



# Lesson Plan

## Dig Deep

*Media and the Incarceration of  
Japanese Americans during World War II*

### Essential Question:

How do members of a democracy become fully informed  
so that they can participate responsibly and effectively?

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# Acknowledgments and Notes

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This unit is designed to closely align with Washington State's Essential Academic Learning Requirements (EALRs) as measured by a Social Studies Classroom Based Assessment (CBA) model. The model used for this unit is:

Category: History  
Level: High School  
Topic: Dig Deep – Analyze Artifacts and Sources

For more information about this Classroom Based Assessment model, go to:

<http://www.k12.wa.us/assessment/WASL/SocialStudies/CBAs/HS-DigDeepAnalyze121203.pdf>

Densho: the Japanese American Legacy Project developed this unit. Doug Selwyn, Tom Ikeda, and Patricia Kiyono were the primary writers. Densho is a Japanese term meaning "to pass on to the next generation," or to leave a legacy. Our mission is to preserve the testimonies of Japanese Americans who were unjustly incarcerated during World War II. We collect and offer their stories in a manner that reflects our deep regard for who they are and what they endured.

Using digital technology, Densho provides access to personal accounts, historical documents and photographs, and teacher resources to explore principles of democracy and promote equal justice. We seek to educate young people and inspire them to act in defense of liberty and the highest values of our country. Densho presents a thorough accounting of what happened to Japanese Americans during a time of war and in doing so contributes to the current debate about civil liberties during times of national emergency. It is our conviction and hope that an informed citizenry, aware of the human costs and consequences of the violation of the rights of the few, will be better equipped to protect the civil rights of all.

## **Feedback and Contact Information**

We are very interested in receiving comments, suggestions and questions about this unit and our materials. You can contact us by:

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## Teacher Instructions

### Unit Overview

This unit, based on the Dig Deep CBA model, is focused on how we know about the world, and how we move beyond or beneath both headlines and simplistic summaries as we study historical and current events. The goal of this approach is to understand our world as completely as possible, basing that understanding on evidence gathered in a rigorous and unbiased manner, to communicate effectively and openly about the issues and concerns that we face, and to act on what we have learned.

The unit begins with a brief look at a few fundamental questions: what do we know (or think we know) about the world; what is that knowledge based on, and why do we believe it; what don't we know about the world that we should know; why don't we know it; and how can we find out?

We then take a brief look at the role that our media play in relation to those questions, beginning with an introductory examination of the conflicting and contradictory expectations they must meet, as sources of information and as profit generating operations within large corporations dedicated to making money for investors. Students then analyze various news sources, paying particular attention to the choices those organizations make, about what we (the public) should know and how we should know it, who is offered an opportunity to share their points of view and expertise, and who is shut out of the conversation. We direct student attention to the role that viewer demographics and advertising play in shaping what we hear and see via our media. Students then begin to explore resources available to them through the school library, the Internet and their own community, and develop strategies for making best use of those sources.

The unit then moves to a more in-depth study of a particularly troubling event in our nation's history, the incarceration of 120,000 Japanese Americans during World War II. Students will learn about the events of that time with a focus on what the public did or did not know about the events, an analysis of why this was so, and an analysis of the impact that the public's ignorance and misinformation had on the government's ability to carry out of the incarceration. We then bring the conversation to present day, asking students to reflect on what we might learn from this tragic event that may inform our current choices.

We conclude the unit by having the students present research they have conducted on topics of their choice related to injustice, and a final discussion of actions they can take to become informed, and to help others to become informed so that there is a legitimate and reliable basis for further action.

### Assumptions Underlying this Unit

Assumptions upon which this unit is based include:

- A democracy depends on an informed and responsible public, able to bring knowledge and understanding to the decisions they make. They vote for candidates and support legislation based on what they know and value.
- The public depends on various media to become informed.
- The media are being compromised by the conflicting demands on them as sources of information, and as sources of profit for investors. This puts our democracy at risk because it keeps the public from becoming fully and accurately informed.
- Being fully informed requires gathering relevant information from multiple points of view; no one source of information is enough to fully explain any issue, event, or decision.

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- It is possible for people to become informed about the issues that affect their lives. The resources are available and the skills for making good use of them can be taught and practiced.
- The more fully informed the population is, the more functional our democracy.

### Assessing Student Achievement

This multi-step unit presents numerous opportunities to assess student knowledge, understanding, and skills. In addition to the daily assessments that teachers make in class, via discussions, small group work, and various in-class assignments, students are engaged in the following assignments that are easily assessed:

- Group research and presentations on a current events issue
- Analysis of commercial newscasts
- Creation of commercials making use of advertising techniques
- Creation of a series of “statues” (frozen poses) demonstrating an understanding of the incarceration of Japanese Americans during World War II
- Analysis of demographics related to magazine publishing
- A written report on a topic of choice related to injustice
- An individual class presentation on a topic of choice (the same topic that is the subject of their written report)
- A written reflection on what has been learned during the unit.

The teacher must decide what he or she wishes to emphasize in terms of content and process, and assign and assess accordingly.

### Notes about this Unit

This unit is designed to be taught over three weeks; though teachers are encouraged to make whatever adjustments best fit their situations. It is assumed that the sequence is being taught toward the end of the school year, when students are pulling together skills and content they have learned throughout the year. The unit can easily be expanded if required skills or content must first be taught or reviewed. It can also be shortened to best serve the needs of the class.

This unit sets goals for both skills and content. It may not be possible to give full attention to all of the items on the following list, but after successfully completing the requirements of the unit, students should have the ability to:

- Read a variety of materials for understanding
- Identify points of view and bias in a variety of texts and demonstrate an awareness of how this affects the reading and meaning of the texts
- Analyze textbooks for bias and point of view
- Recognize the impact that media consolidation has on our awareness of the world
- Explore particular issues from multiple perspectives
- Locate artifacts, primary source documents, and other resources in libraries, museums, and other collections
- Situate past and current events within a historical context
- Synthesize and organize information from multiple sources
- Write a position paper, using evidence, logic, and reason to support that position
- Demonstrate knowledge of issues affecting those who are being treated unjustly

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- Identify voices that have been shut out of the national conversation; who is being allowed to speak for themselves, who are being spoken for, and whose voices are missing entirely from a discussion of issues
- Appreciate the need for an independent and protected press and media
- Respond to the statement that “history belongs to the powerful, to the victors”
- Compare and contrast events from different times and places
- Learn and apply research skills, practices, and habits
- Move from research to action

## Suggested Daily Classroom Activities for WEEK ONE

### SESSION 1: “History of the Class” and an Introduction to the Unit

#### 1. Exercise (in-class)

Distribute **Handout #1 – History of the Class**. Assuming that this unit is being taught any time after the first several weeks of the course, ask the students to write a brief history of the class thus far. Encourage them to think about the most important aspects of the class and select what they write about accordingly, because they will only have ten to fifteen minutes to write their accounts. If they ask about formatting requirements, or the kinds of information to include, tell them it’s up to them, whatever they think is the best way to tell the story of the class. It’s their history to tell. Encourage the students to write anonymously, so they feel free to write the truth as they see it.

2. After about 10 minutes or when the majority of students have completed their accounts, ask them to finish up whatever sentence they’re on, turn their papers face down, and pass them in, anonymously.

3. Put the papers aside for the moment, and ask students to consider that it is perhaps two hundred years in the future. What kinds of events might happen in those years? As students voice ideas, list them on the board or an overhead. Generally, ideas will sort into a number of categories. There are natural disasters such as earthquakes, volcano eruptions, floods, fires, and droughts, and the effects of Global warming, political events such as elections, wars, coups, and terrorist attacks. There are public health disasters such as epidemics of various diseases. There are events caused by people and/or their technologies, such as fires or airplane crashes, and the various consequences of pollution and waste, but also new inventions and technologies such as cloning, or computer-enhanced intelligence. And there are possible “positive” changes that will take place, such as cures for various diseases, technologies that allow for a greater use of renewable resources, diplomatic advances that have increased the cooperation among the world’s nations; and colonies in space (which may or may not be a positive). You may need to remind students that the events that happen need not be disasters. This is by no means an exhaustive list, and all suggestions should be added to the board. If no one is voicing an idea in a particular category, you can get ideas flowing by asking a guiding question, such as “What about natural disasters?” or “What about changes due to advances in science?”

4. Gather all the histories that have been written and shuffle them. Refer to the reasons listed on the board as you announce that this one or that one has met, at least temporarily, the fate of being lost. As you give a reason, toss one or two histories over your shoulder or let them drop to the floor. “These were lost in the flood of 2024. These went up in flames in 2205. These were suppressed because the government didn’t like what they said. This bunch was chewed up by mice and turned into nesting

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material. These were buried in an earthquake. These went off to space with the first colonists to settle on Mars. Use the events that the students have brainstormed until you are holding a single document.

5. Announce with a great flourish that this document is The Official History of the Class, the only known account of this historical event (your class). Read the document aloud. If, by any chance, the document is inappropriate for reading aloud, because it says hurtful things about a student or is in other ways inappropriate, you can simply say that it, too, was suppressed. Then pull another document from the pile, saying that it has just been discovered.

6. Lead students in a discussion sorting out apparent facts and opinions, noting what you now know about this class, and listing questions that the document raises. For the purposes of this exercise we define a fact as something that can be verified by a third party. “Jane is taller than Ted” is a fact; it can be verified by an outside observer, and even if Jane is not taller than Ted, the statement is still a factual one (an incorrect, but factual statement). An opinion can’t be verified by an outsider since it depends on a judgment or observation connected to an individual. “Jane is tall” is an opinion because there is no objective measure of what tall is. The Mariners are a bad (or good) team is an opinion. The Mariners have a better (or worse) record than the Texas Rangers is a fact, which can be verified.

7. Once you have completed analyzing the first document announce, with appropriate fanfare and amazement the “discovery” of another history of the class (pick another off the pile on the floor). Perhaps the colonists came back from Mars and the history was in the capsule, or a version was stored in a bottle and washed up on shore, after global warming caused the oceans to rise. Read this second history and notice fact and opinion, but also notice overlaps, contradictions, or indications that these stories are even referring to the same event. “Discover” at least three or four histories, enough to raise questions about “the truth” of the telling, and the kinds of histories that have been told. Notice in what ways the stories align or contradict each other, both in content and on how they tell their stories. How would you (or would you) know they were about the same topic? What questions or disparities arise from the readings? What would we know about the class as a result of these stories? Do you have any idea about who wrote these historical accounts, and what their points of view about the class might be, that might inform the writing they’ve done (did they like the class, were they successful in it, did they agree with how it was taught...), and would that information make any difference? Are you better informed from four accounts than you would be by one only?

8. Lead a discussion about the exercise. How did it feel when the stories hit the floor, when your account of the history of the class was dismissed out of hand? Does that ever happen to people’s stories in real life? Whose stories are dismissed out of hand? Whose voices are shut out of most conversations, and whose voices are privileged, are granted the right of telling the official story of our history, of who we are. Did you feel that the stories chosen accurately represented your point of view? Does it matter that the “official” view might not reflect your “truth,” or story of the class? What did you think when the various histories contradicted each other? What would someone in the future do with that? Does that ever happen in “real life?” What do historians do with that?

How does this apply to historical accounts? Consider an historical account of an event in U.S. history such as the battle at the Alamo, the incarceration of Japanese Americans during World War II, or the forceful removal of Cherokee men, women, and children from their homes and forcing them onto the “Trail of Tears” in 1838. What do we know about those events, and how do we know them? Whose stories have shaped what we know and whose voices have been left out? How does our appreciation

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and understanding of historical events change over time? How does it change what we know to include all voices, when we hear from more of the participants?

*A general note:* Based on our experience, at least half the time you will find yourself reading a document that has little by way of cut- and-dried dates and facts but is rich in a personal point of view. Other times, you'll have a document that is very "fact" oriented, with a timeline, perhaps, and a list of topics and dates that the class covered. Either way works; the personal, emotional accounts are rarely included in history texts but are important responses to the events of history, which do affect people's lives. If students ask if they may use their notes, discourage this. Otherwise, you are likely to get mostly lists of topics and/or recapitulations of assignments, rather than the rich and engaging array of personal accounts, reflecting the great individuality of the people writing the histories.

### Introduction of the Unit

Once the history of the class is completed, it is time to introduce the unit. This unit is called "Dig Deep," and that is what we will do over this next three weeks. We will dig deeper, probing beneath the headlines and the surface explanations of events and situations in search of as complete an understanding of historical and current events as we can find. We will at times work to make sense of contradictory accounts of historical or current events, try to separate fact from opinion, and search out voices that have not been a part of the public conversation in order to fully appreciate what has happened, or is happening now. There are many challenges to approaching the world in this way and we will address several of them over the course of this three week unit. We will connect how we gather information about the world with what we know about it, and develop strategies for becoming as informed as we can be about the events and issues that affect us.

### Exercise (homework) (Due during Session 3)

Distribute **Handout #2 – Family Story**. For this assignment, students bring in a brief written account of a family story, one that is told over and over. It might be about a grandparent, parent, cousin, uncle, or aunt; it might be about a family trip or migration, a trip from one country to another, a war-related experience.

In addition to the written account of a family story, students will answer (briefly) in writing the following question:

- What is the story about?
- Who is the story about?
- When and where does it take place?
- What's going on in the community and/or world at the time the story takes place?
- What does the story say about who the family is, what their values are, what is important, what is worth remembering? Why does the family keep this story alive?
- How might the story be different if someone else told the story? Do other family members ever tell versions of the same story?
- What do you learn from the story? How does it tell you who you are?
- What questions do you have? Are there parts that don't seem to fit, or that contrast with other things that you've heard? How might you find out more?

### SESSION 2: Moving Beyond a Single Source: Reading Critically

Today's exercise will offer students the opportunity to experience the limits of relying on only one source of information about an event or issue. Any one source can portray only a partial understanding



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of the event. This is true whether the source be one of your relatives or the evening news. We will present a basic overview of the exercise, instructions for modeling the lesson in class and then the basic format the students will follow in carrying out small group assignments that will be due through the final two weeks of the unit.

What most people in the United States know about the world outside of their homes or apartments comes from the "mainstream media." Readers of newspapers, small and large, assume they are getting reliable factual information that is accurate, relatively complete, and unbiased. These assumptions have often proved to be false and are worthy of question. The following lesson encourages students to investigate the role these assumptions play in determining the information they have access to, and the reliability of that information. The lesson highlights the need for readers to bring a critical eye to what they read.

Begin by modeling the exercise in class, having the students carry out the assignment using materials you bring to them. This will give them experience with what you will ask them to do. Here briefly are the steps to follow.

1. Choose a topic or issue currently in the news, preferably an issue the students have heard of, though that's not essential. Locate nine or ten articles about the topic from a range of newspapers and journals representing a wide spectrum of political orientations and points of view. We've provided a list of journals and newspapers below, and you can of course find articles from other sources as well. Make three copies of each article before class.
2. Introduce the topic to your students and ask them what they know (or think they know) about it.
3. Then ask them how they know what they know (or think they know). Where do they get their information? What are their sources and how do they know whether to trust those sources?

#### 4. Exercise (in-class)

Distribute **Handout #3 – Reading Critically**. Next assign groups of three students and give each group an article to read from those you have gathered. Each group member gets a copy of the same article to read. The group's task is to respond to a series of questions (see below) that ask the students to analyze and summarize the article and the writer's point of view. This should work out to nine or ten groups in a typical classroom, which will offer the class the opportunity to experience a wide range of views on the issue.

The questions each group of students should answer are the following:

- What do you know about the topic (before you begin to read the article)?
- What is the title of your article, who wrote it, and where does it come from (what newspaper or journal)?
- What does the writer say about the topic?
- What evidence does he or she provide to support what they are saying?
- Do they provide any sense of historical context in which the event is taking place?
- Are there indications of point of view or bias in their reporting? How do they show their bias, if they do? It might be through the terms they use, word choice to describe or refer to groups, or showing that they agree more with one side than another in a dispute. They might show bias by

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interviewing someone on only one side of a conflict, or by quoting a person representing one side much more than the other side. Whose point of view do they seem to align with?

- Does the article confirm or challenge what you thought you knew before reading it?
- What questions do you have about the topic, or about the reporting?

After fifteen minutes or so, have each group report to the whole class, and have students compare what the different journalists say about the topic in question. In what ways do they agree and where do they disagree? Do the articles present facts, opinions, or both? How strong and consistent is the evidence? Do the authors agree on the basic facts of the situation? What role does point of view play in what is reported and how it is reported? What do we know after hearing from all the groups, and what questions are we left with?

Lead a closure discussion. How typical or atypical is this range of points of view when it comes to what we hear or read as news? Is the range of viewpoints and coverage you found specific to the particular topic you researched, or is it more "the rule?" Why is it that many of the ideas and points of view offered in these articles are not ones you've heard before? Does this mean they are wrong? How do we evaluate information for reliability and accuracy? How can we keep informed on issues of the world when we are offered such a narrow range of information by the mainstream press? What strategies can people develop for staying informed about what is happening in the world, and why is that important (or is it important)?

### Exercise (Group assignment)

Distribute **Handout #4 – Multiple Sources on a Current Event**. Now it is time introduce the group assignment, which will be to have groups of students carry out this multiple source view of a current event on an issue of their choice. The students will be working in groups of approximately five to research a current-event topic that is of interest to the group. Their task will be to find a range of articles on that topic, (to do what you did in preparing for this class), to analyze each article in light of the same questions they have just worked with, and then to offer an analysis of the issue in light of the five (or more) articles they have analyzed.

Make sure that the groups are researching articles that span the spectrum of political orientation. You can provide articles from the sources listed below (or your own sources), or you can assign the students the task of finding their own articles. If you make this latter choice you must monitor to assure that you still have the full spectrum of viewpoints represented in the articles read (and not just *Time*, *Newsweek*, and *U.S. News and World Reports*), and that the students have adequate time to locate and analyze the articles.

Each group will make a fifteen-minute presentation to the whole group on what they have found. Each group presentation will be offered on a separate day during the last two weeks of the unit. They might discuss some of the following questions as part of their presentations: On what points does there seem to be common agreement? On what points are there major disagreements? Is there a presentation of the context or history of the situation in these articles, and is there agreement about that? What seems most unclear from the collection of articles? What would be good areas for further research? Where would you go to research these points? Whose voices dominate the conversation and whose voices are excluded?

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### Representative List of Journals and Newspapers

*Materials needed:* A range of newspaper and journal articles about a particular event or issue that is particularly relevant, important, and of interest as a current event. Bookstores, news stands, and libraries in most cities offer a range of newspapers and journals. Many of the same publications, plus hundreds of others, are available on the Internet. Select articles from across the political and economic spectrum.

Sources from the progressive end of the spectrum:

Znet [www.zmag.org](http://www.zmag.org)

common dreams [www.commondreams.org](http://www.commondreams.org)

The Progressive [www.theprogressive.org](http://www.theprogressive.org)

The independent media center [www.indymedia.org](http://www.indymedia.org)

*The Nation* [www.thenation.org](http://www.thenation.org)

alternet [www.alternet.org](http://www.alternet.org)

Rouge Forum [www.pipeline.com/~rgibson/rouge\\_forum/](http://www.pipeline.com/~rgibson/rouge_forum/)

More moderate sources:

*Time* [www.time.com/time/](http://www.time.com/time/)

*Newsweek* Magazine <http://www.msnbc.msn.com/id/3032542/site/newsweek>

*The New York Times* [www.nytimes.com](http://www.nytimes.com)

News pages of the *Wall Street Journal* [www.wsj.com](http://www.wsj.com) (their editorials are conservative) *Christian*

*Science Monitor* [www.csmonitor.com](http://www.csmonitor.com)

Local newspapers, e.g., The Seattle Post Intelligencer [www.seattlepi.com](http://www.seattlepi.com) is slightly more liberal than

The Seattle Times [www.seattletimes.com](http://www.seattletimes.com) but both are relatively moderate

The more conservative sources:

The *American Spectator* [www.spectator.org](http://www.spectator.org)

Forbes [www.forbes.com](http://www.forbes.com)

The Weekly Standard [www.weeklystandard.com](http://www.weeklystandard.com)

The National Review [www.nationalreview.com](http://www.nationalreview.com)

News sources from other countries:

[www.dailyearth.com](http://www.dailyearth.com)

<http://newslink.com>.

*The Economist* [www.economist.com](http://www.economist.com)

*The International Herald Tribune* [www.iht.co](http://www.iht.co) offers a slightly more world focused view of events and issues

World Press Review [www.worldpress.org](http://www.worldpress.org) offers newspapers from around the world.

Google news ([www.news.google.com](http://www.news.google.com)) features hundreds if not thousands of news stories on various issues, updated throughout the day. Neighborhood journals and papers from various local communities may or may not have a perspective to share on national and international events. This is of course a partial list, a starter set of resources until you can find your own favorite sites.

### SESSION 3: Sharing Family Stories

Have the students share their family stories in small groups (of three or four), making sure each person has time for their story. Discuss, how are they similar, how are they different? What do they tell us about who we are and who we are not? If we relied on these stories for history, what would we know

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and what would we not know? How might we find out more? What role does culture play in the stories we do or don't tell, and how do they shape how we hear the stories we are told? Do our stories of events ever contradict the "official" version of what happened? Are our stories ever allowed onto the local or national news? Do we ever hear from people from our neighborhoods, from our communities? Why or why not? Does that matter?

### **Exercise: End of Unit Paper and Presentation**

Distribute **Handout #5 – Social Justice Paper and Presentation**. Each student is to research a particular issue that has to do with social justice. It can be an historical issue or current event, but it has to involve people working to bring justice to others, working to bring equal rights to those who have not had them. Students will search out the (often unreported, or under-reported) actions of those who have worked for justice, who have challenged the status quo to bring the nation closer to its democratic ideals. The focus of the work is on understanding the issue as completely as possible, and on becoming aware of the social justice work that has been done and is being done. This means that students will need to develop a research plan that will bring them data from as many relevant points of view as possible, with extra attention paid to locating and including the voices of people and points of view not usually included in discussions of the topic. The students will report on their findings via a written report of five to ten pages, and will prepare an oral presentation of five to ten minutes in length, which they will share the last two days of the unit. The written paper and oral presentations must be organized around the following guidelines:

Each researcher will:

- Include a brief summary of what the class social studies textbook says about the issue, which could be nothing.
- Identify and analyze five or more written sources, spanning a range of points of view about the topic.
- Incorporate information gathered from at least two artifacts or sources not found in books, magazines, or other standard publications. These might include photographs, paintings, songs, journals, letters, oral histories, political cartoons, documentaries, clothing, pottery, architecture.
- Include a bibliography of sources used in this research project.

Each researcher is to respond to the following questions:

- What is your research topic?
- Why are you interested in it? Why is it important? What do you think you know about it as you begin your research?
- What is the historical context for this issue? How long has it been going on, and who has been involved and affected by it?
- Who has benefited from the unjust situation that which you have researched, and who has suffered?
- Whose voices have been heard regarding the issue? Whose voices and points of view have been minimized or shut out entirely? How has this affected what we know about the topic?
- How have things changed over time with regard to your issue? Who has worked for change and what has happened as a result of their actions? Who has resisted efforts at change?
- What is the current state of the situation? What efforts are being made to make change? What efforts are being made to prevent change?
- What are your next action steps?

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Some possible topics include (but are not limited to):

- Native Americans standing against “manifest destiny”
- Enslaved Africans and abolitionists fighting the institution of slavery
- Union organizers and laborers seeking to improve working conditions in factories, mines, fields, and other work sites
- Women working for equal rights, voting rights, equal pay, access to management and electoral positions, recognition of the work they do in the home
- Students and adults standing up to instances of censorship of student voices in student newspapers and elsewhere
- Peace movements through the twentieth and twenty-first centuries
- Justice movements through the twentieth and twenty-first centuries
- Challengers to discrimination in any area, toward any people
- Supporters of small farmers struggling to survive the growth of agri-business
- Individuals addressing disparities in population health, health care, insurance
- Efforts to end child labor
- Working on behalf of the elderly
- Detainees, past and current
- Environmental activists dealing with nuclear power, toxic waste cleanups and dumps, oil spills and tankers
- Health and safety advocates challenging cigarette companies, car manufacturers
- Lies related to war, for example, in Mexico, Vietnam, Iraq, against Native Americans

### **SESSION 4: The Business of Media**

It can fairly be said of media that it is charged with serving two contradictory masters. On the one hand the people of the United States rely on news sources to keep them informed and aware of what is happening in their communities, in the country, and around the world. We read newspapers, journals, magazines, websites and blogs, watch the news on our televisions or i-pods, listen to talk or music on the radio, and see the world through movies, DVDs, and ever newer technologies. Our press helps us to connect, to be informed, and to be able to fulfill our responsibilities as members of a democracy. On the other hand, media are corporate ventures charged with a primary legal responsibility to their investors and stockholders; they exist to make money, like most any other business.

For many cultural observers, one of the most disturbing trends in media over the past several decades has been the consolidation of ownership that has taken place. In 1983, most Americans got their news from stations and outlets owned by approximately fifty companies. There was a range of coverage and viewpoints, and a degree of independence of approach and coverage offered to those looking to become informed. Today that number has shrunk from approximately fifty corporations controlling what we see, hear, and read to only six. This has had a profound impact on what we know, and do not know, about the world.

Forty years ago, news departments were organized around carrying out acts of journalism, of gathering and reporting the news. Today, news departments and programs are expected to generate income, and networks have slashed news department budgets such that those departments cannot actually carry out real reporting. While the conglomerates increase their profits by streamlining their administrative and programming costs and reducing the size of their news departments, the voters in the country must

## Teacher Instructions

make decisions about issues and candidates without all the necessary news, points of view, and information they require to be fully informed. Without an informed population there can't be a functional democracy.

The content and point of view of what is offered on television reflect the values and interests of those conglomerates who own the stations. They are paying the bills and are not likely to feature stories that make them or their friends look bad. There are many instances of stations not running news stories about the misdeeds of the corporations that own them.

Television and radio stations make choices that will attract and retain the most viewers. Programmers will do everything they can to keep viewers from either changing the channel or turning off the set. Since television is a medium that works on emotions rather than thought, the airwaves are full of shows that tug at our heartstrings, scare us, make us laugh, make us cry, keep us on the edge of our seats. This is even true for the news, which is filled with murders and violent crime, car crashes, fires, patriotic speeches, riots in the streets, convicted criminals facing their victims or victims' families in court, cats in trees, and brief scenes of war (though no bodies are shown). You will see little on commercial television that makes you think because, as cultural critic Neil Postman says, thinking does not play well on television.

Television and radio stations make money through selling advertising. What they are actually doing is selling viewers to advertisers. Advertisers will pay more money if more potential buyers are watching or listening to a program. This explains why an advertisement shown during the Super Bowl is much more expensive than an ad selling during a sitcom rerun broadcast at two in the morning.

Demographics are very important to advertisers. They spend a great deal of time and money trying to understand who is watching various programs, what they are most likely to want to buy, and what kind of advertising approach will be most successful at convincing them to buy a particular product. Those expensive advertisements shown during the Super Bowl feature products that viewers (likely men) will want to purchase, such as cars, beer, shaving cream and razors, careers in the military, insurance. Mid-day soap operas were originally called soap operas because they were sponsored by companies that sold soap, which was of interest to the audience, then largely made up of housewives. Advertisements shown during children's shows sweets, toys, fast food, and movies likely to appeal to the young viewers.

A show that does not attract and hold viewers will not survive on the air for long, no matter its quality or its importance. Stations are obligated to show a certain amount of public service programming, "for the public good," and they tend to schedule these shows at times when there are not many people likely to be watching anyway; this way they meet their obligations while losing a minimum of advertising dollars.

The airwaves legally belong to the people of the United States. Licenses for television and radio stations are given out by the Federal government, for free, with the understanding that the station owners will operate for the public's good, though this seems to be happening less and less in recent years. Political campaigns are a blatant example of how things have gone awry. Media campaigns are more and more expensive, which limits both who can run for office and the ways in which they spend their campaign time, requiring them to raise money and respond to rich donors.

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In today's news shows, the viewer is taken from one de-contextualized story to the next, unrelated and surface level presentation. Each story lasts for a very brief amount of time, offers little or no context or analysis, and has nothing to do with the story that came before, or the one that follows. These disconnected bits give viewers the illusion that they are being informed while actually they are being kept from the information they would need to actually make sense of what they are seeing.

Neil Postman, in his book *Amusing Ourselves to Death*, takes the Iran hostage crisis as an example. He notes that after more than four hundred days of non-stop news coverage, the viewing public knew virtually nothing about the country of Iran or its people and had no idea of why the Iranian students might be doing what they were doing, knew nothing of the Shah and the U.S. role in his coming to power, and knew nothing of the relationship between U.S. business and political interests and those of Iran. Rather than keeping the public informed, the media kept them watching, patriotically riled up, and ignorant. Many would say it is no different some twenty years later, in Iraq. How many of us, after more than four years of obsessive media coverage know anything of substance about the nation or people of Iraq, about their history, their beliefs, their religions, what their daily lives were like before the war and what they are like now?

Since the media are looking to please consumers--who please advertisers, who bring in the profits, which please the stockholders-- the public does have a role to play. If we become informed about what we are and are not getting and then organize to put pressure on networks to behave more responsibly, and put pressure on politicians to hold networks accountable, it is possible to bring change. The first step is becoming informed so that we can work to address its deficiencies.

Here are three lessons that are designed to help students to explore three aspects of the media that affect what we do and do not know about the world. They can be offered separately, and in any order, and may take two sessions to carry out.

### Exercise (in-class)

Distribute **Handout #6 – The Business of Media**. Ask students to write a statement that communicates as much information as possible about something that matters to them. Encourage them to help us to understand their issue as fully as possible. The only catch is that they only have eight seconds to tell their story. They will complain of course. Just encourage them to do the best they can. Give them five to ten minutes to prepare their statements, and when most are done, go around the room and hear them all. After they've all spoken, talk with them about the experience. What was it like to write the story? How did they consider what to put in and what to leave out? Were there things they would have liked to include that they could not? How much did they learn listening to the stories of others?

Tell them, only after the discussion, that eight seconds was the approximate length of the average sound bite from the last presidential campaign. Candidates making statements on the news were on the air for an average of eight seconds, no matter how long they actually talked. Is it any wonder that we don't know more about where they stand?

Now allow the students to take forty-five-seconds to tell their stories. How much more can they include with that additional time? Can they tell their stories in depth at this additional length? Do they have to leave anything out? How complex can they get in their telling?

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The average television news story is about forty five seconds, from start to finish, again helping to explain why we are as uninformed as we are.

### Demographics Are Us

This next lesson looks at the role that demographics play in shaping what we do and do not see. Take eight or nine magazines, representing very different audiences: *Women's Wear Daily*, *Sports Illustrated*, *Scientific American*, *The New Yorker*, *Working Women*, *Jet*, *Time*, *Utne Reader*, *Saturday Evening Post* (libraries often have issues from earlier decades), *Forbes*, etc. You want to pick a range of magazines that have ads, and that have targeted different segments of the population, by class, gender, interests, race, age, politics, and so on. Photocopy eight or nine advertisements from each magazine and clip them together; make sure there are no identifying clues about the source of the ads. Then have students work in groups of four or five to try and figure out who the ads are aimed at, based on what they see. Who do the advertisers think will be reading the magazine, and what do they think is true about those readers? How are they trying to appeal to those readers?

Each group will report their conclusions about who their advertisements are targeting after fifteen minutes or so, and then you can show them the magazine from which the ads come. A tip: number the magazines and write that number on the back of your packet of ads; that way you can easily match the ad packet to the magazine. Discuss with the group the ways in which the ads target particular audiences, including who they feature, how they are dressed, where they are located, what they are doing, how they look, and what objects are in the ad with them. None of these decisions are accidental.

This approach can also be brought to the clusters of advertisements that occur throughout television programs. Record a cluster of ads, show the class and ask them the same set of questions: who do the advertisers think will be watching, what do they think they know about those who are watching, how are they trying to convince them to buy products, and throughout what show might these ads be shown? You can provide a range of ads/programs, again reflecting a significant range of topics or interests to show how advertisers program their campaigns. Ads might come from different sporting events (ice skating might offer different ads than football or hockey), news, Saturday morning cartoons, prime time sitcoms, afternoon soap operas, various talk shows, rerun channels, etc. Have the students record ad clusters from shows they watch (or never watch) and take some time to look at a range of them.

### Exercise (homework) due on session six

Distribute **Handout #7 – Monitoring TV and Radio News**. Students working in pairs will monitor a particular news show on television or radio to determine what they would “know” if this were their only source of news and information, and what attitude or opinion they might have about what they’ve heard. As students compare notes they will also recognize more about what they wouldn’t know if they only listened to the one source.

Ask the students to respond to the following questions based on their viewing or listening. They should pick one show a night and watch or listen to the whole newscast or program in order to answer these questions. They can watch or listen on additional nights to make sure they didn’t simply see an atypical broadcast. This probably works best if students work in pairs to record the news shows and then answer questions included in the unit. They might need time in class to compare notes, or perhaps they can be expected to confer outside of class.



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- What is the source? What are they watching, reading, listening to?
- Who are the people presenting the stories? Who are the news hosts or anchors?
- What stories are presented on the broadcast?
- What information is conveyed? Pick one or two major stories for this question and the ones that follow.
- What history or context for each story is provided?
- Who is quoted, or interviewed? Who defines the issue? Who speaks?
- Are there people involved in the story who are not represented in the news story? Are there people who do not get to speak for themselves, to tell their side of the story?
- What questions are you left with after the story?
- How long was the story on the air?

The kinds of media that might be assigned could include the following:

Various mainstream and Cable TV news channels (NBC, CBS, ABC), FoxNews, PBS *NewsHour* with Jim Lehrer, CNN, *DemocracyNow* (shown in Seattle on the Seattle Cable Access channel 77); TV Talk shows such as *Washington Week in Review*; *Bill Moyer's Journal*; *The O'Reilly Factor*; *Anderson Cooper 360*; *Countdown with Keith Olbermann*; *Meet the Press*; etc.

Radio talk shows: (Conservative Radio stations) Rush Limbaugh, John Carlson, and other programs on KVI or other conservative networks; liberal radio stations such as those on Air America Radio; Moderate Radio Stations (NPR); progressive radio stations *DemocracyNow*, and possibly local stations or particular programs representing particular communities or constituencies.

Demographics: Include the advertisements shown during the newscast.. What does that tell you about who the advertisers think is watching? Since there is also a demographics assignment included in this media section, you may be able to move through this portion of the assignment without much explanation, but it is an important point that the news is being broadcast because it brings audiences to the advertisers, and not because the corporation that owns the networks is concerned with the well being of the nation, or feels obligated to keep the nation's people informed.

This assignment is due Monday. Students will share their findings with their classmates and will hand in a written response to the questions. One paper per group is enough.

## SESSION 5

### How Do Commercials Work?

This lesson explores some of the techniques used by advertisers and then encourages the students to make use of some of these techniques to create their own advertisements.

Begin by talking with students briefly about the history of advertising. At one time, ads were basically notices of events or requests for help. There might be notices of ships arriving or sailing, or notices and descriptions of runaway slaves, who could be returned for a reward. These ads would appear in the paper next to news stories, but clearly marked as notices.

Later approaches to advertising would present products and basic information about what was for sale. More recent approaches to advertising have put less emphasis on providing information about the product and more focus on convincing viewers to buy.

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Ask students to identify commercials they remember and identify the ways in which the creators of those ads have tried to convince them to buy their product. This will produce a relative explosion of responses, as the kids know more commercials than you could ever imagine. They have seen hundreds of thousands of them in their lifetimes already, and the advertisers are good at what they do. Compile a list of techniques used in television advertisements, based on what the students report, and on what you want to include.

A partial list of techniques might include:

- Expertise (four out of five doctors recommend this medication)
- Celebrity (Michael Jordan or Dwayne Wade uses this brand of shoe, or wears this brand of jacket, or drinks this sports drink; so should you)
- Guilt (showing a car on a rainy night and implying you are cheap and irresponsible if you trust your family to old tires; housewives cleaning with ineffective products so their families are exposed to germs, etc)
- Modeling (ads featuring people who look happy and successful suggest this could be you, driving in this luxury car next to this beautiful person)
- Flattery (this is a product those in the know use, leaving others behind; you are part of the in crowd, a leader, on the cutting edge)
- Visual appeal (look at this car/meal/etc.; it is beautiful and tasty looking; we have made it look so appealing you can show it off to others)
- Humor (an ad that makes you laugh and feel good and you will associate that with the product, even though the ad tells you little or nothing about it)
- Sex appeal (ads featuring attractive people that imply you could be successful in attracting people if only you used this product)
- Brand name loyalty (here's a product from a name you trust; you will/should like it because you know this brand)
- Catchy music, jingles. (even if you've never used the product, you know the catchy song)
- Cartoon/movie tie-ins (characters from popular movies featured in ads for products, or offered as prizes or deals for those who buy products)
- Deals and specials (buy now and get one free)
- Arts and technology (wonderful, relaxing, compelling scenarios that are somehow related to the product, and you will appreciate and remember our skills at creating the ads and will relate this to our product)
- Fairy tales (mini-dramas, fairy tales, in which the hero or heroine solves a problem, gets what he or she wants, and comes through triumphant; the viewer imagines he or she will be the hero of the fairy tale)

You might show a couple of ads and have the students identify how they work. What techniques are used to get people to buy the product featured? It is likely that more than one technique is being used, though it is best to focus on one or two, at most in analyzing how the ads work.

### Exercise (in-class)

Distribute **Handout #8 – Creating a TV Ad**. Form small groups of three to four to create a televised public service announcement (PSA) using one or more of the techniques discussed in the classroom. Possible topics for the public service announcement spots include convincing people not to smoke; not

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to force young children to work; not to discriminate based on race, gender, sexual orientation, political views, age, class; to eat healthily, to exercise, etc.

A possible variation of the assignment would to also have students create pairs of ads, one expressing the most accurate picture of the situation as possible, whether it's a content based ad (child labor, Columbus) or a product-based ad (give as objective a description of the product as possible), and the other created with the intention of convincing viewers to buy.

Here are a few resources dealing with the concentrating of media ownership, the relative lack of minority owned media outlets, and the media business in general:

- Bagdikian, Ben. *The New Media Monopoly*
- *The Nation* (<http://www.thenation.com/special/bigten.html>) This features a chart documenting which corporations own which stations or networks, and lays out what else they own.
- <http://www.mediatank.org/resources/ownership/> some basic rules/info about who can own what in what categories from Pennsylvania's PIRG research.
- <http://www.freepress.net/news/20367> article on decline of black owned media
- <http://www.pbs.org/now/politics/fccchanges.html>  
Resources from the PBS show *NOW* on media consolidation
- Postman, Neil. *Amusing Ourselves to Death*. Looking at TV news in an age of entertainment. 1985, Penguin Press, NY.
- [www.factchecked.org](http://www.factchecked.org)  
This web site helps students to organize and analyze that which is presented via media, to separate the spin from the substance. It comes out of the Annenberg School of Communications at the University of Pennsylvania and is designed for high school students and teachers.

### SESSION 6

1. Student groups present the results of their monitoring of news reports (assigned day three or four). The presentations should take no more than a few minutes each. Following the presentations, have a discussion about what you've heard. What stories are covered by each newscast? What stories are only covered by one news source? Are there differences in how the stories are covered? What does this all mean if you only watch or read one source for news? What issues, what points of view are kept out of the mainstream media? Where might you turn to get beyond the mainstream point of view? How would you verify that any of the stories or views presented were legitimate and accurate? Do the stories seem to reflect a particular bias or point of view?

2. Have a discussion of the media the students in the class actually use. What magazines do they read? What shows do they watch? What radio stations do they listen to? Who do the advertisers think they are, as an audience? How closely does what they watch mirror their actual lives? How informed are they on a daily basis? In what ways do the various media they use shape their view of the world? How might they begin to make choices that will help them to become better informed?

### SESSION 7: Library Orientation and Research Day

Conduct a brief orientation (or reorientation) to your school library. You will know how much time to give this, depending on how much experience your students have with your library, their comfort level in using the materials, and the size and complexity of your library. The instructions that follow are

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written with the assumption that you will take some time with this orientation, but skip it or minimize it if that is most appropriate.

### **Introduction**

One of the very real questions that researchers and historians face is how to actually gain access to artifacts, primary source documents, and the multiple viewpoints and stories that enable us to “dig deep,” to move beneath the surface of a story.

The purpose of this lesson is to help students to become more familiar with their school library, and with the resources they can find there (including access through the Internet). When finished, they should be able to locate research materials related to projects related to this unit, and to questions and interests they will encounter for the rest of their lives.

**Orientation to School Library:** This orientation can be done by the teacher, by the school librarian, or by another knowledgeable source. Your students may have already gone through a library orientation, in which case this step may be more of a brief review than a thorough introduction. The presenter can highlight those areas of the library related to the kinds of research students will be doing in this unit, related to artifacts, primary source documents, and multiple viewpoints. This will likely include working with various computer data bases, and you will have to make decisions about how best to do this given the resources in your community. Most schools have some Internet capability; some have computer labs, others clusters of computers. Conduct this library orientation in a way that makes sense, but make sure the students have a chance to actually practice what they have learned. There is nothing more deadly than a lecture on the resources of a library without the opportunity to explore them.

### **Exercise (in the library)**

Distribute **Handout #9 – Finding Resources in the Library**. Students perform a simple scavenger hunt for materials for their social justice research. Below is a checklist of activities for students to complete during the library visit.

- ☐ Find two nonfiction books related to the topic you are researching. Write down the information on the title pages and chapter titles.
- ☐ Find journal or magazine articles related to the topic you are researching. Write down the bibliographic information.
- ☐ Locate one or two sources from the reference section of the library that may be useful to you in your research. Record the basic location and bibliographic information, and the page number/article title if appropriate.
- ☐ Locate a nontext resource the library offers, for example a map, movie, DVD, documentary, CD related to the topic you are researching. Write down the bibliographic information.
- ☐ Access a web site that is related to your research project. Record the address of the web site and a brief summary of what is offered there.

The point of the scavenger hunt is to have the students visit and briefly use each section of the library you want them to experience. Shape the tasks to fit your library and resources. Slip in some tasks that

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are likely to be enjoyable to them, and also give them some opportunities to discover resources that will serve their research.

### **SESSION 8: Analyzing a Newsreel**

#### **Current Events Group Report**

Start the class by having one of the current events group give its fifteen-minute report.

#### **Exercise (in-class)**

Distribute **Handout #10 – Analyzing a Newsreel**. During this session the class views the nine-minute newsreel *Japanese Relocation* made by the U.S. War Relocation Authority and the Motion Pictures Division of the Department of War during World War II. You can access this newsreel in the accompanying CD or you can download the video from Densho's website at [http://www.densho.org/learning/spice/lesson4/NWDNM-208\\_207-JapaneseRelocation.mov](http://www.densho.org/learning/spice/lesson4/NWDNM-208_207-JapaneseRelocation.mov). This newsreel was shown before feature presentations in U.S. movie theatres in 1943.

Have students view the newsreel and jot down their responses to the questions in handout #10.

Discuss the newsreel. Use the questions in handout #10 to guide the discussion. Following are additional questions for students to consider with relation to the newsreel. Students should discuss those that seem most relevant or important and consider as many as you can.

- What was the film's central message?
- Would you consider this film biased? Why or why not?
- Why do you think this film was made?
- Who do you think was the intended audience for this film?
- How do you think the filmmakers wanted the audience to respond?
- Does this film appeal to the viewer's reason or emotion? How does it make you feel?
- How were the camps portrayed in this film?
- Based on the film, what adjectives would you use to describe life in the incarceration camps?

#### **Exercise (homework)**

Distribute **Handout #11 – Analyzing Oral Histories**. Students should read and answer the questions from this handout before the next session.

### **SESSION 9: Analyzing an Oral History**

#### **Current Events Group Report**

Start the class by having one of the current events group give its fifteen-minute report.

#### **Analyzing Oral History Interviews**

Our knowledge of a historical time period is often limited to major events. We usually don't understand the everyday experiences or feelings of individuals. An oral history interview is an opportunity to get an individual's perspective of a historical event. This perspective may or may not be typical of a person from his or her time and culture. Because of the subjective nature of an oral history interview, it should not be used as a substitute for analysis of historical materials like official

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documents, diaries, letters, newspapers and books. However, the oral testimony can help illuminate by placing an individual's experience within a historical period.

Show the four video oral history clips provided on the accompanying CD or you can view or download the videoclips from Densho's website at:

Kara Kondo [http://download.densho.org/densho/cba/01\\_KONDO.mov](http://download.densho.org/densho/cba/01_KONDO.mov)

Mas Watanabe [http://download.densho.org/densho/cba/02\\_WATAN.mov](http://download.densho.org/densho/cba/02_WATAN.mov)

Frank Yamasaki [http://download.densho.org/densho/cba/03\\_YAMAS.mov](http://download.densho.org/densho/cba/03_YAMAS.mov)

George Morihiro [http://download.densho.org/densho/cba/04\\_MORIH.mov](http://download.densho.org/densho/cba/04_MORIH.mov)

The students received the transcripts of these excerpts during the previous session. All four of the narrators were removed from their homes in Washington State and sent to a remote incarceration camp with their families. The interviews were conducted for Densho: The Japanese American Legacy Project and all of the interviewers were Japanese American.

After viewing the excerpts, use the following questions to help guide a 15 minute discussion.

1. Who is the narrator?
  - What is the narrator's relationship to the events under discussion?
  - What stake might the narrator have in presenting a particular version of events?
2. Who is the interviewer?
  - What background and interests does the interviewer bring to the topic of the interview?
  - How might this affect the interview?
3. What has been said in the interview?
  - How has the narrator structured the interview?
  - What's the plot of the story?
  - What does this tell us about the way the narrator thinks about his/her experience?
4. What differences were there between the government newsreel and the oral histories?

## SESSION 10: Analyzing Photographs

### Current Events Group Report

Start the class by having one of the current events group give its fifteen- minute report.

### Analyzing Photographs

The cliché or adage “a picture is worth a thousand words” is based on a picture's ability to reach us emotionally, to put us in a scene or to allow us to feel, to relate to what is being portrayed in ways that text sometimes fails to do. Seeing a scene enables us to immediately enter it in an emotional way, which has a powerful impact and, at times, causes us to bypass critical analysis. It is easy to believe that pictures don't lie, that what we see is a “factual” presentation of the events, people, or place in the photograph. Critically analyzing photographs is very similar to critically analyzing text in terms of basic assumptions:

- No one photograph tells the whole story
- Photographs have a point of view
- Photographers choose what to shoot and what to leave out of the story

### The Photographs of Dorothea Lange and Ansel Adams

Two well known photographers were hired to document the round-up and incarceration of Japanese

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Americans after the attack on Pearl Harbor; Dorothea Lange, best known for her photos of Dust Bowl farm workers, and Ansel Adams, the famous landscape photographer.

### Exercise (in-class)

Distribute **Handout #12 - Analyzing Photographs**. Two sets of photographs, one from each photographer, are provided for analysis. Below are some questions to help guide a discussion of each set of photographs.

- What physical objects are in the picture?
- Who are the people in the photograph? Of what gender, what age, are they? What are they doing?
- What context, what setting is presented? What do you see?
- How do the people in the picture appear to relate to each other and to their environment?

Analyze and deconstruct the photograph.

- Where is your eye drawn when you look at the picture?
- What is in the foreground of the picture and what is in the background?
- How is the photograph lit? What is in brighter light and what is in shadow?
- Where was the photographer positioned when he or she took the photograph? How might the scene have looked if he or she were standing somewhere else?
- Does this scene look posed, arranged, or natural?
- What does the photographer not show? What might be situated right beyond the frame of the photograph, or what might have occurred either earlier or later?
- What message or information does the photographer want to communicate? Why did he or she take this picture and what does he or she seem to want you to take from it?

Now bring your own critical thinking to the picture.

- What feeling or emotion is brought up by the photograph?
- What do you know about the subject, issue, or scene depicted?
- How does what you see/feel in the photograph align with what you know from other sources?
- How does the feeling/emotion communicated by the photograph align with the analysis you have just done?
- What questions do you have and how does this photographer's communication align with, or contradict other information you have on the topic?
- How would you compare the photographs of Ansel Adams and Dorothea Lange's?

## SESSION 11: Analyzing Newspaper Articles and Editorials

### Current Events Group Report

Start the class by having one of the current events group give its fifteen-minute report.

### Analyzing Newspaper Articles and Editorials

Newspaper readership has declined as more people use television, radio, and the Internet to get their news. However, newspaper articles and editorials are still influential in our society. The newspaper article shapes information about a particular event to create a story that has a beginning and end. Like other forms of media, newspaper articles are crafted to send a specific message about a certain topic.

## Teacher Instructions

### Exercise (in-class)

Distribute **Handout #13 – Analyzing Newspapers**. A newspaper article and an editorial are provided for analysis. For analysis, you can use the same questions from the critical reading exercise we did earlier in the unit.

- What do you know about the topic before you begin to read the article?
- What is the title of your article, who wrote it, and what newspaper or journal does it come from?
- What does the writer say about the topic?
- What evidence does he or she provide to support what they are saying?
- Do they provide any sense of historical context in which the event is taking place?
- Are there indications of point of view or bias in the reporting? How does the writer show his or her bias, if they do? It might be through the terms they use, word choice to describe or refer to groups, or showing that they agree with one side of a dispute more than another. They might show bias by only interviewing one side of a conflict, or by quoting a person representing one side much more than someone on the other side. Whose point of view do they seem to align with?
- Does the article confirm or challenge what you thought you knew before reading the article?
- What questions do you have about the topic, or about the reporting?

## SESSION 12: Creating Scenes of the Japanese American Incarceration

### Current Events Group Report

Start the class by having one of the current events group give its fifteen-minute report.

### Scenes of the Japanese American Incarceration

Distribute **Handout #14 – Creating Scenes of the Japanese American Incarceration**. In small groups of three to four, have students determine how they would tell the story of the Japanese American incarceration. What would be important to show? What would they show first, second? Students should identify four to six scenes to explain the story. Students will then create a series of four to six statue scenes; that is, the students “freeze” in positions as if they were statues, portraying a scene. The group then performs its statue scenes to the rest of the class with one student providing narration.

An alternative to the statues is for students to create an eight-panel storyboard about the Japanese American incarceration. Students can easily create the eight panels by taking a blank sheet and drawing a vertical line down the middle and a horizontal line across the middle. Repeat on another sheet. The important part of this exercise is the discussion to decide what to show and how to show it. The quality of the drawings is secondary.

## SESSION 13 Practice/ Sharing of Research Work: last day of preparation

### Current Events Group Report

Start the class by finishing any current events presentations that are left.

### Exercise (in-class)

Distribute **Handout #15 - Presentation Practice**. Student presentations are due during sessions 14 and



## Teacher Instructions

15, so this session is devoted to having students work in small groups to practice their presentations, to offer feedback to each other, and to work on completing their presentations.

Each student presents his or her research to other members of the group, who listen without comment while the presentation is going on. Then the other group members respond in a structured way to what they have heard, according to the following categories:

- What was the strongest part of the presentation?
- Why do you say this?
- What part of the presentation, if any, seemed unclear, or incomplete? What did you want clarified, or to know more about?
- What questions do you have about the topic at this point?
- Did you have confidence that the presenter knew his or her subject matter? Why or why not?
- Do you have suggestions for the presenter about how he or she can strengthen the presentation?
- What do you now know about the topic?

The focus of these sessions is to offer support. Since the presentations are to happen at the beginning of the next session, suggestions that the presenter should start over, or develop new, stunning technology for the presentation are not helpful because they are not realistic. Offering specific areas that might be made a bit more clear, or that might be filled in a bit is more helpful to the presenter (“I’d like to know more about a particular section of the report...”). This is an opportunity to practice positive communication skills; the more you help each other to prepare, the more the whole group learns, since the reports will be stronger due to the feedback.

Here are a few suggestions for presenters:

- Practice your presentation at home. Don’t assume you can just stand up and wing it. A few people can, but most of us can’t.
- Practice with a watch or timer; it won’t do you or your audience any good if you have an excellent presentation that takes thirty minutes if you are only allotted five or ten minutes. Make sure that what you have to say fits within the time allowed for reports, and make sure you say the most important things within that time.
- You have sat through presentations before. Think about what people have done that have bored you, and don’t do that in your presentation.
- If you have technology, make sure you know how to work it. Make sure your equipment is ready to go, and that it connects with equipment at school if you are hooking a computer up to a projector, for example. There is nothing worse for an audience than waiting around for a presenter to get the technology working. Telling your restless audience “it worked at home” doesn’t help.
- Remember that the focus of your presentation is to help your audience members about your topic. Don’t assume they know what you know. You have to make sure that what you present will make sense to them. Finally, make sure you are communicating with your audience. Don’t hold your paper in front of your face. Be sure to use a loud enough voice to reach the back of the room. Focus on helping your audience understand what is significant about the issue you’ve researched. You have chosen this issue because it is important, because it matters to you. Help them appreciate the issue, and understand why it is important. You’ve done good work; now’s the time to share it.

## Teacher Instructions

### Ground Rules for Audience members:

Your tasks as audience members are to learn as much as you can from each presentation and to support your classmates as they present. It can be nerve wracking to present in front of your friends and classmates, and there are things you can do as audience members that will help them to feel as relaxed as possible, which will help them to offer the strongest presentation they can. There are some obvious audience behaviors that lead to stronger presentations.

- Pay attention to the presenter: look at them, listen to them.
- This is not a time for conversation, for reading magazines, for fiddling with papers, or for working on your own report, even if you present next.
- Write down your questions rather than interrupting in the middle of the presentation.
- If you are bored by a presentation, be kind and discreet. Notice what is boring about the presentation and think about how you can make sure you don't repeat such behaviors in your own work. Focus on the content (if the presenter is not yet skilled); what is the issue and what can you learn about it?
- Remember that you are learning to present, and learning takes time and practice. You want to help each other to learn, both content, and presentation skills. You learn best when you feel safe, so help the room to be a safe place to present.

### SESSION 14 and 15: Student Presentations, Action Plans

It makes most sense from a time management perspective to divide the class in half and have two presenters at a time. Even at five minutes for each presentation these will be two full sessions. If you have the luxury of more time, spread the reports over a few more days. You will be able to monitor the presentations to some extent, and you will have written reports from each student as well.

### SESSION 16: Moving from Research to Action

Consider adding one more day to the unit, to talk about moving from research to social action. What is our responsibility now that we know what we know? How can we take our research and turn it into activism?

Here is one example of a student taking action. Craig Kielburger, then a twelve year old middle school student in Toronto, came upon a story of the assassination of Iqbal Masih, a twelve year old Pakistani boy who was traveling the world to speak against the practice of enslaving children to work in the rug industry. Iqbal had been "sold" to rug manufacturers in Pakistan and worked for years chained to a loom, making rugs, until he escaped. He then traveled the world telling his story until he was assassinated by those who did not want his story to get out. Kielburger, the same age as Iqbal, was moved to find out more, and turned his research into the organization Free the Children. We've included a link to this story below.

- A very short summary of Craig Kielburger's work, at <http://www.senser.com/bu6.htm>
- CBS news summary of Kielburger's work  
<http://www.cbsnews.com/stories/1999/10/01/60II/main64529.shtml>
- Yes magazine story on Kielburger <http://www.yesmagazine.org/article.asp?ID=294>

### Exercise (in class or homework)

Distribute **Handout #16 – Taking Action**. Students have carried out research on issues of injustice for

## Teacher Instructions

this unit. What would be their next steps should they wish to act based on what they have found? How might they strategize actions that could lead to the change they desire? Hold a discussion asking students to talk through ways they might take action, based on their research, based on what they have learned during the past three weeks, and based on their sense of their own resources. This can be done as a whole group or in small groups.

Here are some questions that might help them to think through their next steps.

- What is the issue of injustice they are concerned with? Who is suffering from the current situation? Who is benefiting from the current situation?
- Upon what are you basing your understanding? What evidence is there and what is the source for that evidence? What has convinced you that it is solid evidence?
- Is there any compelling evidence that offers another conclusion?
- What kind of change do you think would make the situation better?
- What resources and allies would help you to bring about change?
- To whom do you wish to communicate, and why? Who should know about this and how might they help to bring change?
- How might you make contact with your desired audience?
- What might you say to them to help them to understand why they should be concerned and why they should act?

### Resources and Models

There are students around the world who are digging deeper, beneath the headlines to learn of instances of injustice, and are working to make change. Here are a few web sites that have information on what is happening on college campuses and at schools.

- [http://www.civilrights.org/campaigns/student\\_activist/learn\\_more.html](http://www.civilrights.org/campaigns/student_activist/learn_more.html)  
Student activist network on college campuses; work towards civil rights related issues and issues of injustice
- <http://www.studentpeaceaction.org/Organize/ally.html>  
Student organization geared towards taking action against military recruiting in schools, and towards peace
- <http://www.csun.edu/eop/htdocs/studentactivismbook.pdf>  
Student Activism Resource Handbook, including Web Resources
- [www.rethinkingschools.org](http://www.rethinkingschools.org)  
Rethinking schools is an organization that features articles about education with a focus on social justice. They frequently highlight student and community efforts at bringing change to their schools and communities.

### Exercise (homework)

Distribute **Handout #17 – Three-Week Reflection**. Have the students write a page on what they learned in this unit. What was the most significant learning for them? The handout includes questions to help them complete this paper.

## Teacher Instructions

### Checklist of Student Activities

Below is a checklist that summarizes activities during the Dig Deep unit. You can use this checklist to help plan dates for the activities and to keep track of progress.

- History of the Class – in-class on Session 1 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #1 – History of the Class**
- Family Story – handed out in Session 1, due Session 3 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #2 – Family Story**
- Reading Critically – in-class on Session 2 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #3 – Reading Critically**
- Multiple Sources on a Current Event – group assignment **Date** \_\_\_\_\_  
This exercise is explained in **Handout #4 – Multiple Sources on a Current Event**
- Social Justice Paper and Presentation – end of unit assignment **Date** \_\_\_\_\_  
This exercise is explained in **Handout #5 – Social Justice Paper and Presentation**
- The Business of Media – in class on Session 4 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #6 – The Business of Media**
- Monitoring TV and Radio News – group assignment **Date** \_\_\_\_\_  
This exercise is explained in **Handout #7 – Monitoring TV and Radio News**
- Creating a TV Ad – in-class on Session 5 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #8 – Creating a TV Ad**
- Finding Resources in the Library – in the library on Session 7 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #9 – Finding Resources in the Library**
- Analyzing a Newsreel – in-class on Session 8 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #10 – Analyzing a Newsreel**
- Analyzing Oral Histories – homework for Session 9 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #11 – Analyzing Oral Histories**
- Analyzing Photographs – in-class on Session 10 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #12 - Analyzing Photographs**
- Analyzing Newspapers – in-class on Session 11 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #13 – Analyzing Newspapers**
- Creating Scenes of the Japanese American Incarceration on Session 12 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #14 – Creating Scenes of the Japanese American Incarceration**
- Presentation Practice on Session 13 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #15 - Presentation Practice**
- Taking Action – in-class on Session 16 **Date** \_\_\_\_\_  
This exercise is explained in **Handout #16 – Taking Action**
- Three Week Reflection – homework for end of unit **Date** \_\_\_\_\_  
This exercise is explained in **Handout #17 – Three Week Reflection**

## Unit Overview and Checklist for Students

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### Introduction of the Unit

This unit is called “Dig Deep,” and that is what we will do over this next three weeks. We will dig deeper, probing beneath the headlines and the surface explanations of events and situations in search of as complete an understanding of historical and current events as we can find. We will at times be working to make sense of contradictory accounts of historical or current events, trying to separate fact from opinion, and searching out voices that have not been a part of the public conversation in order to fully appreciate what has happened, or is happening now. There are many challenges to approaching the world in this way and we will address several of them over the course of this three week unit. We will connect how we gather information about the world with what we know about it, and develop strategies for becoming as informed as we can be about the events and issues that affect us.

This unit sets goals for both skills and content. After successfully completing the requirements of the unit, you should have the ability to:

- Read a variety of materials for understanding
- Identify points of view and bias in a variety of texts and demonstrate an awareness of how this affects the reading and meaning of the texts
- Analyze textbooks for bias and point of view
- Recognize the impact that media consolidation has on our awareness of the world
- Explore particular issues from multiple perspectives
- Locate artifacts, primary source documents, and other resources in libraries, museums, and other collections
- Situate past and current events within a historical context
- Synthesize and organize information from multiple sources
- Write a position paper, using evidence, logic, and reason to support that position
- Demonstrate knowledge of issues affecting those who are being treated unjustly
- Identify voices that have been shut out of the national conversation; who is being allowed to speak for themselves, who are being spoken for, and whose voices are missing entirely from a discussion of issues
- Appreciate the need for an independent and protected press and media
- Respond to the statement that “history belongs to the powerful, to the victors”
- Compare and contrast events from different times and places
- Learn and apply research skills, practices, and habits
- Move from research to action

## Student Instructions and Handouts

### Checklist of Student Activities

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This exercise is explained in **Handout #17 – Three Week Reflection**

# Handout #1 – History of the Class

Take ten minutes and write a brief history of the class in the space provided below. There is no “right way” to do this exercise. Because of the time limit you might want to focus on the most important aspects of the class to write about. You are also encouraged to write anonymously.

[illegible]

## Handout #2 – Family Story

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Bring to class a brief written account of a family story, one that is told over and over. It might be about a grandparent, parent, cousin, uncle, or aunt; it might be about a family trip or migration, a trip from one country to another, a war-related experience, or it might even be a story your folks tell about you.

In addition to the written account of a family story, answer (briefly) in writing the following questions:

- What is the story about?

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- Who is the story about?

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- When and where does it take place?

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- What's going on in the community and/or world at the time the story takes place?

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- What does the story say about who the family is, what their values are, what is important, what is worth remembering? Why does the family keep this story alive?

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- How might the story be different if someone else told the story? Do other family members ever tell versions of the same story?

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- What do you learn from the story? How does it tell you who you are?

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- What questions do you have? Are there parts that don't seem to fit, or that contrast with other things that you've heard? How might you find out more?

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## Handout #3 – Reading Critically

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Read the article assigned to your group. Your group's task is to respond to a series of questions (see below) that provide a summary of the article and the writer's point of view.

The questions your group should answer about the article are the following:

- What do you know about the topic (before you begin to read the article)?

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- What is the title of your article, who wrote it, and where does it come from (what newspaper or journal)?

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- What does the writer say about the topic?

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- What evidence does he or she provide to support what they are saying?

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- Do they provide any sense of historical context in which the event is taking place?

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- Are there indications of point of view or bias in their reporting? How do they show their bias, if they do? It might be through the terms they use, word choice to describe or refer to groups, or showing that they agree more with one side than another in a dispute. They might show bias by interviewing someone on only one side of a conflict, or by quoting a person representing one side much more than the other side. Whose point of view do they seem to align with?

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## Student Instructions and Handouts

- Does the article confirm or challenge what you thought you knew before reading it?

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- What questions do you have about the topic, or about the reporting?

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**After 15 minutes your group will report to the whole class. Decide how your group will present your information in a one- to two-minute briefing.**

**During the presentations, compare what the different journalists say about the topic in question.**

- In what ways do they agree and where do they disagree?

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- Do the articles present facts, opinions, or both?

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- How strong and consistent is the evidence?

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- Do the authors agree on the basic facts of the situation?

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- What role does point of view play in what is reported and how it is reported?

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- What do we know after hearing from all the groups, and what questions are we left with?

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## Handout #4 – Multiple Sources on a Current Event

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You will work in a group to research a current-event topic of interest to the group. Your task will be to find a range of articles on that topic, to analyze each article with the same questions you used in the classroom exercise, and then to offer an analysis of the issue in light of the five or more articles the group analyzed.

It is important that the group research articles that span the spectrum of political orientation. As a starting point, below is a list of representative journals and newspapers. Your group will make a fifteen-minute presentation on what they found related to their topic. Each group presentation will be offered on a separate day during the last two weeks of the unit.

You might discuss some of the following questions as part of your group's presentation:

- On what points does there seem to be common agreement?
- On what points are there major disagreements?
- Is there a presentation of the context or history of the situation in these articles, and is there agreement about that?
- What seems most unclear from the collection of articles?
- What would be good areas for further research?
- Where would you go to research these points?
- Whose voices dominate the conversation and whose voices are excluded?

### **Representative List of Journals and Newspapers**

Select articles from across the political and economic spectrum.

Sources from the progressive end of the spectrum include:

*Znet* [www.zmag.org](http://www.zmag.org)  
*common dreams* [www.commondreams.org](http://www.commondreams.org)  
*The Progressive* [www.theprogressive.org](http://www.theprogressive.org)  
*The independent media center* [www.indymedia.org](http://www.indymedia.org)  
*The Nation* [www.thenation.org](http://www.thenation.org)  
*alternet* [www.alternet.org](http://www.alternet.org)  
*Rouge Forum* [www.pipeline.com/~rgibson/rouge\\_forum/](http://www.pipeline.com/~rgibson/rouge_forum/)

More moderate sources include:

*Time* [www.time.com/time/](http://www.time.com/time/)  
*Newsweek Magazine* <http://www.msnbc.msn.com/id/3032542/site/newsweek>  
*The New York Times* [www.nytimes.com](http://www.nytimes.com)  
News pages of the *Wall Street Journal* [www.wsj.com](http://www.wsj.com) (their editorials are conservative) *Christian Science Monitor* [www.csmonitor.com](http://www.csmonitor.com)

The more conservative sources include

*The American Spectator* [www.spectator.org](http://www.spectator.org)  
*Forbes* [www.forbes.com](http://www.forbes.com)  
*The Weekly Standard* [www.weeklystandard.com](http://www.weeklystandard.com)

## Student Instructions and Handouts

News sources from other countries.

[www.dailyeearth.com](http://www.dailyeearth.com)

<http://newslink.com>.

*The Economist* [www.economist.com](http://www.economist.com)

*The International Herald Tribune* [www.ihf.co](http://www.ihf.co)

*World Press Review* [www.worldpress.org](http://www.worldpress.org)

Google news ([www.news.google.com](http://www.news.google.com)) features hundreds, if not thousands, of news stories on various issues, updated throughout the day. Neighborhood journals and papers from various local communities may or may not have a perspective to share on national and international events. This is, of course, a partial list, a starter set of resources until you can find your own favorite sites.

## Handout #5 – Social Justice Paper and Presentation

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### **Unit ending assignment – Research paper and oral presentation**

You are to research a particular issue that has to do with social justice. It can be a historical issue or current event, but it has to involve people working to bring justice to people, for example, working to bring equal rights to those who have not had them. You will search out the actions of those who have worked for justice and who have challenged the status quo to bring the nation closer to its democratic ideals. The focus of the work is to understand the issue as completely as possible. To help you do this you will develop a research plan that will bring you information from as many relevant points of view as possible, with extra attention paid to locating and including the voices of people and points of view not usually included in discussions of the topic. You will report on your findings via a written report of five to ten pages, and will prepare an oral presentation of five to ten minutes in length, which will be shared the last two days of the unit. The written paper and oral presentations will be organized around the following guidelines:

- Include a brief summary of what the class social studies textbook says about the issue, which could be nothing.
- Identify and analyze five or more written sources, spanning a range of points of view about the topic.
- Incorporate information gathered from at least two artifacts or sources not found in books, magazines, or other standard publications. These might include photographs, paintings, songs, journals, letters, oral histories, political cartoons, documentaries, clothing, pottery, architecture.
- Include a bibliography of sources used in this research project.

Your paper and presentation should respond to some or all of the following questions:

- What is your research topic?
- Why are you interested in it? Why is it important?
- What did you know about it before you began your research?
- What is the historical context for this issue? How long has it been going on, and who has been involved and affected by it?
- Who has benefited from the unjust situation that which you have researched, and who has suffered?
- Whose voices have been heard regarding the issue? Whose voices and points of view have been minimized or shut out entirely? How has this affected what we know about the topic?
- How have things changed over time with regard to your issue? Who has worked for change and what has happened as a result of their actions? Who has resisted efforts at change?
- What is the current state of the situation? What efforts are being made to make change? What efforts are being made to prevent change?

Some possible topics include (but are not limited to):

- Native Americans standing against “manifest destiny.”
- Enslaved Africans and abolitionists fighting the institution of slavery
- Union organizers and laborers seeking to improve working conditions in factories, mines, fields, and other work sites

## Student Instructions and Handouts

- Women working for equal rights, voting rights, equal pay, access to management and electoral positions, recognition of the work they do in the home
- Students and adults standing up to instances of censorship of student voices in student newspapers and elsewhere
- Peace movements through the twentieth and twenty-first centuries
- Justice movements through the twentieth and twenty-first centuries
- Challengers to discrimination in any area, toward any people
- Supporters of small farmers struggling to survive the growth of agri-business
- Individuals addressing disparities in population health, health care, insurance
- Efforts to end child labor
- Working on behalf of the elderly
- Detainees, past and current
- Environmental activists dealing with nuclear power, toxic waste cleanups and dumps, oil spills and tankers
- Health and safety advocates challenging cigarette companies, car manufacturers
- Lies related to war, for example, in Mexico, Vietnam, Iraq, against Native Americans

### Checklist for the Paper

- ☐ I organized information from notes, data, and other evidence to develop my position.
- ☐ I wrote a draft of my paper, which included:
  - background information on the issue
  - a clear position on the issue
  - accurate supporting details from primary and secondary sources in my writing
  - connections between the sources I researched and the issue
  - an evaluation of various groups' perspectives on the issue in my paper
- ☐ I revised my paper to make my ideas clearer, better organized, more detailed, more accurate, and more convincing.
- ☐ I edited my work to improve grammar, punctuation, spelling, and capitalization.
- ☐ I used APA or MLA style to give reference to any readings or sources I cited in the body of the paper.
- ☐ I included the annotated bibliography to document the sources of my ideas.

## Handout #6 - The Business of Media

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### **The World in Eight Seconds**

Choose a topic that you know and that matters to you. Your task is to communicate as much information as possible to help the class understand this issue as fully as possible. The only catch is that you only have eight seconds to tell the story.

Take five to ten minutes to prepare your statement. We will then go around the room and hear all the statements.

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### **Take 45**

Now prepare a forty-five-second statement to tell the story.

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### **Demographics are us**

In your group you will receive advertisements from a particular magazine. Try to answer the following questions by examining the ads.

- Who do the advertisers think will be reading the magazine?

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- What do they think is true about those readers?

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- How are they trying to appeal to those readers?

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## Handout #7 – Monitoring TV and Radio News

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With a partner you will monitor a news show on television or radio to determine what you would “know” if this were your only source of news and information. Respond to the following questions based on your viewing or listening of a whole TV or radio newscast or program. You can watch or listen on additional nights to make sure you didn’t see an atypical broadcast.

- What is the source? What are you watching, reading, listening to?

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- Who are the people presenting the stories? Who are the news hosts or anchors?

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- What stories are presented on the broadcast?

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- What information is conveyed?

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- What history or context for each story is provided?

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- Who is quoted, or interviewed? Who defines the issue? Who speaks?

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## Student Instructions and Handouts

- Are there people involved in the story who are not represented in the news story? Are there people who do not get to speak for themselves, to tell their side of the story?

- What questions are you left with after the story?

- How long was each story on the air?

- What advertisements were aired during the newscast? What does that tell you about who the advertisers think is watching?

This assignment is due during Session 6. You and your partner will share your findings with your classmates and will hand in a written response to the questions. One paper per group is enough.

# Handout #8 – Creating a TV Ad

Work together in a small group to create a televised public service announcement (PSA) using one or more of the techniques discussed in the classroom. Possible topics for the public service announcement spots include convincing people: not to smoke; not to force young children to work; not to discriminate based on race, gender, sexual orientation, political views, age, class; to eat healthily, to exercise, etc.

Your group should describe or write out a script for a thirty-second PSA. Then members of the group will act out the PSA spot for the rest of the class.

PSA topic

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## Description of the PSA

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

## Handout #9 – Finding Resources in the Library

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Below is a checklist of activities to complete during a library visit.

- ☐ Find a nonfiction book related to the topic you are researching. Write down the information on the title page and chapter titles.

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- ☐ Find a journal or magazine article related to the topic you are researching. Write down the bibliographic information.

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- ☐ Locate one or two sources from the reference section of the library that may be useful to you in your research. Record the basic location and bibliographic information, and the page number/article title if appropriate.

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- ☐ Locate a nontext resource the library offers, for example a map, movie, DVD, documentary, CD related to the topic you are researching. Write down the bibliographic information.

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- ☐ Access a web site that is related to your research project. Record the address of the web site and a brief summary of what is offered there.

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## Handout #10 – Analyzing a Newsreel

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View the nine-minute newsreel *Japanese Relocation* made by the U.S. War Relocation Authority and the Motion Pictures Division of the Department of War during World War II. This newsreel was shown before feature presentations in U.S. movie theatres in 1943. While viewing the newsreel, jot down your thoughts regarding the following questions and topics.

What was the film's central message?

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How did **word choice, music and selection of images** contribute to the film's message?

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How were Japanese Americans portrayed?

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What reasons were given for the mass removal and incarceration of Japanese Americans?

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What evidence was used to justify the government's action?

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After viewing the newsreel, discuss the newsreel in small groups. Share the thoughts you jotted down while watching the newsreel. Below are additional questions for the group to consider with relation to the newsreel. You should discuss those that seem most relevant or important and consider as many as you can.

- Would you consider this film biased? Why or why not?
- Why do you think this film was made?
- Who do you think was the intended audience for this film?
- How were the camps portrayed in this film?
- Based on the film, what adjectives would you use to describe life in the incarceration camps?
- Was the issue of civil rights addressed in the film? If so, how?

## Handout #11 – Analyzing Oral Histories

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Our knowledge of a historical time period is often limited to major events. We usually don't understand the everyday experiences or feelings of individuals. An oral history interview is an opportunity to get an individual's perspective of a historical event. This perspective may or may not be typical of a person from his or her time and culture. Because of the subjective nature of an oral history interview, it should not be used as a substitute for analysis of historical materials like official documents, diaries, letters, newspapers, and books. However, the oral testimony can help illuminate by placing an individual's experience within a historical period.

Below are transcripts from four oral history interviews. The transcripts are from short segments of much longer interviews. All four of the narrators, or interviewees, were removed from their homes in Washington State and sent to a remote incarceration camp with their families. The interviews were conducted by Densho: The Japanese American Legacy Project, and all of the interviewers were Japanese American.

Use the following questions to help think about the transcripts.

1. Who is the narrator?
  - What is the narrator's relationship to the events under discussion?
  - What stake might the narrator have in presenting a particular version of events?
2. Who is the interviewer?
  - What background and interests does the interviewer bring to the topic of the interview?
  - How might this affect the interview?
3. What has been said in the interview?
  - How has the narrator structured the interview?
  - What's the plot of the story?
  - What does this tell us about the way the narrator thinks about his or her experience?
4. What differences were there between the government newsreel and the oral histories?

### Kara Kondo Interview

**Date:** December 7 & 8, 2002

**Location:** Seattle, Washington

**Interviewer(s):** Alice Ito, Gail Nomura

**Interview Length:** 5 hours 30 minutes 22 seconds

Nisei female. Born 1916 in the Yakima valley, Washington, and spent childhood in Wapato, Washington. Following the bombing of Pearl Harbor, removed to the North Portland Assembly Center, Oregon, and then to the Heart Mountain incarceration camp, Wyoming. Was on the staff of the camp newspaper, the *Heart Mountain Sentinel*. Left camp for Chicago, Illinois, and lived in Pennsylvania, Kentucky and Missouri before returning to Yakima, Washington. Became involved in political organization postwar, such as the League of Women Voters. Testified before the Commission on Wartime Relocation and Internment of Civilians during the redress movement, and became actively involved in groups addressing environmental issues. Ms. Kondo passed away in 2005.

## Student Instructions and Handouts

Below is a five-minute excerpt from Kara Konda's interview where she remembers the day of mass removal: helping the GIs with the move, sadness of her father, and the sound of the gate closing upon her arrival at the Portland Assembly Center

### Interview Excerpt

AI: Well, I think you had mentioned that it was early June when you and your family were finally actually physically going to leave.

KK: Yes.

AI: Could you tell us about those last days?

KK: Yes. It, it had such a feeling of unreality. The contingent of the military that came from, from Fort Lewis to evacuate us, to get our final papers in order and to actually put us on the train, were very kind. They were helpful, and we worked with them for about, close to a week. And they're the ones that had to see that we got on the train. There were two, we had two trains. One left on, I think it was June the 4th, and the other, the 5th. But I think I went on the first one. And to accompany us from Wapato to Portland was another group that stayed on the -- came to escort us to Portland. And I remember that I was, when we approached there I was helping. I helped with name interpretation and pronunciation and with the, with the GIs that were helping us move. And so I was outside helping them with the names of people who were supposed to get on the train, and I heard a scuffle and pretty soon someone was being kicked off, one of the soldiers that were to accompany us was being thrown off the train. And it was very frightening to think, "Oh my goodness. What's going to happen to us?" And those who had been there said, "Don't worry. Nothing is going to happen to you. They had a little leave time in between and they got drunk. And so they were, but we told them that, gave them explicit instructions that nothing was going to happen to you."

So these are the kinds of things that occurred, but I can never, I can always picture the sun was setting and the crowd was gathering where the people -- some of your friends -- and there were hundreds of people there. Some were there to say goodbye, others came just for the curiosity. And it just had sort of a circus feeling about it. And people were looking for their friends to say goodbye to, and, but finally we got on the train. I remember pronouncing the last name and I got help going up the train. And I said, "Thank you for your help." He said, "Forget it. Thank you." And it was such an odd feeling, it just... as we pulled out I can remember my father holding onto the arm of the seat, hard seat. The blinds had been drawn, but you could, before they did that you could see the shadow of Mt. Adams and the sun behind it. And looking at his face I could just feel that he was saying goodbye to the place that he'd known so well. Pictures like that just really, when you think about it, were very sad. But it was... it was such a -- it's hard to explain the kind of feeling, the atmosphere of that time.

But... and we went, traveled through the night with the shades drawn and got to Portland livestock center, our evacuation center about, really about dawn. And I stayed until the last person got in the, into the compound and heard the gate clang behind me. And I think -- when people ask what my memory was about evacuation -- I think I'll always remember the sound of the gate clanging behind you and knowing that you were finally under, you had barbed wires around you, and you were really being interned.

**Kara Konda Interview - Copyright © 2002 Densho. All Rights Reserved.**

## George Morihiko Interview

**Date:** December 15 & 16, 2005

**Location:** Seattle, Washington

**Interviewer(s):** Megan Asaka

**Length of Interview:** 4 hours 43 minutes 38 seconds

Nisei male. Born September 19, 1924, in Tacoma, Washington, and spent childhood in Fife, Washington. Following the bombing of Pearl Harbor, removed to Puyallup Assembly Center and Minidoka incarceration camp, Idaho. Drafted into the army in 1944 and joined the 442nd Regimental Combat Team in Europe. Awarded the Purple Heart for actions in the Battle of the Gothic Line. After the war, briefly resettled in Fife before going to the East Coast to attend photography school. Worked for Tall's Camera in Seattle, Washington for many years. Currently speaks to many school groups and community organizations about wartime experiences.

Below is a four-minute excerpt where George Morihiko talks about entering the Puyallup Assembly Center and how "the day you walked through that gate, you know you lost something."

### Interview Excerpt

MA: So they had this special graduation ceremony for the, for the *Nisei* students that were leaving?

GM: They had another --

MA: And then the next day, what happened?

GM: Well, oh, the, that's right. The next day, we were in camp. That was another thing, you know. We graduated that day, the next day we were behind barbed wire fence, and all the students knew that, too. And then we were in camp, of course, I was in Area B, which you could see through because there was nothing but barbed wires and barracks. We waved to our friends passing by to see us. They'd come by and wave at us, and we'd wave at them. So they still came to see us. In fact, at one point during our stay in Puyallup, two of the girls came and saw Bill Mizukami in Area C, and came over to see me in Area B, and they let them into the camp, in a special room to talk to us, and it was a little different from what we were accustomed to, you know, guns pointing at you and stuff like that. But they did let 'em come into the camp.

MA: So your friends made an effort to stay in touch with you a little bit?

GM: Uh-huh. Well, up to that point. After that, I never heard from them again. But they did come to see us after we went into Puyallup.

MA: How far away was the Puyallup Assembly Center from your home?

GM: Well, it's about, about six miles away from my home and the school. So that was pretty close, so you didn't feel really lost.

MA: What was your reaction when you kind of got to Puyallup and saw the barbed wire, and yet you were still in your own hometown? What was that like?

## Student Instructions and Handouts

GM: That's hard to say because we forget a lot of things, but I guess the Japanese have a word for it: *gaman*, "take it as it comes." But the... but there are some things in your heart that you can't forget, and that is the day you walked through that gate, you know you lost something. Up to that point, it was news or something like that. But when you walk through that gate, you know you lost something. 'Cause, you know, the gate's got guards and barbed-wire fence and everything, and you're walking from a free life into a confined life. And I know one thing, it was hard to explain to somebody what was it like in camp, because we never tell them the truth, what it was like in camp. It was horrible. The idea was horrible. But being Japanese and how we react to those kind of things, because we're trained from our younger childhood days, we took it. It's *gaman*, we took it as it came, and we didn't fight it. But from there on, you're confined in this little boxy area, you could only walk a hundred yards or so, going the longest distance from one end to the other, and you got, soldiers were on you and guns pointed at you, machine guns above you. And you're not even thinking about escaping or anything, that was out of the question. But you're trying to figure out how to make the best of it.

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### Frank Yamasaki Interview

**Date:** August 18, 1997

**Location:** Lake Forest Park, Washington

**Interviewer(s):** Lori Hoshino, Stephen Fugita

**Interview Length:** 3 hours 10 minutes 32 seconds

Nisei male. Born 1923 in Seattle, Washington. Spent prewar childhood in South Park and Belltown areas of Seattle. Incarcerated at Puyallup Assembly Center, Washington and Minidoka incarceration camp, Idaho. Refused to participate in draft, imprisoned at McNeil Island Penitentiary, Washington, for resisting the draft. Resettled in Seattle.

Below is a six-minute interview excerpt where Frank Yamasaki shares some of his memories of the Minidoka incarceration camp.

#### Interview Excerpt

LH: If we could move to the period where you were going to Minidoka, and you said that you had a blank period that it's difficult to recall, but what made the biggest impression on you when you got to Minidoka?

FY: It was very, very dusty. The dust was powdery fine and if I recall, it was about 3 or 4 inches deep. So you just, every time you take a step, you would just have a puff of smoke -- I mean, of dust -- and if you have even the slightest breeze... wow, you're in, like a fog. And when you go to the mess hall to eat, of course, when you chew the food, you can... you can feel the grit of the sand. And it's amazing, even that, you get used to it. I gradually got used to the mixture of sand and food. [Laughs] It was terrible. The camp was really not ready yet. The water, even they had water tanks along the side of the road where you go, very heavily chlorinated water for drinking.

SF: So right before you were gonna go to Minidoka, did you anticipate it as a positive event or a negative event when you were moving from "Camp Harmony" to Minidoka? Was that seen as more hassles or a good thing?



## Student Instructions and Handouts

FY: That's the area, that's the area I kind of blanked out. I don't recall at all. I'm sure there must have been some apprehension. But, total blank there. I try to recall several times, but I don't know why.

LH: Now, your family was all reunited at Minidoka.

FY: At Minidoka, yes. We were in Block 41.

LH: What were your living quarters like at Minidoka?

FY: Well, it was, at least it was a lot more substantial than over at the assembly center; but it was still a minimal area. I would say roughly 12 x 15 or so in size, and, or maybe 20 and then the... this was a long barrack that was partitioned off to... terrible memory, five or six units. And in each unit there would be a family. And each unit would have one large pot belly stove, cast iron stove. And the beds I think were more substantial, they were metal bed or rather bunk, or what would you call these, they were collapsible bed. And my father and mother, they combined the three beds with George together so that all three of them could sleep in one area, and I had a bed and my brother had one. So there were five of us in this little room.

LH: And it was one open space?

FY: One open space where you would have a pot belly stove in one corner and the beds around the perimeter, and one entrance and a table in the center.

LH: So, could you hear other people in the adjoining --

FY: No, this was much more substantial. The partition, I think, went all the way to the top, but, of course, you can still, the walls are not insulated so you can hear, but not like before where it was absolutely big cracks on the partitions and knotholes and then above would be open. So, it was much more substantial.

SF: Did your mom and dad put up some temporary blankets or any way try to get some privacy?

FY: I know what you mean, others had. But you know, we were all boys in the family, and I noticed that in some of the family where they would have women, young girls or teenagers or older, they would have drapes running across that they would hang. The period, early stage where the area was undeveloped and very dusty and the toilet facility was still poor. It was bad, but one thing under that type, type of situation, food plays a big part and the cooks they had there were fantastic. Because there were so many Japanese running restaurant business, so every, every mess hall would have one or two or three professional cooks. And they would... oh, it was wonderful. The food was good.

Speaking about food, back in the assembly center, I think if you were to ask a great percentage of the evacuees that were taken to the Puyallup Assembly Center, if you mention the word "Vienna sausage," I think you would get a laugh from them. Because there was a period there where we had Vienna sausage for every single day, and it got so bad that some people had developed diarrhea. And what happened is one evening -- I didn't see it, but I heard about it -- there was a group that just happened to, simultaneously, they all went toward the toilet and the guard on the tower thought there was going to be a riot. [Laughs] I heard that he turned the light on and he swung around and there was a, as you go

up the ladder to this platform, there's a hole there, and I understood he fell down. Fell through there.  
[Laughs]

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## **Masao Watanabe Interview**

**Date:** June 19, 1998

**Location:** Seattle, Washington

**Interviewer(s):** Tom Ikeda

**Interview Length:** 2 hours 56 minutes 34 seconds

Born 1923 in Seattle, Washington. Grew up near Nihonmachi area of Seattle. Incarcerated at Puyallup Assembly Center, Washington, and Minidoka incarceration camp, Idaho. In 1943, volunteered for the army while in camp. Served in Europe with the 442nd Regimental Combat Team, L Company. Returned to Seattle after the war and worked for the U.S. Customs Service. A founding member of the Nisei Veterans Committee (NVC) in Seattle. At the time this interview was taped, Mr. Watanabe was recovering from a recent series of cancer treatments.

Below is a three-minute excerpt where Mas Watanabe talks about his feelings about going into the Puyallup Assembly Center.

### **Interview Excerpt**

TI: Let's jump now to the Puyallup Assembly Center, or what was called "Camp Harmony."

MW: That was a hell of a good name.

TI: Do you remember going to Puyallup and what it was like?

MW: Hey, I was a high school graduate. I sure remember.

TI: And what was it like?

MW: I had been to Puyallup a few times when it was the fairgrounds of Western Washington. Little did I know that I would replace the pigs and the cows and that type of stuff, you know, 'cause they, they restructured the fairgrounds and the parking lots into these temporary hovels. And they had a hell of a lot of nerve calling it "Camp Harmony." But, anyway, it was... boy, it was a real traumatic type of living, where you're in the former stalls where the pigs and the cows and everything else were. Temporary shacks, just the walls were so many feet off the ground, and families of six and seven were crowded into one little spot. I think intentionally, I forgot a lot of "Camp Harmony." I hate to use the word "harmony," but it was just not a very good experience.

TI: How were you, what were you thinking? I mean, you were a high school graduate and so you had learned a lot in your civics courses and history courses about the United States Constitution and all those things. What was going through your mind as this was happening to you, a United States citizen?

MW: Well, in retrospect I can say a lot about that, but I just... I just felt that all this liberty and crap was all crap. You know, it just, you read so much about democracy and all this and it was a real eye-opener to see what could happen to citizens and what does citizenship mean. 'Cause it just bothered the heck out of me to think that I tried to be a good citizen and, man, they are tossing me into joints like this. I didn't like it. I can't imagine anybody liking it or having positive images of being locked up.

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## Handout #12 – Analyzing Photographs

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The cliché or adage “a picture is worth a thousand words” is based on a picture’s ability to reach us emotionally, to put us in a scene or to allow us to feel, to relate to what is being portrayed in ways that text sometimes fails to do. Seeing a scene enables us to immediately enter it in an emotional way, which has a powerful impact and, at times, causes us to bypass critical analysis. It is easy to believe that pictures don’t lie, that what we see is a “factual” presentation of the events, people, or place in the photograph. Critically analyzing photographs is very similar to critically analyzing text in terms of basic assumptions:

- No one photograph tells the whole story
- Photographs have a point of view
- Photographers choose what to shoot and what to leave out of the story

### **The Photographs of Dorothea Lange and Ansel Adams**

Two well known photographers were hired to document the round-up and incarceration of Japanese Americans after the attack on Pearl Harbor; Dorothea Lange, best known for her photos of Dust Bowl farm workers, and Ansel Adams, the famous landscape photographer. Two sets of photographs, one from each photographer, are provided for analysis.

Below are some questions to help guide a discussion of each set of photographs.

- What physical objects are in the picture?
- Who are the people in the photograph? Of what gender, what age, are they? What are they doing?
- What context, what setting is presented? What do you see?
- How do the people in the picture appear to relate to each other and to their environment?

Analyze and deconstruct the photograph.

- Where is your eye drawn when you look at the picture?
- What is in the foreground of the picture and what is in the background?
- How is the photograph lit? What is in brighter light and what is in shadow?
- Where was the photographer positioned when he or she took the photograph? How might the scene have looked if he or she were standing somewhere else?
- Does this scene look posed, arranged, or natural?
- What does the photographer not show? What might be situated right beyond the frame of the photograph, or what might have occurred either earlier or later?
- What message or information does the photographer want to communicate? Why did he or she take this picture and what does he or she seem to want you to take from it?

Now bring your own critical thinking to the picture.

- What feeling or emotion is brought up by the photograph?
- What do you know about the subject, issue, or scene depicted?
- How does what you see/feel in the photograph align with what you know from other sources?
- How does the feeling/emotion communicated by the photograph align with the analysis you have just done?
- What questions do you have and how does this photographer’s communication align with, or contradict other information you have on the topic?
- How would you compare the photographs of Ansel Adams and Dorothea Lange’s?

## Student Instructions and Handouts



Original Ansel Adams caption: Manzanar street scene, winter, Manzanar Relocation Center  
Courtesy of the Library of Congress

## Notes

[illegible]

## Student Instructions and Handouts



Original Ansel Adams caption: Tom Kobayashi, Landscape, Manzanar Relocation Center, California  
Courtesy of the Library of Congress

## Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Original Ansel Adams caption: Roy Takeno (Editor) and group reading Manzanar paper in front of office, Manzanar Relocation Center, California.  
Courtesy of the Library of Congress

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Densho Digital Archive, 2006

Original Ansel Adams caption: Monument in cemetery, Manzanar Relocation Center, California

Courtesy of the Library of Congress

## Notes

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## Student Instructions and Handouts



Densho Digital Archive, 2007

Original Dorothea Lange caption: Turlock, California. These young evacuees of Japanese ancestry are awaiting their turn for baggage inspection at this Assembly center.

Courtesy of the National Archives and Records Administration

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## Student Instructions and Handouts



Original Dorothea Lange caption: Hayward, California. Grandfather of Japanese ancestry waiting at local park for the arrival of evacuation bus which will take him and other evacuees to the Tanforan Assembly Center. He was engaged in the cleaning and Dyeing business in Hayward for many years. Courtesy of the National Archives and Records Administration

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## Student Instructions and Handouts



Original Dorothea Lange caption: San Bruno, California. This assembly center has been open for two days. Bus-load after bus-load of evacuated persons of Japanese ancestry are arriving on this day after going through the necessary procedures, they are guided to the quarters assigned to them in the barracks. Only one mess hall was operating today. Photograph shows line-up of newly arrived evacuees outside this mess hall at noon. Note barracks in background, just built, for family units. There are three types of quarters in the center of post office. The wide road which runs diagonally across the photograph is the former racetrack.

Courtesy of the National Archives and Records Administration

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## Student Instructions and Handouts



Original Dorothea Lange caption: San Francisco, California. Flag of allegiance pledge at Raphael Weill Public School, Geary and Buchanan Streets. Children in families of Japanese ancestry were evacuated with their parents and will be housed for the duration in War Relocation Authority centers where facilities will be provided for them to continue their education.

Courtesy of the National Archives and Records Administration

## Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## Handout #13 – Analyzing Newspapers

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Newspaper readership has declined as more people use television, radio, and the Internet to get their news. However, newspaper articles and editorials are still influential in our society. The newspaper article shapes information about a particular event to create a story that has a beginning and end. Like other forms of media, newspaper articles are crafted to send a specific message about a certain topic.

A newspaper article and an editorial are provided for analysis. For analysis, you can use the same questions from the critical reading exercise we did earlier in the unit.

- What do you know about the topic before you begin to read the article?
- What is the title of your article, who wrote it, and what newspaper or journal does it come from?
- What does the writer say about the topic?
- What evidence does he or she provide to support what they are saying?
- Do they provide any sense of historical context in which the event is taking place?
- Are there indications of point of view or bias in the reporting? How does the writer show his or her bias, if they do? It might be through the terms they use, word choice to describe or refer to groups, or showing that they agree with one side of a dispute more than another. They might show bias by only interviewing one side of a conflict, or by quoting a person representing one side much more than someone on the other side. Whose point of view do they seem to align with?
- Does the article confirm or challenge what you thought you knew before reading the article?
- What questions do you have about the topic, or about the reporting?

## Disloyal Japs Fed Well, Idle While Nearby Crops Rot

By NICK BOURNE

United Press Staff Correspondent

SAN FRANCISCO, Nov. 6. — Ducks and geese today feasted on unharvested lettuce and barley crops, \$250,000 worth of frost-threatened potatoes, and the Army fed 15,000 admittedly disloyal Japanese at the Tule Lake, Calif., segregation center, where the Japs attempted to kidnap Ray R. Best, project director, Thursday night.

The Japanese refuse to harvest the crops, which would be shipped to the nine evacuation camps holding the 95,000 "loyal" United States persons of Japanese ancestry.

Focal point of the trouble which brought troops, tanks, machine-guns and armored cars to take over the camp was 1,200 kibeis, unruly young Japs educated in Japan, brought here from Hawaii.

Until the Army took over, white War Relocation Authority employees feared for their lives, after beatings of whites, intimidation and the inadequacy of protection.

While at the camp, I learned how the Japs live. There were many rumors that they dined on T-bone steak, wasted butter and were being "coddled."

Here is a typical menu for a day:

Breakfast—Fruit, such as stewed prunes or apricots; cooked cereal, tea, bread or rice.

Lunch—Sukiyaki (the Jap version of chop suey), or a stew with some meat, rice, a vegetable, tea or coffee with canned milk.

Dinner—Fish, potatoes or another vegetable, or salad; sometimes dessert such as pudding or stewed fruit; coffee or tea.

The evacuees receive oleomargarine, no butter. They eat all they want; there is no limit on quantity. The food comes from the Army quartermaster and cost the government an average of 38 cents a day for each evacuee for the past three months. Each is rationed about one-half an ounce of sugar a meal.

From the Seattle Times / UP Article, December 28, 1943

Notes

## Editorials

### To Keep the Record Straight

In recent weeks, several residents have suggested that many of us, in letters to friends and even through The Sentinel, have given an overly rosy picture of WRA center life. If this is true, it has been because we have tried to be cheerful and optimistic in keeping with our desire to cooperate with the government and accept this role, since it is deemed necessary, as gracefully as possible.

Be that as it may, a recital of facts will not be out of place for the several thousand Sentinel readers on the other side of the fence whom we are privileged to call friends. Perhaps it will help to restore a more normal perspective, and provide them with the facts.

This barrack city for more than 10,000 men, women and children, was planned and built—from desolate sage country to finished camp—in just slightly more than two months. It was just two months and 12 days between the time the camp was ordered constructed and the first evacuees moved in. One need not be an engineer to realize the impossibility of creating a luxury city in that time.

We were provided only with the barest physical necessities, and perhaps not all of them. Rather than the tile bathrooms so often mentioned as being furnished, they are very ordinary places with a minimum of privacy, and 100 feet and more from the nearest rooms.

What has been built up since is the result of evacuee labor, ingenuity and ambition, guided and assisted by a devoted Caucasian WRA staff. This is the extent of the labor put in: with some 4,000 persons working, eight hours daily, approximately 32,000 man-hours per day are being put into project operation and improvement, 176,000 man-hours per week, 704,000 man-hours per month. It is not surprising that the project is somewhat different in appearance, or what might be called livability, to what it was last August. Much of what has been done will be of permanent value, such as the work on the irrigation canal by the agricultural department. Thanks to these efforts the project soon will be almost self-sufficient with regard to many critical foodstuffs.

All of us and our activities are subject to the same rationing and priorities system prevalent throughout the country. We are carrying on under a \$12-16-19 a month pay scale, supplemented by a small clothing allowance. From this income we purchase all necessary toilet goods, newspapers and reading material, laundry soap, clothing, snacks (practically a necessity), keep up our life insurance and pay out for the sundry needs that inevitably arise. Some even manage to buy a few defense savings stamps with the left-over dimes.

Our rations are served in communal mess halls where there can be no catering to individual tastes. WRA regulations stipulate that meals cost no more than 45 cents per person daily. This is considerably less than the cost of fare provided prisoners of war who are guaranteed, under international law, food comparable to that provided men of the armed forces. We are not prisoners. The majority of us happen to be citizens of the United States, or in the case of aliens, legal residents of this nation.

Perhaps we have taken too much for granted in the way we used certain words. When we say "home", we think of a crowded one-room apartment in a tarpaper-covered barrack. Our friends on the outside are likely to have a different mental picture. We refer to the basketball court, but those on the outside do not

### Heart Mountain Sentinel

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VAUGHN MECHAU, WRA Reports Officer

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vision a desolate out-door plot where boys clear off the snow, put on their galoshes, mittens and ear-muffs, and indulge in a game of basketball. And when we write that we have been to church, outsiders do not see a drab barrack-style hall, sometimes so crowded that the congregation brings blankets to sit on the floor.

We have come to take these things for granted. It is not that like we like these privations, it's that we have come not to mind them so much. It has helped to believe that we were doing our bit for the nation by accepting these things. In a sense we have developed a pride in accomplishment and we are now fiercely proud of knowing how to make the most of little. It was not pleasant to be uprooted from everything dear to us, and transplanted—young and old, men, women and children, citizen and non-citizen—purely on a racial basis and without test of loyalty, to a strange and desolate place.

In some ways it has been fun living the frugal pioneer life. We have smiled and tried to be optimistic because we knew there was nothing to be gained in being morbid or sullen. But not for a minute do we want our friends on the outside, or our persecutors either, to think that we are living in comfort and ease. We would gladly leave the shelter of the paternalistic government today to take our rightful places in the United States as free citizens, and pitch in to do our share toward winning this war as full-fledged Americans.

These are the facts that Senator Chandler and his colleagues of the military affairs sub-committee are beginning to discover, and will continue to discover as their investigation continues.

Editorial from the Heart Mountain Sentinel, Vol. II No. 5, page 4, January 30, 1943

Notes

## Handout #14 – Creating Scenes of the Japanese American Incarceration

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In small groups of three to four, determine how you would tell the story of the Japanese American incarceration. What would be important to show? What would you show first, second? Your group should identify four to six scenes to explain the story. The group will then create a series of four to six statue scenes; that is, you will “freeze” in positions as if you were statues, portraying a scene. The group then performs its statue scenes to the rest of the class with one student providing narration.

Answer the questions below to help create the statue scenes.

When should the story begin?

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When should it end?

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What images are important in explaining what happened to Japanese Americans?

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How would you arrange the sequence of images?

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## Handout #15 – Presentation Practice

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Student presentations are due during sessions 14 and 15, so this session is devoted to having you work in small groups to practice your presentations, to offer feedback to each other, and to work on completing your presentations.

Each student presents his or her research to other members of the group, who listen without comment while the presentation is going on. Then the other group members respond in a structured way to what they have heard, according to the following categories:

- What was the strongest part of the presentation?
- Why do you say this?
- What part of the presentation, if any, seemed unclear, or incomplete? What did you want clarified, or to know more about?
- What questions do you have about the topic at this point?
- Did you have confidence that the presenter knew his or her subject matter? Why or why not?
- Do you have suggestions for the presenter about how he or she can strengthen the presentation?
- What do you now know about the topic?

The focus of these sessions is to offer support. Since the presentations are to happen at the beginning of the next session, suggestions that the presenter should start over, or develop new, stunning technology for the presentation are not helpful because they are not realistic. Offering specific areas that might be made a bit more clear, or that might be filled in a bit is more helpful to the presenter (“I’d like to know more about a particular section of the report...”). This is an opportunity to practice positive communication skills; the more you help each other to prepare, the more the whole group learns, since the reports will be stronger due to the feedback.

Here are a few suggestions for presenters:

- Practice your presentation at home. Don’t assume you can just stand up and wing it. A few people can, but most of us can’t.
- Practice with a watch or timer; it won’t do you or your audience any good if you have an excellent presentation that takes thirty minutes if you are only allotted five or ten minutes. Make sure that what you have to say fits within the time allowed for reports, and make sure you say the most important things within that time.
- You have sat through presentations before. Think about what people have done that have bored you, and don’t do that in your presentation.
- If you have technology, make sure you know how to work it. Make sure your equipment is ready to go, and that it connects with equipment at school if you are hooking a computer up to a projector, for example. There is nothing worse for an audience than waiting around for a presenter to get the technology working. Telling your restless audience “it worked at home” doesn’t help.
- Remember that the focus of your presentation is to help your audience members about your topic. Don’t assume they know what you know. You have to make sure that what you present will make sense to them. Finally, make sure you are communicating with your audience. Don’t hold your paper in front of your face. Be sure to use a loud enough voice to reach the back of



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the room. Focus on helping your audience understand what is significant about the issue you've researched. You have chosen this issue because it is important, because it matters to you. Help them appreciate the issue, and understand why it is important. You've done good work; now's the time to share it.

### **Ground Rules for Audience members:**

Your tasks as audience members are to learn as much as you can from each presentation and to support your classmates as they present. It can be nerve wracking to present in front of your friends and classmates, and there are things you can do as audience members that will help them to feel as relaxed as possible, which will help them to offer the strongest presentation they can. There are some obvious audience behaviors that lead to stronger presentations.

- Pay attention to the presenter: look at them, listen to them.
- This is not a time for conversation, for reading magazines, for fiddling with papers, or for working on your own report, even if you present next.
- Write down your questions rather than interrupting in the middle of the presentation.
- If you are bored by a presentation, be kind and discreet. Notice what is boring about the presentation and think about how you can make sure you don't repeat such behaviors in your own work. Focus on the content (if the presenter is not yet skilled); what is the issue and what can you learn about it?
- Remember that you are learning to present, and learning takes time and practice. You want to help each other to learn, both content, and presentation skills. You learn best when you feel safe, so help the room to be a safe place to present.

## Handout #16 – Taking Action

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You have carried out research on an issue of injustice for this unit. What would be your next steps should you wish to act based on what you have found? How might you strategize actions that could lead to the change you desire?

Below are some questions that might help you to think through your next steps. Write down the answers to the questions.

- What is the issue of injustice you are concerned with? Who is suffering from the current situation? Who is benefiting from the current situation?

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- Upon what are you basing your understanding? What evidence is there and what is the source for that evidence? What has convinced you that it is solid evidence?

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- Is there any compelling evidence that offers another conclusion?

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- What kind of change do you think would make the situation better?

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- What resources and allies would help you to bring about change?

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- To whom do you wish to communicate, and why? Who should know about this and how might they help to bring change?

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- How might you make contact with your desired audience?

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- What might you say to them to help them to understand why they should be concerned and why they should act?

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### Resources and Models

There are students around the world who are digging deeper, beneath the headlines to learn of instances of injustice, and are working to make change. Here are a few web sites that have information on what is happening on college campuses and at schools.

- [http://www.civilrights.org/campaigns/student\\_activist/learn\\_more.html](http://www.civilrights.org/campaigns/student_activist/learn_more.html)  
Student activist network on college campuses; work towards civil rights related issues and issues of injustice
- <http://www.studentpeaceaction.org/Organize/ally.html>  
Student organization geared towards taking action against military recruiting in schools, and towards peace
- <http://www.csun.edu/eop/htdocs/studentactivismbook.pdf>  
Student Activism Resource Handbook, including Web Resources
- [www.rethinkingschools.org](http://www.rethinkingschools.org)  
Rethinking schools is an organization that features articles about education with a focus on social justice. They frequently highlight student and community efforts at bringing change to their schools and communities.

# Handout #17 – Three-Week Reflection

Write a page on what you have learned in this unit. What was the most significant learning for you? Below are some questions to help you with some ideas.

### Reflect on an issue discussed during the unit

- Why is increasing media conglomeration a threat to democracy?
- What is the relationship between advertising and decisions made about what is shown on TV?
- What are the two contradictory responsibilities placed on media, and how does this affect us as members of a democracy?
- How did media influence the decision to incarcerate Japanese Americans during World War II?

## Reflect on your efforts as a learner

- How did you serve yourself well as a learner these past three weeks?
- What would you do differently as a learner if you were to encounter this material again?
- In what ways did you help others in our class to learn?
- In what ways did others in the class help you to learn?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.