</p> <p>Poppy walks over to Junko and Fred, who are sitting reading books.</p> <p>Fred uses a wondering tone.</p> <p>Junko sounds worried.</p> <p>Fred and Junko walk to the fence where Will and Faye are standing.</p>

## NEWSPAPER ARTICLE: ATOMIC BOMB DROPPED ON JAPAN



NEW AGE USHERED

## Day of Atomic Energy Hailed by President, Revealing Weapon

HIROSHIMA IS TARGET

## 'Impenetrable' Cloud of Dust Hides City After Single Bomb Strikes

By SIDNEY SHALETT

Special to THE NEW YORK TIMES

Washington, Aug. 6—The White House and War Department announced today that an atomic bomb, possessing more power than 20,000 tons of TNT, a destructive force equal to the load of 2,000 B-29's and more than 2,000 times the blast power of what previously was the world's most devastating bomb, had been dropped on Japan.

The announcement, first given to the world in utmost solemnity by President Truman, made it plain that one of the scientific landmarks of the century had been passed, and that the "age of atomic energy," which can be a tremendous force for the advancement of civilization as well as for destruction, was at hand.

At 10:45 o'clock this morning, a statement by the President was issued at the White House that sixteen hours earlier—about the time that citizens on the Eastern seaboard were sitting down to their Sunday suppers—an American plane had dropped the single atomic bomb on the Japanese city of Hiroshima, an important army center.

## Japanese Solemnly Warned

What happened at Hiroshima is not yet known. The War Department said it "as yet was unable to make an accurate report" because "an impenetrable cloud of dust and smoke" masked the target area from reconnaissance planes. The Secretary of War will release the story "as soon as accurate details of the results of the bombing become available."

But in a statement vividly describing the results of the first test of the atomic bomb in New Mexico, the War-Department told how an immense steel tower had been “vaporized” by the tremendous explosion, how a 40,000-foot cloud rushed into the sky, and two observers were knocked down at a point 10,000 yards away. And President Truman solemnly warned:

“It was to spare the Japanese people from utter destruction that the ultimatum of July 26, was issued at Potsdam. Their leaders promptly rejected that ultimatum. If they do not now accept our terms, they may expect a rain of ruin from the air the like of which has never been seen on this earth.”

*Source:* Sidney Shalett, “First Atomic Bomb Dropped on Japan; Missile Is Equal to 20,000 Tons of TNT; Truman Warns Foe of a ‘Rain of Ruin,’” *New York Times*, August 7, 1945.

# MONEY AND TRAIN TICKET

## \*\*\*\*\*TRAIN TICKET\*\*\*\*\*

From: \_\_\_\_\_ To: \_\_\_\_\_

Date: \_\_\_\_\_ Departure Time: \_\_\_\_\_

Passenger Name: \_\_\_\_\_

Amount: \_\_\_\_\_

\*\*\*\*\*

## \*\*\*\*\*TRAIN TICKET\*\*\*\*\*

From: \_\_\_\_\_ To: \_\_\_\_\_

Date: \_\_\_\_\_ Departure Time: \_\_\_\_\_

Passenger Name: \_\_\_\_\_

Amount: \_\_\_\_\_

\*\*\*\*\*



Image sources: (both images) © National Numismatic Collection, National Museum of American History/CC BY-SA 4.0



## LEAVING THE PRISON CAMP



"All the News  
That's Fit to Print"

### The New York Times.

Copyright, 1945, by The New York Times Company.

VOL. XCIV...No. 31,986...NEW YORK, WEDNESDAY, AUGUST 15, 1945.

LATE CITY EDITION

Subscription rates, foreign, \$10.00 per year in advance; single copies, 15¢. Postmaster: Please send address changes to The New York Times, 215 West 43rd Street, New York 36, N.Y.

## JAPAN SURRENDERS, END OF WAR!

## EMPEROR ACCEPTS ALLIED RULE;

## M'ARTHUR SUPREME COMMANDER;

## OUR MANPOWER CURBS VOIDED

Image sources: Courtesy of the National Archives; Courtesy of the National Archives; Courtesy of the Library of Congress, LC-DIG-ppprs-00294; Courtesy of the New York Times.

**BETTY OKURA'S ABRIDGED TESTIMONY**

Share with students Okura's testimony, focusing on the second section where she makes three requests of the commission. Use this as a model for students' writing. The complete testimony, plus others, can be found at [densho.org](http://densho.org).

July 31, 1981

TO: COMMISSION ON WARTIME RELOCATION AND INTERNMENT OF CIVILIANS  
726 Jackson Place N.W.  
Washington D.C.

FROM: Betty Y. Okura  
[REDACTED]  
Seattle, Washington 98118

Re: Pre-evacuation, camp life and post camp

Madame Chairperson and members of the Commission;

I am Betty Okura, a registered nurse, having received license to practice in the state of Colorado in 1946 and in the state of Washington in 1947. As of April 1, 1980, retired from nursing from Harborview Medical Center, Operating Room Department. Age 62 years old.

So that our children, grandchildren and generations to come of also other various ethnic groups may not go thru the experiences we encountered following December 7, 1941,--I share with you these experiences as it happened to me and other members of the Masamori Sato family.

We were a family of eight, farming in Sumner, Washington. Father was 56 years old. Mother 43. I as the oldest of six was 22. John 20, was a junior at the University of Washington. Bessie 18, was a first year nursing student in Tacoma, Washington. Robert 16, junior in high school. Rose 14, a ninth grader and Frank 12, a seventh grader..

December 7th, 1941 started out as any farming day for that time of the year. We had planted Rockhill everbearing strawberries all day so were not aware of the day's happening until evening. What a terrible feeling that was! Suddenly the happy secure home was no longer there.

Each following days, we heard of some issei father being taken away by the FBI and wondered on what charges they were being held. Was it justifiable? Some were people we knew. Our father informed us, he as alien may also be taken, although he was not aware of having done any wrong. This we all believed, for had he not always told us, he had



and I stayed on reserve status with the 359th General Hospital unit of Tacoma.

By 1948, the family were all back in the Pacific Northwest area. Some of us had finished our education, while others were still in the process of striving for their education. For the parents, a home was purchased with a small acreage which provided some income for them. They also worked part of the time on a neighboring farm. They were to live there for another twenty years, during which time they became United States citizens. For the last six and nine years of their lives, they were to spend it in Seattle with me. Father lived to be 92 years old, passed away April 8, 1978. Mother passed away in 1975 at the age of 78 years old. Despite the injustices, heartaches, discriminations and the hardships of the years past, we were able to look ahead and plan for the future.

In concluding, I would like to make these requests of the Commission.

1. I want for us to be recognized as AMERICANS! of the first class order! A Presidential apology to each interned together with compensation. A full disclosure to the public of the events leading to EO9066 and subsequent events.

2. That history and social study textbooks used in all schools of the nation be updated to include all the details transpired to effect EO9066 and its consequences.

3. Even though no monetary compensation would be big enough for the terrible injustice done, the sum of \$25,000.00 for each year spent in camp would be acceptable.

Respectfully submitted,

*Betty Y. Okura*  
Betty Y. Okura

Image source: Courtesy of Cherry Kinoshita.

## SCRIPT FOR COMMISSIONERS

**Background:** Students have been studying World War II and the Japanese American incarceration using an approach called Storypath. They have imagined themselves as Japanese Americans living on the West Coast prior to World War II. In their roles, they have role-played the events that began with the bombing of Pearl Harbor and Executive Order 9066 that imprisoned Japanese Americans living on the West Coast. This bipartisan federal commission held hearings in 1982 to determine the impact on Japanese Americans. Major cities in the United States were identified as sites for the testimony. Over 750 people testified in cities across the country.

A seven-and-a-half minute long C-Span video of the actual event can be located by searching on C-span.org: "Redress to Japanese Americans."

Both in role and out of role, students have examined what life was like for Japanese Americans. They are now nearing the end of their unit of study and learning about the Commission on Wartime Relocation and Internment of Civilians. Students in their role as Japanese Americans have decided to testify before the commission. They have written their testimony and are prepared to speak to the commissioners.

**Your role:** As a commissioner, you will listen and comment on each student's testimony. Students have been told this is a very solemn occasion and have practiced their testimony.

### Introduction to the Hearing

(To be read to the assembled audience)

Introduce yourself as a member of the commission.

Paraphrase or shorten if appropriate for your particular classroom.

### Script

*The commission will come to order.*

*Today the commission will receive testimony on Wartime Relocation and Internment of Civilians. This commission is a fact-finding commission charged with the responsibility to determine whether any wrong was committed against Japanese Americans during World War II pursuant to Executive Order 9066.*

*The commission is charged with recommending appropriate remedies, if any, for those interned. We are to examine Executive Order 9066, the circumstances surrounding its implementation, and the appropriateness of compensation or other remedies for those whose lives were affected by the order.*

*I would like to read into the record a message from Senator Henry M. Jackson of Washington State:*

*It is clear that the evacuation and internment of 120,000 Japanese American residents and citizens was wrong. It was one of the most tragic phases of American democracy in our history. Not one of these people was even charged with any crime involving their loyalty, much less convicted. My commitment in guiding the legislation establishing this commission through Congress last session was rooted in my firm belief that there was a wrong committed by the U.S. Government. I am confident that a fair and expeditious review of the facts and circumstances surrounding the internment by the commission will establish this fact.\**

*It is my understanding that several of the witnesses who will testify today were residents of the relocation camps during World War II.*

*Many years have passed, but time has not dulled the memories of those who lived through and felt the effects of that experience. It is time to deal with the consequences of Executive Order 9066 and put this chapter in our history behind us, once and for all.*

Ask questions that you believe will help students deepen their understanding of the events. Consider such questions as:

- Did you ever spy on the United States government?
- Were you a loyal American?
- How did you feel when you were sent to prison?
- Were you able to return to your home?
- Have you been able to rebuild your business/farm after being in prison?

\*Record Group 220: Records of Temporary Committees, Commissions, and Boards. Entry A1 39076 H, Commission on Wartime Relocation and Internment of Civilians, 1981-1983, Box 66, Seattle, pp. 6-7.

**SELF-ASSESSMENT: SOCIAL SKILLS**

Social skills are an important part of working in a group. Use this chart during this unit to keep track of how well you work with others. Rate yourself:

3 = Consistently demonstrates this behavior

2 = Mostly demonstrates this behavior

1 = Inconsistently demonstrates this behavior or has to be reminded about the behavior expectations

Episode: \_\_\_\_\_

What is the event? \_\_\_\_\_

Social Skill Behaviors	3	2	1
<b>Contributions to the group:</b> I provided useful ideas to the group to accomplish a task.			
<b>Problem-solving:</b> I suggested solutions to problems, both in how to work effectively as a group and how to accomplish the task.			
<b>Task focus:</b> I stayed focused on the task and did my fair share of the work.			
<b>Working with others:</b> I listened to other's ideas. I was willing to compromise in order to accomplish the task.			
<b>Attitude:</b> I was positive and encouraging to others in the group.			

One thing our group does well together:

\_\_\_\_\_

One thing our group needs to work on:

\_\_\_\_\_

One thing I do well:

\_\_\_\_\_

One thing I can do better:

\_\_\_\_\_



**SELF-ASSESSMENT: SPEAKING AND LISTENING**

At various times during the unit, you will have an opportunity to both present and listen to information. Use the checklist below to prepare for these experiences and then assess how well you did.

3 = Consistently demonstrates this skill.

2 = Mostly demonstrates this skill.

1 = Inconsistently demonstrates this skill or has to be prompted to demonstrate the skill.

Episode: \_\_\_\_\_

<b>Speaking Skills</b>	<b>3</b>	<b>2</b>	<b>1</b>
Information was presented in a clear and coherent manner.			
Eye contact was made with the audience.			
There was adequate volume so everyone could hear.			
There was clear pronunciation demonstrating prior practice.			
Vocabulary was used appropriately.			
The presentation demonstrated the group worked together.			

One thing I did exceptionally well: \_\_\_\_\_

If I were to do this presentation again, I would improve on \_\_\_\_\_

<b>Listening Skills</b>	<b>3</b>	<b>2</b>	<b>1</b>
Paid attention to the speaker.			
Avoided fidgeting and/or creating distractions.			
Asked questions or made comments, demonstrating attention to the speaker.			
Interactions demonstrated you worked collaboratively with your group.			



# UNIT QUESTIONS FOR REVIEW

## DISCUSSING THE JAPANESE AMERICAN INCARCERATION

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❓ Why did the Japanese emigrate to the United States?
- ❓ What were the push and pull factors?
- ❓ What were some of the challenges of living in the United States in the first half of the nineteenth century?
- ❓ How did the attack on Pearl Harbor affect Japanese Americans?
- ❓ What challenges did Japanese Americans face when they were placed in prison camps?
- ❓ What factors influenced Japanese American resettlement after the war?
- ❓ How did racism impact Japanese Americans' lives?
- ❓ Do you think people in the future could be imprisoned based solely on their heritage? Why or why not?
- ❓ Was the 1988 apology by Congress adequate for the injustice of the evacuation, relocation, and internment of United States citizens and permanent resident aliens of Japanese ancestry during World War II? Why or why not?
- ❓ What challenges do you think immigrants face today when they move to the United States?
- ❓ Why do you think it is important to study the Japanese American experience during World War II?

## REFLECTING ON THE JAPANESE AMERICAN INCARCERATION

Students need time to reflect on their experiences and their progress through this unit. Have them respond to questions like these:

- ❓ What were the most important things you learned about the Japanese American experience during World War II?
- ❓ What surprised you the most about this topic?
- ❓ What was your best work? Why is it your best work?
- ❓ What do you need to continue to work on?
- ❓ What did you like most about working with others?
- ❓ What skills helped you to work well with others?



## SYNTHESIS ACTIVITIES

The following synthesis activities offer your students the opportunity to demonstrate what they have learned in this unit. These activities are also a powerful assessment tool for you because they are multimodal. They allow for variances in students' strengths and weaknesses as learners. These activities also allow you to assess students on a variety of subjects and on a number of different levels.

### INTERVIEW A RECENT IMMIGRANT

#### Activity

With permission from your teacher and parents or guardians, interview a person who has immigrated to this country. Write six questions that demonstrate your understanding of the challenges of immigration. Interview the person and write responses to each of your questions. Write a summary statement about the interview experience.

#### Criteria for Assessment

Learning objectives are demonstrated if

- the questions clearly exhibit major understandings of immigration related to reasons people immigrate, the challenges faced, and the emotional responses to the experience;
- the answers from the interview reflect that the interviewee understood the questions;
- the summary statement reveals insight into the challenges of immigration;
- there is evidence of preplanning for the interview; and
- correct grammar and mechanics of English are used in the summary statement.

### MY PORTFOLIO

#### Activity

Assemble at least four work samples from your experience in the Storypath that represent ideas or skills learned. You may include the scrapbook and anything else you think demonstrates your learning.

For each item, you should describe

- why you selected the item;
- what you learned from constructing the item; and
- why it is important to study this historical event.

#### Criteria for Assessment

Learning objectives are demonstrated if the student

- explains what was learned from the items chosen and can accurately explain at least two events from the Storypath;

- communicates an understanding of Japanese American incarceration and its impact on individuals and the nation;
- includes reflections that are thoughtful, well organized, and clearly communicated; and
- employs correct grammar and mechanics of English.

## MY SCRAPBOOK

### Activity

Reflect on your scrapbook.

Imagine you were sharing this scrapbook with your grandchildren and they asked you the following questions:

- ❓ What were your feelings about all those events during World War II?
- ❓ Why did you feel that way?
- ❓ What was the worst event you experienced? Why was it the worst?
- ❓ Do you think people could be imprisoned based on their heritage if something like this happened again? What would you do if it happened again?

### Criteria for Assessment

Learning objectives are demonstrated if the student

- communicates an understanding of Japanese American incarceration and its impact on individuals and the nation;
- communicates true-to-life feelings about the events;
- provides a realistic response if the event reoccurred;
- includes reflections that are thoughtful, well organized, and clearly communicated; and
- employs correct grammar and mechanics of English.

## BACKGROUND INFORMATION

Transcript of Executive Order 9066: Resulting in the Relocation of Japanese Americans (1942)

Executive Order No. 9066

The President

Executive Order

Authorizing the Secretary of War to Prescribe Military Areas

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

Now, therefore, by virtue of the authority vested in me as President of the United States, and Commander in Chief of the Army and Navy, I hereby authorize and direct the Secretary of War, and the Military Commanders whom he may from time to time designate, whenever he or any designated Commander deems such action necessary or desirable, to prescribe military areas in such places and of such extent as he or the appropriate Military Commander may determine, from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War or the appropriate Military Commander may impose in his discretion. The Secretary of War is hereby authorized to provide for residents of any such area who are excluded therefrom, such transportation, food, shelter, and other accommodations as may be necessary, in the judgment of the Secretary of War or the said Military Commander, and until other arrangements are made, to accomplish the purpose of this order. The designation of military areas in any region or locality shall supersede designations of prohibited and restricted areas by the Attorney General under the Proclamations of December 7 and 8, 1941, and shall supersede the responsibility and authority of the Attorney General under the said Proclamations in respect of such prohibited and restricted areas.

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

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

This order shall not be construed as modifying or limiting in any way the authority heretofore granted under Executive Order No. 8972, dated December 12, 1941, nor shall it be construed as limiting or modifying the duty and responsibility of the Federal Bureau of Investigation, with respect to the investigation of alleged acts of sabotage or the duty and

responsibility of the Attorney General and the Department of Justice under the Proclamations of December 7 and 8, 1941, prescribing regulations for the conduct and control of alien enemies, except as such duty and responsibility is superseded by the designation of military areas hereunder.

Franklin D. Roosevelt

The White House,

February 19, 1942

*Source:* Executive Order 9066, February 19, 1942; General Records of the United States Government; Record Group 11; National Archives.

### Assembly Centers

<b>Assembly Center</b>	<b>Maximum Population</b>	<b>Dates Occupied</b>	<b>Agency Operating Site Post-Assembly Center</b>
Fresno, CA	5,120 (Sept. 4)	May 6–Oct. 30	4th Air Force Technical Training Command
Marysville, CA	2,451 (June 2)	May 8–June 29	VII Army Corps
Mayer, AZ	245 (May 25)	May 7–June 2	Forestry Service
Merced, CA	4,508 (June 3)	May 6–Sept. 15	4th Air Service Area Command
Pinedale, CA	4,792 (June 29)	May 7–July 23	4th Air Force
Pomona, CA	5,434 (July 20)	May 7–Aug. 24	Ordnance Motor Transport
Portland, OR	3,676 (June 6)	May 2–Sept. 10	Portland Port of Embarkation
Sacramento, CA	4,739 (May 30)	May 6–June 26	Signal Corps
Puyallup, WA	7,390 (July 25)	April 28–Sept. 12	9th Service Command
Salinas, CA	3,586 (June 23)	April 27–July 4	VII Army Corps
Santa Anita, CA	18,719 (Aug. 23)	March 27–Oct. 27	Ordnance
Stockton, CA	4,271 (May 21)	May 10–Oct. 17	4th Air Service Area Command
Tanforan, CA	7,816 (July 25)	April 28–Oct. 13	North. California Sector, WDC
Tulare, CA	4,978 (Aug. 11)	April 20–Sept. 4	VII Army Corps
Turlock, CA	3,661 (June 2)	April 30–Aug. 12	9th Service Command

Except in Portland, Pinedale, Sacramento, and Mayer, large fairground or racetracks were selected to minimize the need for building extra housing. At the racetracks, stables were cleaned out for use as living quarters. At the Portland Assembly Center over 3,800 evacuees were housed under one roof in a livestock pavilion subdivided into apartments.

In most centers, additional barracks had to be built to provide housing, mess halls, and sanitation facilities. Construction followed specifications established for army cantonments, which made them “more ideally suited for

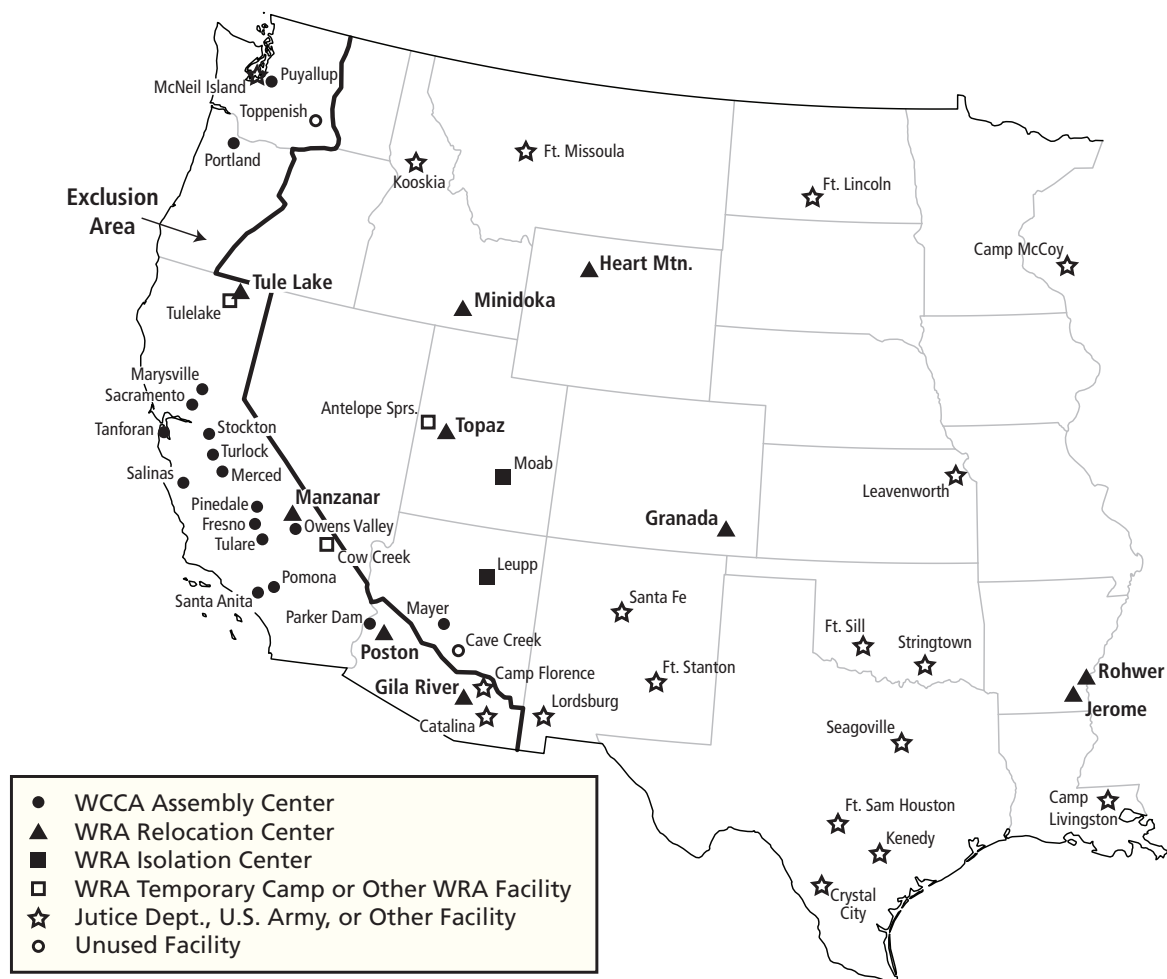


troops than they were for the housing of families." Barracks were grouped into blocks with separate communal bathrooms and mess halls.

Source: © Densho / CC BY-NC-SA 3.0.

## Map of Exclusion Area and Centers

Image source: Courtesy of the National Park Service.



Use this map as a way to sketch out the space to create the setting. You will probably want to simplify.



## **Public Law 100-383 (1988)**

### **SECTION 1. PURPOSES.**

The purposes of this Act are to—

- (1) acknowledge the fundamental injustice of the evacuation, relocation, and internment of United States citizens and permanent resident aliens of Japanese ancestry during World War II;
- (2) apologize on behalf of the people of the United States for the evacuation, relocation, and internment of such citizens and permanent resident aliens;
- (3) provide for a public education fund to finance efforts to inform the public about the internment of such individuals so as to prevent the recurrence of any similar event;
- (4) make restitution to those individuals of Japanese ancestry who were interned;
- (5) make restitution to Aleut residents of the Pribilof Islands and the Aleutian Islands west of Unimak Island, in settlement of United States obligations in equity and at law, for—
  - (A) injustices suffered and unreasonable hardships endured while those Aleut residents were under United States control during World War II;
  - (B) personal property taken or destroyed by United States forces during World War II;
  - (C) community property, including community church property, taken or destroyed by United States forces during World War II; and
  - (D) traditional village lands on Attu Island not rehabilitated after World War II for Aleut occupation or other productive use;
- (6) discourage the occurrence of similar injustices and violations of civil liberties in the future; and
- (7) make more credible and sincere any declaration of concern by the United States over violations of human rights committed by other nations.

### **SEC. 2. STATEMENT OF THE CONGRESS.**

- (a) **WITH REGARD TO INDIVIDUALS OF JAPANESE ANCESTRY**—The Congress recognizes that, as described by the Commission on Wartime Relocation and Internment of Civilians, a grave injustice was done to both citizens and permanent resident aliens of Japanese ancestry by the evacuation, relocation, and internment of civilians during World War II. As the Commission documents, these actions were carried out without adequate security reasons and without any acts of espionage or sabotage documented by the Commission, and were motivated largely by racial prejudice, wartime hysteria, and a failure of political leadership. The excluded individuals of Japanese ancestry suffered enormous damages, both material and intangible, and there were incalculable losses in education and job training, all of which resulted in significant human suffering for which appropriate compensation has not been made. For these fundamental violations of the basic civil liberties and constitutional rights of these individuals of Japanese ancestry, the Congress apologizes on behalf of the Nation.

*Source:* Courtesy of the National Archives and Records Administration, 6014904.

## Court Cases

### Read for information on Content Slide Set 7

Organize students into groups to read about four court cases:

1. *Mitsuye Endo v. United States*

Endo was born in Sacramento, California, where she worked in the state's Department of Motor Vehicles. The state fired her from her job based solely on the fact that she was Japanese American. She was then sent to the Tule Lake Prison Camp. The decision in her case was not made until December 1944, after well over two and a half years of Japanese incarceration.

2. *Gordon Hirabayashi v. United States*

Hirabayashi was a student at the University of Washington. When the government issued a curfew for 8:00 p.m., he deliberately stayed out later as he believed that the curfew was unconstitutional. He also refused to register for evacuation to a prison camp. He was arrested, convicted, and jailed.

3. *Minoru Yasui v. United States*

Yasui was a lawyer living in Portland, Oregon. He deliberately violated the curfew and the order to evacuate to a prison camp. He did not believe that the military could order a citizen to do something. He was arrested and imprisoned.

4. *Fred Korematsu v. United States*

Korematsu was born in Oakland, California, and did not want to be imprisoned. He decided to have surgery to make him look less Japanese and changed his name hoping to escape being sent to prison camp. However, he was found, arrested, and eventually sent to the Topaz Prison Camp in Utah.

### Discuss the reading

Ask students to recall information from the readings that describe the cases.

- ❓ Were all the people involved citizens of the United States?
- ❓ Why were these people arrested?
- ❓ Why do you think these people were willing to stand up for their rights?
- ❓ Do you think these citizens were given due process? Why or why not?
- ❓ Do you think the outcome of their cases was fair? Why or why not?
- ❓ What would you do if you were them?

# OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2
<b>Culture and Social Interaction</b>										
<b>Demonstrate understanding of how people interact with their physical environment and social conditions.</b>	Demonstrate understanding of how people interacted with their physical environment and social conditions circa 1940.	•	•	•						
	Demonstrate understanding of how people interacted with their physical environment and social conditions as they experienced the Japanese American incarceration and the events surrounding it.				•	•	•	•		
<b>History</b>										
<b>Cite examples of how people in different times and places view the world.</b>	Cite examples of how people of the 1940s and beyond viewed the world.	•	•	•	•					
	Identify ways in which families responded to the racism and to related events surrounding Japanese American incarceration.				•	•	•	•		
<b>Identify examples of change and cause-and-effect relationships.</b>	Identify examples of change and cause-and-effect relations related to the events surrounding the bombing of Pearl Harbor and its aftermath.			•						
	Identify examples of change and cause-and-effect relations related to the events surrounding Executive Order 9066 and its aftermath.				•	•	•	•		
<b>Government</b>										
<b>Examine government in terms of establishing order and security and managing conflict.</b>	Examine government in terms of establishing order and security and managing conflict during war.			•	•	•	•	•	•	•
<b>Recognize and give examples of tensions between the wants and needs of individuals and groups, and concepts such as fairness, equity, and justice.</b>	Recognize and give examples of tensions between groups considering issues of fairness, justice, and equity.			•	•	•	•	•	•	•
<b>Civic Competence</b>										
<b>Identify examples of freedoms, rights, and responsibilities of citizens.</b>	Identify key ideals of the Constitution.			•	•	•	•	•	•	•
<b>Identify and practice selected forms of civic discussion and participation.</b>	Participate in civic discussion.							•		
<b>Social Skills</b>										
<b>Organize, plan, make decisions, and take action in group settings.</b>	Participate in organizing, planning, and making decisions to create a setting for the story; create a family for the story; respond to the historical events that affected the Japanese American families; construct the prison setting and/or skits; return home or move elsewhere after the war through role-play; and testify to a government commission.	•	•		•	•	•	•		



## OBJECTIVES OVERVIEW *CONTINUED*

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2
<b>Critical-Thinking Skills</b>										
<b>Organize ideas in new ways.</b>	Use information about life circa 1940 to organize information in new ways.	•	•							•
	Organize ideas from small group discussion and observation in new ways and apply those ideas to the creation of the setting and skits.					•				
<b>Define issues or problems and consider alternatives. Then make a decision based on evaluation of alternatives.</b>	Define the issues related to the forced removal, consider alternatives, and make a decision based on the evaluation of the alternatives.				•				•	•
	Define issues and consider alternatives to decide where to go upon leaving the prison camp.						•			
	Define issues and consider alternatives to decide on testimony before the commission.							•		
<b>Reading Processes</b>										
<b>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</b>	Read closely to determine what the text says explicitly and to make logical inferences based on evidence.	•	•							
	Read to identify main ideas and supporting details; read to determine main ideas and cite specific evidence to support conclusions; make logical inferences about what might happen next.						•	•		
<b>Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</b>	Read to analyze text to comprehend historical events related to Japanese American families.	•	•	•		•				
<b>Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</b>	Integrate and evaluate content presented in primary documents—diverse media and formats (posters, official documents, photos).				•					
<b>Writing Processes</b>										
<b>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</b>	Write informative text to convey information using well-chosen details and well-structured event sequences.	•			•	•			•	•
	Draw evidence from historic photos to support reflection.				•	•				
	Write explanatory texts (skits and captions) to examine prison life.					•				
	Write a testimony to support claims in an analysis of Japanese American incarceration using valid reasoning and relevant evidence.							•		
<b>Write narratives to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured sequences.</b>	Write narratives to develop real events using effective techniques (captions) with well-chosen details.		•							



## OBJECTIVES OVERVIEW *CONTINUED*

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2
<b>Writing Processes <i>continued</i></b>										
<b>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</b>	Write using the postcard format to an appropriate audience.	•								
	Write to an appropriate audience for skit and scrapbook.					•	•			
	Write to an appropriate audience for testimony and scrapbook.							•		
<b>Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.</b>	Research to write about prison life.					•				
<b>Speaking/Listening Processes</b>										
<b>Integrate and evaluate information presented in diverse media and formats, including visual, quantitative, and oral.</b>	Interpret information about a time and place to visualize the setting.	•								
<b>Present information, findings, and support evidence such that listeners can follow the line of reasoning.</b>	Present skits such that listeners can follow and dialogue is appropriate to task and audience.		•							
	Present information such that listeners can follow the sequence of events using a style appropriate for the audience.					•	•	•		
	Interpret information about a time and place to visualize the setting and/or prison life.	•				•				
<b>Prepare for and participate effectively in a range of conversations and collaborations.</b>	Prepare for and participate effectively with classmates to share and learn about the characters in the Storypath; sequence information logically; speak clearly and confidently.		•							
	Engage effectively in role-play demonstrating understanding of the forced removal.				•					
	Acknowledge new information in role-play and respond appropriately.				•					
	Prepare for and participate effectively in a skit collaborating with partners building on others' ideas and expressing their own clearly and persuasively.					•	•	•		
<b>Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</b>	Make strategic use of visuals (props) to express information and enhance understanding of presentations.					•				
<b>Vocabulary Acquisition and Use</b>										
<b>Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening.</b>	Acquire and use a range of academic language related to the content.	•	•	•	•	•	•	•	•	•

# HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding nonfiction texts:

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Making inferences
- Scanning for specific information
- Understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

## READING MINI-LESSON FRAMEWORK

**1. Describe the strategy, explaining when and why readers use it.** Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.

**2. Model the steps as you “think aloud” with a sample text.** Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete for developing readers. Language that will help you includes the following:

- “I think about what I already know . . .”
- “When I look for the main idea, I . . .”
- “Here is a clue that will help me . . .”
- “That makes me think . . .”

**3. Guide students to apply these steps as they read during the unit.** Support students as they apply the various reading strategies in the Storypath unit and begin to use the strategies independently. For example, after you model your own thinking, ask students to try out the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.

**4. Assess students’ progress.** Students’ independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy and assess their understanding of social studies content.

# ADDITIONAL RESOURCES

## ONLINE RESOURCES

There are myriad excellent online resources for teacher and student use. Some that are particularly helpful include:

Densho.org

Digital Public Library of America—Prisoners at Home: Everyday Life in Japanese Internment Camps: <https://dp.la/exhibitions/japanese-internment/road-camps>

University of Southern California—Japanese American Incarceration Images, 1941–1946: <http://digitallibrary.usc.edu/cdm/landingpage/collection/p15799coll75>

PBS—Children of the Camps: <http://www.pbs.org/childofcamp/resources/internment.html>

National Archives—Japanese Relocation and Internment: <https://www.archives.gov/research/alic/reference/military/japanese-internment.html>

National Geographic—Scenes from Japanese Internment Resonate Today: <https://www.nationalgeographic.com/magazine/2018/10/japanese-internment-then-now-portraits/>

Online Summary of Justice Denied: <https://www.archives.gov/files/research/japanese-americans/justice-denied/summary.pdf>. This twenty-three-page summary explains the outcome of the Commission on Wartime Relocation and Internment of Civilians and is a helpful overview of the episodes that students will experience.

## PRINT RESOURCES

Denenberg, Barry. *My Name Is America: The Journal of Ben Uchida, Citizen 13559, Mirror Lake Internment Camp*. New York: Scholastic, 1999. Written as a journal, twelve-year-old Ben Uchida, tells about life in camp during World War II. The short entries would work well for a read aloud to accompany Episode 5.

Funke, Teresa. *The No-No Boys: Home-Front Heroes*. Fort Collins, CO: Victory House, 2008. This book explores the dilemma of the loyalty oath that people of Japanese descent were asked to sign while in prison camp. One question relates to the willingness to serve in the armed forces; the other to swear allegiance to the United States. Given that families were confined to camps, this posed a difficult dilemma. Through the eyes of fourteen-year-old

Tai Shimoda, the reader understands the personal challenges of being asked to sign the loyalty oath.

Sullivan, Laura. *Life as a Child in a Japanese Internment Camp*. New York: Cavendish Square, 2017. For younger students, this nonfiction book concisely explains life in the Japanese American camps from a child's perspective.

Taylor, Charlotte, and Deborah Kent. *Our Shared History: The Internment of Japanese Americans*. New York: Enslow, 2016. This nonfiction book follows the episodes of the Storypath and supplements the curriculum.

Tunnell, Michael O. *The Children of Topaz: The Story of a Japanese-American Internment Camp—Based on a Classroom Diary*. New York: Holiday House, 1996. Based on a third grader's diary, the story includes photographs and a recounting of life in a prison camp.

Uchida, Yoshiko. *The Bracelet*. New York: Philomel, 1993. Emi, a young Japanese American, tells her story of being sent from her home in Berkeley to a prison camp. Her friend, Laurie, gives her a bracelet to take on her journey. The artwork powerfully illustrates the text.

Yamasaki, Katie. *Fish for Jimmy*. New York: Holiday House, 2013. Inspired by a family story, Jimmy is grieving over the loss of his home as he and his brother are moved to prison camp with their mother. His brother sneaks out of the camp to find fresh fish for his brother in an effort to cheer him and remind him of his home in California.

Wakatsuki Houston, Jeanne, and James D. Houston. *Farewell to Manzanar*. Boston: Houghton Mifflin, 1973. This classic young adult novel would be an excellent choice as a “read along” as the chapters align with the episodes of the Storypath. Jeanne Wakatsuki Houston recalls her life as a child in the Manzanar camp and the challenges her family faced.

Welch, Catherine. *Children of the Relocation Camps*. Minneapolis: Carolrhoda, 2000. This nonfiction book provides a helpful supplement to the Content Slide Set. There are many photographs and the text is brief and to the point.





# World War II and the Japanese American Experience







SET 1

SLIDE 1

# **A Community of 1940**

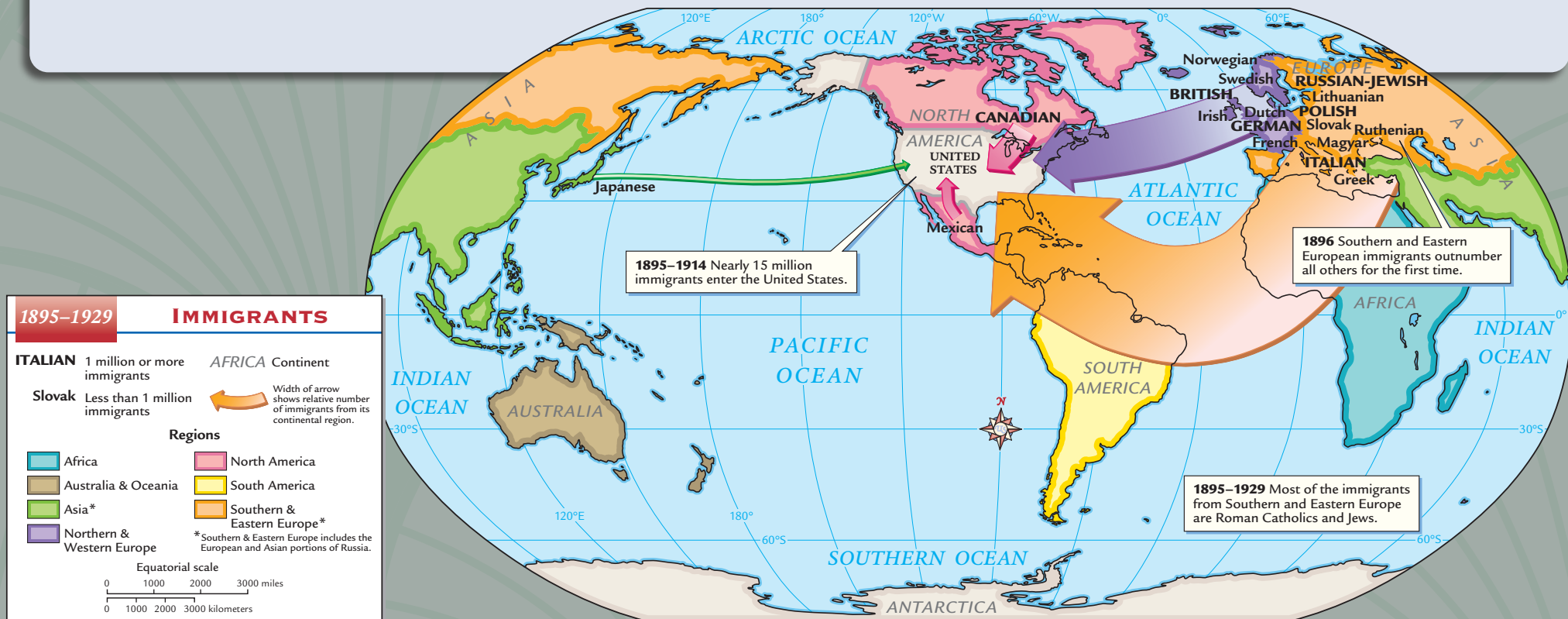
**What were communities like in 1940?**



# Immigration to the United States

Before we learn about life in the United States in 1940, let's step back in history and explore why people immigrated to the United States.

Between the 1880s and 1920s, people came to the United States from all over the world. The United States was the “land of opportunity,” and many people wanted to come to start a new life or escape a difficult life in their homeland. Many left their homelands because of conflict, poverty, and lack of freedom. They came because they believed they would have a better life in the United States. Japanese immigrants were no exception. Many planned to return to their homeland, but as events unfolded, that opportunity faded away. Let's find out why this happened.



# Why did people leave Japan to come to the United States?



SET 1

SLIDE 3

Many Japanese people came to the United States between 1880 and 1924. They came in search of jobs and a better life. Farmers in Japan could not make enough money to provide for their families, so many men left to find work in the United States. Japanese men came to work in the sugar and pineapple plantations of Hawaii. Others came to the West Coast of the United States in search of education, work, and adventure. Some left Japan because if you were between the ages of twenty and thirty-two, you were required to serve in the army.

Those back home in Japan heard about the opportunities in the United States and wanted to come too. Thus, migration to the West Coast of the United States continued, with many Japanese settling in San Francisco, Los Angeles, Seattle, and Portland. Others moved to rural areas and started farming, growing fruits, vegetables, and other crops.



▲ Japanese workers on a sugar plantation





▲ Picture brides

These men wanted to marry and have families, but they could not afford to return to Japan to find wives. There were very few Japanese women in the United States at that time. As a result, between 1910 and 1920, many single men married “picture brides.” Pictures were exchanged between couples and, without actually meeting each other, they would decide to marry. Many Japanese women would agree because the marriages were arranged by their parents, and they could not go against their parents’ wishes. These picture brides also thought they would have a better life in the United States. However, living in a place that was very different from Japan and with no family support was often very difficult.



# What was life like in Japan?



SET 1

SLIDE 5



▲ Harvesting tea in Japan



▲ Making barrels



▲ Planting rice



▲ Collecting shellfish

1. What do you notice about the jobs people are doing?  
(*making inferences; understanding visuals*)
2. How do you think their lives would change if they moved to the United States?  
(*making inferences; connecting*)



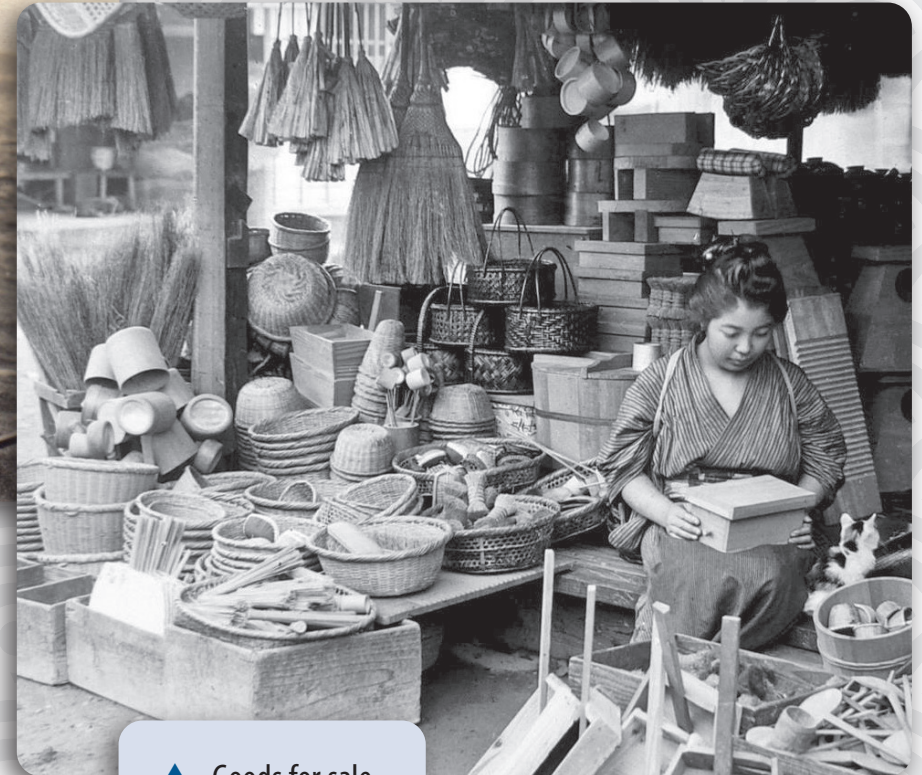


SET 1

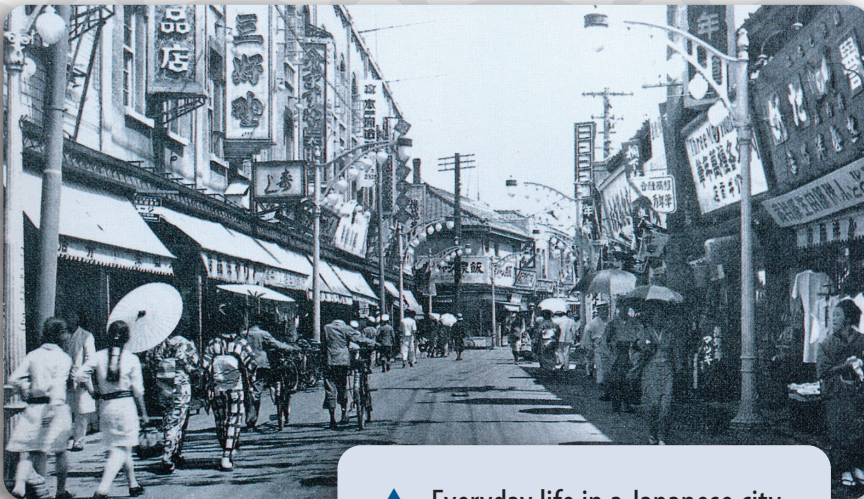
SLIDE 6



▲ Bringing in the catch for the day—fish is a common food in Japan



▲ Goods for sale



▲ Everyday life in a Japanese city

1. What do you think is being sold in the shop?  
(*making inferences; understanding visuals*)
2. How was life different in Japan in the 1900s from today?  
(*comparing and contrasting; making inferences*)



# What were the push and pull factors for Japanese immigration to the United States?



SET 1

SLIDE 7

## Pushes—Why Japanese people left their homeland

- Farmers forced to leave their land
- Farmers heavily taxed
- Loss of jobs
- Low wages
- Forced to serve in the army

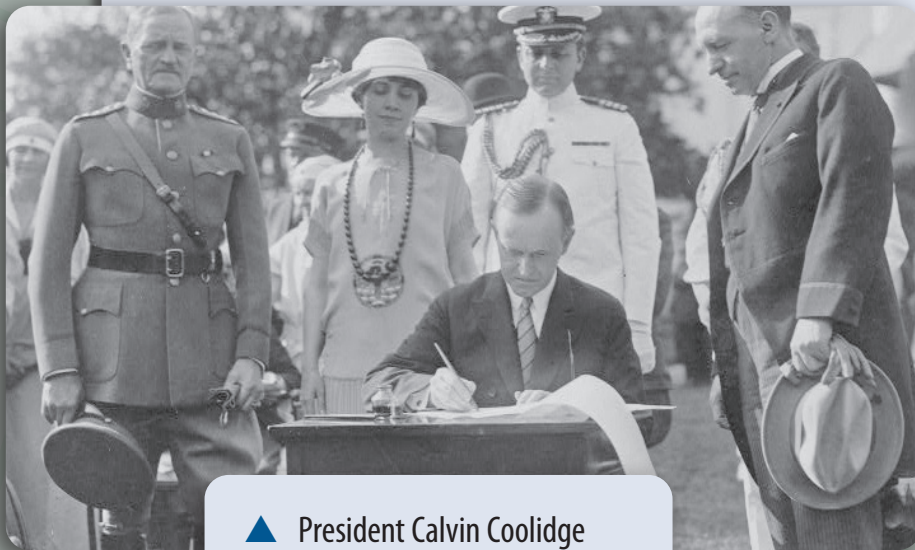
## Pulls—Why Japanese were drawn to the United States

- Jobs
- Higher wages
- Adventure



# Everything Changes

While Japanese Americans were establishing their lives in the United States, many people resented the immigrants' arrival. This resentment toward immigrants had happened previously. In 1882, Congress passed the first law to limit the Chinese from coming to the United States. The Chinese Exclusion Act stopped immigration from China for ten years. In 1924, the Japanese faced the same restrictions. To make matters worse, Japanese already living in the United States were not allowed to become citizens. Thus, families were often separated; some were still in Japan with no opportunity to join their families.



▲ President Calvin Coolidge signs the Immigration Act of 1924.

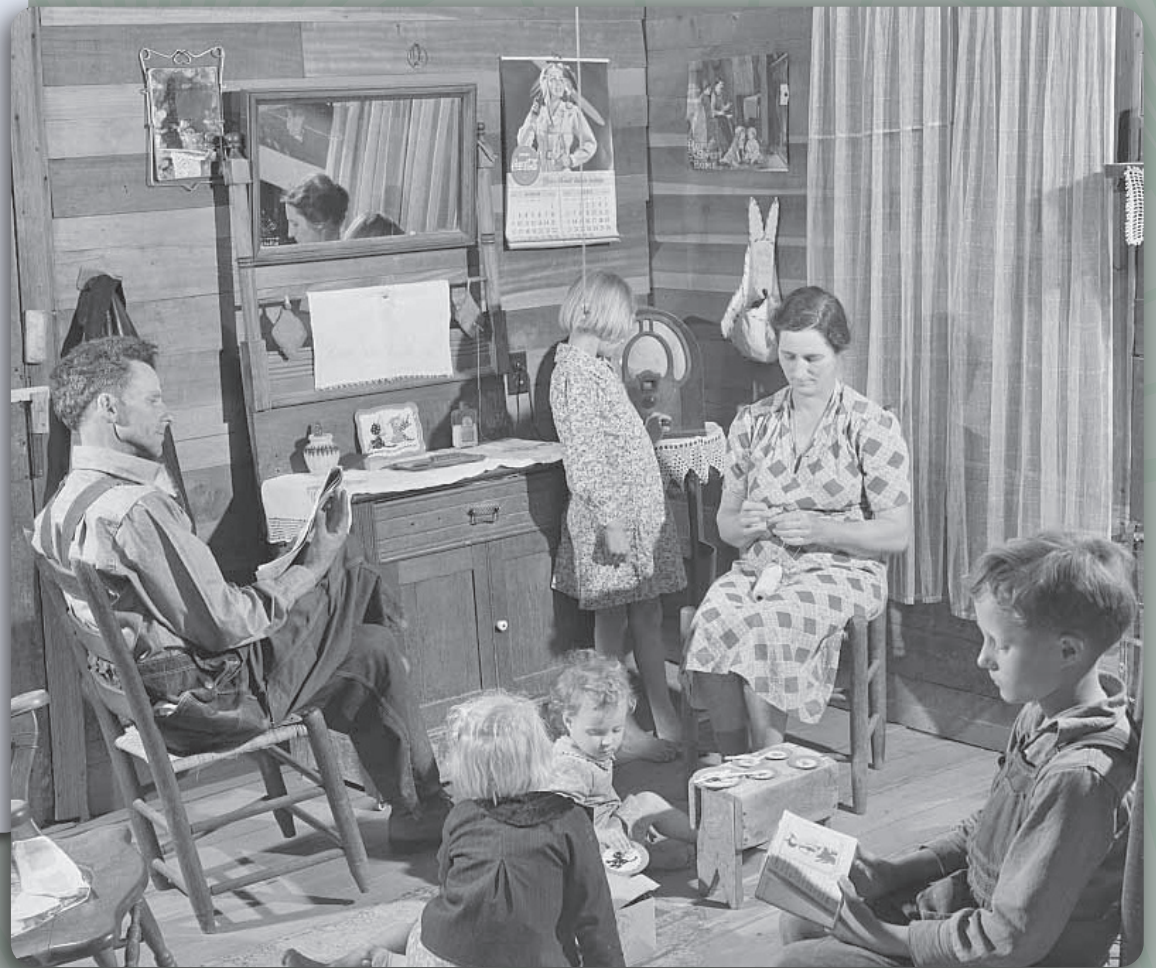






# Life in the United States in the 1940s

Now let's think about life in the United States in the 1940s. Everyone lived a much simpler life than today. Communities enjoyed activities like picnics, playing games, and attending places of worship. Friends and family gathered together for meals. In the 1940s, television had only recently been invented and technology as we know it today was unknown. Radios were popular for listening to the news, radio shows, and music. People could only see movies at a theater. Many people did not have cars or telephones, so life was very different from today.



# What was life like in the United States in 1940? What do the photos tell us?



SET 1

SLIDE 10



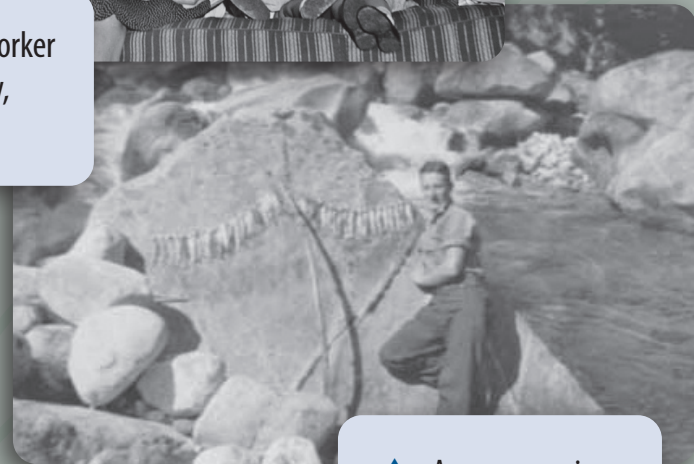
▲ A family scrapbook



▲ A steelworker and his family, Ambridge, PA



▲ The Shibuya Family, Mountain View, CA



▲ A man camping



# What were homes like?



SET 1

SLIDE 11







SET 1

SLIDE 12

# What was it like to be a farmer?

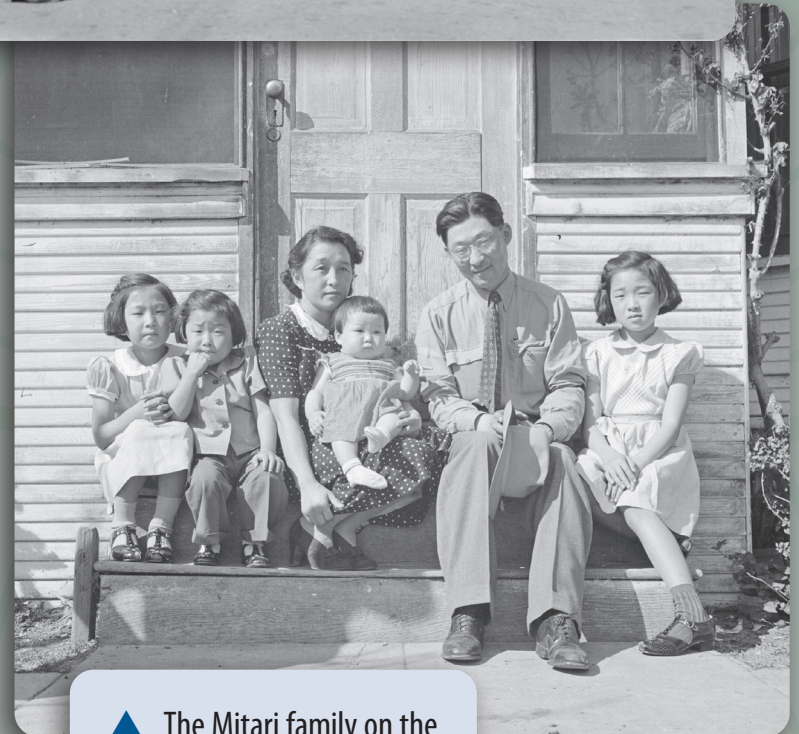






SET 1

SLIDE 13



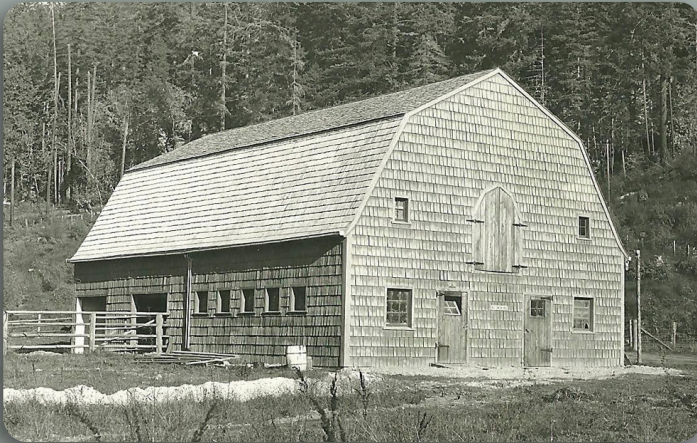
▲ The Mitari family on the steps of their ranch house





SET 1

SLIDE 14



▲ Working on farms meant long days of hard work.



# Small Towns



SET 1

SLIDE 15







SET 1

SLIDE 16



▲ Montrose, Colorado

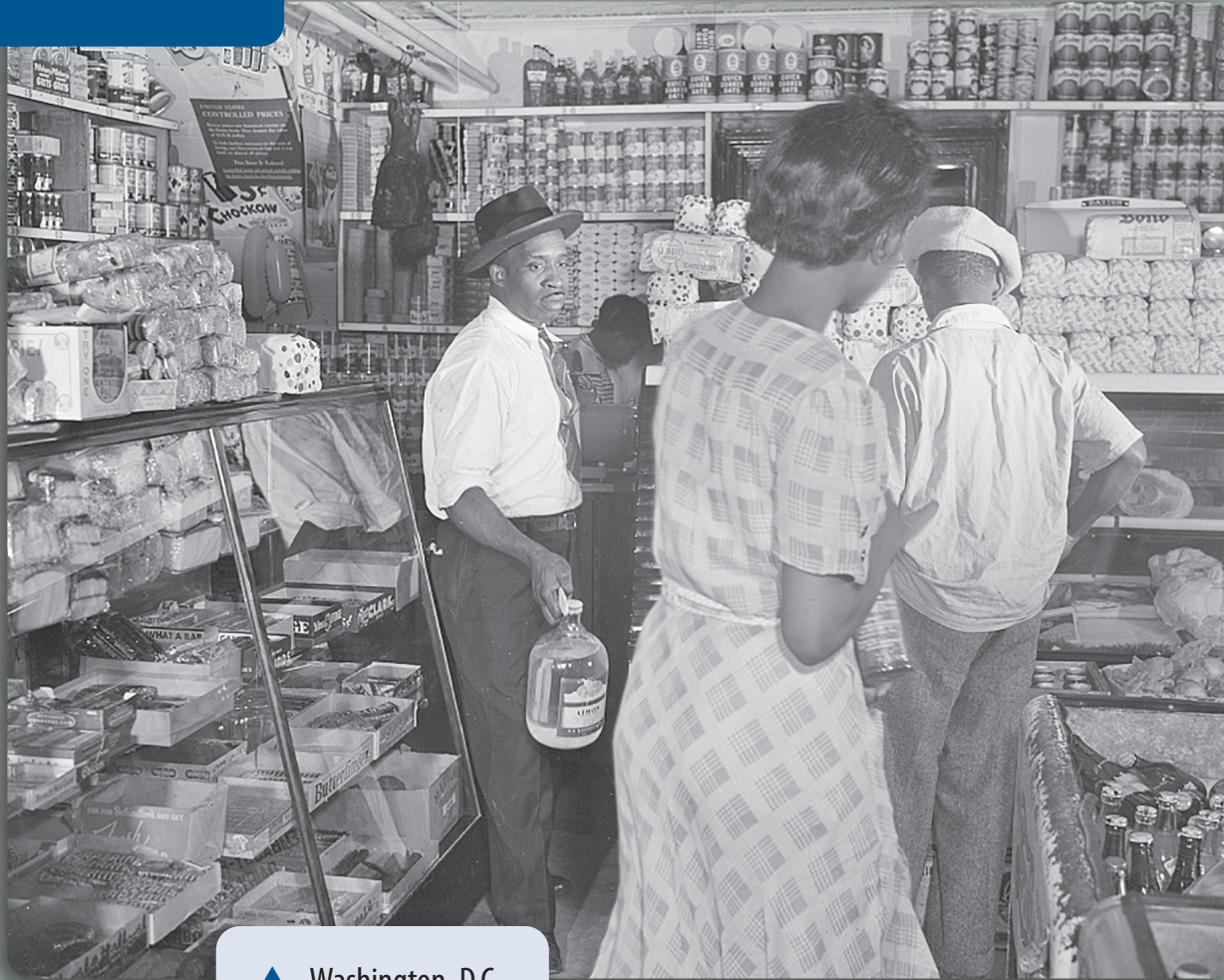
What businesses can you identify?  
(understanding visuals; connecting)



SET 1

SLIDE 17

## Grocery Store



▲ Washington, D.C.

What do you recognize in the grocery store?  
(understanding visuals; connecting)



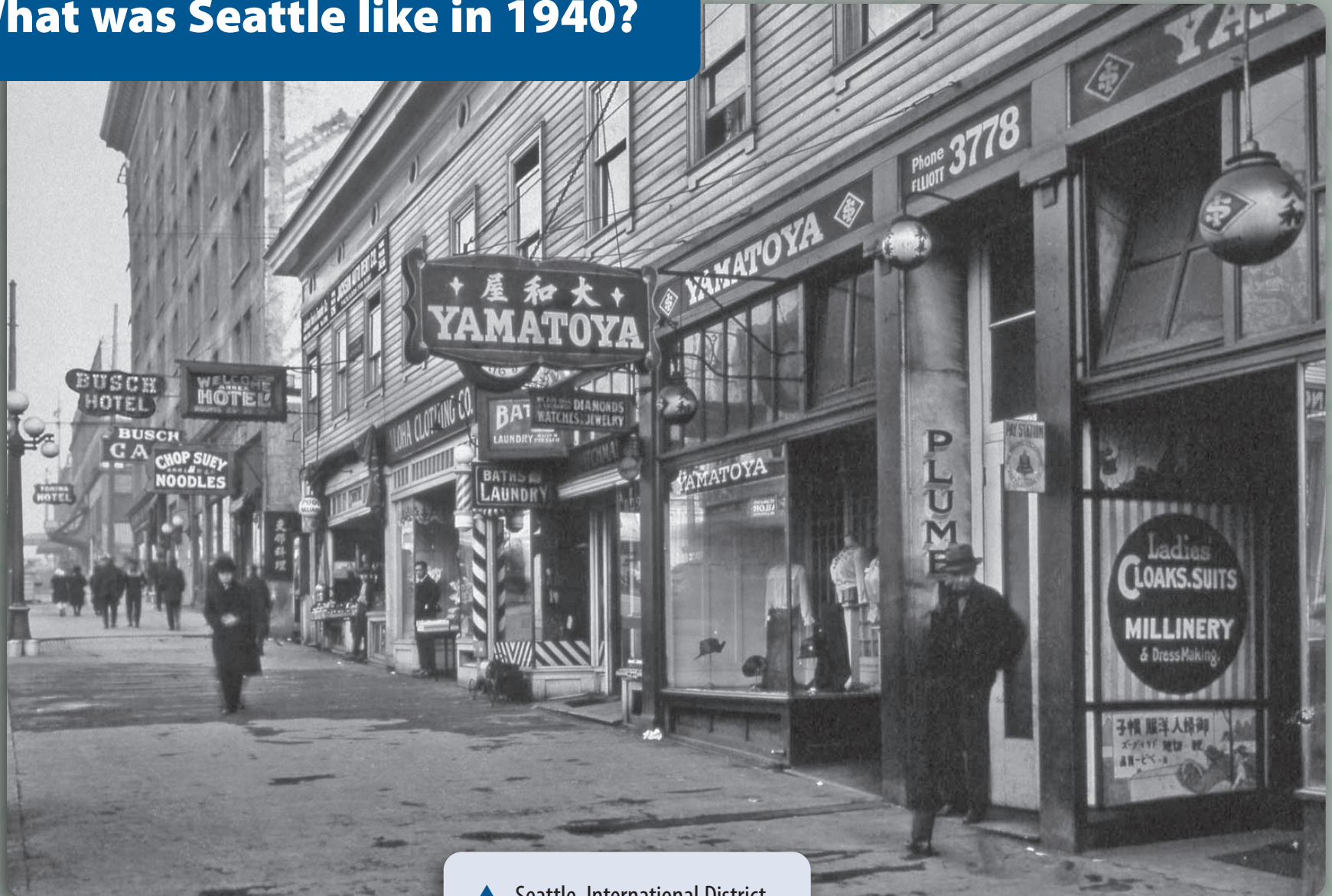
# Big Towns



SET 1

SLIDE 18

## What was Seattle like in 1940?



▲ Seattle, International District



Japanese Americans often settled in communities together. In West Coast cities such as Los Angeles, San Francisco, Portland, and Seattle, there were neighborhoods known as Japantown. In these neighborhoods were restaurants specializing in traditional foods of Japan, places of worship, stores with goods from Japan, and social clubs for people to gather and spend time together.



▲ Seattle, International District, circa 1940





SET 1

SLIDE 20

## What was San Francisco like in 1940?



San Francisco





SET 1

SLIDE 21

## What was Los Angeles like in 1940?



Families' homes were often above their business.

▲ Los Angeles



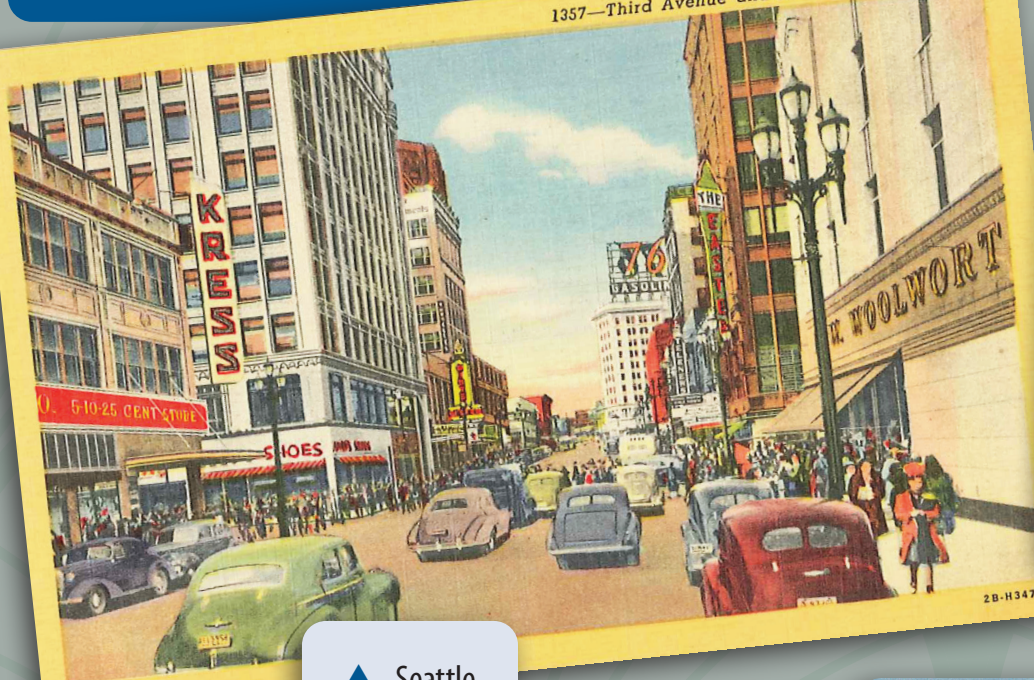
# Postcards



SET 1

SLIDE 22

1357—Third Avenue and Pike, Seattle, Wash.



▲ Seattle

1715—Yakima Avenue, Yakima, Wash.



▲ Yakima, Washington

Postcards were often sent to family and friends to share news about a place.



▲ San Francisco



# Families

**What was family life like in 1940?**



# Families



SET 2

SLIDE 2





# Daily Life



SET 2

SLIDE 3



What do you notice about life in the 1940s compared to life today? (*comparing and contrasting; understanding visuals*)



# What did families do for fun?



SET 2

SLIDE 4



# Technology



SET 2

SLIDE 5



Telephones were popular for keeping in touch with family and friends. In 1940, telephones were on “party lines.” That meant many people shared the same phone line. Sometimes a neighbor could listen in on a telephone call. Such people were called “snoopy” neighbors.



Record players were popular. Families liked to play their favorite music.



# Why were radios so popular in 1940?



SET 2

SLIDE 6

First time under \$99<sup>95</sup>...RCA Victor Short Wave Overseas Dial

*Go Overseas for only \$14<sup>95</sup>\**



## New RCA Victor FOREIGN CORRESPONDENT

This dial became famous on high-priced RCA Victor radios because it s-p-r-e-a-d-s short-wave stations wide apart for quick, accurate tuning—makes tuning for foreign stations as easy as for domestic stations. Now this great exclusive feature is available for the first time in a radio any home can afford—and every home should have, to follow today's history-in-the-making. Magnificent tone, splendid reception of domestic or foreign stations, beautiful continental style cabinet of gleaming plastic.

### S-P-R-E-A-D BAND

Hear this set at your RCA Victor dealer's! See how the Overseas Dial s-p-r-e-a-d-s foreign stations for quick, easy tuning. And learn how the new 1941 RCA Victor "Foreign Correspondent" s-p-r-e-a-d-s your radio dollars further, too!

You can buy RCA Victor Radios on C.E.T. Easy Payment Plan... \*Prices Excl. Tax, subject to change without notice. Trademark "RCA Victor" Reg. U.S. Pat. Off. by RCA Mfg. Co., Inc. In Canada, RCA Victor Co., Ltd., Montreal.



For Finest Domestic Reception

## *The* SUPER SIX

For 17 Important Reasons  
The Sensation of '41 Radio

1. Six RCA Victor Preferred Type Tubes
2. Big continental style plastic cabinet
3. R-F stage for better sensitivity
4. Big Edge-Lighted Dial
5. New style bull's-eye pointer
6. Music-speech Tone Control
7. Plug-in for record player attachment
8. Powerful 5" Dynamic Speaker
9. Improved superheterodyne circuit
10. Popular 1712 kc. police band
11. Extra-large Magic Loop Antenna
12. Big knobs for easy tuning
13. Automatic Volume Control
14. Special hi-stability I-F transformers
15. Connection for extra antenna
16. 10-to-1 Vernier tuning
17. AC-DC operation

See it—hear it—buy it—at your RCA Victor dealer's today!



\$16<sup>95</sup>\*

## NEW RCA VICTOR PERSONAL RADIO

Handily a handful—only 1½ pounds—yet a real super-heterodyne!

4 RCA Victor Tynatron Tubes provide future performance. Sensational 3" Elliptical speaker gives rich tone and power. New 2-position fold support looks built-in antenna at best playing angle! Measures only 3" x 3½" x 8½".



\$20<sup>00</sup>



**RCA Victor**

A SERVICE OF THE RADIO CORPORATION OF AMERICA





# Home Life



SET 2

SLIDE 7



**What were the  
inside of homes  
like in 1940?**

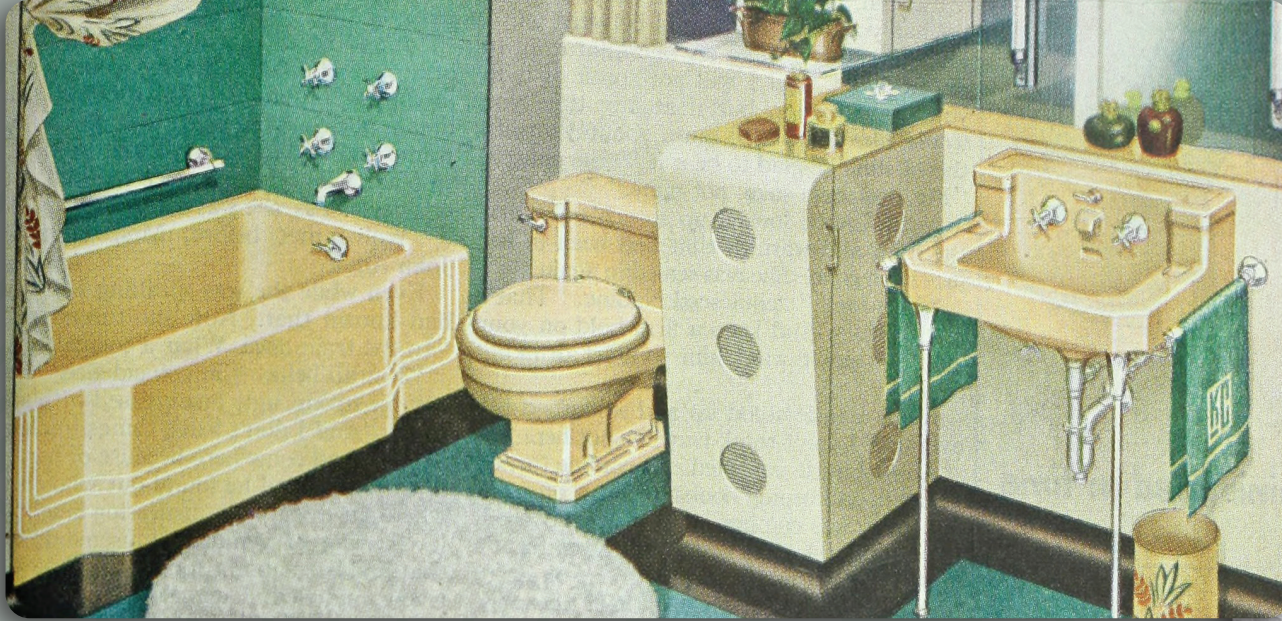






SET 2

SLIDE 8



Some people had all the conveniences of home life; others did not. What are the differences in these two pictures? (*comparing and contrasting*)



SET 2

SLIDE 9



How was life different from today? What do you notice in the photo?  
*(understanding visuals; comparing and contrasting)*





SET 2

SLIDE 10



Do you know how these kitchen tools are used?  
(understanding visuals; making inferences)





SET 2

SLIDE 11



How is washing and drying clothes today different from 1940?  
*(understanding visuals; comparing and contrasting)*





SET 2

SLIDE 12



What toys did children play with?  
(scanning; connecting)





SET 3

SLIDE 1

# **Pearl Harbor Bombed**

**How did people react to the bombing?**

# Breaking News



SET 3

SLIDE 2

Sunday, December 7, 1941,  
the radio news announces  
the bombing of Pearl  
Harbor, Oahu, Hawaii.  
Japanese warplanes have  
made a surprise attack!



▲ The *USS Arizona* burning during  
the Japanese attack on Pearl Harbor



The attack in Hawaii alarmed the nation. Within a short time, twenty-two American ships were destroyed or damaged. In an airfield nearby, almost two hundred planes were destroyed. Because the battleship *USS Arizona* was loaded with ammunition, it exploded, killing 1,200 crewmembers. All told, nearly 3,500 people were wounded or killed.





# War Declared against Japan!



SET 3

SLIDE 4



▲ On December 8, 1941, President Franklin Delano Roosevelt asked Congress for a declaration of war against Japan.

▲ The bombs explode!



# War Hysteria



SET 3

SLIDE 5

Japanese American families felt the impact of the war as many Americans began to scapegoat them. People of Japanese descent looked like the enemy. Yet, Japanese Americans were loyal citizens and resident aliens. A resident alien means that the person is actually a citizen of another country but living in the United States. Remember, the 1924 Exclusion Act would not allow people born in Japan to become citizens.

**Scapegoat:** making someone take the blame



How would you feel if people thought you were an enemy of the United States based on how you looked?  
(making inferences; connecting)



# Scrapbooks



SET 3

SLIDE 6



▲ Families often kept scrapbooks to remember special events.





# **Executive Order 9066**

**What did this order mean  
for families of Japanese descent?**

# Propaganda



SET 4

SLIDE 2





SET 4

SLIDE 3

# KEEP YOUR TRAP SHUT



PUBLICATIONS SECTION  
PUBLIC RELATIONS BRANCH  
U. S. ARMY AIR FORCES

## CARELESS TALK MAY COST AMERICAN LIVES

78





## **WESTERN DEFENSE COMMAND AND FOURTH ARMY WARTIME CIVIL CONTROL ADMINISTRATION**

**Presidio of San Francisco, California**

**May 3, 1942**

# **INSTRUCTIONS TO ALL PERSONS OF JAPANESE ANCESTRY**

### **Living in the Following Area:**

All of that portion of the County of Alameda, State of California, within the boundary beginning at the point where the southerly limits of the City of Oakland meet San Francisco Bay; thence easterly and following the southerly limits of said city to U. S. Highway No. 50; thence southerly and easterly on said Highway No. 50 to its intersection with California State Highway No. 21; thence southerly on said Highway No. 21 to its intersection, at or near Warm Springs, with California State Highway No. 17; thence southerly on said Highway No. 17 to the Alameda-Santa Clara County line; thence westerly and following said county line to San Francisco Bay; thence northerly, and following the shoreline of San Francisco Bay to the point of beginning.

Pursuant to the provisions of Civilian Exclusion Order No. 34, this Headquarters, dated May 3, 1942, all persons of Japanese ancestry, both alien and non-alien, will be evacuated from the above area by 12 o'clock noon, P. W. T., Saturday, May 9, 1942.

No Japanese person living in the above area will be permitted to change residence after 12 o'clock noon, P. W. T., Sunday, May 3, 1942, without obtaining special permission from the representative of the Commanding General, Northern California Sector, at the Civil Control Station located at:

920 - "C" Street,  
Hayward, California.

Such permits will only be granted for the purpose of uniting members of a family, or in cases of grave emergency.

The Civil Control Station is equipped to assist the Japanese population affected by this evacuation in the following ways:

1. Give advice and instructions on the evacuation.
2. Provide services with respect to the management, leasing, sale, storage or other disposition of most kinds of property, such as real estate, business and professional equipment, household goods, boats, automobiles and livestock.
3. Provide temporary residence elsewhere for all Japanese in family groups.
4. Transport persons and a limited amount of clothing and equipment to their new residence.

**The Following Instructions Must Be Observed:**

1. A responsible member of each family, preferably the head of the family, or the person in whose name most of the property is held, and each individual living alone, will report to the Civil Control Station to receive further instructions. This must be done between 8:00 A. M. and 5:00 P. M. on Monday, May 4, 1942, or between 8:00 A. M. and 5:00 P. M. on Tuesday, May 5, 1942.

2. Evacuees must carry with them on departure for the Assembly Center, the following property:

- (a) Bedding and linens (no mattress) for each member of the family;
- (b) Toilet articles for each member of the family;
- (c) Extra clothing for each member of the family;
- (d) Sufficient knives, forks, spoons, plates, bowls and cups for each member of the family;
- (e) Essential personal effects for each member of the family.

All items carried will be securely packaged, tied and plainly marked with the name of the owner and numbered in accordance with instructions obtained at the Civil Control Station. The size and number of packages is limited to that which can be carried by the individual or family group.

3. No pets of any kind will be permitted.

4. No personal items and no household goods will be shipped to the Assembly Center.

5. The United States Government through its agencies will provide for the storage, at the sole risk of the owner, of the more substantial household items, such as iceboxes, washing machines, pianos and other heavy furniture. Cooking utensils and other small items will be accepted for storage if crated, packed and plainly marked with the name and address of the owner. Only one name and address will be used by a given family.

6. Each family, and individual living alone, will be furnished transportation to the Assembly Center or will be authorized to travel by private automobile in a supervised group. All instructions pertaining to the movement will be obtained at the Civil Control Station.

**Go to the Civil Control Station between the hours of 8:00 A. M. and 5:00 P. M., Monday, May 4, 1942, or between the hours of 8:00 A. M. and 5:00 P. M., Tuesday, May 5, 1942, to receive further instructions.**

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

SEE CIVILIAN EXCLUSION ORDER NO. 34.





With the announcement that all Japanese Americans were to be removed from the West Coast, posters began to appear ordering Japanese Americans to report to local civil-control stations. The registration centers assigned families identification numbers and told them to pack their bags. All of a sudden, families had to decide what to take and what to leave behind. They were only allowed to take what they could carry in a suitcase. Some, however, took more than they were allowed because they did not know what they would find when they arrived at the camps.

Not everything could be taken with them. What were they to do with their household goods, family mementos, and so forth? Where could they leave their belongings? Who would look after their homes and businesses? Their farms? How long would they be locked up? All of these unanswered questions created feelings of anger, fear, desperation, and despair.





# How would you feel if you were being forced to move?



SET 4

SLIDE 7



▲ Families board the train after being removed from their homes.



▲ Baggage of Japanese Americans



▲ Families wait for a bus after being forced to leave their homes.



SET 4

SLIDE 8

## How did Mr. Kuroda feel about the camp?



▲ Post Office at the Portland, Oregon, camp

May 6, 1942

Dear Friends:

. . . I cannot tell you in any definite ways about how we might live in the Assembly Center, much less in a resettlement place later. However, we shall be among those 4,000 Oregonians to be housed in the Portland camp, a converted International Livestock Exhibition Pavilion. With little jobs available there, most people will be forced to be idle. With so many people living in a congested place, what parents worry most about is the welfare of their young people, how to keep them away from detrimental influences, how to lead them in creative, constructive living.

. . . Sayonara—since it must be so. . . .

Andrew Kuroda

*Source:* Letter from Andrew Kuroda to Friends, May 6, 1942. Page 4, Folder 16, Box 4, Gov. Sprague Records, OSA.





SET 4

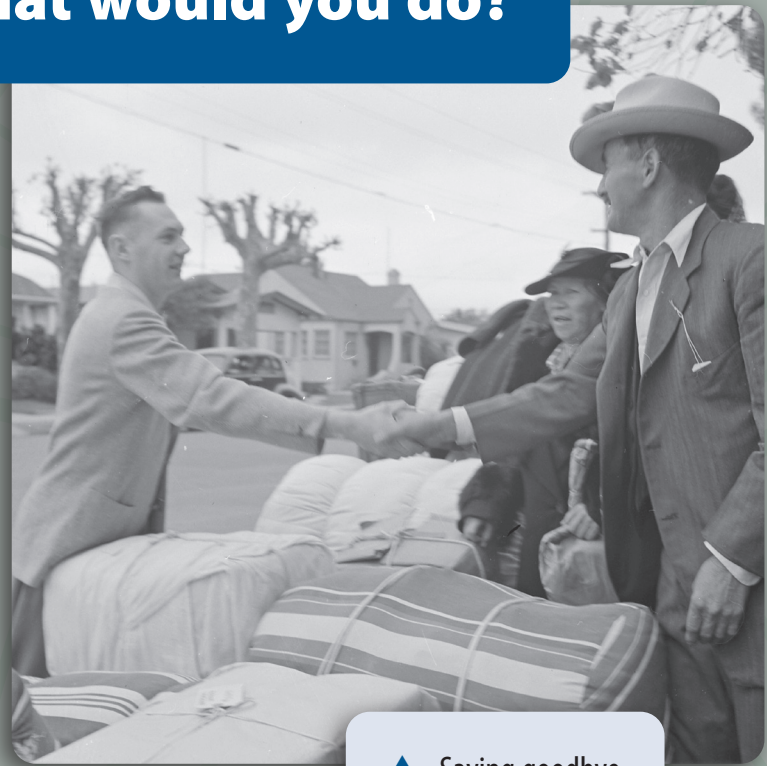
SLIDE 9

# Protests

Not everyone supported the government forcing Japanese Americans into camps. Some spoke out about the prejudice and racism.



## What would you do?



▲ Saying goodbye





SET 5

SLIDE 1

# **Prison Camp**

**What was life like in the camp?**

# Manzanar Prison Camp



SET 5

SLIDE 2

## Reading Primary Documents

### “Manzanar Nice Place—It Better Than Hollywood”

“This dispatch, passed by military authorities, is the first close-up report from a newspaperman who has visited one of the Japanese concentration centers in California.—The Editor.

BY HARRY FERGUSON United Press Staff Correspondent

MANZANAR, Cal., April 21.—This is the youngest, strangest city in the world—inhabited by Japanese who hoist American Flags, put up pictures of George Washington and pray to the Christian God for the defeat of Japan’s armed forces.

It is a settlement that grew—in the magic time of three weeks—out of the sagebrush of the Mojave Desert. This is one of the places where the 118,000 Japanese who are being moved out of the strategic area of the Pacific Coast are being resettled.

Three weeks ago this was empty land between two mountain ranges.

Today it is a city of 3,303 population with a fire department, a hospital, a police force, an English-language newspaper, baseball teams and community recreation centers.

It probably is the fastest growing town in the world because soon its population will be doubled and eventually quadrupled.

Most of the inhabitants are Japanese who have tasted American democracy and found it good. Probably 95 per cent at least of the Japanese here are loyal to the United States. They are the ones like S. Akamatsu, who moved into Building No. 6 and immediately put up pictures of George Washington, Abraham Lincoln and President Roosevelt.

Source: Harry Ferguson, “Manzanar Nice Place—It Better Than Hollywood,” *San Francisco News*, April 21, 1942.

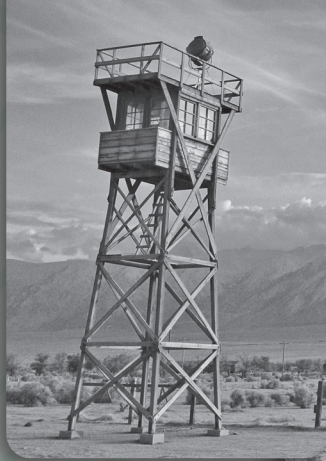


1. Does this headline match the photo? (*comparing and contrasting*)
2. Would you like to live here? Why or why not? (*understanding visuals; connecting*)



SET 5

SLIDE 3



“There is no fence around Manzanar now and while U.S. soldiers guard the main gate, there is nothing to prevent a Japanese from slipping away at night except the knowledge that he undoubtedly would be caught. Nobody has tried it. Emon Tatsui who was brought here from Los Angeles, looked around the camp a few days ago and decided to write a letter to his former employer, Murphy McHenry, Hollywood motion picture executive:

*‘Dear Sir: Kindly send my money to new address by U.S. Post Office money order. It may be too much trouble for you but we do not have bank open yet here. I like to tell you about this camp. Nice place to live. It better than Hollywood. Snow on mountains. Fresh air. Snow is bright. Every day is 80 to 85.*

*‘No blackout in here. There are liberty, safe and build up new life. Hundreds of carpenter, hundreds plumber, Hundreds so and so working hard to build up. One thousand Japanese coming to this camp almost every day now. Good ball ground. Baseball field. Swimming pool. School building. Danceroom is about start building then movie is next.*

*‘Yours truly,  
EMON TATSUI.*

*‘P.S. Over 300 miles away from your city but still in Los Angeles city limit.’*

Source: Harry Ferguson, “Manzanar Nice Place—It Better Than Hollywood,” *San Francisco News*, April 21, 1942.

What do you think the climate would be like in this place in the summer?  
In the winter? (*understanding visuals; making inferences*)



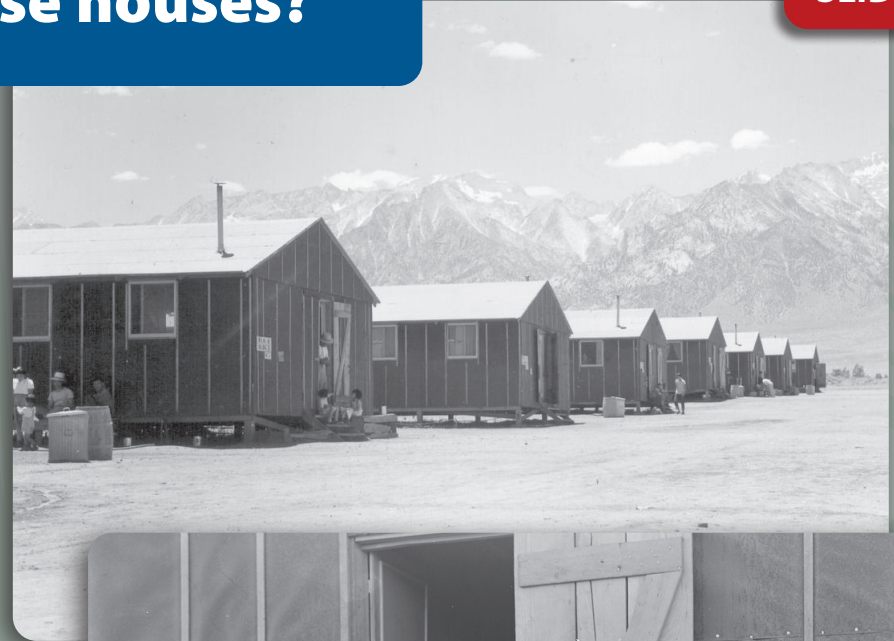


## Would you like to live in these houses?

“Democracy is at work among them. An election has been held to choose block leaders. Eventually from these block leaders will be chosen an advisory committee of five to work with the camp management in preserving order and arranging for the planting of crops. Manzanar hopes to become a self-sufficient community when irrigation is brought to the rich but arid land.

The lives of the inhabitants have fallen quickly into the normal pattern of living. The Japanese firemen play solitaire while waiting for an alarm. A baby has been born and named Kenji Ogawa. Howard Kumagai, a mechanical engineer, has fallen in love with Kimiki Wakamura, former beauty shop operator, has proposed and been accepted. Boys and girls make dates for dances and for the movies where James Cagney is extremely popular.”

*Source: Harry Ferguson, “Manzanar Nice Place—It Better Than Hollywood,” San Francisco News, April 21, 1942.*





SET 5

SLIDE 5

“We saw all these people behind the fence, looking out, hanging onto the wire, and looking out because they were anxious to know who was coming in. But I will never forget the shocking feeling that human beings were behind this fence like animals [crying]. And we were going to also lose our freedom and walk inside of that gate and find ourselves . . . cooped up there . . . when the gates were shut, we knew that we had lost something that was very precious; that we were no longer free.”

- Mary Tsukamoto

Source: Bio Staff, “Japanese Internment Camp Survivors: In Their Own Words,” *Biography* (blog), February 15, 2017. <https://www.biography.com/news/japanese-internment-survivors-stories-75th-anniversary-photos>.







“It was a prison indeed. . . . There was barbed wire along the top [of the fence] and because the soldiers in the guard towers had machine guns, one would be foolish to try to escape.”

- Mary Matsuda Gruenewald

Source: Bio Staff, “JapaneseInternment Camp Survivors: In Their Own Words,” *Biography* (blog), February 15, 2017. <https://www.biography.com/news/japanese-internment-survivors-stories-75th-anniversary-photos>.







“Some volunteered to evacuate their homes and come here. Among them is Miss Chiye Mori of Los Angeles, news editor of *The Manzanar Free Press*, the settlement’s mimeographed newspaper.

She was asked if she could write a brief statement explaining the feelings of the Japanese who were loyal to the United States. She turned to her portable typewriter and tapped this out on a sheet of paper:

***‘If Japan wins this war we have the most to lose. We hope America wins and quickly. We voluntarily evacuated as the only means by which we could demonstrate our loyalty. We want to share in the war effort. We want to share the gloom of temporary defeats and the joys of ultimate victory. We are deeply concerned with our American citizenship, which we prize above all else.’”***

*Source:* Harry Ferguson, “Manzanar Nice Place—It Better Than Hollywood,” *San Francisco News*, April 21, 1942.

Most people did not voluntarily leave their homes.  
Why would that be true? (*making inferences*)

# How are the prisoners meeting their needs?



SET 5

SLIDE 8







SET 5

SLIDE 9



Why do you think there was a newspaper published in the camp?  
(making inferences)



# What else would you see in the camp?



SET 5

SLIDE 10

The camps became like towns, with services for people including post offices, hospitals, mess halls, and schools.



▲ The camp hospital



Why do you think hospitals were needed in the camps?  
*(understanding visuals; connecting)*





SET 5

SLIDE 11



Image source: Courtesy of the Library of Congress, LC-DIG-ppprs-00113.

Why do you think people in the camp held town hall meetings? (*making inferences*)





SET 5

SLIDE 12



Why do you think there were schools in the camps?  
(*understanding visuals; making inferences*)

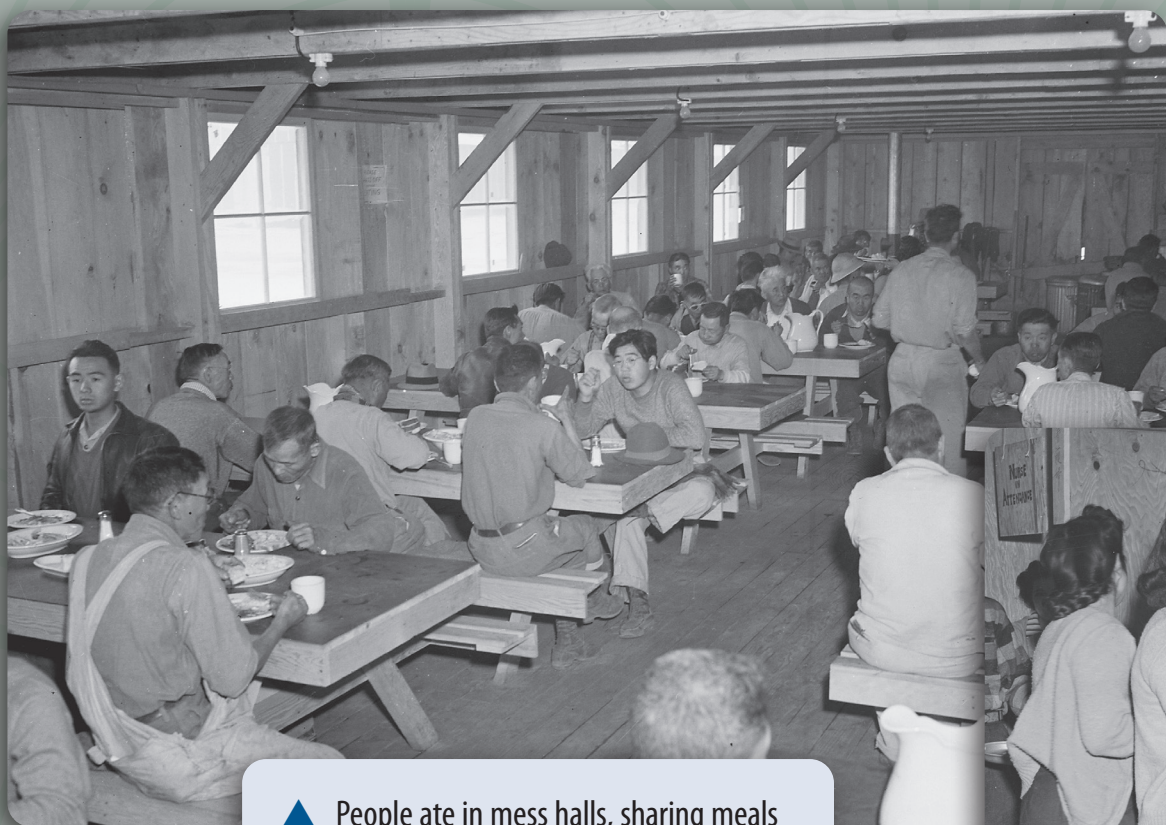




SET 5

SLIDE 13

## What did people eat in the camps?



▲ People ate in mess halls, sharing meals with many different people.





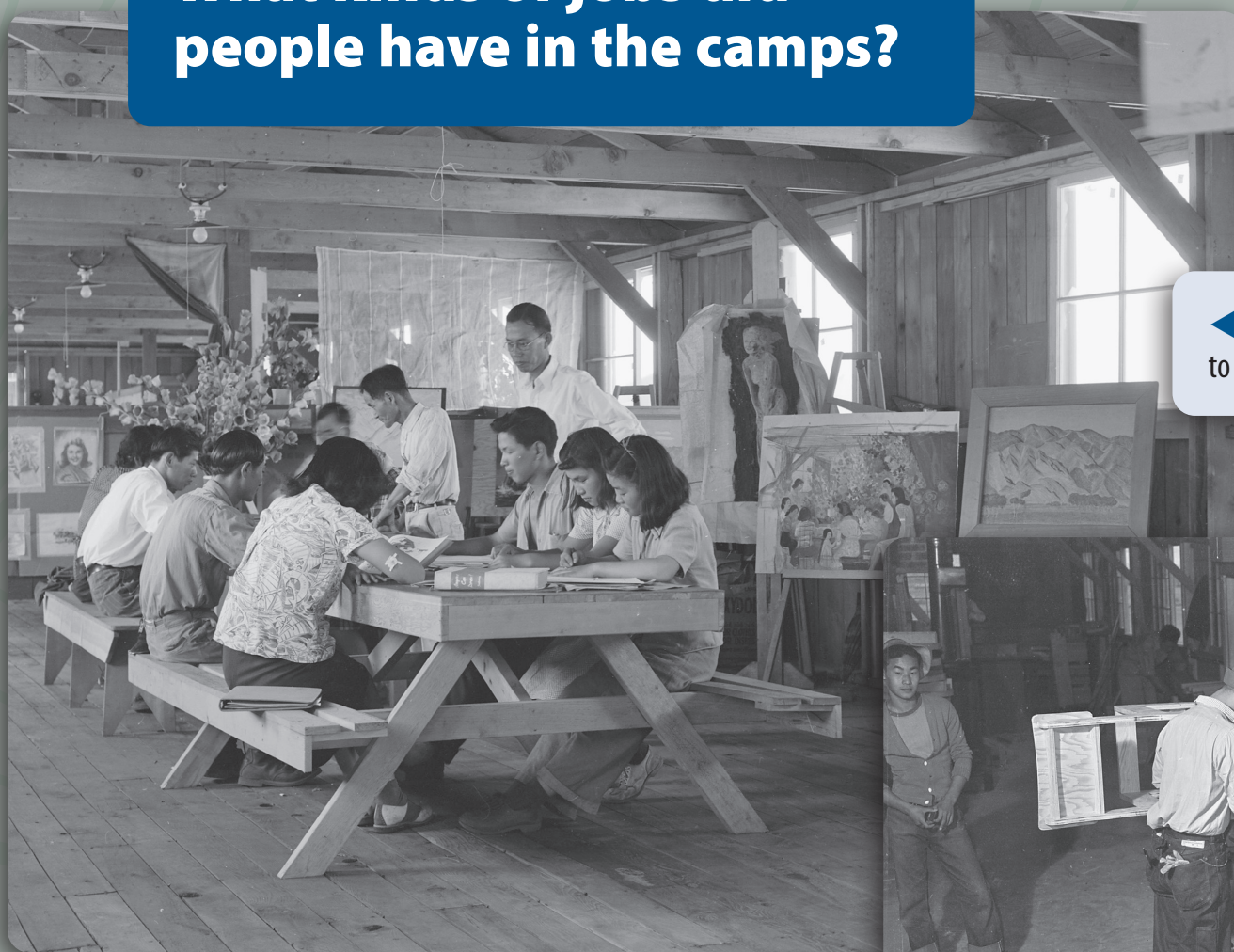


SET 5

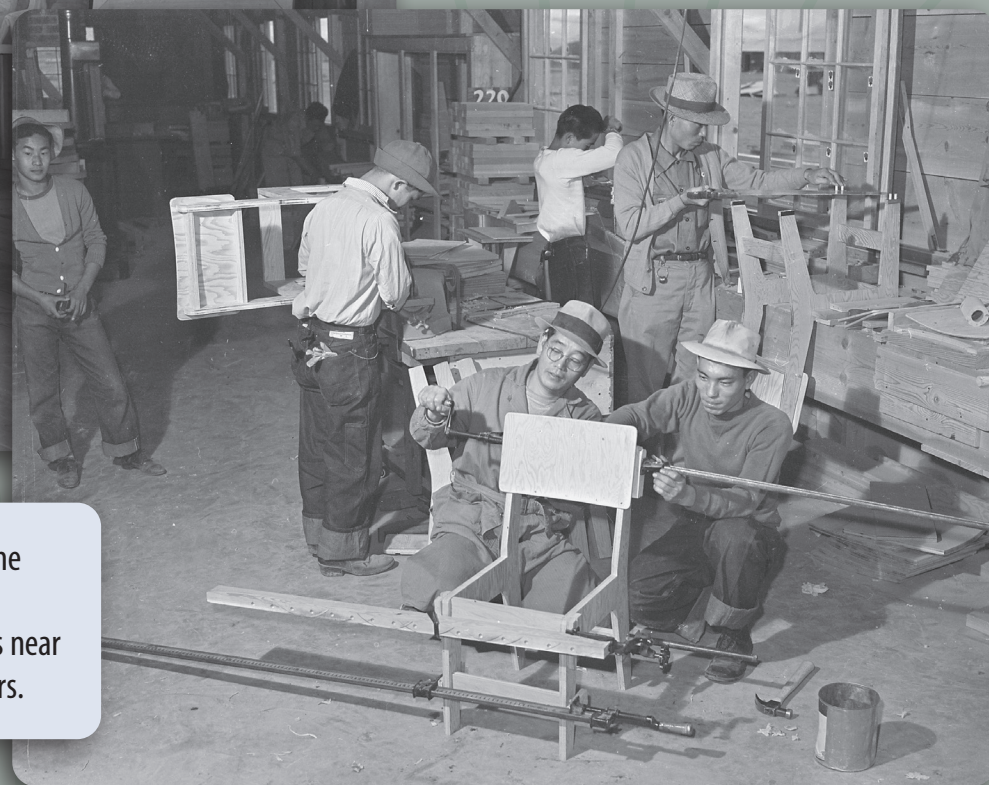
SLIDE 14

## What kinds of jobs did people have in the camps?

◀ Arts and crafts to occupy the time



▶ People did many different jobs in the camp to occupy their time. Some were permitted to leave and help the farmers near the camp. These farmers needed workers.





# What did people do for fun?



SET 5

SLIDE 15







# Research Topics for Skits

Densho.org

This website has many topics for research. Here is the topic page:

<http://ddr.densho.org/browse/topics/>

Use materials in the Densho Digital Repository: <http://ddr.densho.org/using/>.

In the upper right corner there is a search icon for you to type in your topic.



SET 6

SLIDE 1

# **Resettlement**

**Where will families go  
when they leave camp?**

# What were the memories of camp life?



SET 6

SLIDE 2



How do you think the families felt about leaving the camps?  
(making inferences)



# Where will families go?



SET 6

SLIDE 3

Families had to decide where they would go when they left camp. For many, their businesses were gone, and their farms were sold to pay taxes. The resentment toward Japanese Americans was still prevalent, especially on the West Coast. There were hard choices ahead. Many families decided to return to their homes on the West Coast and begin to rebuild their lives. Others decided that they wanted new opportunities so headed to the Midwest and East Coast. Popular destinations included Chicago, Cleveland, and Detroit. On the East Coast, many went to New York, Philadelphia, Washington, DC, and Boston.



What were the hard choices people had to make when they left the camps?  
(main idea/supporting details)



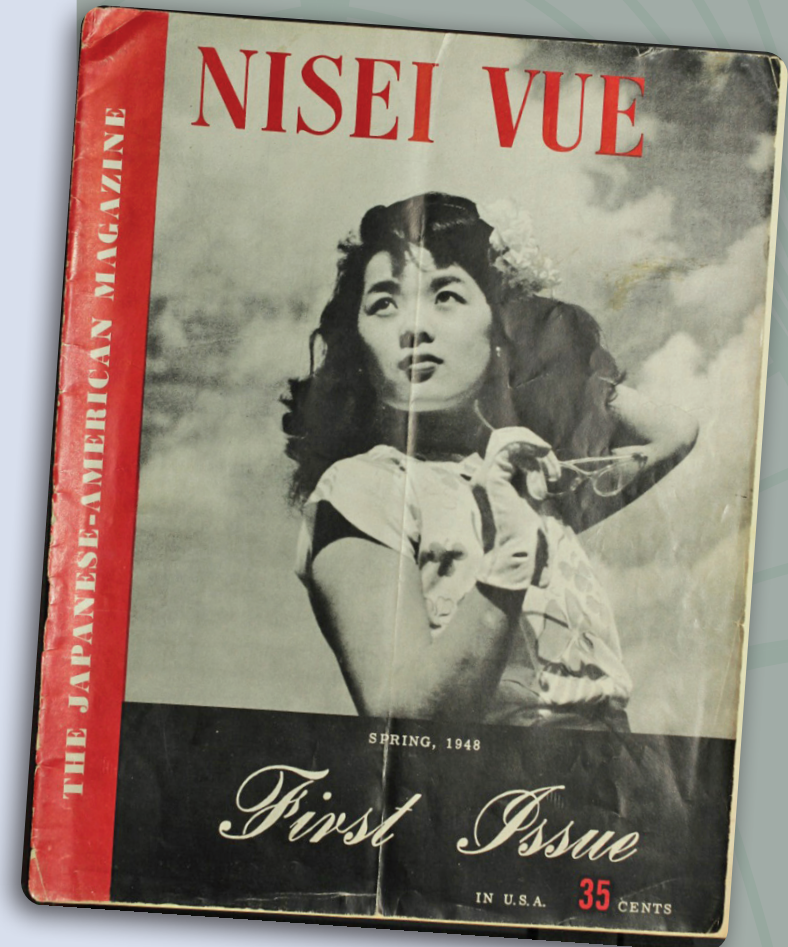
## A REPORT ON RESETTLEMENT

No single large-size group in this country has been affected as much by World War II probably as have the people of Japanese ancestry, citizens and aliens alike. Their whole pre-war economic and social structure have been destroyed. Homes have been lost, businesses shattered and families split. Since Pearl Harbor, their life has been one of constant motion and instability. But gradually the near-chaotic situation which prevailed immediately following the wholesale evacuation gave way to a period of rehabilitation and resettlement. Today a recognizable picture has begun to take shape. Three major results stand out:

- 1. The Japanese American population has been dispersed more widely than it ever has been in this country.***
- 2. Increased acceptance of Japanese Americans as American equals is strong and in the ascendancy.***
- 3. General dependence by the Japanese American people everywhere is upon employment found in the general community; not within the control of the Japanese Community as before.***

In the processes of relocation and resettlement, four out of ten persons who had lived in California, Washington and Oregon have sought and found new homes east of the evacuation boundary, a large number in areas where very few Japanese had lived before. Sixty per cent of the 106,925 evacuees have gone back to their former homes. In 1940, roughly nine out of ten persons of Japanese descent in this country were concentrated on the West Coast; today a little less than half live outside of these states.

Source: "A Report on Resettlement," *Nisei Vue*, Spring 1945.



The first edition of this magazine can be found in its entirety at <http://ddr.densho.org/ddr-densho-266-1-mezzanine-62a8d0876e.pdf/>.



# What percentage of Japanese Americans resettled on the West Coast?



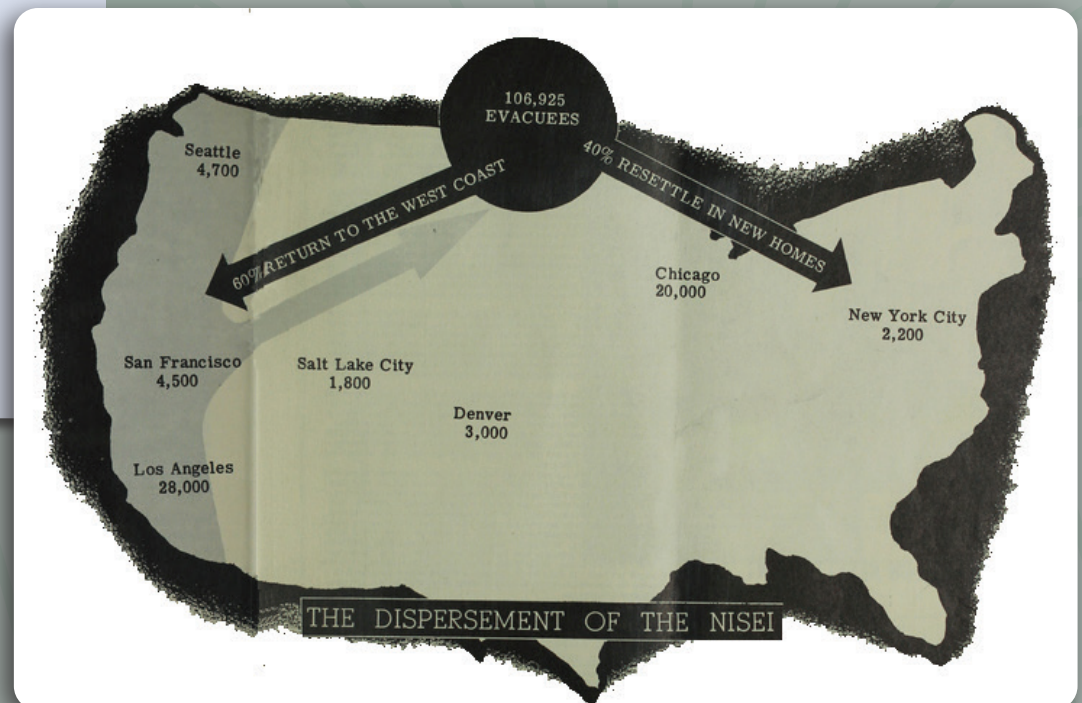
SET 6

SLIDE 5

Initially, some families decided to move to the eastern regions of the United States but then reconsidered. What were their reasons?

- They still owned property on the West Coast.
- They believed the West Coast had better economic opportunities.
- They could find work with former employers for whom they had worked before the war.
- They were sentimentally attached to their old homes and neighborhoods.
- Some had family obligations.

Source: "A Report on Resettlement," *Nisei Vue*, Spring 1945.







# What were the challenges of moving to a new place?

A federal agency, the War Relocation Authority, was responsible for helping Japanese Americans relocate to places other than the West Coast. This agency encouraged people to resettle in cities in the East and Midwest. Religious groups helped to set up hostels, so people had a place to live. Hostels provided inexpensive housing to help people get established in a new community.

To read about some of the resettlement experiences, see [Densho.org](http://Densho.org). Below are some specific articles.

- Cleveland Hostel
- Chicago Brethren Hostel
- Brooklyn Hostel
- Friends Hostel, Cincinnati
- Philadelphia Hostel

What do you think your family would have decided to do? Move to a new place?  
Return to your former home? (*making inferences; connecting*)



SET 7

SLIDE 1

# **An Apology**

**What does it mean to  
stand up for your rights?**

# Mitsuye Endo v. United States



SET 7

SLIDE 2

Endo was born in Sacramento, California, where she worked in the state's Department of Motor Vehicles. The state fired her from her job based solely on the fact that she was of Japanese decent. She was then sent to the Tule Lake Prison Camp.

## What happened?

The Supreme Court unanimously ruled in favor of Endo, but not until December 1944. It stated that loyal citizens could not be imprisoned indefinitely. However, the court did rule that the internment process was constitutional. This ruling made little difference because the day after the court issued its decision, Executive Order 9066 was revoked, and people were released from camp two and a half years after they were imprisoned. Endo settled in Chicago, where she married and had three children.



How would you feel if you were fired from your job because of your heritage? (*connecting*)



# Korematsu v. United States

Korematsu was born in Oakland, California and did not want to be imprisoned. He decided to have surgery to make himself look less Japanese and changed his name, hoping to escape being sent to prison camp. However, he was found, arrested, and eventually sent to the Topaz Prison Camp in Utah.

## What happened?

The Supreme Court upheld his conviction. Six of the nine justices upheld the government's right to exclude civilians from the West Coast, considering it was a military zone. One dissenting justice wrote, "It is a case of convicting a citizen . . . for not submitting to imprisonment in a concentration camp solely because of his ancestry."

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



"In 1998 when President Clinton awarded Mr. Korematsu the Medal of Freedom, the highest civilian honor, he stated, 'In the long history of our country's constant search for justice, some names of ordinary citizens stand for millions of souls. Plessy, Brown, Parks . . . to that distinguished list, today we add the name of Fred Korematsu.'"

*Source:* Kiran Ahuja, "Honoring the Legacy of Fred Korematsu," *The White House Blog*, January 30, 2014.

# Gordon Hirabayashi v. United States



SET 7

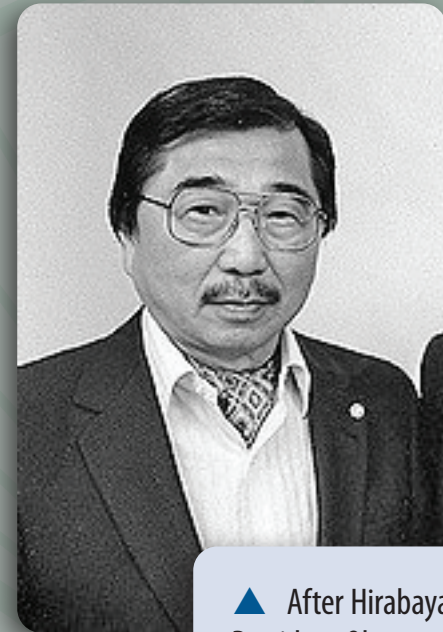
SLIDE 4

Hirabayashi was a student at the University of Washington. When the government issued a curfew for 8:00 pm, he deliberately stayed out later because he believed the curfew was unconstitutional. He also refused to register for evacuation to a prison camp. He was arrested, convicted, and jailed.

## What happened?

The Supreme Court upheld his conviction. The Court stated, “The fact alone that attack on our shores was threatened by Japan rather than another enemy power set these citizens apart from others who have no particular association with Japan,” thus justifying racial discrimination.

Source: Henry Steele Commager, *Documents of American History, Volume II* (New York: Appleton-Century-Crofts, 1958).



▲ After Hirabayashi died, President Obama awarded him the Medal of Freedom in 2012.

# *Minoru Yasui v. United States*



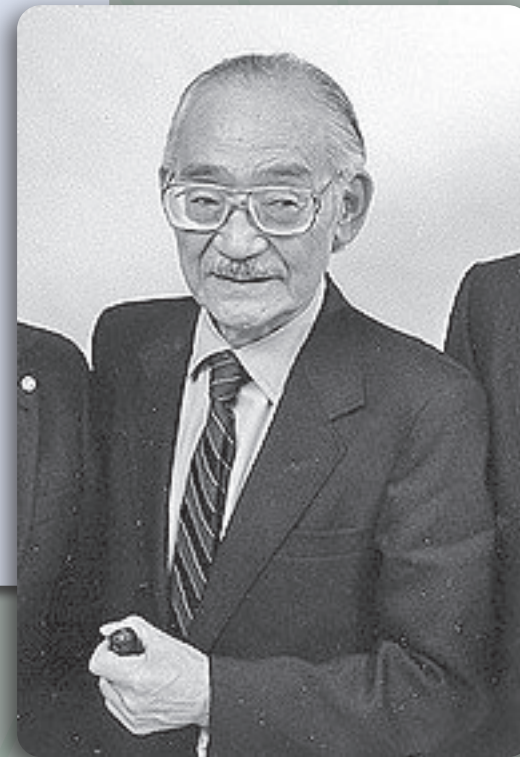
SET 7

SLIDE 5

Yasui was a lawyer living in Portland, Oregon. He deliberately violated the curfew and the order to evacuate to a prison camp. He did not believe that the military could order a citizen to do something. He was arrested and imprisoned. He argued that, as a citizen, he had a right to equal protection and due process of law.

## **What happened?**

He lost his appeal to the Supreme Court. The court ruled that his rights could be overridden based on his Japanese heritage and that he could be a military threat.







Yasui said, “It was my belief that no military authority has the right to subject any United States citizen to any requirement that does not equally apply to all other U.S. citizens. If we believe in America, if we believe in equality and democracy, if we believe in law and justice, then each of us, when we see or believe errors are being made, has an obligation to make every effort to correct them.”

Source: “Minoru Yasui (1916-1986),” *The Oregon Encyclopedia*, [https://oregonencyclopedia.org/articles/yasui\\_minoru\\_1916\\_1986/#.WsKugy-ZNsY](https://oregonencyclopedia.org/articles/yasui_minoru_1916_1986/#.WsKugy-ZNsY).



▲ After leaving the prison camp, Yasui practiced law in Denver and had a long career as a civil rights activist. In 2016, President Obama awarded Yasui a Medal of Freedom. Sadly, Yasui did not receive this award until after he died. It was accepted by his daughter.

Why do you think Yasui believes you have to stand up for your rights?  
(main idea/supporting details; making inferences)



# United States Constitution

*We the People* of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

## **Fifth Amendment**

*Protection of Rights to Life,  
Liberty, and Property*

No person shall be . . . deprived of life, liberty, or property without due process of law; nor shall private property be taken for public use, without just compensation.



# Civil Liberties Act of 1988

Congress acknowledged that the imprisonment of people of Japanese descent had been “motivated largely by racial prejudice, wartime hysteria, and a failure of political leadership.”



▲ President Reagan signing the legislation into law

Could this happen again? (*connecting*)





# World War II and the Japanese American Experience

## Reading Tips

Reading Strategy	When do I use the strategy?	How do I use it?
Main idea/ supporting details	Use it to find the big idea, and then identify the facts and details that support it.	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you already know.</li><li>2. Read the text and think: What is the “big idea” here?</li><li>3. Look for information that is important to the big idea. Some facts are interesting but not important.</li><li>4. The details you find may cause you to change your big idea.</li></ol>
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	<ol style="list-style-type: none"><li>1. Think about what you want to know.</li><li>2. Choose two events or ideas to compare and contrast.</li><li>3. List important information about one event or idea.</li><li>4. For each item on the list, look for information about how the other idea is the same or different.</li><li>5. Look for clue words such as “similarly,” “also,” and “however.”</li></ol>
Making inferences	Use it to understand information not stated directly in the text, or to “read between the lines.”	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you already know.</li><li>2. Look for clues in the text that give you new information.</li><li>3. Compare this new information with what you already know to figure out what the author is saying.</li></ol>
Connecting	Use it to understand new information by connecting it with what you already know.	<ol style="list-style-type: none"><li>1. Think about what new information you want to remember.</li><li>2. Think about what you already know.</li><li>3. Look for connections between the new information and what you already know from experience or reading.</li><li>4. These connections will help you remember the new information.</li></ol>
Scanning	Use it to quickly find the specific information you need.	<ol style="list-style-type: none"><li>1. Think about what information you need to find.</li><li>2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas.</li><li>3. When you find what you’re looking for, slow down and read carefully.</li></ol>
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and time lines.	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you already know.</li><li>2. Look for information that explains the visual. For example, look at labels, captions, arrows, or map keys.</li><li>3. Search for the specific information you want.</li><li>4. Put the information into words to help you understand the visual.</li></ol>