

## CREATIVITY DURING WORLD WAR II – A PRIMARY SOURCE STUDY

### Essential Question:

What were the experiences of Japanese Americans during WWII as revealed through creative arts?

**TOPIC:** Creative Arts During World War II – Primary Sources

**GRADE LEVEL:** 9-12

**TIME:**

- **PART 1:** 55 min.
- **PART 2:** 75 min. (if film is 53 min. version)
- **PART 3:** 60 min.

**OBJECTIVE:** Students will analyze and interpret works of art created in WWII incarceration camps to develop generalizations/inferences about the experiences of Japanese Americans forced to live there.

**RESOURCES NEEDED:**

1. (Students) Pencil/pen
2. (Students) Computers with Internet access (or provide hardcopies of handouts)
3. (Teacher) White board with markers/eraser
4. (Teacher) Projector and laptop/computer with Internet access
5. **Appendix A:** “M-14850 Relocation”
6. **Appendix B:** Photo for Class Analysis (Unloading buses)
7. **Appendix C:** Primary Source Analysis Worksheet: Artwork, Photography, and Poetry
8. **Appendix D:** Primary Source Sets: Sets 1-8--Artwork, Photography, and Poetry
9. **Appendix E:** Photo, Church Street, San Francisco, 2005
10. **Appendix F:** Documentary Film Analysis Worksheet
11. **Appendix G:** Definition of “gaman”
12. [Slideshow](#) of primary sources
13. Documentary film, “*The Cats of Mirikitani.*” Film must be purchased or borrowed. See film website, <http://www.thecatsofmirikitani.com/index.htm>
14. YouTube, “*The Art of Gaman*” documentary by Rick Quan, <https://www.youtube.com/watch?v=8Fk8cHkCQV0>
15. Oral interview of Mary Hamano, [http://encyclopedia.densho.org/sources/en-denshovh-hmary\\_2-01-0020-1/](http://encyclopedia.densho.org/sources/en-denshovh-hmary_2-01-0020-1/)
16. Slideshow, “The Art of Gaman,” <http://americanart.si.edu/exhibitions/online/gaman/index.cfm>

**HISTORICAL CONTEXT:**

When Americans of Japanese ancestry were incarcerated during WWII, first in temporary assembly centers and later in more permanent camps, creative arts in the form of paintings, drawings, sculpture, woodworking, photography and other mediums became a part of many incarcerated’s daily lives. They served as a form of healing, survival and even functionality since furniture such as tables and chairs were not provided in their barrack rooms. Literary works in the form of poetry, short stories, and plays were written by the incarcerated. Camp officials viewed these activities as important forms of survival and expression. The analyses of these primary sources are important windows into that period of time.

**SYNOPSIS:**

Students will analyze paintings, poetry, and photography created in the incarceration camps during WWII, then view a documentary film and slideshow about such artwork. Through their analyses of these primary sources as well as information gathered from informational media, students will make generalizations/inferences and answer the **Essential Question**, “What were the experiences of Japanese Americans during WWII as revealed through creative arts?”

Students can further explore other primary source materials and secondary resources as extensions of this activity.

**PART I**

Note: Background information is not necessary. Students will explore creative works of art and literature and determine what information they need in order to understand the works.

**INDEPENDENT OR SMALL GROUP ANALYSIS OF PRIMARY SOURCES**

(ARTWORK, POETRY AND PHOTOGRAPHY)

1. Show students **APPENDIX A**. Write the following questions on the board and ask students for their comments. Write responses on the board.

- What do you see?
- What do you think about what you see? (Explain)
- What do you wonder?

Note: These questions come from Visible Thinking, an approach that integrates the development of thinking skills with content learning. See <http://www.visiblethinkingpz.org/>.

2. Discuss their observations and thoughts. Where could they find answers to what they wonder?

Note: Encourage them to use reliable, authoritative sources [www.goforbroke.org, Densho.org, etc.], perhaps listing them together on the board.

3. Tell students that they will analyze three kinds of creative arts – paintings, poetry, and photography – to discover the experiences of Japanese Americans during WWII.

4. Move on to the next primary source (poetry). Write the poem below on the board (or project onto screen). Ask students what the poem will be about just from the first line. Note: Arizona 1943 refers to either Poston or Gila River incarceration camp. See [Boot Camp Narratives](#).

**“Untitled”** *Written by an anonymous woman in camp*

Arizona 1943

My Husband's Interned

And My Son's a Soldier

Oh, All So Hard to Bear

I Lament

Encaged Behind Wire.

(Source: <http://archive.boulderweekly.com/062702/artflash.html>)

5. Model the activity by analyzing the poem as a class:

- Read aloud at least twice.
- Words that are important, confusing or that stand out: Circle them.
- Unusual words: Underline them.
- Phrases that have significance: Double underline them.
- Write questions they have: On the right side of the poem.
- For lines that support the theme: Draw arrows to those lines that support the theme.
- Share thoughts, feelings or comments: At the bottom of the poem.

6. Ask students where they might find answers to their questions, guiding them to reliable, authoritative sources (e.g., [Boot Camp narratives](#), [Glossary](#), website Densho.org, etc.).
7. Begin compiling “What I Wonder” questions, documenting for future reference.
8. Move on to the next primary source (photography). Show students **APPENDIX B** photograph.
9. Project “Photography” section of **APPENDIX C** on the screen/write on board. Complete for **APPENDIX B** as a class. Incorporate any “What I Wonder” questions to list (see #7 above).
10. Tell students that they will analyze similar artwork, poetry and photography to answer the **Essential Question**, “What were the experiences of Japanese Americans during WWII as revealed through creative arts?”

**The following is small group or independent work.**

11. Distribute **Appendix C Worksheet** to each student.
12. Distribute **Appendix D** to each student. There are 8 sets: Each student works on a set OR each group works on the same set. Make additional copies as necessary.
13. Tell students that each set has 3 artifacts: artwork, a photograph and a poem.
14. Direct students to complete the worksheet for their three primary source analyses.
15. When students are finished, project the [slideshow](#) so all students can see the primary sources.
16. Invite members from groups (or individual students for independent work) to respond.
17. Ask students where they would find answers to their questions (What I Wonder). Add the “What I Wonder” questions to the running list.
18. Students can be assigned to find answers to their “What I Wonder” questions and to share their findings (e.g., homework), or answers can be provided by searching online as a class. They should cite at least one source. See MLA and APA resources at <https://owl.english.purdue.edu/>.
19. Refer to the **Essential Question**, “What were the experiences of Japanese Americans during WWII as revealed through creative arts?” Write responses on board and have students do a quick-write. Students should keep these quick-writes for editing if they continue with Part II.
20. Ask students to write generalizations and inferences they have about the experiences of Japanese Americans forced to live in the camps, based upon their primary source analyses. They can revisit their thoughts after additional study in the succeeding lessons.

**PART II: DAY 2**

**“The Cats of Mirikitani” documentary film. Film must be borrowed or purchased. See film website: <http://www.thecatsofmirikitani.com/index.htm>**

1. Show **Appendix E**, Photo of Church Street in San Francisco. Invite comments about:
  - What they see
  - What they think about it
  - What they wonder
2. In particular, address:
  - Do they have preconceived ideas about homeless people when they see them on the streets?
  - Have they ever met someone who became homeless?
  - Under what circumstances do people get into this situation (i.e. become homeless)?
  - Do homeless people get help and support? How can they be helped?
  - Have they seen homeless children? What do they think about that?

3. Distribute **Appendix F**, the Documentary Film Analysis Worksheet, and write the name of film on board.
4. Read questions #1 and 2. Students can answer these before viewing the film.
5. Read aloud questions #3 to 8 so students will know what to look for as they view the film.
6. Tell students that they will see a documentary film. They will answer questions #3 through 8 on the Documentary Film Analysis Worksheet during/after the film ends.
7. Show the (multiple award-winning) documentary film, “The Cats of Mirikitani,” by Linda Hattendorf. Two versions available for sale: full length 74 min or 53 min version shown on PBS. Website about the film: <http://www.thecatsofmirikitani.com/index.htm>
8. After viewing the film, discuss their reactions. Share them on the board.
9. Ask students the **Essential Question**, “What were the experiences of Japanese Americans during WWII as revealed through creative arts?” and update quick-writes or provide (new) responses. Students can revisit their generalizations and inferences about life in the camps (see #20 in Part I).
10. If time is limited, students can complete **Appendix F** at home.

### **PART III: DAY 3**

1. On the board, write the Japanese word, “**gaman.**” Pronounced “GAH-MAHN.”
2. Show definition, **APPENDIX G**---definition with YouTube link to George Takei’s explanation, courtesy of CNN. <https://www.youtube.com/watch?v=SBswsl878k4>
3. Discuss application of “**gaman**” to situations in school; their lives outside of school; its usefulness in world events. As a cultural value, how did it apply to Japanese Americans during WWII?
4. Show “The Art of Gaman” documentary by Rick Quan, 20 minutes:  
<https://www.youtube.com/watch?v=8Fk8cHkCQV0>
5. Show the oral history interview of Mary Hamano as she talks about the kinds of things made in camp:  
[http://encyclopedia.densho.org/sources/en-denshovh-hmary\\_2-01-0020-1/](http://encyclopedia.densho.org/sources/en-denshovh-hmary_2-01-0020-1/) (1 min. 16 sec)  
Courtesy of Densho, excerpted from Mary Hamano interview, Segment 20 (2008).
6. Share the slideshow, “The Art of Gaman,”  
<http://americanart.si.edu/exhibitions/online/gaman/index.cfm> (~3 min)  
Credit: from “The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942-1946,” Delphine Hirasuna, Smithsonian American Art Museum and the Renwick Gallery.
7. Ask students how the documentary film, “The Cats of Mirikitani,” relates to “gaman.”
8. Ask students if they exhibit “gaman” in their own behavior, or what opportunities would be ideal for showing “gaman” in their own lives.
9. Refer to the **Essential Question**, “What were the experiences of Japanese Americans during WWII as revealed through creative arts?” and invite discussion tied to “The Art of Gaman” film and slideshow. Students can edit their quick-writes from the previous day or write an essay responding to the Essential Question.
10. Finally, students should revisit their generalizations and inferences about the experiences of Japanese Americans in the camp, and make changes based upon Part III’s activities. Papers can be collected for assessment or shared with classmates.

**ENRICHMENT/EXTENSION ACTIVITIES:**

1. Research artwork and literature created during the Holocaust and other traumatic events.
2. Research homelessness, particularly the latest research and news reports.
3. Take action to help the homeless.
4. Obtain a class set of the book, *Stanley Hayami, Nisei Son: His Diary, Letters & Story From an American Concentration Camp to Battlefield, 1942-1945*. Excellent primary source material from the perspective of a high school student who was incarcerated in the camps and later drafted into US military service. His diary entries, letters, and illustrations will resonate with teenagers. Recommended also as supplemental reading.
5. Research the controversy behind the near-auction of artwork created at Heart Mountain incarceration camp. Comment on the controversy.  
[http://www.nytimes.com/2015/03/06/arts/design/art-of-internment-camps-will-head-to-auction.html?\\_r=0](http://www.nytimes.com/2015/03/06/arts/design/art-of-internment-camps-will-head-to-auction.html?_r=0)  
<http://artsbeat.blogs.nytimes.com/2015/04/13/auction-of-art-made-by-japanese-americans-in-internment-camps-sparks-protest/>  
<http://www.npr.org/sections/codeswitch/2015/04/18/400052232/auction-of-art-by-japanese-americans-in-internment-camps-cancelled>
6. Compare the artwork of two different Japanese American artists who were incarcerated.
7. Research Japanese American photographer **Toyo Miyatake**, who took photos in the camps.  
[http://encyclopedia.densho.org/Toyo\\_Miyatake/](http://encyclopedia.densho.org/Toyo_Miyatake/)
8. Examine the controversy over the logo designed for the famous 442<sup>nd</sup> Regimental Combat Team (the most decorated unit for its size and length of service in American military history—see [Boot Camp Narratives](#))  
<http://www.442.us.com/442ndrcthistory/patch.html>  
<http://amhistory.si.edu/perfectunion/collection/image.asp?ID=1153>
9. Learn how the Military Intelligence Service Language School emblem was created and the significance of its design:
  - <http://niseiveterans.blogspot.com/p/mis-pictures.html>
  - See page 112 of the online book, *Nisei Linguists* by James McNaughton (2006), [http://www.history.army.mil/html/books/nisei\\_linguists/CMH\\_70-99-1.pdf](http://www.history.army.mil/html/books/nisei_linguists/CMH_70-99-1.pdf)
10. Research the contributions of artist Chiura Obata in the camps.  
[http://encyclopedia.densho.org/Chiura\\_Obata/](http://encyclopedia.densho.org/Chiura_Obata/)
11. Research “Arts and Crafts in the Incarceration Camps”  
[http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=arts-and-crafts&edan\\_start=0](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=arts-and-crafts&edan_start=0)
12. Read/examine artwork in nonfiction books (see following section, **NONFICTION BOOKS, HIGH SCHOOL**) for further examples of creative expressions of the camp/war experience.
13. Analyze poetry in the books listed (see following section, **POETRY**).
14. Examine how art therapy has been used to help patients of trauma.

**NONFICTION BOOKS (HIGH SCHOOL):**

*Stanley Hayami, Nisei Son: His Diary, Letters, & Story From an American Concentration Camp to Battlefield, 1942-1945.* Annotated by Joanne Oppenheim, 2008.

Commentary: Stanley Hayami, a 16-year-old Japanese American teenager, chronicled his WWII incarceration at Heart Mountain, from November 1942, to his service on the battlefield as part of the famed 442<sup>nd</sup> Regimental Combat Team. His diary entries, letters and drawings tell his story.

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

*Citizen 13660.* Miné Okubo, 1946. [Excellent primary source for students]

Commentary: Artwork created in Tanforan Assembly Center (racetrack) in San Bruno, CA, and at an incarceration camp in Topaz, Utah, to document camp life for friends who were outside of the camp.

*Topaz Moon: Chiura Obata's Art of the Internment.* Chiura Obata, 2000. Edited by Kimi Kodani Hill.

Commentary: Sketches, drawn by Obata, to depict/record evacuation; he used these later for his paintings. He established the Tanforan Art School in hopes of making an intolerable living situation into something positive for everyone: "Art is one of the most constructive forms of education." (*Topaz Moon*, 38).

*Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942-1946.*

Delphine Hirasuna, 2005.

Commentary: Accompanied by documentary film and slideshow.

*Colors of Confinement.* Photographs by Bill Manbo. Edited by Eric L. Muller, 2012.

*Elusive Truth: Four Photographers at Manzanar.* Gerald H. Robinson, 2002.

**POETRY**

Poetry by Yukari, in *Desert Exile*. Page 25.

*Awake in the River.* Janice Mirikitani, 1978.

*Shedding Silence.* Janice Mirikitani, 1987.

*We, the Dangerous.* Janice Mirikitani, 1995.

Commentary: Janice Mirikitani was incarcerated in Rohwer camp as a child. Her poems focus on women, giving "voice to her mother, aunt, and other women victimized by the mass incarceration, often drawing parallels between abuse of women and the racism and constitutional violations suffered . . . during the war" (densho.org, Densho Encyclopedia, "Literary works on incarceration").

*Legends from Camp.* Lawson Inada, former poet laureate of Oregon, 1992.

*Touching Stones.* Shizue Iwatsuki, 1994.

**HISTORICAL FICTION CHILDREN'S BOOKS**

*The Cat Who Chose to Dream* by Lorie Honda, Ph.D., 2014. Illustrated by Jimmy Mirikitani.

<http://www.martinpearl.com/teacherresources.html>

**DOCUMENTARY FILMS**

- "The Cats of Mirikitani" by Linda Hattendorf, 2007.

See website and purchasing information, <http://www.thecatsofmirikitani.com/index.htm>

Note: Multidisciplinary---art, history, psychology, social studies.

- "The Art of Gaman" by Rick Quan, 2013.

<https://www.youtube.com/watch?v=8Fk8cHkCQV0>

- Story behind The Art of Gaman:

[http://encyclopedia.densho.org/The\\_Art\\_of\\_Gaman%3A\\_The\\_Story\\_Behind\\_the\\_Objects\\_\(film\)/](http://encyclopedia.densho.org/The_Art_of_Gaman%3A_The_Story_Behind_the_Objects_(film)/).

## COMMON CORE STATE STANDARDS (CCSS) > GRADE 11-12

<http://www.corestandards.org/ELA-Literacy/RH/11-12>

### “Key Ideas and Details”

History Social Studies

**RH 2** – Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

### “Integration of Knowledge and Ideas”

**RH 7** – Integrate and evaluate multiple sources of information presented in diverse formats and media in order to address a question or solve a problem.

**RH 9** – Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

English Language Arts: Reading Informational Text

**RI 1** – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

### “Craft and Structure”

English Language Arts: Reading Informational Text

**RI 4** - Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

**RI 6** - Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

## HISTORICAL THINKING STANDARDS

<http://www.nchs.ucla.edu/history-standards/historical-thinking-standards/overview>

**Standard 2 – Historical Comprehension** – The student comprehends a variety of historical sources.

**Standard 3 – Historical Analysis and Interpretation** – The student engages in historical analysis and interpretation.

**Content Era 8 (1929-1945)** – The student understands the character of World War II at home and abroad, and its reshaping of the US role in world affairs.

## C3 FRAMEWORK FOR SOCIAL STUDIES STATE STANDARDS – COLLEGE, CAREER & CIVIC LIFE: BY THE END OF GRADE 12

<http://www.socialstudies.org/system/files/c3/C3-Framework-for-Social-Studies.pdf>

### “Change, Continuity, and Context”

**D2.His.3** – Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.

### **C3 FRAMEWORK FOR SOCIAL STUDIES STATE STANDARDS – COLLEGE, CAREER & CIVIC LIFE: BY THE END OF GRADE 12 (continued)**

#### **“Perspectives”**

**D2.His.4** – Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.

**D2.His.5** – Analyze how historical contexts shaped and continue to shape people’s perspectives.

**D2.His.7** – Explain how the perspectives of people in the present shape interpretations of the past.

**D2.His.8** – Analyze how current interpretations of the past are limited by the extent to which available historical sources represent perspectives of people at the time.

#### **“Historical Sources and Evidence”**

**D2.His.12** – Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.

#### **“Causations and Argumentation”**

**D2.His.16** – Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.

**APPENDIX A**

Courtesy of Densho Digital Repository  
<http://ddr.densho.org/ddr/densho/166/15/>  
by Art Mayeno in Minidoka camp, c. 1943



## APPENDIX B PHOTO FOR CLASS ANALYSIS

Courtesy of the National Archives and Records Administration  
<http://www.archives.gov/education/lessons/japanese-relocation/images/sorting-baggage.gif>

Questions from VisibleThinking.org



1. What do you see?
2. What do you think about what you see?
3. What do you wonder?

**APPENDIX C**  
**PRIMARY SOURCE ANALYSIS WORKSHEET: ARTWORK, PHOTOGRAPHY, AND POETRY**

Student Name \_\_\_\_\_

**ARTWORK**

NAME OF ARTWORK & ARTIST:
WHAT I SEE
WHAT I THINK ABOUT WHAT I SEE
WHAT I WONDER

**PHOTOGRAPHY** (Adapted from Photo Analysis Worksheet, National Archives)

NAME OF WORK & PHOTOGRAPHER:
WHAT I SEE
WHAT I THINK ABOUT WHAT I SEE
WHAT I WONDER

**POETRY**

WHAT WORDS ARE IMPORTANT, CONFUSING, UNUSUAL, OR STAND OUT
WHAT PHRASES ARE SIGNIFICANT?
WHAT QUESTIONS DO I HAVE?
MY THOUGHTS, FEELINGS & COMMENTS

**APPENDIX D - PRIMARY SOURCE SETS 1-8**  
**SET 1 (Page 1 of 2)**

**ARTWORK**

#1 "TOPAZ CAMP 1943" by Akio Ujihara. [http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)

Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution



**PHOTOGRAPHY**

#1 Photo by Ansel Adams, Courtesy National Archives and Records Administration



**APPENDIX D – PRIMARY SOURCE SETS**  
**SET 1 (PAGE 2 of 2)**

**POETRY**

**#1 “GAIN”** by *Toyo Suyemoto* [http://encyclopedia.densho.org/Toyo\\_Suyemoto/](http://encyclopedia.densho.org/Toyo_Suyemoto/)  
*Courtesy of Toyo Suyemoto, Trek newspaper, Densho Encyclopedia.*

I sought to seed the barren earth  
And make wild beauty take  
Firm root, but how could I have known  
The waiting long would shake

Me inwardly, until I dared  
Not say what I would gain  
From such untimely planting, or  
What flower worth the pain?

## APPENDIX D – SET 2 (PAGE 1 OF 2)

### ARTWORK

#2 “MANZANAR NO YUKI” (SNOW AT MANZANAR) by Akio Ujihara.

[http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)

Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution



#2 Photo by Dorothea Lange, Courtesy National Archives and Records Administration



**APPENDIX D – SET 2 (PAGE 2 OF 2)****POETRY**

#2 “**FAITH**” by Yukio Ota, a young child in camp.

<http://www.sccs.swarthmore.edu/users/04/sorelle/poetry/wwii/poetry.html#poetry-children-US>. Courtesy of Sorelle Friedler / Swarthmore College and Cactus Blossoms by Ferne Downing (Editor).

My heart is proud,

My soul is glorious and free.

You, young Nisei, are fighting for  
our lives, our country, future,  
and everything we stand for.

We are right behind you.

You are proving that we are loyal  
in Italy and wherever you go.

You will come back victorious and free,  
and we will be waiting for you  
in this land of liberty.

**APPENDIX D – SET 3 (PAGE 1 OF 2)****ARTWORK**

#3 “MANZANAR 1942” By Akio Ujihara. [http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)

Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution

**PHOTOGRAPHY**

#3 Photo by Toyo Miyatake. Courtesy of Alan Miyatake, Toyo Miyatake Studio



**APPENDIX D – SET 3 (PAGE 2 OF 2)****POETRY**

#3 “**BARRACKS HOME**” by Toyo Suyemoto Kawakami

<https://japaneseinternmentmemories.wordpress.com/category/japanese-internement-poetry/>

This is our barracks, squatting on the ground,  
Tar papered shacks, partitioned into rooms  
By sheetrock walls, transmitting every sound  
Of neighbor’s gossips or the sweep of brooms  
The open door welcomes the refugees,  
And now at least there is no need to roam  
Afar: here space enlarges memories  
Beyond the bounds of camp and this new home.  
The floor is carpeted with dust, wind-borne  
Dry alkalai [sic] patterned with insect feet,  
What peace can such a place as this impart?  
We can but sense, bewildered and forlorn,  
That time, disrupted by the war from neat  
Routines, must now adjust within the heart

**APPENDIX D - SET 4 (PAGE 1 OF 2)****ARTWORK**

#4 "MESS HALL" by Akio Ujihara, [http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)

Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution

**PHOTOGRAPHY**

#4 Photo by Dorothea Lange, Courtesy National Archives and Records Administration



**APPENDIX D - SET 4 (PAGE 2 OF 2)****POETRY**

**#4 “Our Boys Have Gone A'fightin’”** by Jerome High School student Stella Hayashida.

<http://scipio.uark.edu/cdm/singleitem/collection/Civilrights/id/482/rec/9>

*Courtesy of Stella Hayashida and the University of Arkansas Libraries.*

Note: Reference is to the soldiers in the segregated Japanese American military units, many of whom left camp to fight for America overseas.

Our boys have gone a-fightin’

To keep our country still,

With liberty and justice

To last throughout the world.

Our boys have gone a-fightin’

To give the dictators a mind

The life we always want to live

A hard comparison with theirs.

Our boys have gone a-fightin’

To see what they can do,

Our country lasting ever more

In peace, equality and liberty.

Our boys have gone a-fightin’

And will come back again

With victory resting on their heads

We should be ever thankful.

## APPENDIX D - SET 5 (PAGE 1 OF 2)

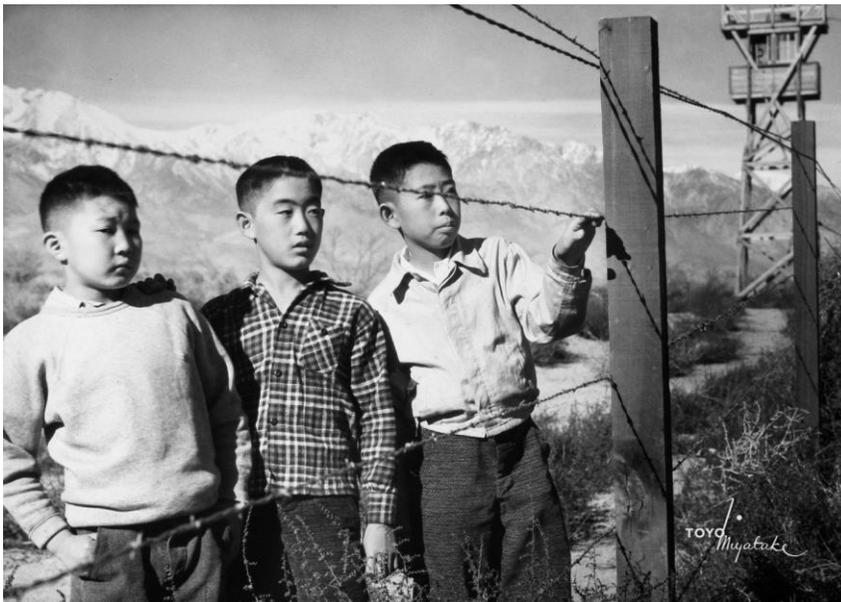
### ARTWORK

#5 "GUARD TOWER" by Akio Ujihara, [http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)  
Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution



### PHOTOGRAPHY

#5 Photo by Toyo Miyatake. Courtesy of Alan Miyatake, Toyo Miyatake Studio.



**APPENDIX D - SET 5 (PAGE 2 OF 2)****POETRY**

**#5 - "BARRACKS HOME"** by Toyo Suyemoto Kawakami

<https://japaneseinternmentmemories.wordpress.com/category/japanese-internement-poetry/>

This is our barracks, squatting on the ground,  
Tar papered shacks, partitioned into rooms  
By sheetrock walls, transmitting every sound  
Of neighbor's gossips or the sweep of brooms  
The open door welcomes the refugees,  
And now at least there is no need to roam  
Afar: here space enlarges memories  
Beyond the bounds of camp and this new home.  
The floor is carpeted with dust, wind-borne  
Dry alkalai [sic] patterned with insect feet,  
What peace can such a place as this impart?  
We can but sense, bewildered and forlorn,  
That time, disrupted by the war from neat  
Routines, must now adjust within the heart

**APPENDIX D - SET 6 (PAGE 1 OF 2)**

#6 "MANZANAR NO YUKI" (SNOW AT MANZANAR) by Akio Ujihara.

[http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)

Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution

**PHOTOGRAPHY**

#6 Dorothea Lange, Courtesy National Archives and Records Administration



**APPENDIX D - SET 6 (PAGE 2 OF 2)****POETRY**

#6 **"GAIN"** by *Toyo Suyemoto* [http://encyclopedia.densho.org/Toyo\\_Suyemoto/](http://encyclopedia.densho.org/Toyo_Suyemoto/)  
*Courtesy of Toyo Suyemoto, Trek newspaper, Densho Encyclopedia.*

I sought to seed the barren earth  
And make wild beauty take  
Firm root, but how could I have known  
The waiting long would shake

Me inwardly, until I dared  
Not say what I would gain  
From such untimely planting, or  
What flower worth the pain?

**APPENDIX D - SET 7 (PAGE 1 OF 2)****ARTWORK**

#7 "HOSPITAL" by Akio Ujihara, [http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)

Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution

**PHOTOGRAPHY**

#7 Photo by Dorothea Lange, Courtesy National Archives and Records Administration



**APPENDIX D – SET 7 (PAGE 2 OF 2)****POETRY****#7 “BARRACKS HOME”** by Toyo Suyemoto Kawakami<https://japaneseinternmentmemories.wordpress.com/category/japanese-internement-poetry/>

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**APPENDIX D – SET 8 (PAGE 1 OF 2)****ARTWORK**

#8 “MESS HALL” by Akio Ujihara, [http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt\\_page=biography-akio-ujihara](http://americanhistory.si.edu/collections/object-groups/japanese-american-internment-era-collection?ogmt_page=biography-akio-ujihara)

Gift of Akio Ujihara, National Museum of American History, Smithsonian Institution

**PHOTOGRAPHY**

#8 Yoshio Okumoto, Courtesy of densho.org



**APPENDIX D – SET 8 (PAGE 2 OF 2)****POETRY****#8 “BARRACKS HOME”** by Toyo Suyemoto Kawakami<https://japaneseinternmentmemories.wordpress.com/category/japanese-internement-poetry/>

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**APPENDIX E**

Courtesy of Wikimedia Commons

Photographer: Christopher Beland

<https://commons.wikimedia.org/wiki/File:Homeless-Church-Street-SF.jpg>



Church Street, San Francisco, California 2005

**APPENDIX F**  
**DOCUMENTARY FILM ANALYSIS WORKSHEET**

STUDENT NAME \_\_\_\_\_

1. Name of film \_\_\_\_\_ Year released \_\_\_\_\_

2. What do you think you will see in this film, based on the title?

**POST FILM VIEWING:**

3. Comment on these film-making techniques that you observed and which contributed to the mood/atmosphere: **narration, lighting, music, editing, camera angles**

4. Look at #2 above; circle the things that you actually saw in the film (that you thought you would see).

5. Describe what was unexpected.

6. Describe some things in the film that you learned or that made you think in a new way or helped you understand something more thoroughly.

7. Your reflections, comments, questions:

8. Your message to the filmmaker:

APPENDIX G  
DEFINITION OF “GAMAN”

Japanese-English Dictionary

<http://www.kanji-japanese.com/en/dictionary-japanese-english/gaman>

“endurance”  
“patience”  
“perseverance”  
“tolerance”

YouTube.com

Actor George Takei defines “gaman,” courtesy of CNN:

<https://www.youtube.com/watch?v=SBswsl878k4>

**How did Americans of Japanese ancestry use “gaman”  
during their WWII experiences?**