

The Red Pines





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A SCHOOL IN THE WOODS



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Education Foundation

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IslandWood

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IslandWood, a residential outdoor learning center, was created in 2002 to “provide exceptional learning experiences and inspire lifelong environmental and community stewardship.” Students at IslandWood learn to love learning, appreciate their fellow students and their surroundings, and become stewards of their world.

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Other resources in this series

“*The Red Pines*”: *Curriculum for Engaged Learning Through Film* is one in a series of classroom strategies for engaging learners in the middle grades (4th–8th), including:

Teachings of the Tree People, film and curriculum, connecting learners with the Skokomish (*Twana*) people of Puget Sound's Hood Canal.

Island Roots, film and curriculum, exploring the story of Filipino pioneers who emigrated to the United States in the 1920s and 30s.

Experiencing Film: Classroom Strategies for Engaging Learners, an activity booklet for integrating any film into a classroom curriculum.

You can find these films and guides online at www.islandwood.org

Contents

About the Film	4
Why Film?	6
IslandWood and the Study of Place	7
Using Film in Active Ways	8
Finding Relevant Experiences, Meeting Diverse Learning Styles, Making Connections	
From Theory to Practice	10
Reflective Practices, Inquiry-based Learning, Cooperative Learning, The Study of Place as a Framework for Learning, Project-based Learning	
Using Film Successfully	12
Meeting Education Standards	14
Teaching Techniques Commonly Used in This Guide	16
How This Guide Is Organized	18
Suggested Lesson Flows	19
Before You Begin. . .	21
A Key to <i>The Red Pines</i>	22
<i>The Red Pines</i> Film Lessons	
Lesson Flow I: Origin	23
Auditory Perceptions	24
World in a Bag	28
Build a Brochure	32
“I Am From. . .” Poem	36
Lesson Flow II: Migration	41
Cinquain Expressions	42
Culture Quest	46
Mapping Migrations	56
Ask an Elder	62
Appendix	69
Japanese Views of Land Ownership	70
Japanese Naming Traditions	72
Japanese Emigration to America	74
Forced Migration of Japanese Americans	76
The Concept of <i>Gaman</i> in the Film <i>The Red Pines</i>	78
Additional Resources	79

About the Film

“What carried through a great many of us was the word gaman, which means to be steadfast, be patient, persevere through tough times.”
—Junkoh Harui

The Red Pines is a window into the Japanese American community on Puget Sound’s Bainbridge Island and its unique cultural footprint on the land. The film reveals cultural forces that enabled many of its members to return and rebuild their lives after exile and incarceration by the United States government during World War II.

Junkoh Harui’s grandfather emigrated from Japan in the 1880s and found work at the Port Blakely Mill, the largest sawmill in the world. Junkoh’s father established a renowned nursery, with a bustling general store and acres of manicured gardens. Bainbridge Gardens was a regional tourist destination until the bombing of Pearl Harbor and the forced internment of Japanese Americans on the West Coast, following Franklin Roosevelt’s executive order. Junkoh and his family were the first Americans, of more than 110,000, to be transported to the camps, where they would be held for six years. Sixty years later, Bainbridge Gardens and the Japanese Red Pines flourish once again under Junkoh’s careful eye. With the perspective of 60 years he reflects, *“it’s remarkable, the persistence of plants. They stand as a lesson to my family.”*

“The Red Pines”: Curriculum for Engaged Learning Through Film provides opportunities for your students to explore themes of land stewardship, immigration, forced migration, a people’s response to adversity, political change, nationalism, cultural traditions, and many more, as well as meeting national geography and social studies standards.

Shot and edited by Don Sellers, music by Janice Giteck, and written and produced by Lucy Ostrander with executive producer Katie Jennings.

About the Film

The Red Pines at a Glance

00:00	Title
00:30	Mochi-tsuki festival
02:11	Japanese immigrants in the 1800s
02:41	Junkoh Harui's family—successful immigrants
04:55	Living off the land and sea
06:34	Being Japanese in America
07:00	Bonsai
07:54	World War II and the internment
9:20	Return to Bainbridge Island
9:52	"Gaman" and Bainbridge Gardens
10:30	The Japanese Red Pines
11:05	Credits



Why Film?

Today's students are digital enthusiasts. They expect learning to come from more than just books. They learn from song, speech, image, and movement.

Film is a unique “hook” that has the opportunity to actively engage students in their learning. Through film, students can be awakened by immersion into a new cultural milieu. They can go on a virtual field trip, forging emotional connections to people and issues they haven't encountered in their own lives. They can share this real-time experience, building a learning community with their peers. The authentic voices and visuals in film provide them with primary learning sources. Yet, too often, traditional passive methods are used when films are viewed in the classroom. This guide offers ideas, suggestions, and activities to give all students the opportunity for *active* engagement.

“The Red Pines”: *Curriculum for Engaged Learning Through Film* is a resource for using film in experiential ways to teach content, concepts, and skills, to provide relevance, to meet the learning needs of all students, and to extend the learning process beyond the classroom walls. Teachers say the lessons hook reluctant learners, and students say they're fun. To get started, you can see a few master teachers in action on the short videos included in this package.

The Red Pines, a short film for K–12 and university classrooms, explores the Japanese American community on Puget Sound's Bainbridge Island and its unique cultural footprint on the land. It shows the cultural forces that enabled many of its members to return and rebuild their lives after exile and incarceration by their own government during World War II.

Franklin Odo, director of the Asian Pacific American Program at the Smithsonian, said, “*The Red Pines tells an enormously important story. Bainbridge Island was the first Japanese American community forcibly removed by the U.S. government during World War II. All the injustices, the irony, the support, the tragedy, and the courage are evident through the compelling story of immigration and migration told by those that lived it; viewers are introduced to ways of learning that may be different from their own experience.*”

IslandWood and the Study of Place

It might seem unusual that an environmental education center on an island in the Puget Sound would create curriculum around film. We do it because we believe in the study of place—our natural and cultural communities.

IslandWood is a special place, with 255 acres, five ecosystems, and gold LEED certified “green” buildings that embrace the fourth- through sixth-graders who come here on learning journeys throughout the school year. Students at IslandWood learn to love learning, appreciate their fellow students and their surroundings, and become stewards of it all.

We believe that every place is special—that this kind of learning can happen anywhere.

Choose from the lessons in this guide to use the film, *The Red Pines*, in an active way that connects your students to their own communities.

Using Film in Active Ways

Finding Relevant Experiences

The use of film to teach specific content and concepts is most effective when the experience is active, engaging students' minds and bodies. Interacting with visual media assures that students will experience deeper learning and retain the information. When students ask questions, make discoveries, experiment with knowledge themselves, and reflect on their experiences, they develop new understandings, skills, and attitudes that connect to their current knowledge and help to sharpen their critical thinking skills.

Relevant Experiences in Action

"I think [students] want to see things. I think since they're so into technology, so into video games, so into television, their brains are trained to see images: images through the computer, images through the television. . . . When you have a film and a lesson that is perfectly targeted to hit a certain point there's a lot of learning that [is] involved and probably more than what I could say through words or any type of book."

—Wyoshe Walker, Meany Middle School, Seattle, Washington

Meeting Diverse Learning Styles

Active experiences before, during, and after the showing of a film, help learners of diverse learning styles fully engage with the film. Activities and lessons which use various strategies—visual, sequential, interpersonal, kinesthetic, holistic, auditory, and intuitive—provide the opportunity for all students to learn from the film.

Diverse Learning Styles in Action

"It is almost painful for James to have to sit still, and he's got a very highly developed artistic and musical intelligence, so the minute music and drumming came on the film, he was hooked."

"Robert is a very strong verbal learner and so the idea of hearing story in a narrative form really speaks to him well."

"I really feel like the kids left this experience this afternoon. . . . with a great feeling of success; they learned something new, and they were good at it. They were all good at it in their own special way."

—Lynn Barnicle, Arbor Heights Elementary School, Seattle, Washington

Using Film in Active Ways

Making Connections

A film can help students develop critical thinking skills by encouraging them to question, explore multiple perspectives, analyze, and organize the information to support their ideas.



Making Connections in Action

"I think the key to learning is going visual. If you present something in film you can take difficult concepts like perspective, theme, empathy, and instead of front-loading it, saying empathy is this, or theme is this, you can watch a film and ask, 'What struck you?' And nine times out of ten, the kids will construct the real great meanings and insights."

—Barry Hoonan, Odyssey Multiage Program,
Bainbridge Island, Washington

From Theory to Practice

“The Red Pines”: Curriculum for Engaged Learning Through Film promotes the following teaching strategies and practices that are woven throughout.

- Reflective Practices
- Inquiry-based Learning
- Cooperative Learning
- The Study of Place as a Framework for Learning
- Project-based Learning

Reflective Practices

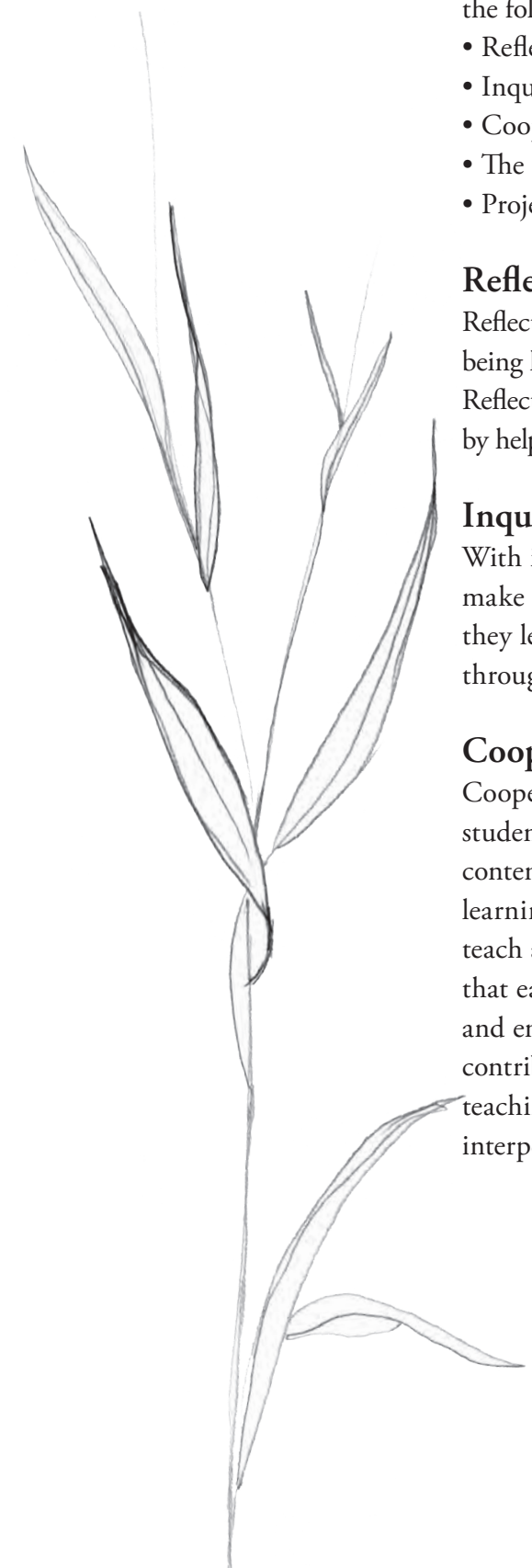
Reflection encourages students to make connections among the concepts being learned—to other people, to themselves, and to their own experiences. Reflection deepens the learning experience and refines metacognitive skills by helping students remember and retain new knowledge.

Inquiry-based Learning

With inquiry-based learning, students are encouraged to ask questions, make predictions, investigate, develop new ideas, and reflect on what they learn. They are asked to seek the answers to their own questions through guided experiences and appropriately scaffolded activities.

Cooperative Learning

Cooperative learning is a set of structured teaching strategies in which students work in small groups or teams in order to learn about a content area. The teams are usually made up of students with varying learning styles and levels, where the students have the opportunity to teach and to learn from one another. Cooperative learning recognizes that each member of the team has something valuable to contribute and encourages students to hold one another accountable for their contribution to the group. Cooperative learning not only focuses on teaching content, but also can enhance students’ social, communication, interpersonal, problem solving, and reflection skills.



From Theory to Practice

The Study of Place as a Framework for Learning

The study of place provides an integrated approach to learning. Students use their surrounding community—both cultural and ecological—to achieve a purposeful blending of learning concepts, knowledge, and approaches. This educational context promotes the development of skills meaningfully connected to students’ lives and development of appropriate action in their communities.

Project-based Learning

Project-based learning engages students in “authentic” (i.e., relevant and transferable) activities that enhance learning.

Projects ask students to tap into their prior knowledge, help them build on their strengths, validate their passions, and express their cultures. Projects are typically long-term, interdisciplinary, and usually result in an end product with practical application. The project may be something that the teacher designs or students choose, and could meet a genuine school or community need, as in the case of a service-learning project. Examples of these types of projects include creating a school garden or a nature trail, developing cultural history timelines for the local historical society or trail maps for a local park, construction of community art, building a super mileage car, or investigating paranormal activity at a local haunt.

Project-based learning builds trust between staff and students because students are given a voice and teachers are put in a place of learning right alongside students.

Using Film Successfully

How film is introduced to students, positioned during the lesson, and how it is followed up are key to students making a genuine connection to the film and maximizing the learning. These are a few vetted tips that can foster student enthusiasm, attention, learning, and retention.

Success Strategy #1

An essential strategy for using film successfully is to **help students understand the “why”** of the video and its connection to the big idea, or theme. The more students understand how an activity fits into the goals for their learning, the more success they will have.

This is also the place to be clear with students about what they will be expected to remember during the viewing of the film. For example, are students expected to retain specific information or to get a general sense of place and people? Students’ viewing experiences will be more focused and comfortable when expectations are set in advance.

Success Strategy #2

A second predictor of success is your **modeling during the film experience**. Your genuine interest in the film shows! When you interact fully with the film, you show students what engagement looks like. Watch the film yourself several times before showing it to students to become familiar with it. Think of the film not as a “standalone,” but as a second teacher, mentor, and community expert. Many lessons in this guide ask the teacher to pause the film at intervals to assess understanding and engagement. Reinforcing the Essential Question before and after viewing reminds students that you are on a quest together for the answers.

Success Strategy #3

Like watching your favorite film time and time again, each viewing reveals something new. **Multiple viewings** for students are especially beneficial. Is it necessary for students to view the entire film at one time, or can it be seen in shorter segments? Does the film lend itself to a sequential viewing, or could students watch the middle or end and come back to the beginning at a later time? Think of a film as an onion where each layer, or viewing, draws us closer to our objective center.

Using Film Successfully

Success Strategy #4

An option for students to become more familiar with the film is to have the video available in one area of the room for further exploration. This can be especially beneficial for English language learners and special needs students with spatial disabilities. Giving students **access to the film** empowers further interaction with the medium of film and ownership of their learning experience.

Success Strategy #5

Your **knowledge of student needs** and skills plays a significant part in the film viewing experience. Use specific strategies to prepare students for success with this mode of learning. Have the students prepare a glossary of terms before viewing the video that explains unfamiliar vocabulary. Have students develop word webs or other word study strategies to show the relationships of the words. Some students may need a written guide to all or part of the film, similar to a transcript or synopsis. If you know students' needs in advance you can accommodate them.

Meeting Education Standards

The study of immigration and migration, as illustrated in *The Red Pines* by the Japanese American story, may be integrated into fifth through eighth grades through social sciences and geography studies. The activities and projects contained in this guide have been written to augment the primary themes of the National Curriculum Standards for the Teaching of Social Studies, to meet National Geography Standards, and to provide lessons that can meet individual state standards.

The themes and standards named here can help you design a unit that fits your particular curriculum goals and extends your students' study thematically and over a longer period of time.

Primary Themes of the National Curriculum Standards for the Teaching of Social Studies

1. Exposure to culture and cultural diversity.
2. Experiences that provide for the study of people, places, and environments.
3. Study of individual development and identity.
4. Experiences that provide for the study of interactions among individuals, groups, and institutions.
5. Study of the relationship that human beings have with science and technology.
6. Experiences that provide for the study of global connections and interdependence.

A theoretical description of each of the themes can be viewed through the official website of the National Council for the Social Studies (NCSS) at <http://www.socialstudies.org/standards/strands/>.

Meeting Education Standards

National Geographic Standards

The standards developed by the National Geographic Society Committee on Research and Exploration covered in this guide include:

- Standard 2:** How to Use Mental Maps to Organize Information About People, Places, and Environments in a Spatial Context
- Standard 6:** How Culture and Experience Influence People's Perceptions of Places and Regions
- Standard 14:** How Human Actions Modify the Physical Environment
- Standard 16:** The Changes That Occur in the Meaning, Use, Distribution, and Importance of Resources

A complete description of the standards can be found on the National Geographic Xpeditions website at <http://www.nationalgeographic.com/xpeditions/standards/matrix.html>.

Teaching Techniques Commonly Used in This Guide

Essential and Guiding Questions

This guide provides an Essential Question for each lesson flow and guiding questions for each lesson.

Essential Questions are open-ended questions that help students stay focused on the big picture of a content area. They do not have a single or simple “right” answer. Essential Questions are thoughtful and are based on the goals for learning. They are broad and invite students to explore multiple perspectives and ideas and can be revisited throughout a unit. Essential Questions encourage students to draw upon their prior knowledge and personal experiences, and help students effectively make sense of complex ideas. Essential Questions are deliberately thought-provoking, promote critical thinking, engage a diverse set of learners, and often lead to further questioning posed by the students. Post the Essential Question in a visible place in the classroom and reference it in meaningful ways throughout the unit.

Guiding questions are also identified. A guiding question differs from an Essential Question because guiding questions relate more acutely to one topic and have answers that are readily available in a finite amount of time.

Please feel free to customize the Essential Questions and/or guiding questions to best match the content, concepts, and skills you plan to teach.

Circle Discussions

Intermittently in each lesson there are questions designed to help students process, probe, or reflect on their experience and new learning. Ideally this dialogue should take place in a circle, with the teacher facilitating but not dominating the conversation. Circles are the oldest form of social democracy and, when used intentionally, can promote active listening, student ownership, and relationship-building. Circles are also great neutralizers in environments of inequity. Circle discussions are a time to come together and share without pressure or expectation.

Teaching Techniques Commonly Used in This Guide

Because most classrooms have limited open space, you may want to have students stand at their desks, facing one another, and those students in the “middle” can move themselves to the edge of the circle. One successful circle technique is called “fishbowl,” in which a designated group of students in an inner circle conducts a discussion while other students in an outer circle are listening only. Gradually, students switch places (from outer to inner circle and vice versa).

Journals and Journal Jumps

Sometimes the best way to engage students is also the most direct way; by asking a question and allowing students the quiet space in which to answer. Each lesson begins with a guiding question and this is a great way to ease into class time with transparency and purpose. Students can keep a journal and spend the first 8–10 minutes of your time together building anticipation and conducting inner dialogue.

We suggest that students return to their journal—a “journal jump”—at the end of class or the end of the unit, to stimulate metacognition.

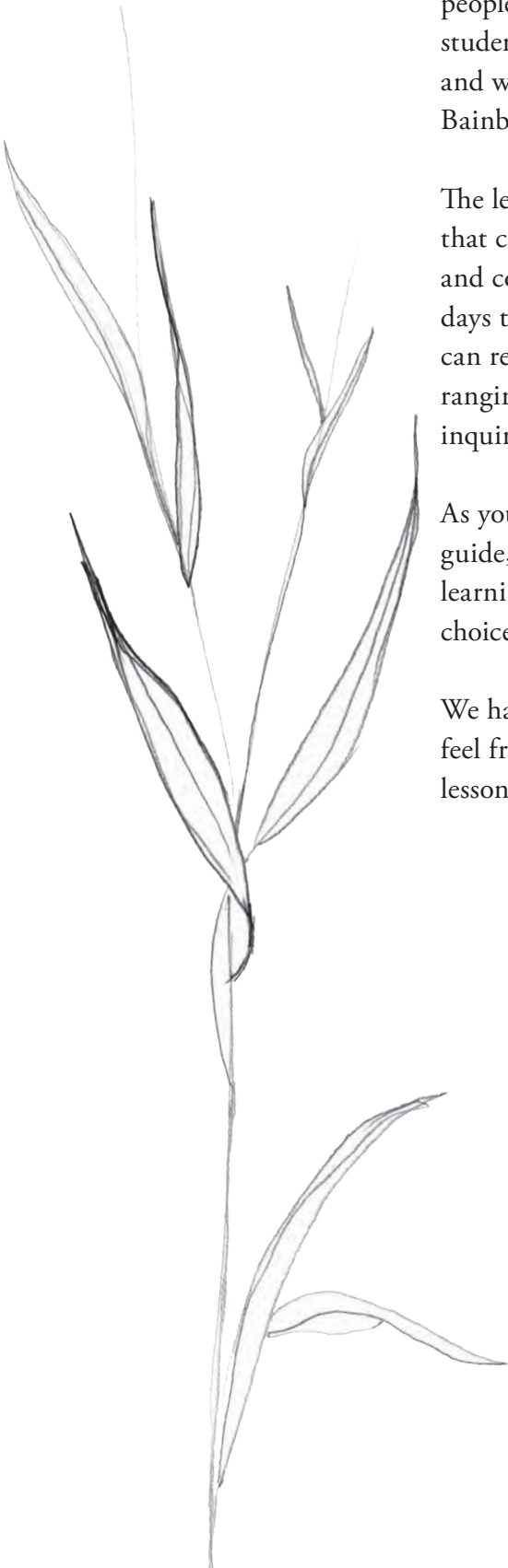
How This Guide Is Organized

The following lessons use film to engage students in learning about people and place. Specifically, over the course of one or several classes, students are given opportunities to engage deeply in *The Red Pines* story and what they can learn through the lives of Japanese Americans on Bainbridge Island.

The lessons are arranged into flows, or natural progressions of learning that create building blocks of cultural and environmental awareness, and content knowledge and skills. Lesson flows generally take five to ten days to complete, although flows have a recommended extension, which can result in a unit lasting up to three weeks. All flows are thematic, ranging in topic from an emphasis on creative writing to scientific inquiry to historical research.

As you familiarize yourself with the lessons and lesson flows in this guide, choose what is most applicable to your unique teaching and learning environment. When choosing a flow take into consideration the choice of readings, assessments, guiding questions, and standards.

We have given you two examples of lesson configurations, however, feel free to mix and match lessons within flows, customize, or condense lessons to meet your teaching needs.



Suggested Lesson Flows

Lesson Flow I: Origin

This flow enhances students' observation skills, focuses their attention on natural and cultural features in the film, and explores how different cultures depend on one another and on the land. Students are guided to tell the story of their natural environment and to share their new knowledge with their community.

Auditory Perceptions

Page 24



World in a Bag

Page 28



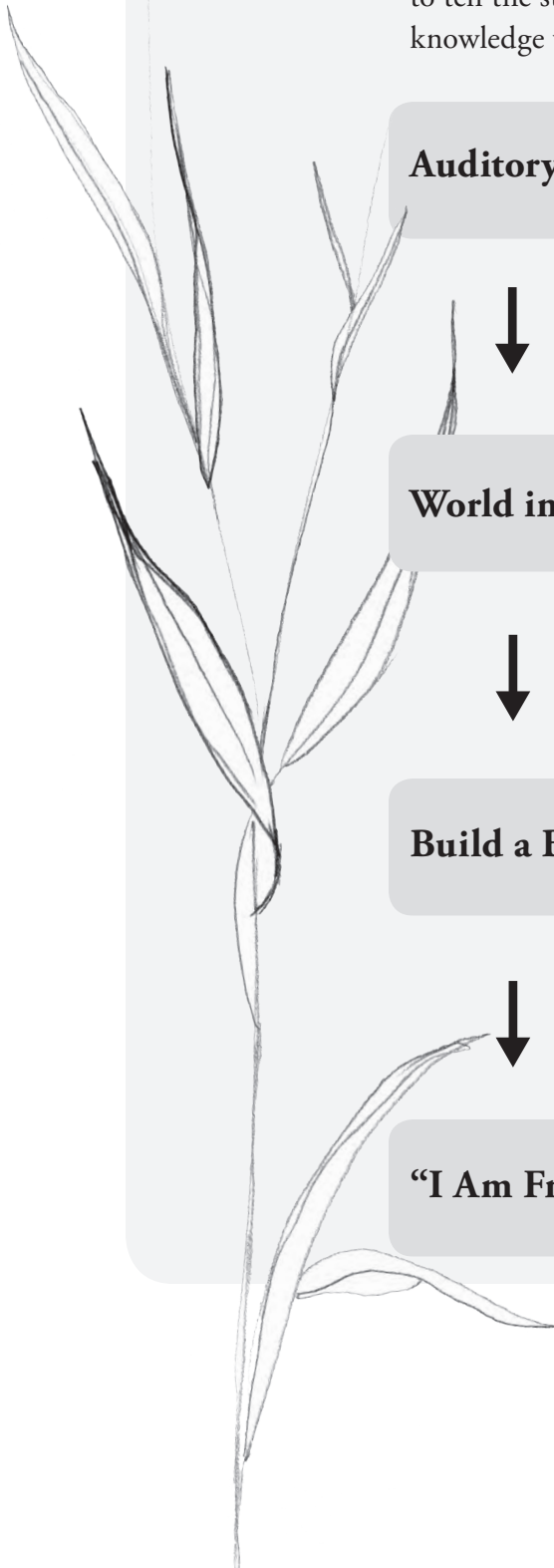
Build a Brochure

Page 32



"I Am From. . ." Poem Extension

Page 36



Suggested Lesson Flows

Lesson Flow II: Migration

This flow will ask students to consider the role of migration in cultural groups, how it shapes history and heritage, and how people adapt to change. Students will learn how to read maps, understand scale, and recreate routes traveled by their ancestors and by the people in the film.



Cinquain Expressions

Page 42



Culture Quest

Page 46



Mapping Migrations

Page 56



Ask an Elder Extension

Page 62

Cultural Essays

Appendix, Page 69

Before You Begin...

Lesson Flow I: Origin

For the lessons in this flow, you'll need to prepare the following in advance:

World in a Bag

- Assemble paper bags with one item you have collected in each bag (berries, ferns, mushrooms, clams, seaweed, etc.).
- Gather watercolor pencils/paints, journals/watercolor paper.
- Procure a few hand lenses.

Build a Brochure

- Collect sample brochures.
- Gather resources on their biome.
- Pull together community organization contacts.
- Procure paper, markers, tape, and glue.

Lesson Flow II: Migration

For the lessons in this flow, you'll need to prepare the following in advance:

Culture Quest

- Send a letter home to parents/guardians explaining the lesson plan. (A sample parent letter is provided.)

Mapping Migrations

- Obtain a general map of the three areas represented in the film (Japan, Bainbridge Island, and Manzanar in Northern California) and a world map.
- Collect supplemental resources on the Japanese internment.

Ask an Elder

- Send a letter home to parents/guardians explaining the lesson plan. (A sample parent letter is provided.)
- Collect permission slips for the field experience.
- Gather tape recorders and video cameras (optional).

A Key to *The Red Pines*

Your visual cue when the film should be screened.

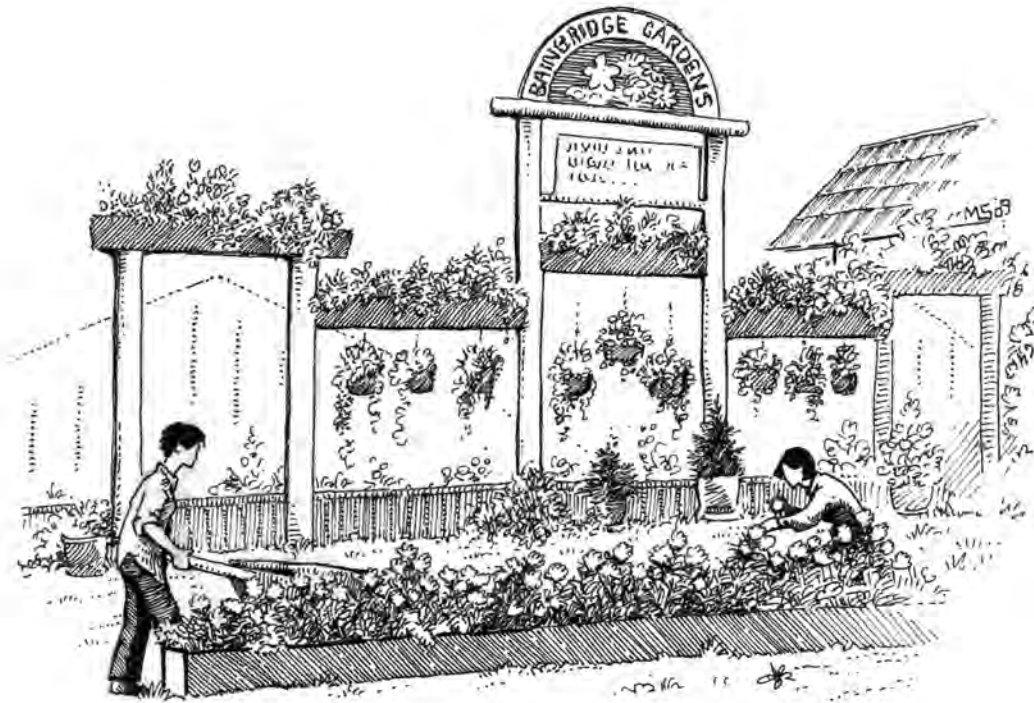


Can I see video of teachers in action, teaching lessons?

View the “Pictures of Practice” videos on your DVD or the IslandWood website to watch teachers delivering some of these lessons. The lessons that have “Pictures of Practice” in this guide are *Auditory Perceptions* and “*I Am From. . .*” *Poem*. Each of these lessons have reminders in the sidebar.

Lesson Flow I: Origin

What is our place in the world?



This flow enhances students' observation skills, focuses their attention on natural and cultural features in the film, and explores how different cultures depend on one another and on the land. Students are guided to tell the story of their natural environment and to share their new knowledge with their community.

Auditory Perceptions

Time

70 minutes
(over the course of several days if necessary)

Materials Needed

- *The Red Pines* film
- Colored pencils
- Worksheet: Perception Sketches

Special Considerations

When selecting a clip, choose a clip that has multiple sounds represented by various elements in the film.

Strategies Used

- Inquiry-based Learning
- Cooperative Learning
- Reflective Practices

Next Steps

World in a Bag (p. 30)

Pictures of Practice

Guiding Question

- What can we learn by listening?

Lesson Overview

Auditory Perceptions is designed to help students strengthen listening skills, make inferences, and gain knowledge through sound.

Part I (Perception Sketches) is designed to hone observation skills and allows students to develop their own images of what things look like in the film. It also focuses students' attention on the natural and cultural features represented in the film.

Part II (Perception Connections) is designed to help students make connections between the various cultural, living, and nonliving elements represented in the film. It allows students to focus on how the Japanese American people of Bainbridge Island depend on one another and on the land.

Notes:



PHOTO: DIANA WILMAR



Auditory Perceptions

Setup

For Part I, choose a short clip of the film you would like the students to listen to. Clip 1:15–1:50 is one possibility. Choose a scene that has multiple sounds. Set up the film so the clip is ready to go and cover the screen. Turn the volume up high enough for all to hear. For those students who are more comfortable using words, ask them to try the symbol approach first and if this is not successful, have them write descriptive words instead.

Procedure

Part I: Perception Sketches

1. Provide examples of symbols prior to starting. Here are a few you may want to use:



man



telephone



mountain



moon



river

2. Explain to the students that they will screen a clip of a film. For the first screening they will not be able to see the clip, but they will hear it.
3. Encourage the students to listen to the words, the emotion in the voices, and the background sounds.
4. Tell students to identify what they hear, drawing as many symbols as they can. There is no right or wrong answer.
5. Have students position themselves in the classroom so they are comfortable and can hear the clip. Listen to the film clip. Tell students to draw symbols representing what they hear on their *Perceptions Sketches Worksheet*. You may need to play the clip twice for students to be able to pick up on both the voices and the background sounds.
6. Following the clip, have students form into pairs of two and discuss what they each heard, identifying similarities and differences.



Auditory Perceptions—Procedure: Part I

7. Ask the students to share one thing that they heard and one thing that their partner heard that they didn't hear. Encourage the class to add symbols to their *Perception Sketches Worksheets* in a different colored pencil representing what someone else heard that they did not hear.
8. Play the film in its entirety with both audio and visuals. Have students add labels, words, or new sketches in a different colored pencil while watching.
9. After watching the film, journal or discuss the guiding question, What can we learn by listening?



Procedure Part II: Perception Connections

1. Have the students share some of their symbols/observations from their *Perception Sketches Worksheets* and have them draw a few on the board.
2. Once you have four or five ideas on the board, ask the students how the symbols on the board are connected. Have one or more students come up to the board and draw a line from one symbol to another and write a phrase on the line that describes how the two things are connected.
3. Following the example, have each student draw lines between the symbols on their *Perception Sketches Worksheets* and write a sentence on each line that describes how the symbols are connected.
4. Ask the students to share the connections they made. What interrelationships did they notice within the film? How do people depend on one another? on the land? How is the film connected to their own lives?
5. Ask students to work in teams (or individually) to create a symbol/connection map that represents various cultural, living, and nonliving things in their lives. Ask the students to share the connections they made.



Perception Sketches Worksheet

Name: _____

Date: _____

While listening, use the space below to write or draw symbols. Write down your ideas, draw pictures, or use descriptive words that help capture what you hear, in pencil.



World in a Bag

Time

100–150 minutes
(over the course of several days if necessary)

Materials Needed

- *The Red Pines* film
- Paper bags
- A few hand lenses
- Collected items (berries, ferns, mushrooms, clams, seaweed, etc.)
- Watercolor pencils/paints
- Journals/watercolor paper

Special Considerations

Be aware of frustration levels when students are trying to identify their object. Allow for struggle, yet provide assistance when necessary.

Strategies Used

- Cooperative Learning
- Reflective Practices

Next Step

Build a Brochure (p. 32)

Guiding Question

- How can we use our senses to explore our surroundings?

Lesson Overview

In this lesson students make “blind” observations of objects hidden in a bag—they will not be looking at their object initially. After representing observations with words and artwork, students locate “their” object in the film, *The Red Pines*, still without seeing the specimen. Students then discuss what objects they would put in a mystery bag to tell the story of their natural environment.



PHOTO: DIANA WILMAR

Notes:



World in a Bag

Setup

View the film and select items to collect and put into brown paper bags. If you think the objects may be too unfamiliar for students to describe, give them one clue, such as color or origin, to help them with their task. Place one item in each bag so each student has a bag (several students may have the same item).

Procedure

1. Begin by addressing modes of observation as a means to know more about our place and one another. Have a circle discussion on the following questions: What senses would you use to get to know a new puppy, a new fruit, or a new home? Would you use more than one sense to get information and draw conclusions?
2. Ask the students to journal on the guiding question.
3. Inform the students that they will be trying to identify an object found in nature by touch—**they won't be able to look at the object**. They are to describe the natural item by using words and by sketching.
4. Hand each student a brown paper bag with a mystery item inside. Have the students write their names on the outside of their bags. Next, tell them that their job is to explore the contents of the bag without using their eyes.
5. Ask students to pair up and describe the object to their partner with as much detail as possible. This is an excellent time to teach “properties” vocabulary, such as, hard, flexible, stiff, soft, prickly, smooth, rough, etc.
6. Next, the students should think of another way to describe their object. They may list what they find, write phrases or a paragraph. Maybe they want to make up a rhyme or haiku about their object. Let them choose how they'd like to describe it.

World in a Bag—Procedure

7. Give students up to 30 minutes of writing and drawing and getting to know their object. Then call everyone back together to reflect on the experience. Ask, How was this task harder or easier than you thought it would be? What did you find out? Were there any surprises for you?
8. Inform the students that they will be watching the film *The Red Pines*, about the experiences of Japanese Americans on Bainbridge Island. You may want to identify the island on a U.S. map. Tell the students that their mystery object can be seen or heard in the film, and they are to watch and listen intently to pick up this information. When they think they have identified their object, the students should call out the name of it. Pause the film and allow the students to look inside their bags to confirm that the object has been identified. If, at the end of the film, there are students who have not been able to identify their object in the film, ask them what they think their object is and why. Allow them to open their bags, then ask them where in the film the object can be found.
9. View the film in its entirety. Pause or replay the film if it is moving too fast for students to both think about their mystery object and hear or see it in the film.
10. At the conclusion of the film, ask the students what all of these items in the film had in common. If they were to look for their mystery item, where might it be found (wetland? forest? city? house? sunlight or shade)? Who might their item be used by, and how?
11. The last task requires students to brainstorm a list of items they would collect to tell the story of their natural environment. For example, if they live in a dry desert climate they may include cactus, brittlebush, chainfruit cholla, and the shell of an armadillo on their list of items.

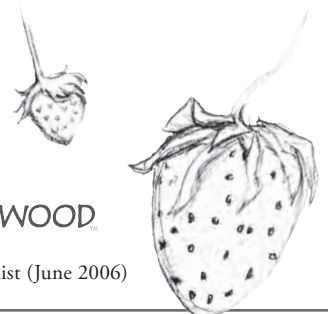


World in a Bag—Procedure

12. Once the students have completed their brainstorm you may opt to have them do one of the following:
 - Gather the items and do the *World in a Bag* activity with younger students.
 - Research how the items were traditionally used.
 - Discuss how the use of these natural items has changed over time and talk about the factors that led to this change.
 - Plan a “discovery day” where students learn more about the items in their natural environment.
 - See the *Build a Brochure* lesson and create a guide to edible plants in your biome.
13. Ask students to do a journal jump using the prompt,
“I used to think. . .Now I think . . .”



Adapted from a lesson created by Karen Salsbury, IslandWood Naturalist (June 2006)



Build a Brochure

Time

150 minutes
(over the course of several days if necessary)

Materials Needed

- *The Red Pines* film
- Sample brochures
- Resources on your community biome
- Community organization contacts
- Paper, markers, tape, and glue
- Worksheet: Build a Brochure Research Guide

Special Considerations

This lesson hinges upon students' access to information on their biome. To ensure success, **prior research on your part is necessary.** Establish a process for assessment of group work.

Strategies Used

- Cooperative Learning
- Reflective Practices
- Project-based Learning

Next Step

"I Am From. . ." Poem
(p. 36)

Guiding Question

- How can we share our knowledge with others?

Lesson Overview

In *Build a Brochure* students will create a brochure informing the community about edible/medicinal/native plants in their biome. The brochure may include maps, plants, history, and any other content students deem necessary.

Students will gain skills in mapmaking, brochure layout and design, and will work with a community organization to distribute the brochure.

Notes:



PHOTO: DIANA WILMAR



Build a Brochure

Setup

Consider having each group research and design a specific content area for the brochure. This would require organization and coaching of research teams. Customize the research guide on page 35 to guide students' work.

Collect various types of brochures from your community for the students to use as a reference.

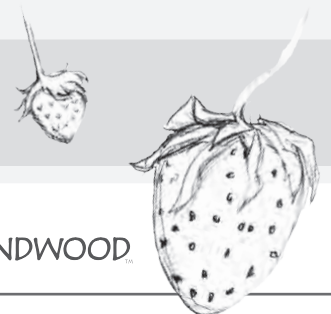
Procedure



1. Introduce the lesson by asking students to journal about a time when they taught another person something. This could be anything—teaching a friend a new dance or even teaching a sibling to read. How did they get the idea to pass on their knowledge? How did they go about doing it? How did sharing make them feel?
2. When they have finished writing, ask students to share. Ask students what knowledge was passed on in the film *The Red Pines*. Show a 5-minute clip to refresh their memory.
3. Split the class into teams of five. Hand each group three or four different types of brochures. Each group should look through the brochures and determine what they like and what they would change.
4. Explain that there are different purposes for brochures and that you want the students to create an informational brochure about edible/medicinal/native plants in their biome to teach people in their community about these plants. Remind them of the *World in a Bag* lesson, and how the items were used by the Japanese Americans on Bainbridge Island. Ask the class to brainstorm a list of items and/or topics to include in their brochures based on what they liked and the type of brochure needed. Write this list on the board.
5. Decide if you need to engage the class in a discussion of their biome and the importance of knowing what naturally flourishes within it. Have the students discuss and organize the list into categories. Assign each group a category to work on. Possibilities include a biome map with distinguishing features, plants and their current uses, history of plants and their traditional uses, recipes using native plants, how to identify plants, etc.

Build a Brochure—Procedure

6. Remind the class of the different types of reference materials available to them, in addition to the film. Allow ample time for research.
7. Once finished, begin the design process. Demonstrate the fold of the paper, modeling the type of brochure to create. Explain the amount of room each group has for their information. You may want to pre-cut paper that is the same size as their part of the layout and give it to each group. This will help the students adjust and organize their information accordingly.
8. Stress the importance of editing, spell-checking, placement, and neatness.
9. Consider having each group look at the other groups' work to provide feedback on the design and information. Facilitate this carefully, making sure that the students are providing positive feedback as well as constructive feedback in a respectful way.
10. Once each group is finished with the final layout draft, help the students collect each layout and place them in the appropriate spaces on the final brochure template.
11. Make colored copies of the brochure and give one to each student.
12. Ask the students to brainstorm a list of organizations that might be interested in displaying the brochures. Have them vote on which organization they would like to donate their brochures to and schedule a time for your students to talk with the organization. Organizations that may be interested in displaying student work include the local historical society, the Chamber of Commerce, local libraries, parks, and community centers.
13. Have a circle discussion and reflect on the following questions: What did you learn about the native plants in your area? What was different about your biome than that shown in the film *The Red Pines*? What was similar? How does the land affect the way people live? What is the most interesting thing you learned?
14. Ask the students to do a journal jump on the guiding question.



Build a Brochure Research Guide

Name: _____ Date: _____ Topic of brochure: _____

As you complete each phase of your research, record a sentence about your learning in the space below.

Brainstorm Read the guiding question; think about your task, and brainstorm a list of questions that you need answers to in order to successfully complete your section of the brochure.

Assign tasks To accomplish your goal, you'll need to break the research into chunks and assign each person or team of people a task. Who will do what? Consider your team members' strengths and struggles.

Collect evidence and cultural objects Assign research tasks for everyone in your group, taking notes here.

Synthesize information As a group, look over all the information you have collected and answer the following questions:

- How do we know what we know? What's the evidence and how reliable is it?
- How is this evidence connected to the other parts of the brochure? How do they fit together?
- What's new and what's old? Have we run across this idea before?
- So what? Why does it matter? Why do people in our community need to know this?

Create a product Now you're ready to take your new learning and display it for all to see. Gather with your group and decide how you would like to display your section of the timeline. Take notes here.



“I Am From. . .” Poem

Time

150 minutes
(over the course of several days if necessary)

Materials Needed

- *The Red Pines* film
- Sample “I Am From. . .” poem, copies for students
- Placeholder paper

Special Considerations

Encourage safety during Part I, reminding students not to push or run, and to stay inside the circle.

Strategies Used

- Cooperative Learning
- Reflective Practices

Pictures of Practice

Guiding Question

- How does reflecting on our own lives help us empathize with others?

Lesson Overview

In this lesson, students create a poem based on their lives, hobbies, interests, cultures, and experiences as a way to build relationships and trust with their classmates and teacher, and empathize with people they don’t know by connecting with the life stories of others through film.



PHOTO: JUNKOH HARUI

Notes:



“I Am From. . .” Poem

Setup

Create your own “I Am From. . .” poem to use as a model for the class.

This lesson works best in a classroom where the students feel comfortable sharing their lives with others.

Part I is intended to help the students reflect on their lives, hobbies, interests, traditions, languages, and cultural backgrounds in order to prepare them for writing their poem. Part II allows students to focus on the lives of the people and culture represented in the film, *The Red Pines*, as a way to compare their lives to those of the people in the film.

Procedure

Part I: I appreciate my classmates who. . .

1. Have the students stand in a circle facing one another. Hand a piece of paper to each student and have him or her set it down on the floor directly behind them; this piece of paper represents their placeholder. (It may be useful to print “I appreciate my classmates who . . .” on the placeholders as a reminder to students.) Stand in the middle of the circle without a placeholder. As a variation, you can also do this activity with chairs in a circle (one less chair than the number of students).
2. Explain that the person in the middle does not have a placeholder. That person will think of a favorite food, hobby, or interest and say the following sentence out loud to the rest of the circle: “I appreciate my classmates who...” and then say something he or she likes to do. For example, if the teacher likes to play a musical instrument, then the teacher standing in the middle of the circle would say, “I appreciate my classmates who like to play musical instruments.” If others in the circle like to play a musical instrument, too, they will need to move from their placeholder and find a new placeholder to stand in front of.

“I Am From. . .” Poem—Procedure: Part I

3. Explain that the object of the game is similar to musical chairs and that a person cannot move to the placeholders directly to their left or right or return to the same placeholder once they move. If there are not any placeholders left, that person is the new person in the middle of the circle. The new person standing in the middle should think of something to share and repeat, “I appreciate my classmates who. . .” and then try to find a placeholder to stand in front of.
4. Repeat until each student has had a chance to stand in the middle and share something. Limit the number of times a person can be in the middle by asking students to choose someone else who has not had a chance.
5. Gather students and ask them to share one new thing that they learned about someone else in the class. Emphasize the concept of empathy to tie back to the guiding question and prior learning.

Procedure

Part II: “I Am From. . .” Poem

1. Begin Part II by asking the students if the game helped them think about their lives. Have a few students share with the class to help spark the others’ memories.
2. The first phase of this lesson personalizes the process by asking students to list items found in their homes, sayings they often hear from family members, names of foods or dishes, types of music and languages that they hear at home, names of relatives, and their favorite pastimes. Have a few students share their list with the class to help the students think about their own lives.
3. Once they are finished with their lists, explain that each student will write an “I Am From...” poem about himself or herself. Explain that this poem follows a special pattern with each of the lines starting with “I Am from...”. The remainder of each line is something that recalls a memory, a hobby, a phrase, or an experience related to their life.

“I Am From. . .” Poem—Procedure: Part II

4. Provide the class with an example of an “I Am From...” poem. Below is one example.

I am from a household of females caring, daring, and stubborn.
Three thickheaded women “don’t you steal my thunder.”

I am from sun tea, canned peas, macaroni and cheese,
Sunday morning pancakes; “pass the syrup please.”

I am from every other weekend away, packed my bags for an adventurous stay.
I always treasured my Dad’s-weekend-away.

I am from music, dancing, and Saturday cartoons.
From swimming, softball, soccer, and the occasional macaroon.

I am from homemade dresses and plenty of messes.
Sewing, singing, and windows made of stained glasses.

I am from Ukrainian foods, cheap shoes and pants already used.
A loving grandma who always kept me amused.

I am from female strength and words of wisdom, family foes and
“you better get an education.” —Janelle Shafer ‘07

5. Once the students are finished, have them return to the circle and share their poems.
6. Explain to the students that it is now time to take a closer look at another person, using the same poem format and method. Further explain that they will watch the film *The Red Pines* again, focusing on things that they may have overlooked in the first viewing. You may want to ask them if they have a favorite movie, if they have seen it more than once, and how it changes for them with each viewing. In groups, the students will then have an opportunity to write a poem about a person from the film.
7. Ask the students to watch the film and list things about the Japanese Americans on Bainbridge Island, such as celebrations they have, things they say to one another, names of plants and trees, skills they possess, types of music and languages that they hear, events in history, and favorite pastimes.
8. View the film. You may also choose to group the students and assign each group to find evidence about a particular topic. If you choose this option, pause the film every five minutes and have a group share out evidence they have observed.



“I Am From. . .” Poem—Procedure: Part II

9. Break students into groups of four (or retain groups from the viewing). Encourage students to be creative and put themselves in the place of the Japanese Americans on Bainbridge Island. What would they want to tell people? Who are they? What is important to them? You may want to share the objective of this exercise, which is instilling the habit of empathy. Discuss what empathy means.
10. After students are finished writing the draft of their film poem, have a representative from each group read their poem to the class. Encourage the students to listen to each group’s poem and identify phrases or strategies which they used in their own personal poems.
11. Display each student’s poem, as well as the group character poems, in the classroom to celebrate their work and their lives.

*Adapted and Modified from Linda Christensen,
Where I’m From: Inviting Students’ Lives into
the Classroom, Rethinking Our Classrooms,
Volume 2, pages 6-9.*



Lesson Flow II: Migration

How do we deal with change?



This flow will ask students to consider the role of migration in cultural groups, how it shapes history and heritage, and how people adapt to change. Students will learn how to read maps, understand scale, and recreate routes traveled by their ancestors and by the people in the film.

Cinquain Expressions

Time

70 minutes
(over the course of several days if necessary)

Materials Needed

- *The Red Pines* film
- Pens/pencils
- Worksheet:
Cinquain Poem
Template—2 per student

Special Considerations

Provide an example of a cinquain poem and create one as a class to ensure that each student is successful in creating a poem.

Strategies Used

- Reflective Practices
- Cooperative Learning

Next Step

Culture Quest (p. 46)

Guiding Question

- How does language help us express our feelings?

Lesson Overview

In this lesson, students will create cinquain poems to reflect on their life experiences and to capture what they have learned from the film.

Notes:



PHOTO: MUSEUM OF HISTORY AND INDUSTRY (MOHAI)



Cinquain Expressions

Setup

A cinquain is a five-line poem that follows this format:

Line 1	The title (a noun)
Line 2	Two words that describe the title (adjectives)
Line 3	Three action words
Line 4	Four feeling words or one full sentence of four words
Line 5	Synonym for the title

Below is an example of a cinquain.

Elder
Thoughtful, reflective
Questioning, prodding, challenging
Speaks in silent knowledge
Teacher

Procedure

1. Begin by creating a cinquain poem with the whole class to help them practice writing this type of poem. Use the classroom as the content for the poem or have the students suggest topics of general interest.
2. Once the poem is complete, read the above cinquain poem out loud to the class as another way of demonstrating.
3. Ask students to share how they think language helped the writer of the cinquain express his or her feelings. How do they express their feelings? Do they ever write them down? Do their feelings show on their faces or in their body language? Take 5 minutes to discuss.
4. Give each student three copies of the *Cinquain Poem Template*. Encourage students to think about and write down words or phrases that stick out to them while watching the film (first copy). After the film, ask a student to read the sample poem aloud while you act out the words. These can be overexaggerated, grandiose movements or more subtle facial expressions and gestures.

Cinquain Expressions—Procedure



5. Watch the film in its entirety, or, if students watched the film previously, show a five-minute clip to get them thinking about it again.
6. Students can work individually or as a group to create their *The Red Pines* cinquains (first copy).
7. Finally, students can write a cinquain poem about a topic of their choosing that expresses an emotion (second copy). Remind them of the guiding question.
8. Once each student/group is finished, invite the students to read their poems out loud. Another option would be to have a cinquain poem slam evening and invite family and community members. Music can accompany the poems.



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Cinquain Poem Template

Name: _____ Date: _____

Notes from the film

Write a cinquain poem below.

Noun

Two adjectives

Three action words

One sentence with four words

Synonym for noun



Culture Quest

Time

120–150 minutes
(over the course of several
days if necessary)

Materials Needed

- *The Red Pines* film
- World map
- Tacks or stick pins
- Parent/Guardian letter
- Worksheets: *The Red Pines* Culture Quest Questionnaire, Culture Quest Questionnaire, Relative Quest Questionnaire

Special Considerations

See directions in Setup.

Strategies Used

- Inquiry-based Learning
- Project-based Learning
- Reflective Practices

Next Step

Mapping Migrations (p. 56)

Guiding Question

- What makes us who we are?

Lesson Overview

In *Culture Quest* students will begin to understand the definition of culture and how it shapes people's lives. Students will gain an understanding of culture by exploring their own cultural heritage through research, interviews, and reflection.

Notes:



PHOTO: DON SELLERS



Culture Quest

Setup

This unit focuses a great deal on family. This may be hard for some students. If issues arise, adapt and modify the activities accordingly. *Culture Quest* is intended to help students learn about their cultural histories and relate them to those cultures represented in the film. You may also want to use the film as a way to teach about differences in family structures. Assess students' needs and backgrounds in order to make this a positive learning experience for all students.

Explain culture first in the context of a classroom culture, then a school culture, a youth culture, an adult culture, and so on. Broaden students' frames of reference until they are comfortable talking about this subject.

Send a letter home to parents/guardians explaining the lesson plan. A sample letter is provided at the end of this lesson plan.

Procedure

Part I: Culture Quest



1. Watch the film in its entirety, or, if students have watched the film previously, show a five-minute clip to get them thinking about it again. While viewing the film, ask students to jot down observations on their "*The Red Pines*" *Culture Quest Questionnaire*.
2. Following the film, facilitate a circle discussion on these questions: How are the lives of the people represented in the film similar to or different from yours? How does where they live affect their lives? Do you think everyone lives their life the same? Why or why not? What makes us who we are? What do you think the word "culture" means? What does the word "heritage" mean?
3. Hand out a *Culture Quest Questionnaire* to each student. Have them answer each of the questions.
4. Once finished writing, have the students voluntarily share their answers and write them on the board. Ask the students if they notice anything about their responses. How are they similar and how are they different?

Culture Quest—Procedure: Part I

5. Explain to the students that their responses to the questions were partially shaped by the culture in which they were raised. Let them know that culture is defined as a system of beliefs, values, and assumptions about life that guides our behaviors. These include customs, languages, and relationships with people and with the land. Ask students, What customs, beliefs, or values did you observe in the film? Are your beliefs, values, and traditions the same as or different from those in the film? You may use the Japanese philosophy of *gaman* as an example. Junkoh Harui described *gaman* as, “*be steadfast, be patient, [and] persevere.*” Do the students’ families or cultures have similar philosophies?
6. Explain that belief systems and customs are often passed down from generation to generation and that they are a part of our heritage. Let students know that heritage is culture that has been passed down from previous generations (there is a glossary of terms on their *Culture Quest Questionnaire*).
7. Tell the students that they will be spending some time getting to know their own culture by exploring their heritage for the next few days.
8. Have them brainstorm some ways they can find out more about their cultural heritage. Some ideas students may have are researching their last names or family history, or interviewing family members and creating family trees.

Procedure Part II: Family Quest

1. Begin Part II by explaining that the students are going to learn about their culture and heritage by working with their family or guardians to find out more about themselves and their family’s history.

Culture Quest—Procedure: Part II

2. Hand out the *Relative Quest Questionnaires* to the students. Explain that they will need find out about an ancestor or relative who has lived/lives far away from them. Ask the students to bring the questionnaire home and work with their family to answer the questions. *If a student is without family, modify the lesson to allow the student to administer the questionnaire to a community member, close friend, or teacher.*
3. Consider having your students practice asking the questions with a partner prior to contacting their relative.
4. Have your students draw a picture of their relative if they can.
5. Each student should bring a completed questionnaires to class. Hand out note cards and ask the students to write their name, their relative's name, and where their relative lives on the note card. If some students did not complete the task, ask them to write down information on a character from the film.
6. Hang up a world map in the classroom. Have each student share the information about his or her relative, pinning the piece of paper on the map location where their relative lives or is from. You might want to consider having a couple of students share over the course of multiple class periods.
7. Once each student has presented, have a circle discussion on the following:
 - What do you notice about where your relatives live/lived?
 - Which countries, states, or cities are represented in our classroom?
 - How many of your relatives live in your country?
 - How many live on a different continent than you?
 - How many continents are represented in the class?
 - How far did your relative travel to get to where he or she live/lived?
 - How did your relative/ancestor deal with change in his or her life?
8. Ask students to write a character sketch of their relative/ancestor. You could do this as a class or in small groups. Find a guide to writing character sketches at www.engl.niu.edu/wac/char_sk.html.
9. Challenge students to learn the capital of each state or the name of each city/country for each relative represented.



Sample Parent/Guardian Letter

Dear Parent or Guardian of: _____ Date: _____

The students of class _____ are about to embark on a Cultural History Quest. During the next _____ we will be researching and studying the cultures represented in our classroom.

To begin the unit we are going to be learning about our ancestors, relatives, major cities, and the seven continents. To help us learn, we would like each student to work with his/her parent or guardian and research a relative who has lived the farthest away from _____ (your school location). This may be a relative who lives/has lived in a different state, another country, or even on another continent. Please help your child fill out the enclosed survey and have him or her return it by _____.

Thank you for your time and for helping us begin our Quest!

Sincerely,

The Red Pines Culture Quest Questionnaire

Name: _____ Date: _____

Answer the questions below as you watch the film.

What foods do Japanese Americans of Bainbridge Island eat?

What language(s) do Japanese Americans of Bainbridge Island speak?

What customs, ceremonies, celebrations, and/or holidays are important to Japanese Americans of Bainbridge Island?

From where did Japanese Americans of Bainbridge Island migrate? How and why?

What hardships did Japanese Americans of Bainbridge Island face and how did they adapt to or overcome those hardships?

Glossary of Terms

Culture A system of beliefs, values, and assumptions about life that guides our behaviors. These include customs, language, and relationships with people and the land.

Heritage Culture passed down through many generations.

Generation The average time, generally about twenty-five years, in which a person is born, grows up, becomes an adult, and has children of his/her own.



Culture Quest Questionnaire

Name: _____ Date: _____

Answer the questions below.

What foods do you eat?

What are your hobbies?

Where have you lived?

What activities do you do with your friends?

What activities do you do with your family?

What customs, celebrations, and/or holidays are important to you and your family?

What languages do you speak?

What stories do your family members tell about you?



Relative Quest Questionnaire

Name: _____ Date: _____

We are going to learn about where you come from and the seven continents. Work with your parents or a guardian in order to answer the following questions:

1. Think of one relative who has lived far away from where you live now. Write his or her name below.
2. Where did/does he or she live?
3. What continent did/does he or she live on?
4. What languages did/does he or she speak?
5. What is a memorable story about this relative?
6. What changes has this relative seen and experienced in his or her lifetime? How did he or she adapt?

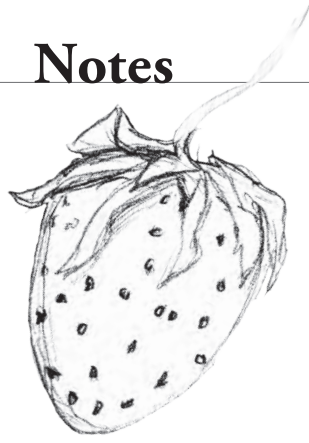


Relative Quest Questionnaire (continued)

Draw a picture or paste a photo of your relative or ancestor.



Notes



Mapping Migrations

Time

180–200 minutes
(over the course of several days if necessary)

Materials Needed

- *The Red Pines* film
- Worksheet: Mapping Migrations
- Pencils and rulers
- Several copies of maps of the areas represented in the film and a world map
- Resources on the Japanese internment

Special Considerations

There may be students in class that have experienced forced migration. We suggest an acknowledgement of these migrations (not a singling out of the students), along with personal, confidential “check-ins” with the student(s) on a regular basis.

Strategies Used

- Inquiry-based Learning
- Cooperative Learning
- Reflective Practices

Next Step

Ask an Elder (p. 62)

Guiding Questions

- Why do people move from one place to another? What has been my journey?

Lesson Overview

In this lesson, students will explore and calculate how far people in the film traveled to get to where they live today and will understand the distinction between forced migration and migration of choice. Students will learn how to read maps, understand scale, and recreate the routes traveled by those represented in the film.

Notes:



PHOTO: MUSEUM OF HISTORY AND INDUSTRY (MOHAI)



Mapping Migrations

Setup

This activity assumes that the students have had prior experience working with maps and calculating distance. It also assumes that the students have had time to research and develop a greater understanding of the people and places represented in the film (through the lessons *Culture Quest* and *Cinquain Expressions*).

For Part I you will need to obtain a general map of the three areas represented in the film (Japan, Bainbridge Island, and Manzanar in Northern California) and a world map. Part II requires students to think about how they would react if faced with an experience similar to that of the Japanese Americans during World War II. You may supplement this part of the lesson with other resources on Japanese internment found in the Appendix.

Procedure

Part I: Migrations of Choice

1. Begin class by encouraging students to journal on the guiding question, “Why do people move from one place to another?”
2. Have students share some of their responses. Next, ask students to individually brainstorm a list of all the places they have lived in their lives. What was the farthest move? Did they have a say in where they moved? How did they feel about it? This may be a sensitive subject for some students so sharing should be voluntary.
3. Inform students that they will be spending time mapping migrations of the Japanese Americans in the film *The Red Pines* and learning the difference between a migration of choice and a forced migration. If students gave examples of either in their responses to the guiding question point those out now.
4. You may need to watch the film again with the class to jog their memory, or show a five-minute clip, focusing on the internment.
5. Ask students how far they think the people in the film had to travel from their place of origin in order to get to where they live today (Japan to Bainbridge Island).



Mapping Migrations—Procedure: Part I

6. Go over how to use the scale on a map. Explain that the scale is used to determine the distance between two points on a map.
7. Split the class up into groups of five. Hand out a copy of each of the area maps, a world map, and a *Mapping Migrations Worksheet* to each student.
8. Have the students circle the Japanese Americans' place of origin and mark where they traveled to on their first journey (as shown in the film).
9. Next, ask the students to draw a line or retrace the Japanese Americans' migrations between their place of origin, the place they migrated to, the place they were forced to migrate to, and their present location. Number in sequential order.
10. Have the students measure the distance traveled between each point on the map using the ruler and scale. Tell students to label the distance on the line representing each migration and record their findings on the *Mapping Migrations Worksheet*.
11. Each group should present their findings. Ask the class the following questions: Where did they travel or move to throughout the film? Where did they end up? How long did it take to get from one place to the other? Did they have any challenges? What is the longest distance you ever had to travel? What mode of transportation did you use? How long did it take for you to get there?

Procedure Part II: Forced Migration

12. Ask the students to journal on the second guiding question, "What has been my journey?" Students may refer back to the list they created of all the places they have lived in their lives and turn it into a narrative.

Mapping Migrations—Procedure: Part II



13. Cue *The Red Pines* to 07:37–09:50 and turn the screen away from students so they can only hear the clip, but not see it. Ask them to further absorb themselves by closing their eyes. Inform them that they will be listening for the feeling or emotion in the words they hear. How did the people feel about their journey? How did they prepare for and deal with change?



14. View the clip with both audio and video.

15. After the clip, break students into groups of five. Inform them that they are a “family group” and their government has ordered them to pack only what they can carry and leave their home for an unknown destination and duration a week from today. Their only other instructions are the following:

Provisions have been made to give temporary residence in a reception center elsewhere. Evacuees who do not go to an approved destination of their own choice, but who go to a reception center under Government supervision, must carry with them the following property, not exceeding that which can be carried by the family or individual:

1. Blankets and linens for each member of the family;
2. Toilet articles for each member of the family;
3. Clothing for each member of the family;
4. Sufficient knives, forks, spoons, plates, bowls, and cups for each member of the family;
5. All items carried will be securely packaged, tied, and plainly marked with the name of the owner and numbered in accordance with instructions received at the Civil Control Office;
6. No contraband items may be carried.

—Excerpted from the Civilian Exclusion Order No. 1 (*Public Record*)

16. Give students one class period to demonstrate their “family’s” response to the government order. If needed, guide the students in deciding what they will take, how they will prepare their homes, businesses, and property for a move of indeterminate length, and how they will react. Provide Japanese internment resources at this time. Inform them that they will be presenting their forced migration “plan” to the class. Some suggestions for the demonstration of their plan are on the next page.

Mapping Migrations—Procedure: Part II

- Perform a skit or PSA
- Write a screenplay
- Write a poem or short story
- Create a work of art
- Create a power point presentation
- Write a newspaper article
- Hold a mock debate
- Write a letter to an elected official, such as the President

17. Organize the class for group presentations.

18. Facilitate a circle discussion on the following:

- Now that you have spent time learning about the migrations of Japanese Americans on Bainbridge Island, what do you know about the distinction between migrations of choice and forced migrations? What would you still like to know?
- Junkoh Harui described the Japanese philosophy of *gaman* as, “*be steadfast, be patient, [and] persevere.*” How do you deal with change? What have you learned about yourself through the study of migration?



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Mapping Migrations Template

Name: _____ Date: _____

Use the map to calculate how far Japanese Americans traveled in order to get to where they live today and write your answers below.

Draw the route on the map and briefly describe the route below.

Which countries, continents, oceans, rivers, states, or cities would they have to cross?

Measure the shortest distance they had to travel using the map key and a ruler.
Write the locations and distance traveled.

Measure the longest distance they had to travel using the map key and a ruler.
Write the location and distance traveled.

What challenges did they have to face while traveling?

Draw symbols on your map representing the challenges in the area that corresponds with those challenges.

Draw the symbols below and write a sentence about each challenge.

1.

2.

3.

4.

5.

Make an educated guess about why the Japanese Americans traveled from their place of origin.
Was it a choice or were they forced to migrate?

How was their migration different during World War II?



Ask an Elder

Time

Approximately a 10-day unit of 50–60 minute lessons

Materials Needed

- *The Red Pines* film
- Letter to parents/guardians
- Permission slips
- Tape recorders, video cameras (optional)
- Sample interview questions

Special Considerations

Arrange groups based on the age of the students and on the availability of elders in the community. It may be possible to arrange for all interviews to be done at the same time in a central location, such as a tribal center or VFW Hall.

Strategies Used

- Inquiry-based Learning
- Cooperative Learning
- Project-based Learning
- Reflective Practices

Guiding Question

- How do we pass information from one generation to the next?

Lesson Overview

Spending time with elders is a time-honored tradition in many cultures as a means to gain wisdom, share knowledge, and nurture oral tradition by listening as elders share personal stories. There is much to be gained by patiently listening. Direct questions are another approach to learning. By engaging elders and asking questions directly, students become active listeners guiding the conversation. Students will gain experience in interviewing techniques and observation as they spend time with an elder.

Notes:



PHOTO: DON SELLERS



Ask an Elder

Setup

Setting up interviews with elders takes planning and preparation on both the students' and teacher's part. You will need to help students select appropriate interviewees and learn interviewing techniques. By contacting senior centers, cultural centers, and museums, there may be an opportunity to share time in person with an elder. The timing of this lesson is left open because it is dependent on your class situation and the student population.

Procedure



1. Following the film, lead the students in a discussion to explore their own values, history, cultural background, attitudes, and beliefs. It is important to know one's self in order to understand others. The *Culture Quest* lesson provides a base for students to work from and gain an understanding of their story before attempting to tell the story of another.
2. Determine what content area or subject you would like to focus on to help guide this lesson. You may want to consider how people depend on the land, how people depend on one another, local Japanese American culture, the culture of a recent immigrant population in your area, or a specific time or event portrayed in the film.
3. Ask the students to think about the ways the film producers may have gathered their information to make the film. Explain that sometimes information is written in books or magazines, but other times it is found in people's personal experiences and passed down from generation to generation through storytelling.
4. Ask the students to share a short story or experience, relevant to the content area you have chosen, with a partner. Allow the students approximately 5 minutes to share. For example, since the film is about immigration and migration, you may follow up on previous lessons and ask your students to think about a time when they had to move or found themselves in a new situation. Ask them, how did they feel, what did they bring with them, how was the experience different from what they were used to? Have them share their thoughts with their partner.

Ask an Elder—Procedure

5. Explain that everyone has a story to tell, and they are going to have the opportunity to interview an elder in their community to help learn more about themes from the film.
6. Determine if the students are familiar with interviews or interviewing. What does it mean to interview someone? What do you have to do in order to prepare for an interview? What tools do you need? Prepare a list of things to do as a class in order to set up an interview with an elder in the community. Write this list on the board and keep it as a reference for your students.
7. Break up the class into groups of four and have each group brainstorm a list of questions that they think will be important to ask in the interview. After 10 minutes have each group share their questions and write them on the board. Discuss which questions are important to ask and mention questions that did not come up in the discussion. Decide on a master list of questions for your students to use during their interviews. Some possible questions are listed at the end of this lesson plan.
8. With your class, decide on the elders they would like to interview for their project. Have students think of elders outside their culture group. Who has a story to tell that they don't already know?
9. Discuss a timeline for the interviews. Review basic guidelines for interviewing older adults and culturally appropriate communication skills.
10. It may be appropriate to invite a cultural guide or knowledgeable person into the class to help prepare for the meeting. You may want to have students interview in pairs rather than individually. Write a letter to your students' guardians about the project and have them sign a permission slip. A sample letter is provided at the end of the lesson.
11. Allow your students time to contact the interviewees and set up a meeting. Discuss area agencies, community centers, and elder services organizations that may be a resource. Depending on the cultural group, you may need to make the initial formal contact.

Ask an Elder—Procedure

12. Have students practice interviewing each other using their interview questions. This will help them become familiar with the questions, feel more comfortable during the interview, and will answer any questions they have about the process.
13. Encourage the students to make a list of things they will need to bring and to brainstorm ways they will collect the information during the interview. With prior permission of the interviewee, the students may want to bring a tape recorder or a video camera as well as a notepad to capture the stories told by the elder. If permission is granted, you may want your students to copy or collect written stories, letters, poems, photographs, or other materials that will help with their research.
14. If it is important for the student to spend a set amount of time with the elder this should be respected and made clear in the beginning. The interviewee should be allowed enough time to share stories and the interviewer to obtain the information needed for the project. (Keep in mind that time may be needed to familiarize students with some of the tools such as video recorders, tape recorders, etc.).
15. Students should be presented with the opportunity to debrief after the interview. A guided in-class discussion can help students remember their experiences, verbalize their findings, consider their own personal and cultural reactions, and formulate general suggestions for future interactions and interviews.
16. As a class, discuss how to best thank the elders who were part of the project. Suggestions include writing thank-you letters or giving the interviewee a drawing or other piece of artwork.
17. Ask the groups to review their interviews by listening to their recordings, reading their notes, and/or watching the video. Have the students create a transcript or a two-page summary of the information they gained during their interview.
18. Decide how you would like your students to organize the information they gathered during their interviews. Options include creating a website, a book of stories, a painting, a classroom display, or a Celebrate Our Elders evening where students invite the elders and share the stories related to the content of the film.

Ask an Elder

Possible interview questions:

What is your date and place of birth?
Where were your parents born?
What languages did/do you speak?
How has your background or culture influenced who you are today?
What foods do you like?
What foods do you cook?
What would you like to tell others about yourself?
Where did you live as a child?
What kind of music did you listen to or play as a child?
What kind of foods did you eat when you were younger?
What kind of clothes did you often wear growing up?
Describe the place where you lived when you were my age.
What kinds of things did you do for entertainment when you were younger?
What kinds of celebrations, holidays, or events did you/your family celebrate?
What events, issues, or experiences do you remember from your childhood?
Describe a person you looked up to, either past or present.
How do you stay healthy?
Describe a challenging time in your life.
How have you changed as you've aged?
Describe one of your favorite life experiences.
What are some of the societal changes you've seen?
What events in history have helped shape the attitudes and beliefs that you/
your family share?
Tell me about your family or the people closest to you.



ISLANDWOOD™



Interviewing Our Elders

Dear Parent/Guardian of _____ Date: _____

The students of class____ are embarking on a quest to gather information about _____(your topic area).
To help them with their studies we are asking that each student conduct an interview with an elder in their community.

This is a wonderful opportunity for the students to learn and to get to know their fellow community members. To ensure the success of the project, we are asking that the parents/guardians accompany their children and help them record information discussed during the interview. Please sign below indicating your permission for your child to conduct an interview with a community elder.

Thank you for your support and interest in your child's learning.

Sincerely,

Please check the appropriate box below.

- ☐ I give my child permission to interview a community elder. Please sign below.
- ☐ I do not give my child permission to interview a community elder.

I, hereby, give my child permission to conduct an interview with a community member.

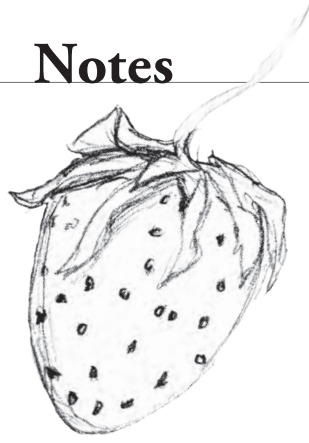
(Parent or Guardian Signature)

(Date)





Notes



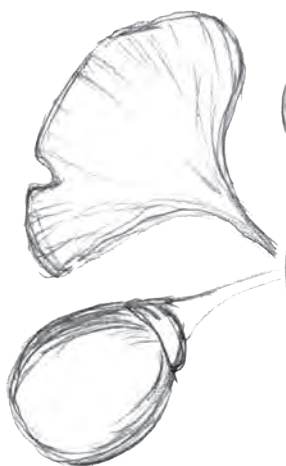
Appendix



Japanese Views of Land Ownership	70
Japanese Naming Traditions	72
Japanese Emigration to America	74
Forced Migration of Japanese Americans	76
The Concept of <i>Gaman</i> in the Film <i>The Red Pines</i>	78
Additional Resources	79

Japanese Views of Land Ownership: Historical and Contemporary Implications

By Mary Woodward



A graduate in history from Whitman College and a former history teacher, Mary Woodward is the daughter of the late Walt and Milly Woodward (editors of the Bainbridge Review during World War II). She is a frequent lecturer and columnist on the history and politics of the exclusion, is active in the preservation of Bainbridge Island history, and has been a leader in the creation of the Bainbridge Island World War II Nikkei Internment and Exclusion Memorial. She lives on Bainbridge Island, Washington.

In Japan, as in most countries, land ownership is an indication of wealth and one's position in society. It is important also as a protection for one's old age, since the eldest son inherits, along with the property, the obligation of caring for his parents. One Japanese immigrant to Bainbridge Island worked diligently to save his money for many years, until he had accumulated enough to recover family land in Japan his father had lost years earlier through an unfortunate business deal. Thus, his parents were guaranteed comfort in their later years.

Some people believe that the Japanese tradition of bonsai, creating beautiful miniature gardens in ceramic pots, developed because of the limited availability of land in Japan. This seems unlikely since bonsai began around 200 BCE in the Han Dynasty of China, a country of vast lands, and was also practiced in ancient Egypt and Persia.

Asian immigrants to the United States were prohibited from owning land before World War II. It was only after their citizen children reached adulthood that the family could legally own land. Although often assisted by Caucasian friends in leasing land, as an Asian immigrant, even if you trusted those friends, "if you were renting, you never knew what might happen." Once the children owned the land, the family had security and knew no one could take it away. Until that time, very little was certain and the family was never sure from year to year if they could remain on the farm they had developed.

Japanese Views of Land Ownership: Historical and Contemporary Implications

Because Sonoji Sakai was so grateful for his children's education, he sold his precious land to the Bainbridge Island school district in 1998 at the price he paid for it in the 1930s. A local Sansei (third generation in America) remarked in 1998 about Sonoji Sakai's generous gift of land to the school district, *"It's really significant that a person would give up his land, because it was probably the most precious possession he had."*

Japanese Naming Traditions:

A Reflection of History

By Mary Woodward

In traditional Japanese culture, parents are very particular in finding just the right *kanji* for their child's name. *Kanji* are the pictograms, or characters, which represent blocks of meaning in the written language. Each of the many thousands of *kanji* has its own meaning. Names are composed of combinations of *kanji*. For example, "*Yoshi*" is a popular choice for a girl's name, since it means good. "*Ko*" (child) is commonly used for the ending of a female name. Together they form "*Yoshiko*."

Various *kanji* can be used to write the same name. Take the girl's name "*Yukiko*." Parents are careful not to use the *kanji* for "*yuki*" that means "snow" because snow melts, and they don't want their daughter to melt away, or have a short life.

Boys' and girls' names have different endings. Boys' names often end in "i" or "o" while girls' names will end in "e" or "o" with a consonant before it, such as "ko" or "yo."

In the United States during World War II, Japanese American families were forced to leave their homes because of their heritage. Japanese American parents began giving their children "American" names as an indication of their loyalty and to help their children fit in. After the war, Japanese American school children wanted to be just like everyone else. Many wished they were not Japanese. They did not want to use their Japanese names.

Although in traditional Japan children have only one given name, today many Japanese American babies are given both an "American" name and a "Japanese" name like "Edward Hiroshi." Parents, no longer discriminated against for their ancestry, are proud of their connection to Japan. They want their children to appreciate its culture and feel part of Japan's rich history.

Japanese Naming Traditions: A Reflection of History

Names traditionally were already chosen before the baby was born, often after protracted, sometimes heated, discussion among parents and in-laws. Names may indicate birth order—*Ichiro*, for instance, indicates a first-born boy. Sometimes in traditional Japan a name also gives an indication of position in society.

After six daughters, Isami “Sam” Nakao’s parents named their next daughter Tomeyo, meaning “Stop!” In all seriousness, they expected Tomeyo to be the last. Their next child, *Isami* (born in Yama at the Port Blakely Mill in 1914), was given that name as an indication that he was the first of the “second set.” Sam turned out to be their last child.

Japanese Emigration to America: From Opportunity to Establishing Roots

By Mary Woodward

In 1853 Admiral Matthew C. Perry steamed into Edo (now Tokyo) Bay at the helm of an American warship—one of the “Black Ships.” For centuries Japan had been closed to most foreigners. But its navy was antiquated compared to Perry’s, and when Perry demanded Japan open its doors, the Shogun—Japan’s leader—had no choice but to agree. That ended Japan’s policy of *sakoku* (closed country) and now foreigners could enter Japan and Japanese citizens could travel to foreign lands.

After the Treaty of Kanagawa was signed in 1854, it was another fourteen years before any Japanese ventured beyond Japan’s borders into the unknown. Then a few brave travelers began bringing back tales of opportunities abroad. Emigration companies also encouraged travel and made good money helping hopeful immigrants with travel arrangements. In the decade after 1885, some 29,000 emigrants left Japan.

With educational opportunities limited at home, young men, called *shosei*, began leaving Japan to attend schools in West Coast cities like San Francisco, Portland, and Seattle. Often called “school boys,” they performed domestic tasks for room and board while attending classes. Some were able to acquire funding to attend prestigious East Coast schools. In 1902 Franklin D. Roosevelt, during his college years at Harvard University, became good friends with at least two students from Japan with whom he kept in touch over the years.

Other men, called *dekasegi*, listening to exaggerated tales of “streets paved with gold,” left Japan to make their fortunes and return to their villages. These workers went first to Hawaii where they toiled on sugar plantations. Still others came to the United States and worked in the Northwest in fish canneries and lumber mills, on the railroad, and at other low-paying laborer jobs. Despite not finding the quick money, many stayed to establish families.

Japanese Emigration to America: From Opportunity to Establishing Roots

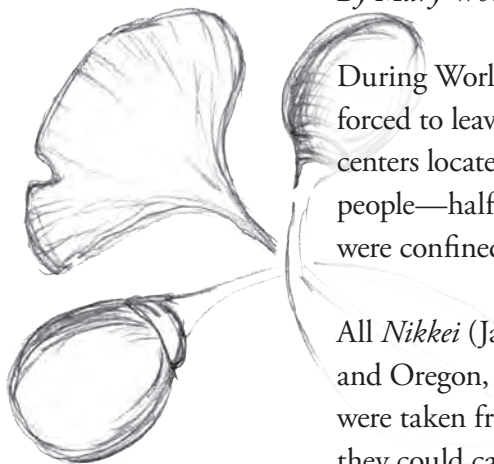
It is common for new immigrants to a country to be treated with suspicion by its residents. Those on the low end of the pay scale are threatened by new workers willing to work for even less. Immigrants who look different had added difficulties in gaining acceptance. The Japanese inherited the anti-Asian discrimination initially directed toward the Chinese who had preceded them. They could not vote. They could not become citizens. They could not own land. Often they faced violence.

During the depression of the 1890s anti-Japanese agitation accelerated, fueled by labor unions, racist groups, and certain journalists. Restrictions severely curtailed immigration, allowing only those with family ties to travel here.

In the Northwest, after the lumber mills closed in the 1920s, many *Issei* (first-generation Japanese) began farming, taking land no one else wanted and turning it into productive farms. This competition with white farmers, common also in California and Oregon, led to increased anti-Japanese feelings. In 1924 the United States, bowing to pressure from prominent West Coast men, terminated further immigration of Japanese. Racist activity continued to foment distrust toward *Nikkei* (Japanese in America) for the next seventeen years, culminating in their forced exclusion and incarceration during World War II.

Forced Migration of Japanese Americans During World War II

By Mary Woodward



During World War II Japanese Americans and Japanese Canadians were forced to leave their homes on the West Coast and enter incarceration centers located in remote, desolate areas inland. In the U.S. nearly 120,000 people—half of them children, two-thirds of them American citizens—were confined in what Franklin D. Roosevelt called “concentration camps.”

All *Nikkei* (Japanese in America) in the western portions of Washington and Oregon, the entire state of California, and the southern half of Arizona were taken from their homes with only days to prepare, taking “only what they could carry.” Infants, the elderly, orphans, people with as little as 1/16th Japanese blood were removed and confined. The reasons given at the time were “military necessity” and the risk of espionage and sabotage by *Nikkei*. Congress and five presidents (Ford, Carter, Reagan, Bush Sr., and Clinton) have since declared the stated reasons fallacious, noting the exclusion resulted instead from “race prejudice, [manufactured] war hysteria, and the failure of political leadership.”

Ten camps were located in the West—California (Manzanar and Tule Lake), Arizona (Poston and Gila), Utah (Topaz), Colorado (Amache), Arkansas (Rohwer and Jerome), and Idaho (Minidoka). In addition, more than 17,000 *Issei*, mostly men, were interned as “enemy aliens,” a condition they were powerless to change since Asian immigrants were prohibited from becoming naturalized citizens. Most of these men were eventually released to their families in the incarceration centers.

For many reasons, most West Coast Japanese Americans were unable to secure their property and possessions at the time of removal. As a result the great majority of *Nikkei* lost all they had spent decades working to acquire—their homes, businesses, farms, furniture, and other household possessions.

Forced Migration of Japanese Americans During World War II

Shortly after the exclusion began, when the heightened tensions of the early days of the war died down, the government recognized the immense waste and expense tied up in the incarceration: the war effort needed workers, it cost a lot to feed and house so many, and young people were losing out on educational opportunities that would benefit the country. Work release furloughs to harvest essential crops began in the first year. By 1943 it was possible to petition for release from the camps for relocation to areas outside the coastal exclusion zone, and for students to enter colleges. Some *Nikkei* found jobs in areas of the West, in Utah and Idaho, but most headed east to the Midwest and Minneapolis and Chicago.

The army again allowed *Nisei* to serve in uniform in 1944. By then, so many had left the camps that those remaining were the very young, their mothers, and the very old. Many of the young adults who left the camps for jobs and college married and put down roots. When their parents, without any home to return to on the coast, were released in 1945 they often joined their children in their new locations. This spreading out of the *Nikkei* population across the country was not unintended by Roosevelt.

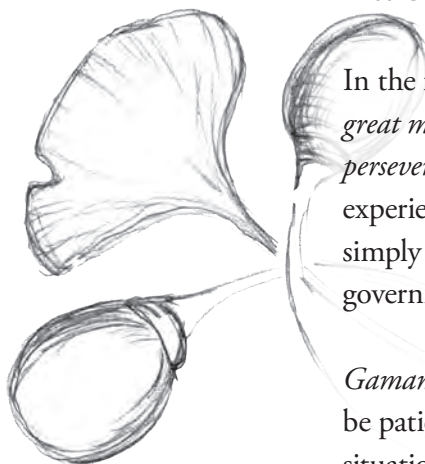
Another result of the wartime exclusion was that young people realized greater options for their futures, rather than following their parents into the farming life. Many entered other professions. This also contributed to the scattering of *Nikkei* into areas other than their previous homes.

In spite of often ugly protests against their return, significant numbers of *Nikkei* returned to the West Coast, although many fewer returned to farming—most had no farms to return to, and others chose to give up the hard life of the farmer. The pre-war *Nikkei* communities never were restored as they had been. On Bainbridge Island there were welcoming neighbors and very few overt attacks. Even there, the high school student body went from 25% *Nikkei* in 1941 to only a few in each class after the war ended.

Sources: Judgment Without Trial (*Tetsuden Kashima*, University of Washington), By Order of the President (*Greg Robinson*, Harvard University).

The Concept of *Gaman* in the Film

The Red Pines



In the film, *The Red Pines*, Junkoh Harui says, “What carried through a great many of us was the word ‘gaman’ which means to be steadfast, be patient, persevere through tough times.” He said this in reference to his family’s experience of being sent to a concentration camp during World War II, simply because they were of Japanese descent at a time when the American government was at war with Japan.

Gaman is the Japanese concept of perseverance over difficulty. It means to be patient; suppress your emotions when things are tough; endure a difficult situation with grace.

Shigata ganai means “It can’t be helped” or “There’s nothing you can do about it.” Japanese will often express this concept along with *gaman* when they are facing what seems unbearable.

A Bainbridge Island Japanese American woman recalled how her *Issei* mother said “*gaman*” to her constantly when she was a child in the 1920s and 30s: “*a jillion—no, a jillion times 10—times!*” Every time she scraped her knee or complained about her chores, it was “*gaman!*” When she got in an argument with her sister, it was “*gaman!*” She said her mother would gently comfort her, but she always made her stifle her tears—*gaman*. When her own children were young, she never used the word “*gaman*” because she had heard it so often as a child. Yet she taught her children the concept of perseverance and suppression of emotions just as her mother had.

Many West Coast Japanese Americans, including the Harui and Nagao families, were exiled from their homes during World War II, and many of them found strength in the ideas of *gaman* and *shigata ganai* as they endured the long years of incarceration. These ideas also helped them to face the uncertainties of returning to American society after the war.

This film is titled “The Red Pines” because of the metaphor Junkoh Harui sets up between his family and the Japanese Red Pines planted by his father just before they left for the concentration camps. Harui says, “*it’s remarkable, the resilience of plants. It stands as kind of a symbol of the family.*” From this we learn that he sees the quality of resilience and persistence, of *gaman*, in the natural world as well as the human world.

Sources: Kay Nakao, Frank Kitamoto

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Web

Bainbridge Island Japanese American Community (BIJAC)
<http://www.bijac.org/>

Densho: Japanese American Legacy Project
<http://www.densho.org/>

Japanese American National Museum
<http://www.janm.org/>

A More Perfect Union: Japanese Americans and the U.S. Constitution.
The Smithsonian National Museum of American History.
<http://americanhistory.si.edu/perfectunion/non-flash/index.html>

