

Five College Center for East Asian Studies
National Consortium for Teaching about Asia (NCTA)
2013 Japan Study Tour

Peace Education in Japan and the U.S.: Curricula for U.S. Classrooms



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Peace Education in Japan and the U.S.:
Curricula for Classrooms

“I will write peace on your wings and you will fly all over the world.”—Sadako Sasaki

Through the accidents of history, peace education has a long history in Japan. Schools, museums, NGOs, and individuals all contribute to the basic goals of peace education—learning from the past and cultivating mutual understanding between cultures so that citizens will make rational future choices regarding violence and nonviolence. Eleven participants were selected for this study tour from the more than 17,000 teachers in the U.S. who have completed a National Consortium for Teaching about Asia (NCTA) 30-hour seminar on East Asia. From June 20–July 3, 2013, the educators and leaders traveled to Japan to learn about peace education in Japan and create curricula for use in their own classrooms back in the U.S.

In Nagasaki, we visited the Nagasaki National Peace Memorial Hall for the Atomic Bomb Victims, the Nagasaki Atomic Bomb Museum, and the Peace Park. We also visited Yamazato Junior High School, where we were inspired by the Peace Studies Coordinator for the Nagasaki Schools. The day ended with a visit with Nagasaki Mayor Taue Tomihisa.

In Fukuoka, we had the honor of meeting and hearing from Sasaki Masahiro, the older brother of Sasaki Sadako. His message of “*omoiyari no kokoro*” 思いやりの心 touched and inspired us all.

In Hiroshima, each participant was escorted by a 9th grade student from Mihara Junior High School attached to Hiroshima University during a day-long symposium at the Hiroshima Peace Memorial Museum and Hiroshima Peace Memorial Park. These students are involved in a project funded by the US-Japan Foundation titled *Promoting Peace Education and Intercultural Understanding between US Teachers and Japanese Junior High School Students in Hiroshima, Japan*. The program helps the students learn to discuss peace issues in English and understand other cultures, and both we and the students came away with messages to take back to our respective classrooms about peace.

In Kyoto we visited the Kyoto Museum for World Peace at Ritsumeikan University and also had the opportunity to explore peace education in the community setting with Rev. Kawakami, a Buddhist leader who is involved in international and local peace efforts.

The lesson plans and implementation strategies in this publication span grade levels from elementary school through high school and disciplines from history to English, art and beyond. We hope that teachers will apply them to their own classrooms, thus cultivating peace at home and around the world.

Finally, with gratitude we would like to acknowledge the following people who were instrumental in our journey to understanding peace: Oba Yasushi, Nagasaki National Peace Memorial

(continued from previous page)

Hall for the Atomic Bomb Victims; Nagasaki guides Maekawa Tomoko and Kai Kazumi; Nagasaki Mayor Taue Tomihisa; Sasaki Masahiro, A-bomb survivor and founder of Sadako Legacy; Fukazawa Seiji and Matsuo Saori from Mihara Junior High School; Hiroshima A-bomb survivor Matsushima Keijiro; the staff at the Kyoto Museum for World Peace; Ritsumeikan University Professor Julie Higashi; Rev. Kawakami Takafumi, Shunkōin Temple, Kyoto; David Janes, US-Japan Foundation; and Kazuko Minamoto of the Japan Society NYC.

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cover photo: Japan Study Tour 2013 members at the Hiroshima Peace Memorial Park, Hiroshima, Japan

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Remembering Hiroshima and Nagasaki
Grades 11 and 12
Language Arts / Social Studies

Sarah Campbell
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Essential Question: How can individuals and societies remember and commemorate difficult histories? What is the purpose of remembering? What are the consequences of forgetting?

Introduction to Lesson: The dropping of the atomic bombs on Hiroshima and Nagasaki, events that took place nearly seventy years ago, still evoke a variety of questions, controversy and emotions today. Opinions vary as to whether the dropping of the atomic bomb was justified. Estimations have been made about how many lives were spared as a result of Hiroshima and Nagasaki. Judgments diverge on who and where to assign blame for these tragic events. And, there are those who, understandably, avoid discussing these most devastating moments in our world's history.

In this multi-day lesson, students will use narrative and first-hand accounts from various perspectives to explore how individuals and societies can/should commemorate and remember difficult histories.

Grade Level: This lesson was created for grades 11-12.

Subject Areas: This lesson was designed for an Asian Literature class, but the lesson can also be integrated into world literature and history classes.

Time Required: Five 60-minute class periods.

Learning Outcomes: Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science and Technical Subjects

- Integration and Knowledge of Ideas: (CCSS.ELA-Literacy.RH.11-12.7) Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- Text Types and Purposes: (CCSS.ELA-Literacy.WHST.11-12.2) Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through effective selection, organization, and analysis of content.

Note to teacher: If this lesson is not being taught as part of a World War II unit, then obviously students will need a little bit of background on the war in the Pacific, atomic bombs, as well as Hiroshima and Nagasaki. In addition, Day 1 and Day 2 of this lesson will require that both the teacher and student be familiar with visual literacy questioning techniques in order to thoughtfully and thoroughly analyze the visual source.¹ Day 3 and 4 of this lesson will use Great Books' Shared Inquiry methods for analyzing and discussing print sources.²

Day 1: A City's Testimony-- Analyzing Historical Monuments

Objectives: The student will...

- Work independently or in pairs to make observations and inferences about the significance of monuments.
- Write a commentary about how these monuments are used to commemorate an event.

For each set of images below, please discuss the following questions:

1. What features do the monuments share?
2. What archetypes, if any, are shown in the monument?
3. What emotions do the figures in the monuments show?
4. What questions do you have when you look at each monument?
5. What seems to be the message communicated in each of the monuments?
6. How do the messages of the monuments compare?

7. Post-Viewing Activity: Monuments are meant to convey a historical event. But do they serve another purpose? Do monuments convey ideas, political views, and ideological messages? Once you have explored the four sets of images, please write a one-page commentary explaining why monuments should or should not be used to commemorate difficult histories.

Image Set 1:



Source: Nagasaki Peace Park; Nagasaki, Japan



Source: Hiroshima Peace Park; Hiroshima, Japan

Image Set 2:



Hypocenter; Nagasaki, Japan



Hypocenter; Hiroshima, Japan

Image Set 3:



“Fountain of Peace” Nagasaki Peace Park



“Fountain of Prayer” Hiroshima Peace Park

Image Set 4:



Constellation Earth; Nagasaki



Cenotaph; Hiroshima

Extended learning:

1. Investigate what types of monuments have been erected in the United States in commemoration of World War II.
2. Take a virtual field trip of the 9/11 memorial³, the war in the Pacific: Pearl Harbor⁴, Japan's attack on Alaska's⁵ Attu and Kiska Islands⁶, or the Holocaust Memorial Museum⁷
3. Identify an event you would like to remember and create a monument in commemoration.

Day 2: A Visual Testimony--Analyzing the Drawings of Atomic Bomb Survivors

Objectives: The student will...

- Work independently or in pairs to make observations and inferences about drawings by atomic bomb survivors.
- Discuss the significance of each drawing as a class.
- Write a letter to the artist of one of the drawings in this set explaining how his/her visual testimony made you feel.

1st Observe: Please complete the tasks below for each drawing.⁸

- Study the drawing for two minutes. Form an overall impression of the drawing and then examine individual items. Next, divide the drawing into quadrants and study each section to see what new details become visible.
- Use the chart below to list people, objects, and actions in the drawing.

People	Objects	Actions

2nd Infer:

- Based on what you have observed above, list things you might infer from this drawing.

3rd Question:

- What questions does this drawing raise in your mind?
- Where could you find answers to them?

4th Discuss as a Class:

- Who is this drawing intended for? What do you see that makes you know this?
- Why do you think the artist chose to illustrate this event?
- What is the tone of the drawing? What do you see that makes you know this?
- What is the mood of the drawing? What do you see that makes you know this?
- How did the drawings you viewed help you understand August 6, 1945?

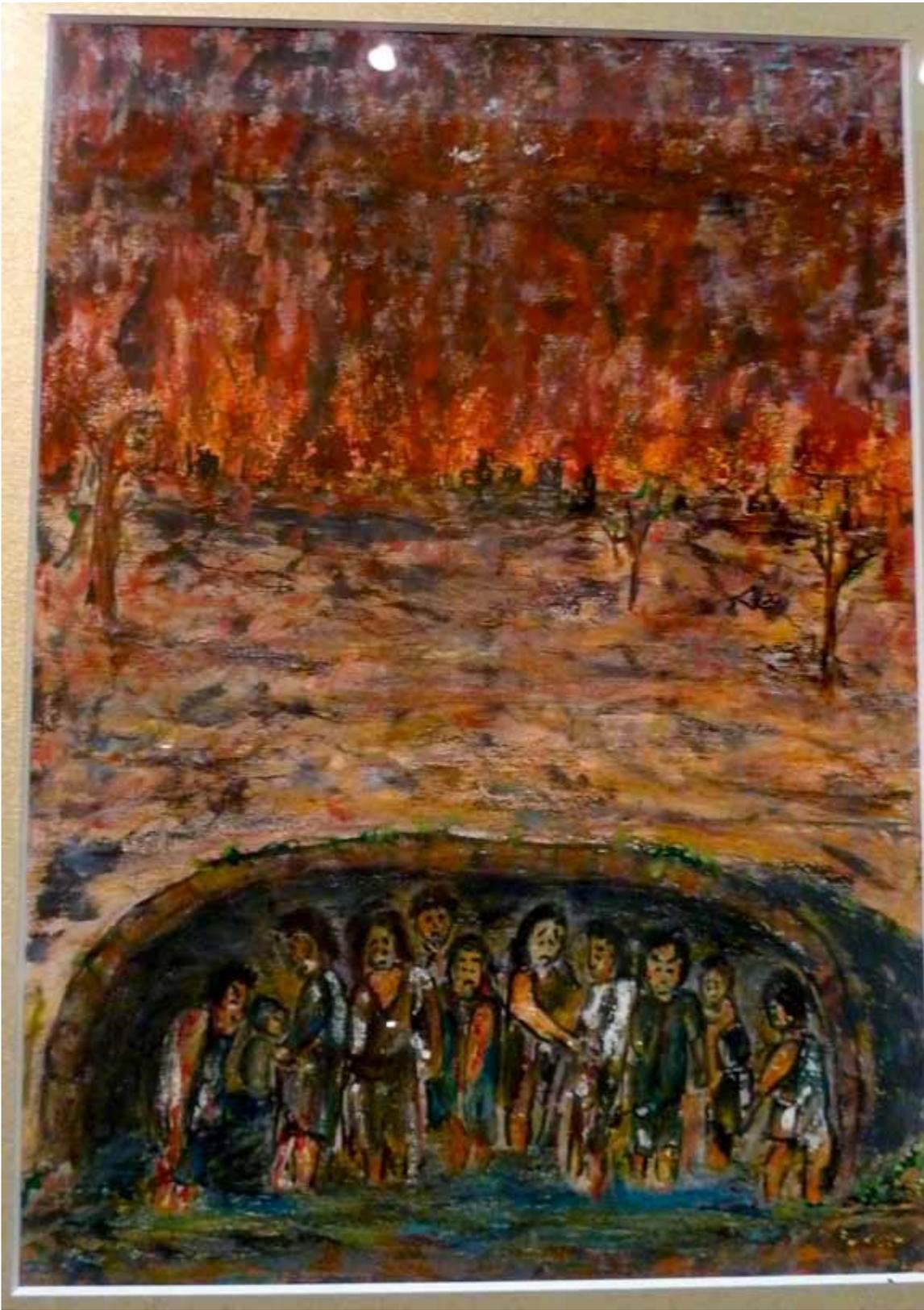
5th Write:

- Write a letter to the artist of one of the drawings in this set explaining how his/her visual testimony made you feel.

About the Atomic Bomb Survivor's Drawings

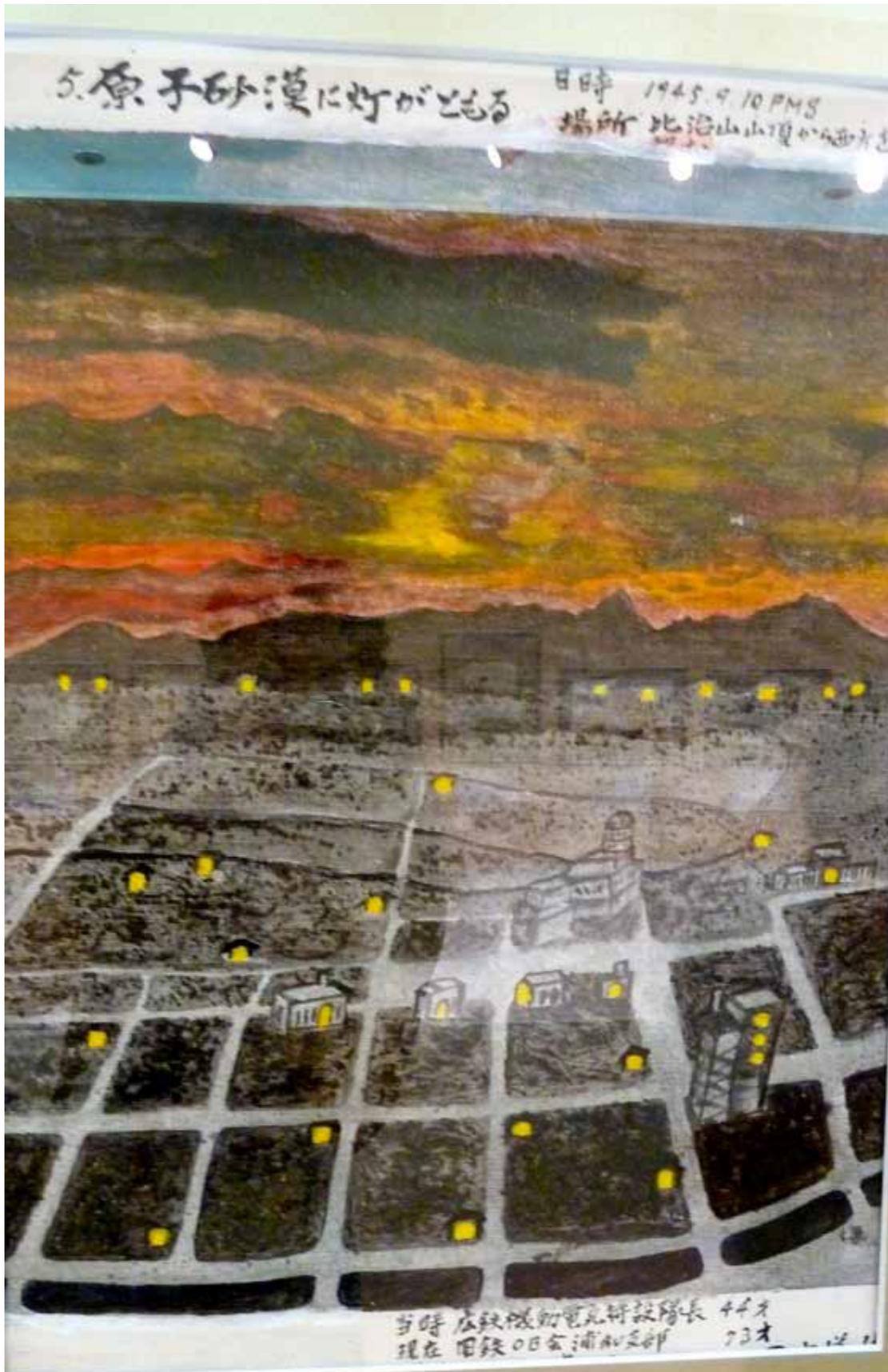
The five images that follow are personal photographs taken of original drawings displayed at the Hiroshima Peace Memorial Museum exhibit. The exhibit currently showcases the visual memories of 49 atomic bomb survivors. The drawings held in this collection are the result of one atomic bomb survivor, who 29 years after the bombing, submitted a drawing to the Hiroshima Broadcast Center; this then resulted in thousands of survivors also submitting their visual testimonies portraying the tragic events of August 6, 1945.











Day 3 & 4: The Written Testimony—Analyzing the *Hibakusha's Narrative*

Hiroshima and Nagasaki survivors, referred to in Japan as *hibakusha*, have graciously shared their difficult experiences for future generations. There are numerous books filled with survivors' stories and countless testimonies can also be accessed online⁹. International Exchange Programs for Peace in Nagasaki can virtually place *hibakusha* in your classroom to speak about their bombing experiences directly with students.¹⁰ In addition, foundations for peace in Hiroshima have videotaped the testimonies of more than 100 victims that can easily be accessed online and then played in a classroom setting.

In this lesson students will read testimonies written as personal narratives; specifically, students will read three to four narratives in a print format allowing more time to be spent analyzing each word used by the *hibakusha*¹¹. However, this lesson could easily be modified using the multi-media testimonies options noted previously.

For purposes of this lesson, teachers should carefully pre-read to select those stories suited for the needs of class demographics. These stories are graphic in nature; however, despite this fact, the tone and message are generally hopeful and peaceful; thereby, making these stories well suited for high school readers. Finally, teachers might wish to analyze the first *hibakusha's* story as whole group to model expectations, and then ask students to review four more testimonies independently.



Objectives: Students will...

- Read four to five atomic bomb testimonials
- Analyze the tone and mood of each testimony
- Use the Shared Inquiry discussion format to explore the purpose and message of each testimony
- Reflect in writing on the personal impact of each testimony.

1st Pre-Read: (Teacher will select one question for students to respond to in their journals, or in small or large group discussion format BEFORE they read the narratives written by the atomic bomb survivors).

- How do you or those you know deal with adversity? Do you agree/disagree with these reactions? Why or why not?
- If you know something that might make a person unhappy, should you tell them anyway?
- In a life and death situation, what does it mean to be a hero?
- Should we only tell happy stories? Why or why not?

2nd Read: Read text aloud to students or have students read independently.

3rd Actively Re-Read: As students read the text for the second and/or third time, they should complete the chart below or independently mark their copy of the text for the following items:

- **Tone** is expressed through the words and details (imagery) the writer selects. To determine the author's tone, you must notice how these words and details are used within the writing.
- **Mood** is the general atmosphere created by the author's words. It is the feeling the reader gets from reading those words and details. Your reaction/feeling about the text may be the same all throughout your reading, or it may change from situation to situation. *Examples of Moods: joyful, sad, angry, confused, happy, anxious, lonely, suspicious, frightened, disgusted, energized, pride, etc.*
- As you read please list specific words and images that you find significant.

Words & Images (cite examples from the text)	Tone (author's attitude)	Mood (how the writing makes you feel)

4th Post-Reading Discussion: *(Begin by posing one of the questions listed below. Then allow students enough time to quietly copy the question onto a sheet of paper, think about it, and compose a response. Then after all students have had a chance to respond in writing, begin a class discussion. In theory students' responses will vary and then a good discussion will evolve. If an idea runs its course, then pose another question below. And, as always encourage students to support their responses with textual examples.)*

- What did you expect the atomic bomb survivor to say in his/her narrative?
- What statements or descriptions did you expect to hear but didn't? How do you account for these omissions?
- What surprised you about the survivor's narrative?
- How did the survivor react to his/her experiences both during and after the bombing?
- How did the victim's choice of words affect you?
- How did the survivor live his/her life after experiencing the harsh realities of war?
- Why did this survivor tell his/her story?
- Why do you think the survivor just didn't forget this event altogether?

5th Reflect & Write After Discussion:

- How do you or those you know deal with adversity? Do you agree/disagree with these reactions? Why or why not?
- Imagine that you are one of the survivors of Hiroshima. What would your feelings be after the incident? Write a narrative, similar to those you have just read, expressing your feelings.

Day 5: The Student's Testimony – Remembering Hiroshima and Nagasaki

Objectives: Students will write a five-paragraph essay in which they...

- cite and discuss the visual and textual resources reviewed this week.
- discuss how individuals and societies remember difficult histories.
- discuss the purposes of remembering difficult histories.
- discuss the consequences of forgetting events like Nagasaki and Hiroshima.

Assessment Rubric:

Research Paper Scoring Guide: 70 Points Possible

Note: Writing may receive a score of either a 2 or 4 in any of the categories.

	Poor=1	2	Good=3	4	Excellent=5
Ideas and Content	<ul style="list-style-type: none"> <input type="checkbox"/> No thesis statement <input type="checkbox"/> No central idea and little knowledge of topic <input type="checkbox"/> Ideas in writing are repetitious, disconnected, and/or merely a bunch of random thoughts <input type="checkbox"/> Writing either does not cite required # of sources or does not critically comment on cited information 		<ul style="list-style-type: none"> <input type="checkbox"/> Thesis is stated, but not sharp <input type="checkbox"/> Ideas could be more appealing--knowledge of topic seems limited <input type="checkbox"/> Ideas in writing are reasonably clear but may not be fully explained and/or supported <input type="checkbox"/> Writing cites research/textual citations but may not critically analyze the information 		<ul style="list-style-type: none"> <input type="checkbox"/> Effective thesis <input type="checkbox"/> Ideas are conveyed in an insightful manner--clear that student knows topic well <input type="checkbox"/> Ideas in writing are relevant, telling, and contribute to the whole <input type="checkbox"/> Writing analyzes research/textual citations and presents an original view of the information
Organization	<ul style="list-style-type: none"> <input type="checkbox"/> Topic sentences are missing and/or are incomplete--do not work to support thesis <input type="checkbox"/> Transitions fail to relate to the topic--noticeable information gaps <input type="checkbox"/> Overall paper does not have a strong beginning or end--as a result it was difficult for reader to find the main point 		<ul style="list-style-type: none"> <input type="checkbox"/> Topic sentences mostly relate to the thesis and/or help shape the paragraph <input type="checkbox"/> Transitions may be missing and/or did not successfully structure body paragraph <input type="checkbox"/> Overall paper may have a weak start or finish--doesn't really hold readers attention and/or does not tie up all loose ends 		<ul style="list-style-type: none"> <input type="checkbox"/> Topic sentences relate to the thesis and clearly defines the paragraph <input type="checkbox"/> Transitions are excellent because they support the thesis and create a well organized body paragraph that flows <input type="checkbox"/> Overall paper has a strong beginning and finish--draws reader in and leaves reader with a sense of resolution
VOICE	<ul style="list-style-type: none"> <input type="checkbox"/> Writing may not communicate on a functional level <input type="checkbox"/> Writing is flat and/or lifeless 		<ul style="list-style-type: none"> <input type="checkbox"/> Personal commitment, involvement is routine <input type="checkbox"/> Writing is cautious--comfortable but safe 		<ul style="list-style-type: none"> <input type="checkbox"/> Reader senses the person behind the words; feels an interaction with the writer <input type="checkbox"/> Writing seems honest, appealing and heartfelt
Word Choice	<ul style="list-style-type: none"> <input type="checkbox"/> Words and phrases are unclear <input type="checkbox"/> The writing either doesn't contain the correct amount of vocabulary words or they aren't used correctly. 		<ul style="list-style-type: none"> <input type="checkbox"/> Words and phrases communicate clearly <input type="checkbox"/> Vocabulary words are included in the writing. 		<ul style="list-style-type: none"> <input type="checkbox"/> Words and phrases work together to create a mood and image that support the thesis <input type="checkbox"/> At least 5 Vocabulary words are effectively integrated into the writing.
Mechanics	<ul style="list-style-type: none"> <input type="checkbox"/> Writing contains many errors in spelling and/or grammar that interfere with meaning <input type="checkbox"/> Numerous errors in citations and/or minimum amount required wasn't met 		<ul style="list-style-type: none"> <input type="checkbox"/> Writing may contain a few errors in spelling and/or grammar <input type="checkbox"/> Works cited and/or parenthetical citations may contain errors 		<ul style="list-style-type: none"> <input type="checkbox"/> Writing is free from errors--no spelling errors and no glaring grammar errors appear <input type="checkbox"/> Citations are free from errors & parenthetical citations are effective

Appear- ance	<input type="checkbox"/> Essay does not meet “good” requirements		<input type="checkbox"/> Essay is typed and contains heading		<input type="checkbox"/> Essay is typed double-spaced, contains proper MLA heading, page numbers, title, and looks good!
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Grade and COMMENTS:

Final Thoughts... Facing difficult histories like Hiroshima and Nagasaki can serve as powerful and positive catalysts for change. The primary sources used in this lesson all share one common goal: peace. Providing the next generation with avenues to explore examples of peace will bring great honor to the spirit of those impacted by nuclear war.

Possible Extension of Peace Advocacy can be Viewed Online:

- [Washington Peace Center](#): Education, Resources, and Action for Social Justice
- [Sadako Legacy](#) : In memory of Sadako’s Prayer for Peace
- [Nagasaki-shi Peace Education](#) : One City’s Mission for Peace
- A [Letter](#) from Masahiro Sasaki and [video recording](#) of Masahiro speaking about his Hiroshima experiences.
- [Sharing Personal Stories: Atomic Bomb Survivors Meet Harry Truman’s Grandson](#)
- Documentary Film: [Pictures from a Hiroshima School Yard](#)

2013 Japan Peace Study Tour

Endnotes:

1. “Visual literacy - ISTE.” Accessed August 17, 2013, www.iste.org/docs/excerpts/MEDLITexcerpt.pdf
2. “Great Books Foundation.” Accessed August 20, 2013, <http://www.greatbooks.org/?id=1264>
3. 911 Memorial, “A Place of Remembrance Study Guide.” Accessed August 19, 2013, <http://www.911memorial.org/sites/all/files/PoR%20Study%20Guide.pdf>
4. “World War II Valor in the Pacific—World War II in the Pacific National Monument.” Accessed August 19, 2013, <http://www.nps.gov/valr/index.htm>
5. “Aleutian World War II.” Accessed on August 27, 2013, <http://www.nps.gov/aleu/index.htm>.
6. “Attu Memorial: Project Victory.” Accessed on August, 27, 2013, http://www.attumemorial.org/Home_Page.php.
7. “United States Holocaust Memorial Museum.” Accessed August 19, 2013, <http://www.ushmm.org/education/forstudents/activities/>
8. Frank W. Baker, *MEDIA LITERACY in the K–12 Classroom* (ISTE, 2012), 41-65.
9. Online, testimonies quickly by doing a Google search for “Atomic Bomb Survivors’ Stories.” Please feel free to reference the sites below to select stories that you can integrate into your classroom:
 - The Ministry of Foreign Affairs of Japan’s Web site includes stories of Atomic bomb survivors. The Hibakusha’s stories are printed in English and several are also linked to a youtube interview. Instructions are provided for those wishing to use these stories. http://www.mofa.go.jp/policy/un/disarmament/arms/testimony_of_hibakusha/
 - The stories on this site are printed in an interview format. The interviewer’s questions appear and then the survivors’ testimony follows. <http://www.inicom.com/hibakusha/>
 - The *Atomic Bomb Museum* site contains a wealth of information about Hiroshima before and after the bomb. Students requiring more background could easily acquire information. Under the “Testimonies” tab, students will have access to several Hibakusha’s testimonies <http://www.atomicbombmuseum.org/index.shtml>
10. Contact: Yasushi Oba (Mr.); International Exchange Programs for Peace – Nagasaki National Peace Memorial Hall for the Atomic Bomb Victims; oba-y@peace-nagasaki.go.jp
11. *Eyewitness Testimonies: Appeals From the A-bomb Survivors; Fourth Edition*. Hiroshima Peace Culture Foundation (Hiroshima: Nakamoto Sogo Printing Co, 1990), 31-144.

Positive Peace Through Social Activism
Grades 9-12
Visual Arts

Stacey Gross
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“We have to create *omoiyari no kokoro*—hearts of sympathy and compassion—in our children.”
—Masahiro Sasaki

Essential Questions:

- What is peace?
- What is a symbol/symbolism?
- What is *omoiyari*?
- What is social activism?
- How can art create social change?

Introduction:

In this lesson, students will learn about the symbolic significance of the paper crane as a symbol for peace; analyze narratives to understand *omoiyari*; create a work of art for a public audience with the theme of “peace.”

Objectives:

In this lesson, students will understand the origin of the paper crane as a symbol for peace, consider how positive messages promote peace, distinguish between protest art and peace activism, consider how change is created, create a work of art promoting peace through the principles of *omoiyari*, and articulate ideas and intentions through a written artist’s statement.

National Visual Arts Standards (grades 9-12):

Content Standard 1: *Understanding and applying media, techniques, and processes*

Achievement Standard

- Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks^o
- Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

Content Standard 2: *Using knowledge of structures and functions*

Achievement Standard

- Students create artworks that use organizational principles and functions to solve specific visual arts problems^o

Content Standard 3: *Choosing and evaluating a range of subject matter, symbols, and ideas*

Achievement Standard

- Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

- Students describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others

Content Standard 4: Understanding the visual arts in relation to history and cultures

Achievement Standard

- Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places
- Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making
- Students analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard

- Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
- Students correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

◦ These standards would be addressed through the implementation of the optional studio lesson.

Materials:

From the included Supplemental Materials section:

- Teacher Information, *Suggested Readings and Resources*
- Teacher Information, *Sasaki-san's Message*
- Teacher Information, *Omoiyari: An Introduction*
- *Sadako's Legacy* handout, one copy per student
- *Positive Peace Through Social Activism Proposal* worksheet, one copy per student
- *Artist's Statement* worksheet, one copy per student

NOT included in Supplemental Materials section:

- Whiteboard and dry erase markers
- Origami paper, one sheet per student (optional)
- Origami crane folding instructions (<http://www.origami-resource-center.com/paper-crane.html>)
- Images of Protest Art and Positive Activism, digital or print
- Art making materials (See suggested materials in the Notes section of Positive Peace Through Social Activism and/or supplies listed in Crane Chains lessons below.)

Teacher Preparation:

1. Review Teacher Information:
 - *Suggested Readings and Resources*
 - *Key Points from Sasaki-san's Lecture*
 - *Omoiyari: An Introduction*
2. Prepare copies of student worksheets/handouts:
 - *Sadako's Legacy*
 - *Positive Peace Through Social Activism Proposal*

- *Artist's Statement*
 - Origami crane folding instructions (optional)
3. Collect and prepare images relating to protest art and positive activism.
 4. Gather and organize required art making materials.

Time:

Minimum: Three 50-minute class periods

With Expanded/Optional Activities: up to 2 weeks

Procedures:

Framing the Lesson (1-2 periods):

1. Discussion: Ask the class to define and give examples of “symbols”.
2. Ask students to draw different symbols to represent “peace” on the whiteboard. Symbols may include: circular “peace sign”, index and middle fingers held in a V-shape, dove/dove with olive branch, paper crane, etc. Prompt students to come up with some symbols they may have omitted from the board.
3. Discussion: Ask students to define “peace”. Have them brainstorm what would be necessary to obtain world peace, to transcend a definition of one limited to “no war”. Prompt students to consider the nature of civil unrest and conditions that lead to war, including: poverty/lack of resources, intolerance, ignorance, injustice, inequality, etc. You may wish to record responses on the board.
4. Go over the origin of several of the common symbols for peace.
5. Share the story of Sadako Sasaki as it relates to the popular use of the paper crane as a symbol for peace.
6. Optional Activity: Have students make a paper crane using origami paper.
7. Hand out *Sadako's Legacy* and engage the students in a discussion about how Sadako's brother wants her to be remembered and how he wants generations can advocate for peace.
8. Write the word “*omoiyari*” on the board. Introduce *omoiyari* and elicit students to give examples of what *omoiyari*—the Japanese belief of putting others' needs first and acceptance without judgment—is and is not, to illustrate Sasaki-san's position.
9. Connect discussion of Sadako's legacy, *omoiyari* and Sasaki-san's key points on creating *omoiyari no kokoro* in advocating for peace.

Questions to pose include:

- As an A-bomb survivor, in what ways are Sasaki-san's beliefs surprising?
 - In what ways does Sasaki-san's message embody peace?
 - What can one gain by focusing on positive outcomes when advocating for peace, instead of guilt or sadness?
10. Present students with the assignment of creating a work of art in which message of peace will be conveyed through *omoiyari no kokoro*.
 11. To reinforce the positive approach to the assignment, have students compare and contrast works of art in which the artist's intent is protest (calling attention to a negative situation) and those in which the artist's approach is *omoiyari* (presenting a positive message). Art history is filled with artists who create well-known images that evoke outrage, from Picasso's “Guernica”, Haring's “Silence=Death”, to the work of contemporary artists like The Guerrilla Girls, 281_Anti Nuke, and Banksy. However, some artists chose to inspire change by appealing to the positive human spirit. Contemporary examples include many public art campaigns, along with works by Yoko Ono and JR

and other street artists.

12. Begin Positive Peace Through Social Activism activity (see below).
13. Students create an artist's statement to articulate ideas and intentions of the proposal.
14. Optional Extended Learning Activity: Have students execute their proposed public art installation/activity in a safe and legal fashion.
15. Create an assessment tool to assess student learning.

Positive Peace Through Social Activism

Overview: After the lesson is framed, students will plan a public art project that promotes peace and evokes *omoiyari no kokoro*—a positive message in which artist appeals to the viewer's compassionate and sympathetic heart, not guilt or grief. Show examples of artists using public space as the venue to communicate their message and the variety of forms it can take: installations, stickers, billboards, graffiti, buttons, t-shirts, posters, etc. In their proposals, students will consider the location(s) or method(s) most effective to convey the intended message based on a.) the audience who is most likely to interact with the work and b.) how the audience will engage with the work. Students will create a mockup of the project by illustrating the graphic image in an environmental context. In addition, students will articulate intentions and decisions through a written artist's statement.

Notes: This project is modeled after successful community awareness initiatives like Before I Die (international) and Picturing Peace (Minneapolis).

Process Notes: This project allows for a range of media and approaches to meet the objectives. Teachers can create parameters to best serve their students and/or learning objectives, i.e. work should be produced using original, hand-drawn imagery; use digital photography to photograph an image to convey "peace"; layer illustrations in Photoshop to create a realistic mockup; use foam board to create a model; etc. This project can also be executed by individuals or in small groups.

Variation of Lesson: Crane Chains

Overview: Students will work as a class to create ceramic hanging chains with a paper crane motif. Chains will be placed in the community with an attached message encouraging the finder to take the decorative ceramic hanging as a way to spread the message of peace. It is customary to make an offering of 1,000 strung paper cranes at peace memorials in Japan and to accept a crane as reminder of peace, these randomly accessed chains will be given with the spirit of *omoiyari* and a positive energy.

Note: This project is modeled after successful nationwide community awareness initiatives like Empty Bowls and Ben's Bells

Procedure: Students will make 7 assorted clay beads (approximately 1"-2" in size) with a hole running its length, one clay paper crane (template should be printed on cardstock and cut out), and/or the *heiwa* (Japanese word for "peace") symbol. Ceramic components will be fired and glazed or painted (optional) and strung into a vertical chain, with a knot securing each piece in place and a loop for hanging.

Process Notes: Use the included templates (rescale on copier, if desired) or have students create their own.

Chains may be shortened, but be mindful that the numbers 4 and 9 are considered bad luck in Japan; avoid segments that total 4 or 9 clay elements.

Materials may be adapted, i.e. students can use cookie cutters to cut slabs of clay, instead of creating beads; polymer clay may be used in place of firing clay; found objects may be incorporated with beads; etc.

Roll slabs of clay to approximately 3/8” of an inch thick—not less than 1/4”. Use a needle tool to trace around the template and cut it out. Sandwich slabs between two sheets of drywall to aid in drying and to avoid curling.

Materials:

- Earthenware clay
- Kiln
- Bead trees (optional)
- Glaze or paint (optional)
- Needle tools/toothpicks/straightened paper clips
- Rolling pins
- Canvas, plastic or other table coverings
- Pairs of drywall panels, cut into 2’x3’ pieces (optional)
- Crane template
- Printer/copier
- Cardstock or other heavyweight paper
- Scissors
- Craft knives (optional)
- Yarn/string/fishing line

Assessment:

Create formative and summative assessments measure the extent to which student understanding relates to the Essential Questions and National Visual Arts Standards. If a studio project were initiated, application of media to reinforce artistic intent would be suggested. Grammar and clarity of idea are central elements for the written artist’s statement.

Supplemental Materials:

The following documents are included in the following pages:

- *Suggested Readings and Resources*
- *Key Points from Sasaki-san’s Lecture*
- *Omoiyari: An Introduction*
- *Sadako’s Legacy*
- *Positive Peace Through Social Activism Proposal (2 pages)*
- *Artist’s Statement*
- *Crane Chains Templates*

Suggested Readings and Resources

Peace, Protest & Street Art

Aulich, James. *War Posters: Weapons of Mass Communication*. New York: Thames & Hudson, 2007.

*Döring, Jürgen. *Power to the Imagination: Artists, Posters and Politics*. Germany: Hirmer Verlag, 2011.

*Peiter, Sebastian. *Guerilla Art*. United Kingdom: Laurence King Publishing Ltd., 2009.

Peace Symbols

*“Peace Symbols,” *Wikipedia, the Free Encyclopedia*. Last updated September 12, 2013. Accessed September 14, 2013, http://en.wikipedia.org/wiki/Peace_symbols

Sadako and the Thousand Paper Cranes:

*“Special Exhibition 1”, *HIROSHIMA City*. Accessed September 5, 2013, http://www.pcf.city.hiroshima.jp/virtual/VirtualMuseum_e/exhibit_e/exh0107_e/exh01071_e.html

Coerr, Eleanor. *Sadako and the Thousand Paper Cranes*. New York: Penguin, 2009.

Funahashi, Naomi and Takahashi Brown. “Sadako’s Paper Cranes and Messages of Peace: A Teacher’s Guide”, *Stanford Program on International and Cross-Cultural Education* from Freeman Spogli Institute for International Studies, October 2011. Accessed July 30, 2013, iis-db.stanford.edu/pubs/22665/Sadako_Teacher's_Guide.pdf

Sasaki-san Continues Sadako’s Legacy:

*Daniel, Clifton Truman. “Sadako Sasaki’s Cranes and Hiroshima’s 65th Anniversary”, *Chicago Tribune*, August 6, 2010. Accessed July 30, 2013, http://articles.chicagotribune.com/2010-08-06/news/ct-oped-0806-war-20100806_1_thousand-paper-cranes-sadako-sasaki-yuji

*Drash, Wayne. “From Hiroshima to 9/11, a girl’s origami lives on”, *CNN*, December 17, 2009. Accessed July 30, 2013, <http://www.cnn.com/2009/LIVING/12/17/origami.gift/index.html>

*Janes, David. “Clifton Truman Daniel << Jeffrey C. Goldfarb’s Deliberately Considered”, *Deliberately Considered*, March 22, 2013. Accessed April 3, 2013, <http://www.deliberatelyconsidered.com/tag/clifton-truman-daniel/>

“Poignant trip for Truman grandson”, *The Japan Times*, August 2, 2012. Accessed July 30, 2013, www.japantimes.co.jp/news/2012/08/02/national/poignant-trip-for-truman-grandson/#.UjSC-RZQKi8

*Strongly recommended

Sasaki-san's Message

Introduction: On June 25, 2013, Masahiro Sasaki, Sadako's older brother, spoke with our study tour group in Fukuoka, Japan. The septuagenarian told Sadako's story and painted a vivid picture of a compassionate, loving young girl who was selfless even through tremendous pain and suffering. Sasaki-san relayed his message of peace, discussed his role as caretaker for Sadako's remaining cranes and his call to keep Sadako's spirit alive through what he called "*omoiyari no kokoro*"—a compassionate heart.

Narrative: Sasaki-san addressed the "elephant in the room" when he spoke with us. He acknowledged the difficult subject matter and imagined the complex emotions that an American talking to a *hibakusha*—A-bomb survivor—might feel: guilt, sympathy or anger and resentment. Sasaki-san's *omoiyari* introduction put everyone at ease and set the tone for his talk. He went on to talk about meeting Clifton Truman Daniel, and presenting one of Sadako's cranes to the USS Arizona Memorial. Sasaki-san closed by suggesting one take a positive approach to peace activism and the power of the individual in the quest for peace. Of all of the experiences we had on the study tour, Sasaki-san's message is the one that resonated the strongest for me and inspired this curriculum unit.

Quotes (translated by Anne Prescott):

"It's important for us to talk today about how we can open our hearts... We have to think about how our differences in perceiving things are different—how we are taught. We have to throw away our sadness. We have to get rid of our old heart and our old ways of thinking about things and approach it with a new heart. Not *our* hearts; we have to think about the hearts of the future generations—that's the new heart."

"We are all teachers, so that's what we have to think about. We have to create *omoiyari no kokoro*—hearts of sympathy and compassion—in our children."

"Having *omoiyari no kokoro* is the best way to communicate with people; if your heart isn't that way, you can't communicate."

"You have to see into the other person's heart [in order] to open their heart."

On taking one of Sadako's cranes Pearl Harbor: "to transmit Sadako's *omoiyari no kokoro* through the crane."

"I, as [a] Japanese, have to say, 'I'm sorry' [to families of victims and survivors of USS Arizona]."

"We have to eliminate war in the world and nuclear weapons... We can't become political or ideological about it, we have to individually have our own *omoiyari no kokoro* and communicate that with other people."

***Omoiyari*: An Introduction**

Omoiyari (oh-mo-ee-ya-ri) is a complex Japanese value that is best described as “an individual’s sensitivity to imagine another’s feelings and personal affairs, including his or her circumstances.”

There is not a comparable English translation to *omoiyari*—compassion, consideration, thoughtfulness, mercy, and benevolence are not adequate to describe all that is encompassed in its meaning, as anticipating another’s needs is an essential element of *omoiyari*.

Omoiyari translates as considerate caring for others (*omoi*), and *yari* means “to transmit.” Therefore, “*omoi-yari*” literally means sending one’s altruistic feelings to others. The difference among *omoiyari*, empathy, and sympathy is that *omoiyari* implies intuitive understanding.

“*Omoiyari* culture”

is highly valued by the Japanese and multi-faceted, both in personal and professional relationships. The altruistic nature of *omoiyari* contributes to the cultural harmony evident in Japanese culture.

Sasaki-san references *omoiyari no kokoro*—a compassionate and sympathetic heart—as an essential element in the pursuit of peace.

Brainstorm:

Examples of *omoiyari* include:

- *Letting an oncoming car pass before you on a single lane bridge*
- *Arranging meals and an itinerary for an out-of-town guest.*

Omoiyari is not:

- *Returning a lost phone to claim a reward.*
- *Waiting until closing time to make a purchase in a store.*

Sadako's Legacy

“Commonly, in Japan, the crane is regarded as a symbol of peace. But for us, in the Sasaki family, it is the embodiment of Sadako’s life, and it is filled with her wish and hope. I hope by talking about that small wish for peace, the small ripple will become bigger and bigger.”—Masahiro Sasaki.

In 1945, Sadako Sasaki was a two-year-old child living with her parents and two brothers in Hiroshima, Japan when the United States detonated an atomic bomb over the city during World War II. Sadako’s house was near the hypocenter of the explosion and was damaged, though she did not appear to be harmed by the blast. However, when she was 12, Sadako became ill and was diagnosed with leukemia—a common effect of exposure to atomic radiation. During her long hospital stay, Sadako began folding paper cranes from any scrap of paper she could find, in hopes that the Japanese legend she had heard would come true: a wish would be granted for one who folds 1,000 paper cranes. Sadako completed her task, but succumbed to the effects of leukemia in October of 1955. Before she died, Sadako said, “Please treasure the life that is given to you. It is my belief that my small paper crane will enable you to understand other people’s feelings, as if they are your own.”

Sadako’s family and friends were devastated by the death of the outgoing and athletic girl they loved. Her classmates organized a nationwide campaign to raise money to erect a memorial to honor Sadako and all of the other children who died as a result of the bombing. A monument was erected in 1958 in the Hiroshima Peace Memorial Park. The tall memorial bears the inscription, “This is our cry, this is our prayer: for building peace in the world”, and depicts a young girl with arms outstretched, lifting a paper crane high above her head, thus immortalizing the Sadako and her paper cranes as a symbol for peace.

Her older brother, Masahiro Sasaki, has become a tireless advocate for peace and keeping Sadako’s spirit alive. Sasaki-san has donated all of Sadako’s paper cranes to individuals and institutions that echo Sadako’s message of compassion, peace, and a world free from nuclear weapons. Sadako’s cranes are on display at locations including the Hiroshima Peace Memorial Museum in Japan, Tribute World Trade Center Visitor Center in New York, and at the USS Arizona Memorial in Pearl Harbor.

Citations:

Daniel, Clifton Truman. “Sadako Sasaki’s cranes and Hiroshima’s 65th anniversary”, *Chicago Tribune*, August 6, 2010. Accessed July 30, 2013, http://articles.chicagotribune.com/2010-08-06/news/ct-oped-0806-war-20100806_1_thousand-paper-cranes-sadako-sasaki-yuji

Drash, Wayne. “From Hiroshima to 9/11, a girl’s origami lives on”, *CNN*, December 17, 2009. Accessed July 30, 2013, <http://www.cnn.com/2009/LIVING/12/17/origami.gift/index.html>

Shapiro, Julie. “Sadako Cellophane Crane Arrives at WTC Museum”, *DNAinfo*. Accessed September 7, 2013, <http://www.dnainfo.com/new-york/20100504//sadako-cellophane-crane-arrives-at-wtc-museum>

Positive Peace Through Social Activism Proposal

*“We have to eliminate war in the world and nuclear weapons... We can’t become political or ideological about it, we have to individually have our own **omoiyari no kokoro** and communicate that with other people.”*

–Masahiro Sasaki

Overview:

In this project, you will create a message of peace in which you demonstrate an understanding of *omoiyari no kokoro*, by focusing on a positive approach that appeals to your audience’s sympathetic and compassionate heart. To do this, it is important that your message does not evoke a sense of guilt or stems from a place of anger. Carefully consider your audience, to decide on the most effective method to transmit your message and the environment in which the social action campaign would be likely to have the greatest impact.

Remember, a call for peace is not limited to an anti-war message; there are numerous factors that contribute to the broader definition of “peace”, including social justice issues. Your message doesn’t have to be all encompassing or far-reaching to be effective. As Sasaki-san reminds us with Sadako’s cranes, “*by talking about [Sadako’s] small wish for peace, the small ripple will become bigger and bigger.*” Each positive message has the ability to trigger multiple positive actions.

Proposal:

On a separate paper, answer the following questions as thoroughly and specifically as you can to describe your initiative:

- What is your intended message to promote peace?
- How does your approach exemplify *omoiyari no kokoro*?
- Who is your target audience?
- Why is this audience most likely to benefit from your message?
- Describe the method(s) you will use to convey your message:
- Why is this method effective in communicating your idea?
- Where is your proposed location(s)?
- How does the environment/space contribute to your message?
- Describe how the audience will interact with your message:
- What materials would you need to implement your initiative?
- What safety and/or legal considerations need to be addressed before you can implement your plan?

In the space below, or on a separate sheet of paper, illustrate your idea. Be certain to include environmental context for your design.

A large, empty rectangular box with a thin black border, intended for the student to draw or illustrate their idea. The box occupies most of the page's vertical space below the instructions.

Artist's Statement

2013 Japan Peace Study Tour

Using your responses to the Positive Peace Proposal Through Social Activism writing prompts, construct a one-to two-page narrative (with complete sentences and proper grammar) describing the project.

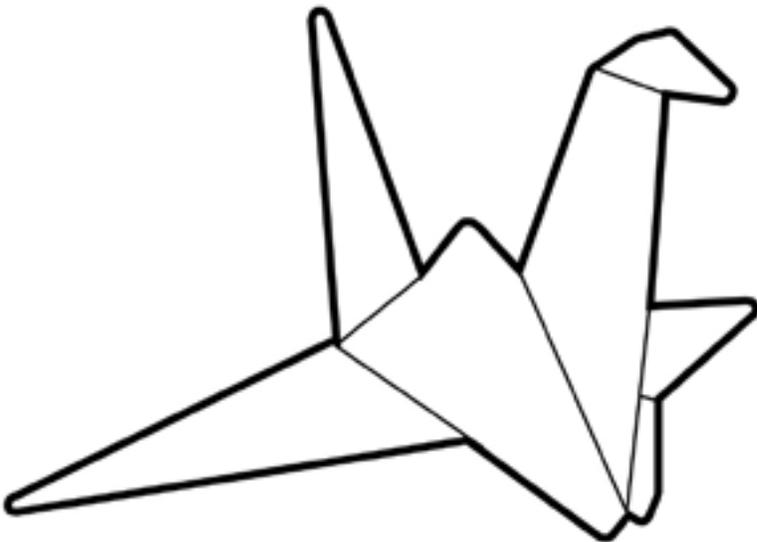
Articulate your intentions, including:

- your message, clearly stated
- how your approach evokes *omoiyari no kokoro*
- how you anticipate the audience will react to the message
- how you anticipate the audience will interact to the message
- why the method you selected to convey your idea is effective
- why the location/environment is important in reinforcing your message

Crane Chains Templates

Instructions:

Cut out around heavy black lines, incise thin lines inside crane (if desired).



2013 Japan Peace Study Tour

Endnotes:

1. "Origami Paper Crane," *Origami-Resource-Center.com*, 2012. Accessed September 10, 2013, <http://www.origami-resource-center.com/paper-crane.html>
2. "Before I Die," <http://beforeidie.cc>
3. "Picturing Peace," <http://picturingpeacempls.com>
4. "Empty Bowls | a grassroots movement to end hunger," <http://www.emptybowls.net>
5. "Ben's Bells Project," <http://bensbells.org>
6. Hara, Kazuya. "The Concept of Omoiyari (Altruistic Sensitivity) in Japanese Relational Communication." *Intercultural Communication Studies XV* (2006): 24. Accessed September 10, 2013, <http://www.uri.edu/iaics/content/2006v15n1/03%20Kazuya%20Hara.pdf>.
7. Hara, "The Concept of Omoiyari," 26-27.
8. Hara, "The Concept of Omoiyari," 27.
9. Goldman, Alan. *Doing Business with the Japanese: A Guide to Successful Communication, Management, and Diplomacy*. (New York: State University of New York, 1994), 245.
10. Hara, "The Concept of Omoiyari," 28.
11. Sasaki, Masahiro. Lecture, Peace Education in Japan and the U.S.: A Curriculum for U.S. Classrooms from Five College Center for East Asian Studies, Fukuoka, Japan, June 25, 2013.

WWII & Atomic Bomb Museum Exhibits: Japanese and American Perspectives
Grades 9-11
World History, Human Geography

Erica Gullickson
Robbinsdale Armstrong High School
Plymouth, Minnesota

Allied victory and Japanese surrender in World War II came about just days after President Truman decided to use atomic bombs on the cities of Hiroshima and Nagasaki. In the nearly 70 years since, the United States and Japan have taken different approaches to issues of nuclear proliferation, nuclear disarmament, peace and education. One way these approaches can be compared is by examining the ways in which museums in both countries acknowledge and remember the use of atomic weapons. In this lesson, which would ideally follow a unit on WWII, students will examine and consider differing Japanese and American contemporary perspectives on these issues.

Essential Question

How do Japanese and American museums approach the use of atomic bombs, nuclear weapons and peace?

Objectives

By the end of this lesson, students will be able to:

Compare Japanese and American perspectives on the use of atomic bombs in World War II.

Evaluate Japanese and American museum websites dealing with the use of atomic bombs in World War II.

Participate in a classroom discussion on peace.

Length

Four class periods (45 minutes each)

Common Core Standards for Literacy in History/Social Science¹

Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Draw evidence from literary or informational texts to support analysis, reflection and research.

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

Compare and contrast treatment of the same topic in several primary and secondary sources.

Outline of Lesson

Day 1 - “Neutral Events” and Perspective

Students will begin with an individual five minute Quick Write in response to the following prompt:

The Reverend Takafumi Kawakami, deputy head monk of the Shunkoin Buddhist Temple in Kyoto, Japan, claims “events are neutral, they are neither good nor bad”.² Do you agree with this statement? Why or why not? Support your answer.

Ask students to respond aloud to the following questions:

What purpose does a museum serve? What about museums of history? Do all museums serve that same purpose?

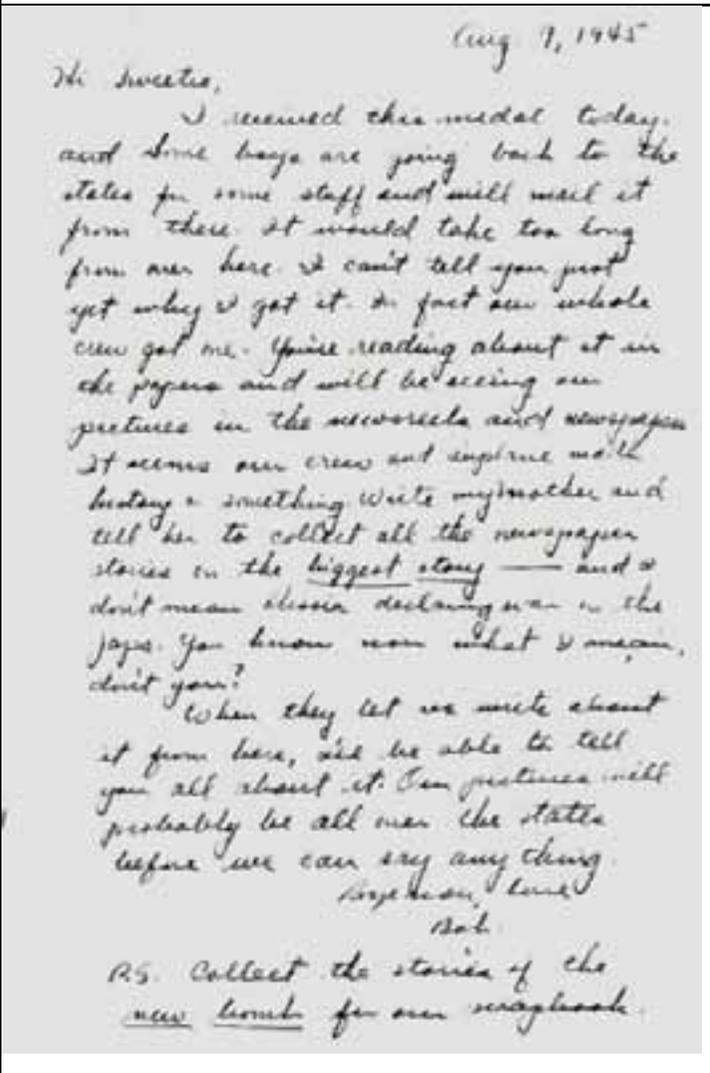
Explain to students that the next two class periods will allow them time to explore both Japanese and American museum websites focused on remembering WWII and the use of atomic bombs. Today, the class will view and discuss individual images/artwork from museums and collections apart from the ones in which they will themselves visit.

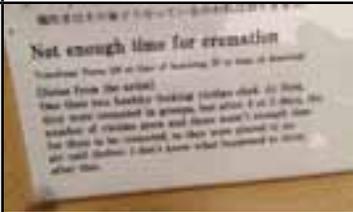
Show the following images, using a Think-Pair-Share strategy to allow students to discuss each image. Students spend time individually thinking about the questions, then discuss responses with a partner and finally share thoughts with the larger class. Use the questions below to generate discussion. Captions can either be shown with each visual, or after students have had a chance to observe and discuss with a partner.

- What are you looking at? What observations can you make?
- How does this visual relate to WWII?
- What is the overall message/purpose of this visual?
- Consider the source of this visual. Why might the source be significant?
- What questions do you have about this visual?

Visual	Source	Caption
 <p>(photo by Erica Gullickson)</p>	<p>Hiroshima Peace Memorial Museum; Hiroshima, Japan³</p>	 <p>(photo by Erica Gullickson)</p>

Visual	Source	Caption
 <p>(photo by Erica Gullickson)</p>	<p>Hiroshima Peace Memorial Museum; Hiroshima, Japan³</p>	 <p>(photo by Erica Gullickson)</p>
	<p>Smithsonian National Air and Space Museum, Steven F. Udvar-Hazy Center; Chantilly, Virginia, USA⁴</p>	<p>The Enola Gay is on display in the <u>World War II Aviation</u> exhibition station</p>

Visual	Source	Caption
 <p style="text-align: right;">Aug 9, 1945</p> <p>Hi sweetie,</p> <p>I received this medal today. and some boys are going back to the states for some stuff and will mail it from there. It would take too long from over here. I can't tell you just yet why I got it. In fact our whole crew got me. You're reading about it in the papers and will be seeing our pictures in the newsreels and newspapers. It seems our crew and our role with history & something write my mother and tell her to collect all the newspaper stories on the <u>biggest story</u> — and I don't mean Russia declaring war on the Japs. You know now what I mean, don't you?</p> <p>When they let us write about it from here, I'll be able to tell you all about it. Our pictures will probably be all over the states before we can say anything.</p> <p style="text-align: right;">Love, Bob</p> <p>P.S. Collect the stories of the <u>new bomb</u> for our scrapbook.</p>	<p>Museum of World War II; Boston, Massachusetts, USA⁵</p>	<p>Bob Caron, tail gunner of the <i>Enola Gay</i>, letter to his wife, August 9, 1945</p>

Visual	Source	Caption
	<p>National Museum of the US Air Force; Wright Patterson Air Force Base, Ohio, USA⁶</p>	<p>Boeing B-29 crew photo taken August 11, 1945, two days after the Nagasaki mission</p>
	<p>Hiroshima Peace Memorial Museum; Hiroshima, Japan³</p>	 <p>(photo by Erica Gullickson)</p>

Visual	Source	Caption
 A Zero fighter aircraft is displayed in a large, well-lit atrium. The aircraft is white with a red sun emblem on the fuselage and yellow wingtips. It is positioned on a polished floor, and the background shows the interior of a modern building with large windows and a high ceiling.	Yushukan Museum/ Yasukuni Shrine; Tokyo, Japan ^{7, 8}	Zero fighter on display in Yushukan Atrium ^{7, 8}
 A long, narrow hallway with a polished wooden floor. The right wall is covered with a large number of small, framed portraits of Japanese soldiers. The lighting is warm, and the hallway appears to be part of a museum or historical site.	Yushukan Museum/Yasukuni Shrine; Tokyo, Japan ^{7, 8}	Japan's oldest war museum, the Yushukan Museum, "is annexed to Yasukuni Shrine, the controversial 'war shrine' that memorializes all Japanese who died in uniform since the Meiji Restoration, including war criminals from the Asia-Pacific War." ^{7, 8}

Day 2 - Museum Comparisons

Distribute Comparison Matrix⁹ to students and review directions.

Read the following background and directions aloud:

Following Allied victory on the European front and the potential of heavy casualties in the event of a mainland Japanese invasion, President Harry Truman made the decision to drop an atomic bomb on the Japanese city of Hiroshima on August 6, 1945.¹⁰ Three days later, Nagasaki was bombed. Emperor Hirohito announced Japan's surrender only days later, bringing World War II to an end.¹⁰ As the 70th anniversary of the war's end draws closer, museums on both sides of the Pacific feature exhibits designed to commemorate and remember not only the war, but the use of atomic weapons. You will spend time exploring both Japanese and American museum websites, comparing various approaches to explaining the use of atomic bombs.

Each of the websites listed below are organized differently, so care and time must be taken to give each a thorough examination. You will not only read text, but also look at photographs, visuals, and in some cases listen to audio recordings. Pay attention to sources and citations used on each site, as well as sponsors of the museum and/or website. Visit various links within each of the websites, and complete the chart below as you explore.

Smithsonian Institute, *The Price of Freedom: Americans at War* at <http://amhistory.si.edu/militaryhistory/exhibition/flash.html>

Kyoto Museum for World Peace, Ritsumeikan University, *The Fifteen-Year War* at http://www.ritsume.ac.jp/mng/er/wp-museum/english/fifteen_war.html

National Museum of the US Air Force, *World War II Gallery* at <http://www.nationalmuseum.af.mil/exhibits/airpower/index.asp>

Nagasaki Atomic Bomb Museum at <http://www.city.nagasaki.lg.jp/peace/english/abm/>

Japanese & American Museums: A Comparison Matrix					
	Smithsonian Institute	Kyoto Museum for World Peace, Ritsumeikan University	National Museum of the US Air Force	Nagasaki Atomic Bomb Museum	
1. Owner/sponsor of website <i>-who controls this website, what is their motivation?</i>					Similarities
					Differences
2. Theme/message <i>-what common themes/ideas are present on this site?</i>					Similarities
					Differences
3. Photos/visuals <i>-what types of photos or visuals are displayed on this site?</i>					Similarities
					Differences
4. Sources/citations <i>-are sources provided? Are they reliable?</i>					Similarities
					Differences
5. General notes/impressions/observations <i>-record your overall impressions</i>					Similarities
					Differences
6. Bias <i>-is this site biased? In what way? If not, what makes it objective?</i>					Similarities
					Differences

Secure internet access and provide class time for student to begin comparing museum websites.

Day 3 - Museum Comparisons

Secure internet access and provide class time for student to continue comparing museum websites. Students should finish matrix as homework if they do not complete it during class.

Day 4 - Peace and Perspective Discussion

Ensure students have *Comparison Matrix* and *Quick Write* from Day 1 available. Before students arrive to class, arrange desks in a circle (or two circles consisting of inner and outer rings).

When students enter class, provide them with a copy of *Japan's Basic Act on Education*¹¹ and direct them to silently read it (see below). Provide a few minutes at start of class to ensure all students have had a chance to read it. Teachers may wish to read Chapter 3 of *Social Education in Asia: Critical Issues and Multiple Perspectives*¹² for an explanation as to why some parts of the 2006 *Basic Act on Education* were controversial in Japan.

Review Socratic Seminar guidelines with students. For those not familiar with this discussion format, visit <http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html>¹³ or <https://www.teachingchannel.org/videos/bring-socratic-seminars-to-the-classroom>¹⁴ for further information.

Use the following as guiding questions during the seminar. Not all questions may be addressed in one class period.

- What is peace? What does it mean to you? How do these Japanese and the U.S. interpretations approach peace differently? What might account for those differences?
- Three days ago you responded to the comment “events are neutral”. Have your initial thoughts changed? Why or why not? Do you agree with this statement? Why or why not? If events are *not* neutral, then what are they?
- Compare the approaches of these American and Japanese museums as they examine the use of atomic bombs in WWII. Provide examples of some of the differences you observed. What might account for these differing approaches?
- Students in the cities of Hiroshima and Nagasaki learn peace studies from an early age; it is part of the school curriculum. A Japanese ninth grader from Mihara Junior High School in Hiroshima Japan paraphrased the Dalai Lama and this author that world peace must begin with inner peace. Do you agree with that sentiment? Why or why not? Hypothesize the reasons for such an emphasis on peace education in these two cities.
- In 2006, the Japanese Ministry of Education revised and adopted the *Basic Act on Education*.¹¹ Direct your attention to Articles 1 and 2 of the act. How do you interpret those articles? Do you agree with the aim and objectives of Japan’s educational system? Why or why not? How does the educational system of the United States compare?

Possible Extension Activities

For teacher wishing to take this lesson further, consider the following ideas:

- Researching additional American and Japanese museum websites
- Written Socratic Seminar reflection
- Further discussion (particularly if not all guiding questions were addressed)
- Students write letters to policymakers around issues of peace or nuclear disarmament
- Students draft a declaration of peace
- Students select one section of the *Basic Act on Education* and revise that section to more closely reflect their own thoughts on the purpose of educational systems.

Basic Act on Education Provisional translation)¹¹

Basic Act on Education (Act No. 120 of December 22, 2006)

Preamble

We, the citizens of Japan, desire to further develop the democratic and cultural state we have built through our untiring efforts, and contribute to the peace of the world and the improvement of the welfare of humanity.

To realize these ideals, we shall esteem individual dignity, and endeavor to bring up people who long for truth and justice, honor the public spirit, and are rich in humanity and creativity, while promoting an education which transmits tradition and aims at the creation of a new culture.

We hereby enact this Act, in accordance with the spirit of the Constitution of Japan, in order to establish the foundations of education and promote an education that opens the way to our country's future.

Chapter 1 Aims and Principles of Education

(Aims of Education)

Article 1 Education shall aim for the full development of personality and strive to nurture the citizens, sound in mind and body, who are imbued with the qualities necessary for those who form a peaceful and democratic state and society.

(Objectives of Education)

Article 2 To realize the aforementioned aims, education shall be carried out in such a way as to achieve the following objectives, while respecting academic freedom:

- (1) to foster an attitude to acquire wide-ranging knowledge and culture, and to seek the truth, cultivate a rich sensibility and sense of morality, while developing a healthy body.
- (2) to develop the abilities of individuals while respecting their value; cultivate their creativity; foster a spirit of autonomy and independence; and foster an attitude to value labor while emphasizing the connections with career and practical life.
- (3) to foster an attitude to value justice, responsibility, equality between men and women, mutual respect and cooperation, and actively contribute, in the public spirit, to the building and development of society.
- (4) to foster an attitude to respect life, care for nature, and contribute to the protection of the environment.

(5) to foster an attitude to respect our traditions and culture, love the country and region that nurtured them, together with respect for other countries and a desire to contribute to world peace and the development of the international community.

(Concept of Lifelong Learning)

Article 3 Society shall be made to allow all citizens to continue to learn throughout their lives, on all occasions and in all places, and apply the outcomes of lifelong learning appropriately to refine themselves and lead a fulfilling life.

(Equal Opportunity in Education)

Article 4 (1) Citizens shall all be given equal opportunities to receive education according to their abilities, and shall not be subject to discrimination in education on account of race, creed, sex, social status, economic position, or family origin.

(2) The national and local governments shall provide support in education to persons with disabilities, to ensure that they are given adequate education in accordance with their condition.

(3) The national and local governments shall take measures to provide financial assistance to those who, in spite of their ability, encounter difficulties in receiving education for economic reasons.

Endnotes:

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**A Connected World Community
Grade 8
Language Arts**

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As a participant in the 2013 Japan Peace tour I was asked to complete a classroom implementation plan, keyed to the national standards in my discipline, and I chose to answer the following question: How can the lessons about conflict and peace learned in Japan be applied to U.S. classrooms broadly? The lessons I learned about conflict and peace in Japan were:

1. We are all a connected world community throughout history
2. Militaristic behavior has severe consequences
3. If we do not learn from history we are doomed to repeat it - Students need to learn & interact with history in a meaningful way
4. To show compassion in our personal lives, local community, and world community
5. In Yamazato Junior High School, the school teaches the students about being aggressors and victims. They tie being aggressors and being victims to teaching peace.

The goal of this lesson is to teach students that they have a responsibility to know history, to share history, and to promote peace. Students will research the United States as participants in a brutal attack, victims of an attack, and will show them examples of people, including students, who are advocates for peace. They will conduct research using provided materials to build knowledge.

The standards addressed are:

CCSS.ELA-Literacy.W.8.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration

CCSS.ELA-Literacy.W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

The essential question is “How can people promote peace in the world?”

For the introduction to this lesson, use one of the “Cats of Mirikitani” trailers to evoke curiosity about the events that directly affected a Japanese-American’s life.

(<http://www.youtube.com/watch?v=PtNM-6FqtCM>; <http://www.youtube.com/watch?v=eQsPdI4SyA8>)

These trailers were chosen because they combine so much of what we are part of: an international community, American immigrants, a local community, and history. These trailers show images of NYC and the Twin Towers of the World Trade Center, Mirikitani’s artwork of Hiroshima’s Peace Dome, the Japanese internment camp of Tule Lake, California, and of the September 11th attacks on the Twin Towers. I believe these video clips connect us as aggressors, us as victims, and us as neighbors. These trailers can also prompt discussions on racism, fear, and socio-economic status. Students are likely to relate by making a connection to someone they might see in the street. Show one of the videos (5 minutes): students write questions and record what they see in the notes portion of the Peace Guide (provided at the end of this lesson plan), followed by a discussion (5 minutes), and then view the other trailer. (5 minutes)

After the students' curiosity is piqued, the teacher tells the students that this street artist's family was from Hiroshima and his family moved to the US before World War II. The teacher discusses WWII, the bombing of Pearl Harbor by the Japanese, and Japanese-American internment camps. The teacher then asks the class if they know what happened in Hiroshima. For students who do not know, the teacher gently approaches the subject by reading aloud *My Hiroshima*, by Junko Morimoto. While the teacher is reading aloud students are to write questions and record what they hear in the notes portion of the *Peace Guide*. (10 minutes plus 5 minutes for discussion).

Students are then asked to read the provided materials (listed in the reference materials below) for further exploration of the Hiroshima and Nagasaki atomic bombings. With the students' interest now piqued, the students use the guide to find and write the answers to the teacher generated questions and are required to write at least one of their own. They are given the task to search for the information in the provided resources. If it a large class the resources are divided among the groups and rotated. Students are to use the provided materials to complete the questions in the guide. (20 minutes for each)

The teacher then shares with the students the peace activities that students at Yamazato Junior High School in Nagasaki currently take part in: the creation of a peace magazine (including information about the atomic bombing and a desire for peace), assemblies about peace (being a good neighbor), the creation of peace sayings for a daily calendar, and active engagement in the promotion of peace. In Hiroshima, the students from Mihara Junior High School take foreign teachers on a tour of the Hiroshima museum. (It takes about 5 minutes to show pictures for both schools that are attached to this lesson.) Students in both Hiroshima and Nagasaki combine acknowledging history, sharing history, and exhibiting peaceful actions on a personal level in their communities. Students will record in their Peace Guides what the students of Yamazato Junior High School do to promote peace (5 minutes).

Students are then referred back to the "Cats of Mirikitani" trailer. They are reminded that we too, were victims of an attack. Students are advised that they have an important responsibility to know about the September 11th attacks; they are provided materials about September 11th attacks (listed in the reference materials below) and record information about the events of that day in their Peace Guides. (20 minutes)

Tell the students that there are advocates for peace around the world and they can be one of them. Students watch the Rachel's Challenge introduction about being good to the people around them. <http://www.youtube.com/watch?v=LajA4LhLNqo> (Rachel Scott was the first student killed in the Columbine School Shootings on April 20, 1999). Students in Hiroshima and Nagasaki have the same vision as Rachel. Students in Hiroshima and Nagasaki link peace on a personal level to historical events in their cities, and American students also need to embrace this important connection. Students are to write answers to the questions in their Peace Guides. (The Rachel's Challenge Introduction will take 10 minutes, plus students will take 10 minutes to write and discuss.)

For closure ask students to think about how Jimmy Mirikitani and those who created his documentary, the students in Hiroshima and Nagasaki, and the writers of the other resources are advocating peace. Ask students to think about Rachel's Challenge and about ways they can promote peace today and in the future. This lesson will hopefully encourage students to do more research, to share what they learn, to see young people as advocates of peace and for them to personally promote peace.

Reference Material:

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The American Spirit Meeting the Challenge of September 11. New York: Life, 2002.

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Raines, Howell. *A Nation Challenged a Visual History of 9/11 and Its Aftermath*. New York: Callaway, 2002.

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Peace Guide: How can people promote peace in the world?

“The Cats of Mirikitani” Trailer 1 Write questions that you have and what you see or hear.

“The Cats of Mirikitani” Trailer 2 Write questions that you have and what you see or hear.

Hiroshima-

Explain what an atomic bomb is and where it was first used on civilians and why.

Write down what the “Atomic Bomb Dome” represents.

Write down at least one additional question about Hiroshima.

Nagasaki-

When was the atomic bomb dropped on Nagasaki. What happened there?

How can people promote peace on a person to person level within a community? How can people promote peace outside of their community?

**A Foundation for Peace Education
Grade 3
An Interdisciplinary Approach**

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Lessons learned in Japan about conflict and peace can be applied to U.S. classrooms because the fundamental principles of peace education are universal. According to education officials in Nagasaki, Japan, where it is systematically taught, peace education is based on three main principles: laws; desired qualities that are cultivated to promote peace-oriented citizens; and peace education should be integrated across subject areas.¹

In both the Constitution of Japan (with the renunciation of the right to wage war and the stated desire for peace) and the Fundamental Law of Education (to educate a people who seek truth and peace and who contribute to world peace), the desire for peace and peace-minded individuals is stated as a goal and established as law. This law then translates to peace education being implemented in Japanese schools.

In order for students to develop into peace-oriented citizens, certain qualities in children must be cultivated within the schools. These qualities include respect for living things, understanding the importance of good relationships among people, learning how to live in society, developing a sense of international cooperation, an appreciation for the symbiotic relationship between man and nature, and gaining a love of the arts while developing creativity.²

These qualities will be internalized by students most effectively when they are applied across the subject areas and integrated into the entire elementary curriculum.

Peace education, then, is systematically taught in Japan. While the U.S. does not require, by law, the teaching of peace, the qualities that promote peace and the manner in which they are taught in Japan (i.e. across the curriculum) are applicable to the U.S. where the outcomes would be similar.

The purpose of this paper is to present lessons for elementary students (specifically third grade) that cultivate the qualities essential for developing peace-minded students. The lessons promote respect for self, for others, and for nature; establishing peaceful relationships within a society and internationally; and nurturing creativity and an appreciation of the arts.

Because one of the main principles of peace education in Japan is that it must be taught across the content areas, lessons that follow are not limited to one subject area, but rather include Character Education, Language Arts, Social Studies, and Arts Education. Together, these lessons cultivate those qualities necessary for developing peace-minded individuals in an age appropriate manner. Consistency through the grade levels in this approach to peace education would yield the most significant and meaningful results.

Peace education in the young, developing child is most effectively approached as an interdisciplinary construction of a foundation upon which a greater understanding within historical, sociological, philosophical, and ideological contexts can be built. Students must draw on their previous knowledge, experience, and understanding of ‘peace’ in order to establish a meaningful, fundamental foundation. This foundation of respect for one’s self and others will provide the necessary framework for both the normative and the analytical learning of peace education over the course of their school years, as well as their lifetime.

The notion of peace can be broken down into many simple ideas that the young student is capable of understanding. This type of learning, wherein respect, acceptance, tolerance, and compassion is taught, is often categorized as ‘character education.’ While there are benchmarks established for the young child in this area of education, no Common Core standards exist. As such, teachers should rely on continuous assessment in the

forms of observation and note taking, purposeful questioning, and student reflection to determine student progress, understanding, development, and growth. Through this basic character education, the awareness of others can be developed that is necessary for the subsequent compassion and respect (demonstrated by tolerance and acceptance) that is vital to the establishment of a mind set of peace. Unless a child realizes that others, even those unlike him, are worthy of respect he is not able to understand the need for peace, and that others are worthy of living in a peaceful world.

Like all learning, building from the simple to the complex is necessary in the elementary classroom when teaching about peace. Children will move from simple activities that focus on self, to those that focus on the similarities between self and others, to those that focus on the differences (with the basis of commonalities) between self and others to demonstrate the fundamental “same-ness” of all people. By structuring the learning in this manner, the concept of peace can be gradually understood and embraced over time as the child’s comprehension of his place in the world develops. This is a process over time. As with all elementary education, scaffolding student learning is essential for true comprehension and for the higher order thinking skills that are required to truly comprehend a complex and abstract notion such as peace.

While some students will move through this process rapidly (indeed, some may enter the classroom with a thorough understanding of equality and respect and acceptance, and even peace, as a result of their family’s values and belief systems), other students will move much more slowly as these values and mores have not been introduced to the child before, in fact, may have even been undermined by the home environment. It is imperative that the teacher focus on growth and progress over time, and remembering that children learn, comprehend and internalize at different rates, and that such core beliefs may require much time and reinforcement to become established.

This interdisciplinary approach is laid out, for ease of implementation, by content areas, so that multiple teachers, if that is the case, can implement their individual content area lesson plans within the broader curriculum. It should be noted that this is not intended to be a “unit” that is to be taught and moved on from, but rather an ongoing, organic, evolving process of learning and growth.

While these activities are, for this purpose, being conducted with third grade students, they are by no means limited to this grade. Students as young as kindergarten can participate in these activities. Some of the activities may need to be slightly modified (in terms of language) to be appropriate, but will still be beneficial to all students.

While Common Core Standards are utilized to indicate expectations and assess progress and learning, much growth will occur in students on a personal, non-assessable level. This character-building and individual growth in areas such as interpersonal skills and understanding; respect; and a deepening sense of others may not be able to be assessed by delineated standards, but rather by observed behaviors and an overall sense of compassion and respect for others that the teacher may observe. Using formative (continuous) assessment in this context will provide the teacher with a much greater understanding of student progress and development. Knowing a student well will enable the teacher to observe the often subtle and ‘small’ changes taking place within a student. Personal growth is a process, and may be noticeable at times, but often there are no outward indications that it is happening, until a student is faced with a situation that relies on his/her choices being made. This is where the teacher can not only guide a student to make good choices, but can actively call upon the concepts of peace education that can be put into action and make a difference in the immediate world of the student. This, of course, can then be used to demonstrate how the same type of situation on a larger, more difficult, and more complex scale can also be approached. These skills and the learning that we are teaching at this young age will provide the basis for more complex and far-reaching decisions the student will make as they develop.

This program will begin with a number of activities that teachers can undertake as part of the character building introduction to peace education. Following each lesson description is a statement of purpose that

indicates how the lesson/activity contributes to the building of the foundation of peace education. The common Core standards that pertain to the lesson or activity follow each plan. The Common Core State Standards Literacy page can be found at www.corestandards.org/ELA-Literacy.

Character Education Activities

Affirmation circle-Children sit in a circle and each student says a positive, affirming statement about and to the child sitting on his left. That child in turn makes a positive statement to the child on his left, and so on around the circle. It is important that the teacher model this activity so the students know what is expected. Statements should be about the person, not his or her clothes or possessions, but rather about the person as an individual (e.g. “I think you are very kind, David, because I saw you help Sarah when she was sad this morning.”). Teachers should model making eye contact and smiling to the person as he/she is speaking. If a child is reluctant to say something or is struggling to say something positive, the teacher should let the student know that participation in the activity is not optional, and should allow some time to pass while the student thinks. If necessary the teacher can tell the student that he will have a moment to think about what he would like to say, and that she will come back to him, and the teacher must do so. Do not let the children not participate as this will send a very clear message to that student as well as others. The affirmation circle activity should be done regularly, perhaps on a monthly basis. Students should not always be sitting next to their friends. It is easy to say something positive about one’s friends. The purpose is to say something positive about someone that is not a known friend--to see that everyone, even those not well-known to us--have value and feelings and positive traits. At the conclusion of the activity, the teacher should prompt a discussion about how it made the students feel to hear something good said about them. Encourage students to say those sorts of positive statements at any time, not just in a deliberate activity.

The purpose of this activity is to recognize and draw attention to the value of each student, to give children confidence to speak about feelings, to speak in front of the group, and to give children an opportunity to think about others and their feelings, to recognize that everyone has something positive about them, and that all students are alike in many ways.

What is Peace?-Without any prior discussion, provide each student with paper that states, ‘Peace is...’ and allow them to complete the sentence with as much or as little as they see fit. Do not allow them to look at others’ papers or to discuss it before writing. When they have finished, gather in a circle and read what was written. Discuss their responses. Prompt the students with questions about how their idea of peace may have changed after hearing other students’ thoughts. Is peace a broader (or “bigger”) idea than you thought?

The purpose of this activity is to provide students an opportunity to think about the concept of peace and to draw from their own lives what they consider peace. For some it may mean simply the absence of war. Others may have a much broader concept of peace. After sharing, some students will likely have revised their thoughts on the idea. By not discussing the activity or the concept first, you will get a much more honest and true sense of their idea of peace. A follow-up activity at the conclusion of the learning (at the end of the school year) would be to ask them to complete the sentence again and see how their thoughts have changed over time.

Role Playing-In this activity, students will focus on treating others with respect and conflict resolution through role playing scenarios. The teacher will prepare a number of scenarios, of varying types, that the students will choose at random and will act out. As the students are acting the scenarios, the teacher will guide the students to make different choices so the scenarios play out differently, ultimately demonstrating the correct manner of solving a problem through respect for others by using appropriate words and tone of voice to convey each person’s position. For example, one such scenario could be two students each wanting to play with the same piece of equipment at recess. The students will act this out, showing how the conflict or potential conflict can be prevented through cooperation and compromise. Discussion of each scene is important as it will highlight that each party involved in the potential conflict has feelings. Neither student is more worthy of the gear.

They must work together to solve their problem using words. It may take several attempts before students have the skills to effectively use words to convey their thoughts and reasons for their feelings. After even one of these role playing activities, students will likely begin using these techniques and strategies in their ‘real world’ experiences. As reflection, discuss times where these strategies were used successfully, or not, and why. Allow students to make connections as to what worked and what didn’t. Challenge them to try it again and see if the results are different. Teachers should allow all students to participate in acting out a scenario so that each student gets the “practice” of peaceful conflict resolution.

The purpose of this activity is to develop compassion in young students. When a student can understand how another person is feeling it is easier to understand why that person acts or behaves the way he does. Developing compassion is key to peace education. By acting out a solution to a ‘conflict’, students learn how to use the appropriate words and voice to solve a problem peacefully.

Small Meeting-While this is not an activity per se, it is a peace-centered strategy for conflict resolution between students. The idea here is that when students have a problem or conflict (of any nature) they can come together with the goal of solving the problem with the help of a teacher/mediator. The small meeting approach to conflict resolution is simple and works like this: Any individual can “call” a small meeting. This means that the student would like to meet with the person with whom they are having a problem and with a teacher who will act as a mediator. The person who called the meeting gets to speak first telling his side of the story. He cannot be interrupted by anyone. When he has finished, the other party tells his side of the story. He may also not be interrupted while speaking. At the conclusion of the two talks, each person can respond, one at a time, without being interrupted. After listening to both parties, the teacher will guide the students through a discussion of what occurred and how to proceed to resolution.

The purpose of this approach to conflict resolution is to allow students to have a voice and to allow them an opportunity to solve a problem in a non-violent, peaceful, respectful manner. Teaching students how to articulate their positions as well as their feelings in a conflict situation, as well as actively and respectfully listening to another person’s point of view helps children develop compassion (they oftentimes don’t realize why another student acted a certain way or that the entire problem was based on a misunderstanding), empathy, and respect for others. The rules of the meeting require respectful behavior while the other person is speaking, and equal time for all to articulate their thoughts. The teacher can use these meetings to promote the idea of peaceful understanding and resolution. The role of the teacher is to facilitate the meeting, not ‘run’ it. The students take responsibility in calling and running the meeting. The meeting time is determined by the teacher at a time that is convenient for all concerned.

Language Arts

Reading and Discussion-Read the book, *What Does Peace Feel Like*, by V. Radunsky, aloud to students. Before beginning, ask them to talk with a partner for 1 minute, about what they think peace feels like. Allow students to report what they thought. Continue this exercise throughout the entire book with each new question (e.g. What does peace smell like? etc. Ask them WHY they think as they do.) Lead a discussion at the conclusion of the book of why different students had different ideas of peace.

The purpose of this activity is to illustrate that different people have different ideas of what peace is, and because they have different needs, have different ways of attaining and maintaining peace. This type of awareness of others and their needs helps elicit compassion within students and an understanding of others.

CCSS.ELA-Literacy.RL.3.1

Reading, Discussion, and Writing-Read the book, *Peace Begins with You*, by Katherine Scholes, aloud to students. Stop after each page to discuss the ideas on the page. Ask students to share what their idea of peace is after reading the first page. Ask them how peace can be found and how it can be kept. Allow discussion before moving on. Questions for discussion after reading the book: Is peace just the absence of war? Why? How

can you begin peace in your life at home, at school, in your community? What changes may you have to make to ensure that peace begins with you? Challenge each student to write down one goal that he/she will actively undertake to promote peace and the time frame in which it will occur. As a journal writing exercise over several class periods, students should write about what action they want to take, how they did it, and what the results/consequences were. If it did not turn out the way they hoped, how can they try again, perhaps in a different way? If it did turn out as hoped, what has that experience taught them or demonstrated to them? How will this experience affect how they approach a new problem later?

The purpose of this activity is to require students to reflect on their own lives and discover where in their lives peace and peace-action is needed. It will require them to see what role they play in the process of peace and that action is required. It will emphasize to students that their own choices impact others and that by making certain choices peace can begin with the individual.

CCSS.ELA-Literacy.RI.3.1

CCSS.ELA-Literacy.RI.3.2

CCSS.ELA-Literacy.W.3.3a

CCSS.ELA-Literacy.W.3.3b

CCSS.ELA-Literacy.W.3.3c

CCSS.ELA-Literacy.W.3.3d

CCSS.ELA-Literacy.SL.3.1

CCSS.ELA-Literacy.SL.3.1b

CCSS.ELA-Literacy.SL.3.1c

CCSS.ELA-Literacy.SL.3.1d

CCSS.ELA-Literacy.SL.3.2

CCSS.ELA-Literacy.SL.3.4

Reading, Research, Writing, Speaking-Introduce the book, *Paths to Peace: People Who Changed the World* by Jane Breskin Zalben to students by reading the author's note at the beginning of the book. Students will choose (either randomly or purposely) one of the people in the book on which to read, learn, and research. The information in the book about each person can be used as a basis for the research, but more research should be required for a full report. Students will write a report about the life of the peace leader and the difference that person made in their path to peace, and present an oral report on the person to the class. The report should be typed, but could also include media such as video, audio, or a power point presentation, depending on the skills of the students and the availability of such technology in the home or schools, as well as the desired outcomes.

The purpose of this activity is to introduce students to individuals who have made a difference in the world because of their commitment to peace. Students will see that the actions of one individual can make a difference in the world. Students will employ many Language Arts skills in the process of learning about these people, and will benefit from the research and learning of others through the oral presentations and the discussions of those presentations.

CCSS.ELA-Literacy.RI.3.1

CCSS.ELA-Literacy.RI.3.2

CCSS.ELA-Literacy.W.3.2a

CCSS.ELA-Literacy.W.3.2b

CCSS.ELA-Literacy.W.3.2d

CCSS.ELA-Literacy.W.3.7

CCSS.ELA-Literacy.SL.3.3

CCSS.ELA-Literacy.SL.3.4

CCSS.ELA-Literacy.SL.3.6

Reading, Writing, Speaking—Students independently read *Sadako and the Thousand Paper Cranes* by Eleanor Coerr (historical background knowledge of World War II and the atomic bombing of Hiroshima and Nagasaki would be beneficial to students prior to the reading of this book). Questions for discussion at the end of each chapter: How does Sadako feel about attending the Peace Day celebration? Why is there a Peace Day celebration? Why is it named that? How does Sadako feel at the Peace Day celebration? Why? Why does Sadako keep her dizzy spell a secret? How is the news of Sadako’s illness received by her friends? Her family? Herself? What is the legend of the thousand cranes? Why does Sadako begin folding paper cranes? Who is Kenji and how does their friendship affect Sadako? As her illness progresses, how does Sadako feel? What is she thinking? When she returns home from the hospital, what is Sadako feeling? Discuss the epilogue and Sadako’s classmates’ efforts to build a monument to remember her and to promote peace. Show students photos of the Children’s Peace Memorial in Hiroshima Peace Park. Show photos of the thousands of paper cranes that are brought to the memorial each day from people all around the world as a sign of peace. How is the paper crane now a symbol of peace? What are other symbols of peace? Where are they used? What purpose do symbols of peace serve?

Students will write a letter to Sadako, imagining that she has not yet died, but is ill. Students should express their thoughts about her experience and her illness. Students will share these letters to Sadako with the class. Discussion should follow, including the idea that war takes lives of innocent people.

Extended activities: teach students how to fold an origami paper crane and fold one thousand cranes. If possible, deliver the cranes to a local children’s hospital on a field trip, where the students may also be able to visit with patients (and read to them or play games with them, etc.) or send them with personal notes from the students wishing them health and wellness. Include a copy of the book for the hospital to keep on hand to share with the patients. Have students sign the book.

The purpose of this activity is to have students reflect on the realities of war and the devastating consequences of the atomic bombings. The extended activities of origami and children’s hospital visit or gift is “being peace”—taking action that shows that children respect others and have compassion for them.

Reading, Speaking, Writing—Read aloud to the students the book, *My Hiroshima* by Junko Morimoto. Begin a discussion of the book by asking the question, What is the author’s intent in writing this book? How do the illustrations in the book convey the author’s intent? Continue with, How are you like the character in the book? Imagine that you are the main character in the book. What would it be like to experience an event like the atomic bombing? How would it make you feel? Would you want to get revenge on the people responsible or would you want to promote peace to be sure that it never happened again? How does revenge ensure that peace never exists? What are other options besides war?

Extend the activity by having students journal answers to one or more of the preceding questions.

The purpose of this activity is to provide an opportunity for students to hear a child’s experience of the atomic bombing of Hiroshima as told by a child. Being able to relate to a child will allow students to better understand the author’s point of view and the effects of the tragedy. Prompting the students to imagine enduring the same situation, students will have a deeper and more meaningful appreciation of what it must have been like to live through that experience.

CCSS.ELA-Literacy.RL.3.1

CCSS.ELA-Literacy.RL.3.3

CCSS.ELA-Literacy.RL.3.7

CCSS.ELA-Literacy.RI.3.3

CCSS.ELA-Literacy.W.3.1a

CCSS.ELA-Literacy.W.3.1b

CCSS.ELA-Literacy.W.3.1c

CCSS.ELA-Literacy.W.3.1d
CCSS.ELA-Literacy.W.3.4
CCSS.ELA-Literacy.SL.3.1a
CCSS.ELA-Literacy.SL.3.1b
CCSS.ELA-Literacy.SL.3.1c
CCSS.ELA-Literacy.SL.3.1d
CCSS.ELA-Literacy.SL.3.2

Writing-Letter Writing-Students will write letters to fictional hibakusha (atomic bomb survivors). Using correct letter-writing format, each student will write a personal letter to an atomic bomb survivor and express his thoughts on the bombings as well as war and peace. While no formal parameters are to be set for this assignment, students should be encouraged to pursue the topic in depth. Allowing students to have a wide ranging topic will allow more freedom in their expression and will likely result in deeper and more meaningful letters.

The purpose of this activity is to allow students the opportunity to sympathize with the victims of the atomic bombings and to feel compassion for their suffering. Students will articulate their feelings about that tragedy and the after effects. The letter writing will allow students to express their own thoughts about war, suffering, and peace.

CCSS.ELA-Literacy.W.3.4

Writing-Poetry-Students will write free verse poetry on the topic of peace and illustrate the final printed version. (Background knowledge of poetry is beneficial for this assignment) Poetry will be revised, edited, illustrated, and published as a classroom book on peace.

CCSS.ELA-Literacy.W.3.4

CCSS.ELA-Literacy.W.3.5

CCSS.ELA-Literacy.W.3.6

Social Studies

Discussion and Writing: Why War?-A writing session should be initiated with the teacher asking the simple question of “Why is there war?” Students write their responses and share them with the class. Discussion should follow, with the simple prompting of the teacher to comment on a particular response with which they either agree or disagree. If not broached by the students, the teacher could raise the question for discussion that asks if human rights violations justify war. Who should decide that war should occur? Is a war ever justified? After the discussion, students should write a persuasive essay based on their opinion that war is sometimes justified, or that it is never justified.

The purpose of this activity is to allow children the opportunity to share their ideas of why war takes place. This also demonstrates that different people believe that war should or should not occur based on certain circumstances. For example, one student may believe that a particular issue justifies war while another may not. Teachers should point out that leaders around the world also come with varying backgrounds and ideas and. Teachers should encourage students to use their own experiences in conflict and conflict resolution to draw parallels to wars between nations and peoples. While their understanding of history is quite limited, children at this age understand the concept of war and of conflict. While they do not know or understand the complexities of war and international relations, they do have an understanding of the basic notion of disagreement and conflict. The teacher can illustrate how countries also can disagree which can lead to conflict (war). She can also use examples from the children’s lives, and the role playing scenarios in which they participated, to illustrate how talking and compromise can be used in the place of conflict. The teacher should point out that war exists today in parts of the world and provide basic “reasons” for the wars that are currently being fought and ask the students how the problem may have otherwise been solved. Asking students to consider the notion that a war

may be “justified” by some will have them thinking in ways they may have never thought before. Some students may alter their opinions by the end of the discussion. The persuasive essay will demonstrate their conclusions.

CCSS.ELA-Literacy.L.3.2

CCSS.ELA-Literacy.L.3.3

CCSS.ELA-Literacy.SL.3.1b

CCSS.ELA-Literacy.SL.3.1c

CCSS.ELA-Literacy.SL.3.1d

CCSS.ELA-Literacy.SL.3.3

CCSS.ELA-Literacy.SL.3.6

CCSS.ELA-Literacy.W.3.1a

CCSS.ELA-Literacy.W.3.1b

CCSS.ELA-Literacy.W.3.1c

CCSS.ELA-Literacy.W.3.1d

CCSS.ELA-Literacy.W.3.4

CCSS.ELA-Literacy.W.3.5

An Introduction to the Atomic Bombings-Students independently read the novella, *Hiroshima*, by Laurence Yep. This book presents, in simple language and format, the historical facts of the bombing of Hiroshima, within a fictional piece. As this may be the first encounter for many students of World War II and the bombings, it is appropriate as it provides basic information within an engaging story of two sisters. Discussion should take place after each reading assignment to ensure understanding of the historical facts, as well as probing in to the deeper issues of war, nuclear weapons, and the results of the bombings (physical, psychological, etc.) Discussion should also include topics such as war that occurs without the use of nuclear weapons. Is that kind of war just as bad? Why? Why does the use of nuclear weapons make this bombing and that of Nagasaki so different from other bombings? Why has the world never used nuclear weapons since Nagasaki? Do you think that someday a country will again use nuclear weapons? Students should journal their thoughts after discussion periods on topics that arise.

The purpose of this lesson is to introduce, in a very basic way, the history of the atomic bombing of Hiroshima. As students’ knowledge of history increases, this aspect of WWII will be placed in a broader context. The purpose is to give students enough information to initiate their learning of world history.

Arts Education

Art activity-Collages-After the discussion of *What is Peace?* Students will create a collage with images showing peace. Images may be photographs or illustrations taken from magazines and newspapers or other sources. It is suggested that students work in pairs (partners chosen by the teacher; deliberate pairings to promote acceptance, tolerance, building of relationships, etc. Again, the object here is getting students out of their comfort zone just a bit.) Materials needed for this project include a large piece of paper, scissors, and glue for each student pair. Collages should be displayed along with the responses to the ‘Peace is’...writing.

The purpose of this activity is to have students deliberately looking for outward displays of peace. In this process, students will likely find images that show an absence of peace, including war. This may be an optional, additional activity for some classrooms-to create a collage that shows a lack of peace. Students could be broken into two groups to create the collages-one demonstrating peace, the other where peace does not exist. As a follow up to this activity, ask students to look for signs of peace throughout the day (in the classroom, on the playground, at lunch, etc.) At the end of the day, as a reflection question, ask them to tell where and when they saw peace happening that day. (Names are not the focus, the behaviors and the actions are the focus.

Art Activity-Peace Quilt-Students will create original art that will be put together to be made into a quilt that will show each child’s idea of peace. This activity can be differentiated to accommodate different lev-

els of ability and understanding of peace. This project can be done after discussion of peace that is appropriate for the level of students.

Each student is given a 12x12 piece of practice paper on which to draw their idea of what peace is. Teacher can choose if words are to be included on each quilt square (e.g. Peace is _____) along with the drawing. After drawing it on the practice paper, students are given a 12x12 cloth square and fabric markers to draw it again. The teacher can opt to sew the quilt together herself or request assistance by a parent or have the squares sewn together by a seamstress. The quilt should be displayed prominently in the school, along with writings that each student does to describe the drawing and to elaborate how peace is being depicted on the square. If the teacher chooses to not include writing on each square, then at the top of the quilt the words “Peace is...” could be written. Having the students write their explanation of peace in addition to drawing it makes this an integrated activity. Also, wherever this quilt is displayed, the viewers will have a greater understanding of the students’ understanding of peace. It is suggested that this quilt be displayed not only in the school, but also in the community, such as a local library, where peace awareness can be raised and the quilt and the writing can be viewed by others. Another idea is to display the quilt in art shows or school festivals or town events. A final idea is to exchange this quilt (either temporarily or permanently) with another school that undertakes the same type of activity. This other classroom can be in a different school in the district, or in another district, or in another part of the world. (See sister-classroom idea).

The purpose of this activity is to use the symbolism of a quilt (many individual pieces together creating a beautiful ‘whole’) to convey student ideas of peace. The completed work demonstrates a group’s collective acceptance of peace. The students are unified (as are the pieces) in their belief and support of peace. The written aspect of the project is included so that students are required to think more deeply on exactly what their idea of peace is and how they chose to illustrate that in their quilt square.

Music Activity-Peace Songs-Numerous songs for children about peace exist and can be shared with students as time allows. Among these are: “Teaching Peace” by Red Grammer, “I Think You’re Wonderful” by Red Grammer, “Kids for Peace Song” by Glenn Pinto, “Peace Like a River” by Elizabeth Mitchell, “Kids Peace Song”, by Peter Alsop, “Make Peace” and “Peace is the World Smiling”, “The Planet is Our Family” by Francine Lancaster.

Other Activities

Peace Action-A major component of peace education should be action. While it is important to discuss peace and take part in lessons about peace, it is action that will be most effective in teaching peace. Again, at this level of development, how a child can “do” or “be” peace is limited, especially within a classroom setting, but action must be taken. Ideally, action should be taken at three levels: within the school community, within the community at large (town, city, etc), and in the global community.

Action within the school community is the easiest to accomplish and can be achieved in any number of ways. The objective is for students to actively promote peace through respect for others, kindness to others, service to others. This can take the form of academic collaboration between two classrooms in a program such as Buddy Reading, where younger students read to older students to not only practice reading skills, but also cross age learning. Older students in this case are mentors for the younger students. When Buddy Reading occurs on a regular basis (weekly for 30 minutes, for example) a rapport is established between the students, and is beneficial to all. In another program, older students could serve as big brothers or big sisters to younger students in the same school. This type of program can be as extensive and comprehensive as cooperating teachers will allow. It can be limited to academic mentoring, to social mentoring, or to actively teach peace—younger and older students working collaboratively. Partners or groups can work together to determine ways in which they can promote peace within their classrooms and schools and then implement those ideas.

This sort of school-wide (or at least classrooms-wide) approach can then naturally extend out into the community with projects that are natural extensions of peace and respect through service. Food collections can be organized and the food can be distributed to those in need in the community, with the message of spreading peace. Clothing drives are another option. Book collections can be organized to help those children in need of books in their homes (social service agencies can be resources). Through compassion for others, and action on behalf of that compassion, the message of peace is spread.

In some schools, where field trips are easily executed, visits to community centers, or nursing homes or pediatric hospitals can be arranged where children spread the message of acceptance and therefore peace, to others (see ‘origami crane’ plan). The underlying premise is that if a person is compassionate toward others, peace is promoted. Exposing children to others less fortunate, if done in a kind and appropriate manner, breeds compassion. Compassion is the foundation of peace and is something that is easily elicited in children.

Action within the global community can be accomplished through outreach projects such as the establishment of sister schools, where one classroom in one part of the world establishes a collaboration with another classroom of the same age/grade in a different part of the world. The two classrooms can communicate in real time through available technology to discuss topics, and share ideas. Also, email and other forms of communication can be utilized to establish relationships between students in both classrooms. The same art projects can be introduced to both classrooms and the resulting art can be exchanged. Students can write about the same topics (essays, poetry, etc) and exchange their writing to share with the sister classroom. This exchange between classrooms of different cultures will profoundly affect the students’ view of the world (that students in other parts of the world are just like them), and will lend itself to understanding, compassion, and the desire for peace in the world. Students will establish personal relationships with those in the sister classroom and will be personally invested in the welfare of the students, and by extension, the country and culture at large. Even the awareness of others like them in other parts of the world brings about in young children the desire to know them and learn more about them. Establishing this desire and eventually the respect for other cultures and peoples is the goal of the elementary teacher so that subsequent teachers can build on this respect in the teaching of peace.

Another method for action within the global community is for students to create original work that can be submitted to museums around the globe, such as peace museums, that will benefit students (and adults) in the receiving country. Museums often have dedicated space for student artwork and other projects that they display in an effort to educate and demonstrate their commitment to global peace and intercultural exchange. One such museum is the Ritsumeikan University Peace Museum in Kyoto, Japan. Lesson plans are included for a peace project with the goal of international exchange in mind (see ‘peace quilt’ plan).

Children’s Books for Classroom Display/Use

Hiroshima by Laurence Yep. New York: Scholastic, 1995.

I Dream of Peace: Images of War by Children of Former Yugoslavia Preface by Maurice Sendak. New York: HarperCollins Publishers, Inc., 1994.

If Peace is... by Jane Baskwill. New York: Mondo Publishing, 2003.

My Hiroshima by Junko Morimoto. London: Puffin Publishing, 1992.

Paths to Peace by Jane Breskin Zalben. New York: Penguin Group, 2006.

Peace by Wendy Anderson Halperin. New York: Atheneum Books, 2013.

Peace Begins With You by Katherine Scholes. New York: Little, Brown and Company, Inc., 1989.

Sadako and the Thousand Paper Cranes by Eleanor Coerr. New York: Penguin Group, 1977.

The Big Book for Peace Edited by Ann Durell and Marilyn Sachs. New York: Dutton Children’s Books, 1990.

The Bombing of Hiroshima and Nagasaki by Valerie Bodden. Mankato: The Creative Company, 2007.

The Peace Book by Todd Parr. New York: Little, Brown and Company, 2004.

The Voices of Children by Deaconess Nashoba Hospital Board of Trustees Community Relations Committee. Ayer, MA: Deaconess Nashoba Hospital, 1998.

What Does Peace Feel Like? by V. Radunsky. New York; Atheneum, 2004.

Endnotes:

1. Suehiro Koura, “Peace Education in Nagasaki City”, 2013.

2. Ibid.

**Peace Monuments: Analysis and Design
Grade 8
Visual Art**

**Katherine MacLennan
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Skokie, IL**

This unit is based on my trip in 2013 to Japan with the Five College Center for East Asian Studies. I have created a lesson that asks students to “compare works of literature, art or music related to peace issues that were created in Japan and the U.S.” I have collected materials both in Japan and the U.S. and created a classroom implementation strategy based on those materials.

Length of Unit: Two 45-minute classes

Target Grade: 8th

Visual Art

National Visual Arts Standards

Grades 5-8 students will:

- Content Standard 1(a): Intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas
- Content standard 3(a): Integrate visual, spatial and temporal concepts with content to communicate intended meaning in their artworks
- Content Standard 3(b): Use subjects, themes, and symbols that demonstrate knowledge of contexts, values and aesthetics that communicate intended meaning in artworks
- Content Standard 4(a) Know and compare the characteristics of artworks in various eras and cultures.
- Content Standard 5(b): Analyze contemporary and historical meanings in specific artworks through cultural and aesthetic inquiry

Essential Questions:

1. How can public art serve as a method of healing, remembering, and commemorating an act of war with the goal of promoting peace? How do artists in Japan and in America approach this goal?
2. How can we use what we have learned about public memorial artworks to design and build a public sculpture that promotes international peace?

Part 1: General Inquiry and Discussion

Learner outcomes – Students will:

- Visually analyze images of public art from the peace parks in Hiroshima and Nagasaki, considering the historical context of such artworks and discuss their purpose and power, on order to answer essential question #1 above.
- Compare and contrast those artworks with an important piece of American memorial artwork, the 9/11 Memorial at Ground Zero.

Materials

- Pencil and Paper (or student sketchbooks/notebooks)
- Prezi presentation of the Nagasaki and Hiroshima Peace Parks (see Appendix A)
(go to <http://prezi.com/b3huwodferfn/peace-monuments/>)
- Student handout: “Memorial Statues: Visual Analysis” (see Appendix B)
- Student laptops or computers

Day 1

Anticipatory Set: (5 minutes) Ask students if they have ever seen a statue in public. Small groups of students will compile a quick list of public sculptures that they remember seeing. Ask which one made the biggest impression on them and why – was it very large and beautiful? Did it memorialize something moving and important historically?

Open Prezi presentation. Introduce essential question #1: How can public art serve as a method of healing, remembering, and commemorating an act of war with the goal of promoting peace? Give WWII as a context. Give a *brief* explanation of the context of the Pacific War, as it is important to understand the events that are being memorialized in order to properly understand the artwork that memorializes it: (20 minutes)

- 1937 Japanese military invades China, captures Nanking
- 1941 Japanese military attacks Pearl Harbor, bringing the US into the Pacific War
- March - July, 1945. US firebombing bombing of Tokyo and many other Japanese cities
- 1945 Harry Truman makes the decision to use a brand new weapon that had only been used in tests. The Atomic Bomb had the potential to eradicate an entire city with a single blast.
- August 6th and 9th, 1945. Atomic Bombs were dropped on Hiroshima and Nagasaki.

About the bombs and their effect:

- The bombs caused devastation from the moment of their detonation.
- 150,000-246,000 casualties
- Depending on how far away from the center of the blast, people were injured in varying degrees.
- Most buildings were wiped out – show photos of remains, Hiroshima dome, Urakami Cathedral
- Radiation and its effects: Sadako Sasaki folded paper cranes in the hospital. When she died, her classmates were determined to build the memorial for her.

Memorials of the atomic bomb – Visual Analysis

At this point, students have an idea of the war. Now they will work on an inquiry of the memorials, discussing the symbolism of the statues and fountains found at the Peace Parks in both Nagasaki and Hiroshima.

The Prezi presentation has a few examples of memorial statutes for general discussion of the class. The teacher will model a visual analysis of one of the statues, and then students will be asked to complete the handout individually, choosing another memorial statue from the Hiroshima Peace Memorial Museum website to analyze.

Questions to ask when visually analyzing a piece of artwork: What *formal* elements and principles are being used here? (The formal elements and principles of art are as follows: line, value, shape, forms, space, color, texture, balance, contrast, movement, emphasis, pattern, proportion, unity). How do the elements you have listed work to create an interesting image? What emotions are evoked when looking at this sculpture and why? What is the artist trying to tell you? What clues do you see in the sculpture that gives meaning to it? How would you feel, knowing the history of the bomb and the war and the story of the statue, if you were standing in front of it?

Teacher-led visual analysis will take about 15-20 minutes, bringing the class to an end.

Day 2

Students work on visual analysis of a memorial statue found either on the Hiroshima Peace Memorial Museum or from other images from my trip to Japan, accessible on my blog, <http://fairviewartroom.weebly.com/1/post/2013/09/japan-study-tour-2013.html>. They will work on answering questions about the statues, as well as generating their own questions about memorial statues in general. (20 minutes).

Note: Students will be working on their individual laptops and answering the questions and turning it in electronically. IF this is not possible, the handout should be modified to leave space for students to write in their answers.

Next, students will compare and contrast the Nagasaki and Hiroshima Peace Parks to the 9/11 Memorial at Ground Zero. Teacher will pull up the prezi presentation again as well as the 9/11 Memorial website <http://www.911memorial.org/>. Working in small groups, students will compare and contrast the two countries' approaches to memorializing tragedy.

Questions to consider: Are the emotions evoked from visiting each park similar? How do artists approach the idea of memorializing a tragedy? Then circle back to the essential question, which at this point students should be able to speak to: How can public art serve as a method of healing, remembering, and commemorating an act of war with the goal of promoting peace?

Part 2: Sample Application

Materials

Student sketchbooks, drawing pencils

(Optional) sculpture-making tools: clay, glaze, and a kiln, OR papier mache, OR mixed media sculpture materials.

Learner Outcomes – Students will:

- Design a memorial statue to promote international peace.
- (Optional) implement their design into an actual scale model sculpture

Day 3

In their sketchbooks, students will brainstorm and sketch a design for their own memorial statue. Details to include in their sketch: *where* it would be installed, the *scale* that is ideal for their statue, what specific *themes* of peace they would like to address, and *why* they chose the forms they did. Also, they should sketch their sculpture from multiple angles, to give an idea of what it would look like from the rear, side, etc.

Alongside their sketch, students will write a reflective paragraph to tell what they think of the idea of international peace, and how their sculpture will promote peace and memorialize a tragedy.

Days 4-12

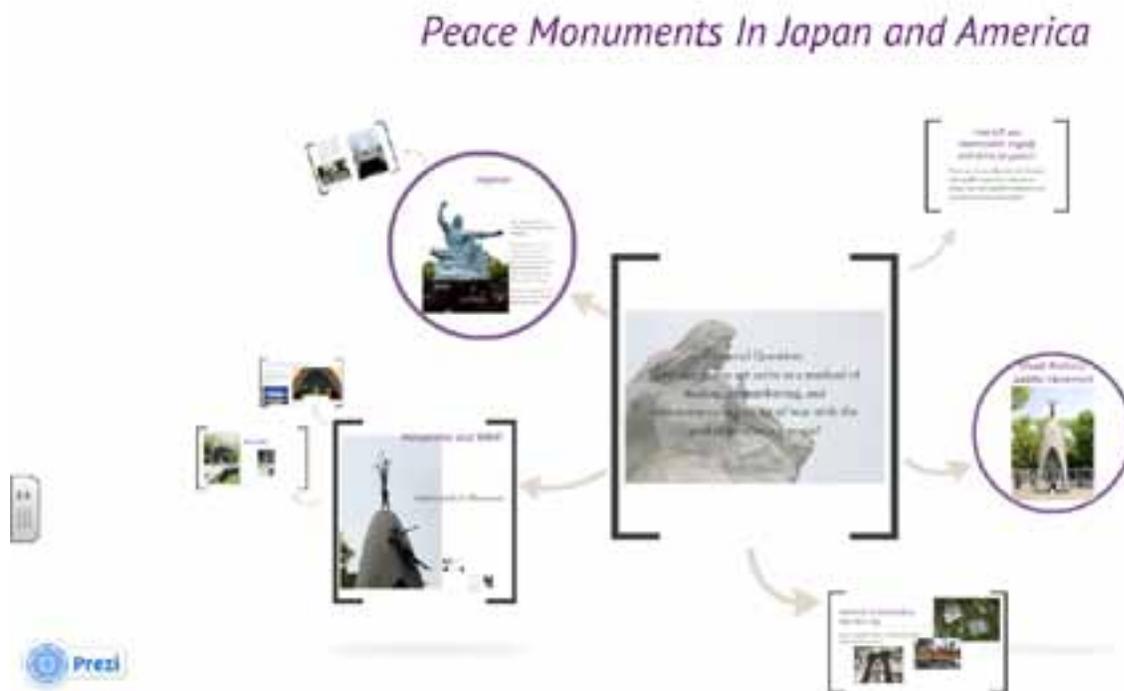
This portion of the lesson is left up to the teacher to decide how to implement. Students will take their designs from the page to the three-dimensional realm. Some suggestions of how to do this: clay using slab, pinch and coil techniques, papier mache and cardboard construction, mixed media of wood, mesh wire, plaster gauze wrap, paint and collage. The challenges of using each media will be the main focus of the rest of the unit. The sculptures will most likely take 9-10 class periods to complete.

Assessment

Assessment is based on student performance on the worksheet, as well as the design of their peace monument. See Appendix C for the rubric used in my classroom to grade projects.

Appendix A

Prezi Presentation: Peace Monuments in Japan and America



This Prezi presentation is accessible to the public and available for all to use. Please navigate to <http://prezi.com/b3huwodferfn/peace-monuments/> to view this prezi.

Appendix B

Memorial Statues: Visual Analysis

Name: _____

Directions: Go to the Hiroshima Peace Park website. This gives you a map of all the memorial statues in the park http://www.pcf.city.hiroshima.jp/frame/Virtual_e/tour_e/guide1.html. To find Nagasaki Peace Park memorial statues, either do a Google Image Search, or use Ms. MacLennan's blog post about her trip to Japan: <http://fairviewartroom.weebly.com/1/post/2013/09/japan-study-tour-2013.html> Choose **ONE** statue that interests you and paste (or draw) an image of it here, then answer the questions below:

What is the title of this statue?

Who designed it?

What *formal* elements and principles are being used? (The formal elements and principles of art are as follows: line, value, shape, forms, space, color, texture, balance, contrast, movement, emphasis, pattern, proportion, unity).

How do the elements you have listed work to create an interesting image?

What emotions are evoked when looking at this sculpture and why?

What is the artist trying to tell you?

What clues do you see in the sculpture that gives meaning to it?

What symbols do you see in the sculpture? What do they mean?

How would you feel, knowing the history of the bomb and the war and the story of the statue, if you were standing in front of it?

Compare and Contrast:

Now, we will view and discuss the 9/11 memorial site at Ground Zero. Go to <http://www.911memorial.org/> and compare this park to the ones you saw in Japan.

Nagasaki and Hiroshima Peace Parks	9/11 Memorial

Now, answer our essential question:

How can public art serve as a method of healing, remembering, and commemorating an act of war with the goal of promoting peace?

Appendix C Grading Rubric

Assessment Rubric						
Student Name:						
Assignment:				Date Completed:		
<i>Directions:</i> Under "Rate yourself," write the number you think best describes your performance for each of the criteria.	Excellent	Good	Average	Needs Improvement	Rate Yourself	Teacher's Rating
Composition and design -- does it read well? Is it well designed?	5	4	3-2	1		
Impact and craftsmanship -- Is it daring? Does it show personal expression? Does it catch the eye? Have you used the tools to the best of your abilities?	5	4	3-2	1		
The Assignment – How well are you addressing the assignment or problem given by the teacher?	5	4	3-2	1		
Care/effort – Have you taken enough care with the work? Have you taken your time, really worked your hardest on a great result?	5	4	3-2	1		
Work habits - efficient use of time, asking questions, recording thoughts, experimenting, using materials well, cleaning up efficiently and effectively	5	4	3-2	1		
Growth/Process – How much were you <i>thinking through</i> the entire process of the project? Did you ask questions? Make mistakes and learn from them?	5	4	3-2	1		
					Your Total:	Teacher Total:

Final Grade: **/30**

Student Reflection:

Teacher's Comments:

References:

1. The Kennedy Center Artsedge “Formal Visual Analysis: The Elements & Principles of Composition” accessed September 14, 2013 <http://artsedge.kennedy-center.org/educators/how-to/from-theory-to-practice/formal-visual-analysis.aspx>
2. Hiroshima Peace Memorial Museum Website “Guide to Peace Memorial Park” accessed September 14, 2013 http://www.pcf.city.hiroshima.jp/frame/Virtual_e/tour_e/guide1.html
3. Katherine MacLennan “Fairview Art Room Blog: Japan Study Tour 2013” created September 8 2013 <http://fairviewartroom.weebly.com/1/post/2013/09/japan-study-tour-2013.html>
4. National September 11 Memorial & Museum “About the Memorial: Design overview” accessed September 14, 2013 <http://www.911memorial.org/about-memorial>

**Museums and Memory:
Designing Museum Exhibits to Promote Peace Between Japan and Korea
Grades 9-12
Modern World History, Contemporary Issues, East Asian Studies**

**Katherine Q. Murphy
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BACKGROUND:

This unit is designed for use in a high-school Modern World History class. This unit explores the message and mission of the Hiroshima Peace Memorial Museum and how the museum treats Japan's actions during World War II and the Korean experience during the war. The unit culminates with a collaborative project where students are challenged to design a museum exhibit that addresses the omission of the Korean experience during the war and the Korean casualties of the atomic bombing in Hiroshima.

This unit should be used after a thorough study of World War II, specifically Japanese actions in World War II. Students should have knowledge of how the Japanese treated the Koreans during the occupation of Korea from 1910-1945 as well as the United States' actions in the Pacific including the rationale behind dropping the atomic bombs on Hiroshima and Nagasaki. Please see *Appendix 1* for a mini-unit based around the book *Lost Names: Memoirs of a Korean Boyhood* which is set in Korea during the Japanese occupation. This mini-unit and its accompanying resources will provide students with a deeper understanding of the Korean experience during the Japanese occupation.

The time required for this unit is six 55-60 minute class periods.

OBJECTIVES AND STANDARDS:

1. Students will be able to explain how the Japanese memorialization of the atomic bombing in Hiroshima has impacted Japanese-Korean relations.

National Council of Social Studies (NCSS) Theme II: Time, Continuity, and Change

Students will be able to evaluate the usefulness and degree of reliability of different historical sources and explain how perspectives about the past differ, and to what extent do these differences inform contemporary ideas and actions.

NCSS Theme V: Individuals, Groups, and Institutions

Students will be able to explain how institutions are formed, what controls and influences them, how they control and influence individuals and culture, and how institutions can be maintained or changed.

NCSS Theme IX: Global Connections Students will be able to analyze the costs and benefits of increased global connections, and evaluations of the tensions between national interests and global priorities, contribute to the development of possible solutions to persistent and emerging global issues.

2. Students will be able to analyze the text, images, and layout of a museum to determine the overall message of the museum.

CCSS.ELA-Literacy.RH.11-12.8 Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

CCSS.ELA-Literacy.RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

3. Students will be able to synthesize understanding of the Japanese actions in Korea in World War II, Japanese memorialization of atomic bombings, and Buddhist attitudes toward peace to construct an original museum exhibit that promotes peace between Korea and Japan.

CCSS.ELA-Literacy.RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

4. Students will be able to design a museum exhibit that promotes peace between Korea and Japan.

CCSS.ELA-Literacy.WHST.9-10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-Literacy.WHST.9-10.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

5. Students will be able to write a persuasive letter explaining and defending their museum exhibit design rationale.

CCSS.ELA-Literacy.WHST.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

LESSON IMPLEMENTATION:

Day 1:

Do Now: When students walk in the classroom, have them begin reading an excerpt from Chapter 5 (pp. 71-73) of *Being Peace* by Thich Nhat Hanh. In the selection the author explains how in order to work for peace an individual must understand the suffering and experiences of both sides of a conflict.

Questions:

- a. What is reconciliation?
- b. According to Thich Nhat Hanh, what steps or actions must an individual take in order to work for peace and achieve reconciliation?
- c. How does his message reflect his identity as a Buddhist monk?
- d. Underline a sentence or phrase that stood out to you. Explain.

Partner Work: After students complete the “Do Now” have them work in a *Think-Pair-Share* to discuss the questions with a partner.

For information on how to use “Do Now” in the classroom, see: www.teachingchannel.org/videos/class-starting-teaching-strategy

For information on how to use Think-Pair-Share in the classroom, see: www.schreyerstitute.psu.edu/pdf/alex/thinkpairshare.pdf.

Class Discussion: Follow up the *Think-Pair-Share* with a class-wide discussion of the passage. Focus in on the section “Reconciliation is to understand both sides, to go to one side and describe the suffering being endured by the other side, and then to go to the other side and describe the suffering being endured by the first side. Doing only that will be a great help for peace” (pg. 73)

Teacher Instruction: Next, you will share the story of Masahiro Sasaki and Clifton Truman Daniel who practiced Thich Nhat Hanh’s actions and have helped build peace between Japan and the United States. You can use images from the following links and pair them with the following article written by Clifton Truman Daniel.

Article: www.deliberatelyconsidered.com/2013/01/a-mission-of-reconciliation-honoring-the-victims-of-the-atomic-bomb/

Images: www.suntimes.com/photos/galleries/index.html?story=14250855

www.japantimes.co.jp/news/2012/08/24/national/brother-keeps-sadako-memory-alive/#.Ui0LNpJ-6r8

Wrap Up: As students to fill out an “Exit Slip” that answers the question: How do the actions of Masahiro Sasaki and Clifton Truman Daniel embody the philosophy of Thich Nhat Hanh? Explain.

Homework: Read the excerpt from *Memory and Memorial* by Mindy Haverson. See *Appendix 2*.

Day 2:

Do Now: On August 6, 1945 the United States dropped an atomic bomb on the Japanese city of Hiroshima. Approximately 350,000 to 400,000 individuals were impacted by the atomic bomb in Hiroshima, and of that number approximately 120,000 individuals died from the blast. At least 30,000-40,000 of those who died in the bombing in Hiroshima were from the Korean peninsula. Why were so many of the victims Koreans?

Students should recall Japanese imperialism in East Asia, specifically the Japanese occupation of Korea from 1910-1945. Remind them that the Japanese brought Koreans to Japan as recruited and/or “forced” labor, women were brought to Japan as “comfort women,” and some Koreans voluntarily left Korea for Japan after the Japanese annexed Korea in 1910. It is estimated that between December 1939 and December 1944, 634,093 Korean men were brought to Japan as recruited labor, and tens of thousands of women were sexually enslaved as “comfort women” serving Japanese troops. Japanese-Americans, Chinese, 12 American POWs, and others also died in the blast at Hiroshima.

Partner Work:

After discussing the historical background of Japanese colonization of Korea, ask students to look at the “Monument in Memory of the Korean Victims of the A-bomb” that they read about for homework. Links: www.pcf.city.hiroshima.jp/virtual/VirtualMuseum_e/tour_e/ireihi/tour_11_e.html
www.gwu.edu/~memory/issues/museums/MonumentinMemoryofKoreanVictimsofA_Bomb.html

Using the links above and what they learned from the Haverson reading, students will work in partners to write text for a plaque for the “Monument in Memory of the Korean Victims of the A-bomb.”

Tell students that they’ve been asked to write an inscription for a new plaque that will greet visitors at the Monument in Memory of the Korean Victims of the A-bomb in the Hiroshima Peace Memorial Park.

Their inscription must include the following:

- The history of the monument including key dates (when it was built, why it was built, when it was moved into the Hiroshima Peace Memorial Park)
- Acknowledgment that the monument was not moved into the Hiroshima Peace Memorial Park until 1999
- The impact of the atomic bomb on both Korean and Japanese victims

Their inscription should be approximately 250 words in length and reflect careful reading of the Haverson article.

Day 3:

Do Now: Students should take a laptop and log onto the link to the Hiroshima Peace Memorial Museum in *Appendix 3*.

Independent Work:

Students will work independently to analyze the message and mission of the Hiroshima Peace Memorial Museum. Explain to students that they will move through the museum via a virtual exhibit as if they were actually visiting the museum. You can give each student a copy of the pamphlet that English-speaking visitors receive after paying admission to the museum. (Available at www.pcf.city.hiroshima.jp/virtual/img/pamphlet/english.pdf.) Students will use the online virtual museum that guides them through the museum in the same sequence, as visitors in Hiroshima would view the exhibits. Use *Appendix 3* to guide the students' analysis of the Museum's exhibits.

Link: www.pcf.city.hiroshima.jp/outline/outlineTop_E.html

Wrap Up: The museum analysis activity may take some students longer than one class period so they may need to finish it at home. Regardless of whether all students have finished the assignment by the end of the class period leave 5 minutes for students to share with the class their answers (thus far) to question #13 on their hand-out. You can ask the students to give you a “thumbs up” if they think the museum has achieved its mission, and a “thumbs down” if they think the museum has not achieved its mission. You can ask for volunteers from each position to share their reasoning.

Extension Activity: You could ask your students to go on a virtual tour of the Hiroshima Peace Park as well if you would like them to explore the monuments.

Hiroshima Peace Park website: www.pcf.city.hiroshima.jp/frame/Virtual_e/tour_e/guide1.html

Hiroshima National Peace Memorial Hall for the Atomic Bomb Victims:
www.hiro-tsuitokenkan.go.jp/english/index.php

Day 4-Day 6:

Students will have three class periods to design a museum exhibit for the Hiroshima Peace Memorial Museum that promotes peace between Korea and Japan. See *Appendix 4* for the instructions.

Day 7 (Optional):

Students will present their design rationale to their classmates.

Appendix 1

“BECOMING JAPANESE”: KOREAN IDENTITY UNDER JAPANESE OCCUPATION

AUTHOR: Katherine Murphy

GRADES: 9-12

TOPIC/THEME: Japanese Occupation, World War II, Korean Culture, Identity

TIME REQUIRED: Two 60-minute periods

BACKGROUND:

The lesson is based on the impact of the Japanese occupation of Korea during World War II on Korean culture and identity. In particular, the lesson focuses on the Japanese campaign in 1940 to encourage Koreans to abandon their Korean names and adopt Japanese names. This campaign was known as “sōshi-kaimei.” The purpose of this campaign along with campaigns requiring Koreans to recite an oath to the Japanese Emperor and bow at Shinto shrines were to make the Korean people “Japanese” and hopefully, loyal subjects of the Japanese Empire by abandoning their Korean identity and loyalties. These cultural policies and campaigns were key to the Japanese war effort during World War II.

The lesson draws from the students’ lives as well as two books: *Lost Names: Scenes from a Korean Boyhood* by Richard E. Kim and *Under the Black Umbrella: Voices from Colonial Korea 1910-1945* by Hildi Kang.

CURRICULUM CONNECTION:

The lesson is intended to use the major themes from the required summer reading book *Lost Names: Scenes from a Korean Boyhood* to introduce students to one of the five essential questions of the World History II course: How is identity constructed? How does identity impact human experience? In first investigating the origin of their own names and the meaning of Korean names, students can begin to explore the question “How is identity constructed?” In examining how and why the Japanese sought to change the Korean people’s names, religion, etc. during World War II, students will understand how global events such as World War II can impact an individual. This content will be revisited later in the year during not only the World War II unit but in several units where we challenge students to make connections between global events and individual lives (i.e. impact of Enlightenment writing and European revolution on the life and decisions of Simon Bolivar in Bolivia)

CONNECTION TO STUDENTS’ LIVES:

The lesson begins with students examining the origin of their own names and their own identity, so they can begin to empathize with the impact of Japanese policies on the Korean people. Historical empathy and empathetic inquiry is a key element in historical understanding. It is also important for students to investigate and understand the impact of global events such as World War II on individual lives. Furthermore, this lesson is planned for the beginning of the year so students can share the origin of their names, learn about each other, and begin to understand the diversity within our classroom.

OBJECTIVES AND STANDARDS:

1. Students will be able to explain the impact of Japanese occupation during World War II on the Korean people, their culture, and their identity.

NCSS Standard: Theme IX: GLOBAL CONNECTIONS

Students will examine the local and individual implications of global processes and events.

MA Standard: WHII.28 Explain the consequences of World War II.

2. Students will be able to empathize with the narrator of *Lost Names* and the Korean people.

NCSS Standard: Theme IV: INDIVIDUAL DEVELOPMENT AND IDENTITY

Students will explore the influence of peoples, places, and environments on personal development and identity formation.

MA Concept and Skills Standard 7: Show connections, causal and otherwise, between particular historical events and ideas and larger social, economic, and political trends and developments.

3. Students will be able to explain the connection between Korean names and Korean culture and history.

NCSS Standard: Theme I: CULTURE

Through experience, observation, and reflection, students will identify elements of culture as well as similarities and differences among cultural groups across time and place.

MATERIALS REQUIRED:

1. Class set of *Lost Names: Scenes from a Korean Boyhood* by Richard E. Kim or class set of Chapter 4: Lost Names, pages 87-115
2. Class set of handout “Korean Names and Naming” (See attached Handout #1)
3. Class set of *Under the Black Umbrella: Voices from Colonial Korea 1910-1945* by Hildi Kang, pages 117-122 (See attached Handout #3)
4. Short-answer quiz (See attached Handout #2)

INTRODUCTION and EXPLORATION:

In preparation for this lesson students will explore the origin of their name by asking their parents where their first, middle, and last/family name comes from. In the first activity of the lesson students will explore connections between their names and other aspects of their identity (ethnicity, religion, traditions, etc.), so they understand the humiliation and anger incited by the Japanese policy of “Sōshi-kaimei.”

PROCEDURE:

THE DELIVERY OF THE CONTENT:

1. In preparation for the lesson students should read or review Chapter 4: Lost Names in *Lost Names: Scenes from a Korean Boyhood* by Richard E. Kim. Also, students should investigate the origin of their name by answering the following questions:
 - a. What is the origin of your last/surname?
 - b. What does your surname mean?
 - c. Are there any interesting stories about your family/surname?
 - d. Ask you parents, why did they choose your given (first and middle) names?
 - e. Are there any interesting stories about your given names?
 - f. What does your name reveal about your identity or background? Religion? Language? Traditions?

Day One:

2. Do Now/Bell Ringer: When students arrive they should begin working on the following questions. This activity should take 3-5 minutes and gets students focused on the upcoming lesson and requires students to make connections to their homework and their own lives.
 - a. Respond to the following question: “Who am I?” Consider: role in family, background, interests, and physical characteristics. See www.facinghistory.org/resources/strategies/identity-charts for additional ideas for creating identity charts and www2.facinghistory.org/Campus/rm.nsf/sc/IDCharts for a sample identity chart using the Facing History model.

- b. Last night you investigated the origin of your name. How does your name reflect characteristics your identity? For example: My last name is Murphy, which is Irish in origin, and reflects my heritage and my religion, Catholic.
3. Next student will get into groups of 3-4. Each person in the group will share their story about the origin of their name and what their name reveals about their identity. This activity should take about 10 minutes. As the students are discussing their names, the teacher should be walking around the room and monitoring the conversations, and asking probing questions such as: *What does your name tell us about who you are? Your interests? Your heritage? Your family?*
4. When each group has finished, they will return to their seats and regroup as a class. The teacher should write on the front board, *What do our names reveal about who we are?* or *What do our names reveal about our identity?*
5. Next, tell students that they are going to learn more about the significance of Korean names. Students will read the handout “Korean Names and Naming” and answer questions. See attached Handout #1.
6. Wrap Up: *What does the structure of Korean names reveal about Korean history and culture?* This question is intended to parallel the line of questioning earlier in the lesson when the students investigate what their name reveals about their history and culture. This question is also intended to serve as a bridge to Day Two where students will explore why the Japanese sōshi-kaimei campaign was so intense.

Day Two:

1. Do Now: As students walk into the classroom assign them a letter and number (1A, 1B, 1C, 1D, 2A, 2B, 2C, 2D, 3A, etc.) and ask them to respond to quote that corresponds with their letter as designated below). If you have 24 students in your class then you should have 6 groups of 4. They should spend 3-5 minutes responding to their quote and question(s).
 - a. “I don’t care about losing my name! I am just cold and *hungry*’ And only then do I give in to a delicious sensation—and I begin to cry. My father is at my side. ‘We’ll go home now.’
With tear-filled eyes, I look up at him. ‘I am sorry, but...’
‘Yes?’
‘But—what good can all this do? What good will all this do for us?’ I say defiantly, flinging my arms wide open to encompass the burying ground, with all its graves and the people; ‘What good will all this do to change what happened!’
To my surprise he says quickly, ‘Nothing.’
‘Then, why do you?...’
‘That’s enough now,’ he says. ‘Someday, you will understand.’” (*Lost Names*, 114)

What does the young boy not understand? What does the father mean when he says, “Someday, you will understand.”

- b. “When we are in front of the graves of our ancestors, my father wipes the snow of the gravestone... The three of us are on our knees, and, after a long moment of silence, my grandfather, his voice weak and choking with a sob, says, ‘We are a disgrace to our family. We bring disgrace and humiliation to your name. How can you forgive us!’ He and my father bow, lowering their faces, their tears flowing now unchecked... and I, too, am weeping, thought I am vaguely aware that I am crying because the grown-ups are crying.” (*Lost Names*, 111)

What does the grandfather mean when he says “We bring disgrace and humiliation to your name”?

- c. “[Father] gives me a hug. ‘I am ashamed to look into your eyes...someday, your generation will have to forgive us.’ I don’t know what he is talking about, but the scene and the atmosphere of the moment, in the roaring wind and with the snow gone berserk, make me feel dramatic. “We will forgive you, Father,” say I, magnanimously.

...”I hope our ancestors will be as forgiving as you are,’ he says. ‘It is a time of mourning.’ And, only then, do I understand the meaning on his sleeve and those of his friend.” (*Lost Names*, 110)

What does the father mean when he says “I am ashamed”? What does the father mean when he says “It is a time of mourning”?

- d. “...the teacher gestures abruptly, as if to touch my face. ‘I am sorry,’ he says. My father gives him a slight bow of his head. ‘Even the British wouldn’t have thought of doing this sort of primitive thing in India,’ says the Japanese. I am at a loss, trying to comprehend what he says and means. ‘...inflicting on you this humiliation...’he is saying, ‘...unthinkable for one Asian people to another Asian people, especially we Asians who should have a greater respect for our ancestors...’” (*Lost Names*, 109)

What is the teacher trying to say?

2. After students finish the “Do Now,” introduce the concept *sōshi-kaimei*. “*Sōshi*” means “creating a family name” and “*kaimei*” means “changing a given name.” There is a great description of it on page 117 of *Under the Black Umbrella* (see attached Handout #3).
3. After you introduce the concept have all of the 1’s get into a group, 2’s, 3’s, 4’s, etc. So, in each group you will have 1 student who responded to each of the 4 quotes (a, b, c, d). Once in their groups of 4 ask students to respond collectively from the following question, drawing on their quote for evidence and *Lost Names*. Questions:
 - i. *How did the Korean family in “Lost Names” respond to the name-changing campaign?*
 - ii. *Predict: In what other ways do you think Koreans responded to the campaign?*
 - iii. *Why would the Japanese want to change Koreans names?*

This should take 10-12 minutes.

*You can modify this by having students who all read quote A get into one group, students who read quote B in one group, etc. to have them discuss the quote before breaking off into their “number groups”.

4. Ask one representative from each “number group” to report out their group’s comments in the discussion to the class.
5. Ask students to return to their seats. Next tell them that they will read the testimony’s of Koreans who lived through the Japanese occupation and compare their predications to the true stories told by Koreans themselves. Distribute Handout #3 to each student (*Under the Black Umbrella*, 117-121).

6. As they read they should respond to the following questions:
 - a. Considering the historical context of WWII, what is the purpose of the *sōshi-kaimei* campaign?
 - b. There is no evidence that this was a government campaign, rather than a law with legal consequences. So, why did many Korean's change their names?
 - c. Why would the Korean people refuse to change their names?
 - d. How did many Korean people hold on to their heritage while still changing their names?
7. After students finish reading and answer the questions, ask the class as a whole to reflect on the question, *What is the purpose of the sōshi-kaimei campaign?* Record student responses on the board.
8. Next, ask them *Do you think the Japanese campaign was successful?* Ask them to take into consideration the primary sources they just read. Were the Japanese successful in their aim to make the Koreans “Japanese”? Strip Koreans of their heritage and identity? Make them loyal subjects of the Japanese emperor, etc?
9. Wrap Up: *Reflect on the Japanese name-changing campaign and the Korean response. Where else in history have we seen these policies and responses?* The purpose of this question is for students to make connections to other parts of the curriculum. Possible answers could include: Nazi control of identity during the Holocaust and Jewish response by still celebrating Shabbat in the concentration camps or changing their names; Spanish colonization of the Americas and mass conversion to Christianity as a means of control and the native response of creating a hybrid religion taking indigenous elements and Christian elements, etc.

THE APPLICATION OF THE CONTENT:

The activities and questioning in this lesson are designed to serve as a case study. The concepts developed in this activity can then be applied to the study of a variety of topics in world history. When we study events like the European colonization of the Americas, European imperialism in Africa and Asia, fascism in Italy and Germany, and communism in the USSR and China, students can apply understanding of the purpose of cultural policies like *sōshi-kaimei* to understanding of cultural policies like Nuremberg Laws, assimilation, etc. Similarly, students can apply understanding of how Koreans maintained their identity under Japanese occupation to understanding how Jews maintained their identity in the Holocaust, Indians under British imperialism, native Americans under Americanization campaigns, artists and musicians under the totalitarian policies of Stalin, Mao, etc.

The concepts in this lesson can be extended in a variety of ways. Using Chapter 11 in *Under the Black Umbrella* students can explore other methods the Japanese used to try to make the Koreans “Japanese.” Students could also investigate how Koreans maintain their heritage in an increasingly globalized world.

ASSESSMENT:

The structure and design of this lesson allows for several opportunities for informal or formative assessment. The homework assignment, “Do Now” questions, Handout #1 and Handout #3 questions can be collected and assessed for student completion and comprehension. Throughout the lesson there is collaborative group work which allows the teacher to walk around the room and listen to individual student comments and assess their understanding. This lesson can also be assessed by a short-answer quiz. See attached Handout #3.

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HANDOUT 1: KOREAN NAMES AND NAMING

There are approximately 250 surnames in Korea which originate from the Silla Dynasty and China. Approximately 55% of all Koreans have one of five surnames: Kim, Lee/Yi/Rhee, Park/Pak, Choi, Chung/Jung. According to the 2000 census, there are over 9 million Kims in Korea, but not all Kims are the same. All Korean family names, including Kim, are separated into different clans named by their place of origin (pon'gwan). Today there are over 250 pon'gwan for Kim. Of these, the two major Kim clans are the Gimhae Kims (over 4 million people) and the Gyeongju Kims (over 1.7 million people).

The pon'gwan and the family name are inherited from a father to his children, People in the same paternal lineage share the same combination of the pon'gwan and the family name. A pon'gwan does not change by marriage or adoption. In fact, when a woman gets married she does not take on the name of her husband. Some clans grew so large they were organized further into sub-clans called “-pa” (literally means “branch”). A Korean last name could look like this:

[region] [last name]-ssi [subclan]-hu [sub-sub-clan]-pa [number]-daeson. Koreans can trace their ancestry back through their father's line to a place of origin with the help of the comprehensive genealogies published by clans. These genealogical books are known as jokbo.

“Another long-standing custom is for each Korean to have two given names - one a personal name and the other a generational name, chosen by the parents, grandparents, or an onomancer (name-giver). A male generational name is given to the first son born in a family, and a female generational name is given to the first daughter. Thereafter all additional sons and daughters in the family are given the same generational names. As the family branches out over generations, the generational names continue in the male and female lines, so that eventually very distant relatives may have a common generational name that goes back to a remote ancestor.



A great deal of thought goes into the selection of both personal names and generational names, and it is still common for parents to seek the help of onomancers. The object is to select a name that fits the child based on time of birth and the parents' expectations for the child.” (DeMente)

Confucianism, first introduced by the Chosŏn Dynasty (1392-1910), has greatly influenced the development of Korean names. Confucian influence is reflected in the paternal structure of naming and the Confucian concept of filial piety, or respect and reverence for one's ancestors encourages Koreans to carry on and honor the family name.

Questions:

1. Summarize the article in 3-4 sentences using your own words.
2. From this information, what significance does a Korean name carry?
3. How does the history and practices surrounding Korean names compare to your culture's naming practices? How are the naming practices similar? How are the naming practices different?

HANDOUT #2

“Becoming Japanese” Quiz

1. What is the purpose of the sōshi-kaimei campaign?
2. How did many Korean people maintain their heritage during the sōshi-kaimei campaign?
3. Why did speaker’s father wear a black armband during the sōshi-kaimei campaign, as referenced in the quote below:
 “I hope our ancestors will be as forgiving as you are,’ [my father] says. ‘It is a time of mourning.’
 And, only then, do I understand the meaning of the black armband on his sleeve and on those of his friends.”

HANDOUT #3

Excerpts from *Under the Black Umbrella*, pages 117-121

MYUNG UN LEE (EMPEROR, OUR US COUSIN WE PERIOD)

Each of these special days had its own speech and we had to memorize them in civics class. The proclamations, of course, were totally serious. *Chin emeni!* ("We the Emperor, consider") *in ga* ("our") *do se ho se* ("the imperial ancestors").

But kids, you know, are not the least bit impressed with speeches, and we made games out of them. We stood facing each other with great ceremony, arms crossed over our chest, intoning heavily "*Chin emeni!*" throwing our arms wide to embrace the universe "*unmasa ga!*" and, surprise! one kid would quickly reach over and tickle the other under his overextended arms "*Ho se ho se, Ho se ho se.*" Gales of laughter!

When I was about nine and in fourth grade, we lived in Kanggye and actually had Japanese neighbors who also had fourth- and fifth-grade children, just like us. We became good friends, exchanged comic books, and went to each other's birthday parties. On rainy days we'd play marbles, and then we found out that in their own Japanese schools the kids also posted fun at the Emperor's speeches, but they, of course, didn't dare do it in public. They even did some things we hadn't thought of.

CHOI KILJUNO, (m) b. 1911, teacher, Kyonggi Province

After the Second World War started, every morning during the morning assembly we bowed our heads toward the east where the Emperor was supposed to live, and we recited the oath. Our principal supervised this, but when he was away, I had to do it. When I had to direct the school so how to the east, it really bothered me. I didn't like it at all. I'm not sure why, but inside I thought, you rascal, while outwardly I still had to bow my head.

NEW YEAR'S DAY

HEO P [ANONYMOUS], (f) b. 1921, housewife

The Japanese celebrated January 1 as their New Year's holiday, but we Koreans celebrated the lunar New Year several weeks later. In order to wipe out Korean customs, some Japanese teachers took their students on trips on the day of lunar New Year.

We might have a picnic or a work day. We might dig air-raid shelters or

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Change by Corvina

day, but they took us far away from home so we could not celebrate as a family. It was on purpose, to break our traditional holiday.

KANG SANG'UK [KANG SANG WOOK],

(m) b. 1935, physicist, North Pyongan Province

In the far north where I lived, the Japanese did not destroy our lunar celebration. At the lunar New Year we kids made a huge bonfire of rice straw. Only kids, no grownups. The grownups didn't mind because we were way out in the field. We wear from house to house and begged good things to eat, then gathered back in the field and let loose all our excitement, yelling and jumping up and down in front of the bonfire.

On the night before the bonfire, we tried to stay awake all night long because everyone knew that if you fell asleep on that night, your eyebrows would turn white. I remember putting white powder on my kid brother when he fell asleep.

CHANGKING TO JAPANESE NAMES

In 1939, in order to bring about a "more perfect union," the government mandated Koreans to abandon their Korean names and change both their family and personal names to Japanese. "The campaign was universal and intense, but we're sure that you found an actual law to that effect. Rather it was a bureaucratic campaign. That was when a ritual distinction when compared with the overall spirit of the change, but in fact, if people refused — and many did — the government had no legal recourse. The whole point was for the government to be able to say that the people had changed their names voluntarily."¹⁸

Of our fifty neighbors, only four families refused to change their names. All others complied, for without a Japanese name citizens could not enter schools, get jobs, or obtain ration cards. The government signed licensing permits and permits signed delivering packages to those with Korean names. However, many Koreans hid their true name using ingenious replication of both Korean names, *hangeom*, or a significant family attribute.

PAK SO'NG'IL,

(m) b. 1917, farmer/fisherman, South Kyongsang Province

I got beaten up many times by the Japanese because I resisted changing my name to Japanese. Everybody around me changed theirs, but I had lost

Remember Japanese

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my grandfather and then my father, and had taken over the responsibility of elder son. That is why I tried not to change my name. But I got tired of being so badly beaten.

Out of desperation, I wrote to my aunt in Seoul, the one who had been arrested for the Independence demonstration. I asked her, should I do it? By return mail, she said, "Do you have *two fathers*? If you have two fathers, then change your name to the name of your Japanese father." She was fabulous!

So I held out a while longer, but I couldn't stand any more persecution. I finally changed my name to Okabe. The *O* in Chinese characters is Korean *Tae*, the first syllable of the place where I was born. The *ake*, meaning bamboo, is for the huge bamboo grove behind our house. So my name signified that I was born in Taedŏn township in the house with the bamboo grove in back.

CHŎ'U'RONGŎ'U, (f) b. 1913, housewife, South Kyŏngsang Province.

We never changed our family name; we kept my married name of Park. Our son did change his name to Parka Toahon, but my husband was very stubborn. My own family did not change their name, either. My brother, working in the city office, I don't know if he changed his name or not, but I'm sure he did it to keep his job. We saw each other often, back and forth, but did he tell me those things? No. He never told me about any hard times. He just minded his own business and didn't bother anybody.

YI CHA'U'YŪ, (f) b. 1919, housewife, Kyŏnggi Province.

My grandfather, the scholar, after we were forced to change names, was so upset he would not eat or even drink for many days.

YŪA P, [ANŎNGYŪAŎNG], (m) b. 1924, township office worker.

I changed my name to Toonikawa, meaning "rich river." The characters in Korean read *Pu ŏ'ŷu*. I chose the name myself. I had no particular reason, it just seemed like an easy name to pronounce. My grandfather objected, but since I was working, I had to change it. I am the only one in my family that did change, because all the others were still farmers. They didn't have to worry about losing their jobs.

KANG KONGDŎK,

(m) b. 1919, electrical engineer, South Ch'ungch'ong Province.

Every family had big discussions whether to go along or resist. My elder brother, who took over the rice dealership, didn't change his name at all, because he was dealing mostly with other Koreans. But for those of us who had to go to school or get jobs, we had to come up with the new names.

This was just a tactic to make Koreans into Japanese. They didn't do this blindly, you know. They had very sinister plans. The purpose of changing names was obviously to make us sound Japanese, so that the younger generation would know nothing but the new names, and their thinking and their attitudes would become Japanese. This was all part of their long-range plan to eliminate any vestige of Korean consciousness.

KIM WŎN'Ŏ'ŬK [KIM WŎN'ŬK],

(m) b. 1914, Tohacco Authority officer, South Hamgyŏng Province.

My clan had several meetings with lots of debate about whether to go along with the name change. Some were dead set against it, but finally after several meetings, they gave in.

I attended some of the meetings just to listen—I was too young to speak up. Those in favor said that without a Japanese name you could not do business with the Japanese, could not get jobs, could not send your children to school—in fact, could not do much at all. They said it was only a formality, our hearts were still Kim and we would always remain Kim. So we should just go along.

The patriarch of our local clan, an elder who commanded respect, at the third meeting, gave his opinion, which counted heavily. He said we should not draw undue attention to ourselves. Nor stir up trouble. So the fathers gave in and went along with the patriarch.

At least in our region, those who did not change their name to Japanese were the first targets of the draft to the factories.

we Koreans had Japanese names in an arbitrary fashion, often against my will. In the next chapters that follow, however, you can see the effort made by interviewees to hold on to their Korean heritage.

Mean Name structure and meaning	Japanese Name and Meaning	Reason for Choice
金 gold	Kanekuni 金國 gold country	Retain "gold" 金 but use its Japanese pronunciation
	Kanetsawa 金澤 gold pond	Retain "gold" 金 A popular Japanese name
	Kaneshiro 金城 gold castle	Retain "gold" 金
	Kaneda 金田 gold rice field	Retain "gold" 金
	Iwanono 岩木 rock origin	We wanted a meaning to show our faith
山 mountain	Yamanoko 山木 mountain origin	Chinese character is written with "mountain" on top, so we kept the mountain part
竹 bamboo	Onaka 大竹	"O" = "Ta" first syllable of the place where I was born. "Take" = bamboo. It signifies I was born in Taebyon township in the house with the bamboo grove in back.

Korean Name Character and Meaning	Japanese Name and Meaning	Reason for Choice
朴 朴 Pak = tree	Kudo 木戸 wooden door Masaki 正木 Upright tree	Keep the tree 木 from Pak
李 李 Yi = tree	Matsunoko 松本 Pine origin	Pine trees 松 are in Kyongju and Yi's clan is from Kyongju
	Kimoco 木元 Tree origin	Keep the tree from the top of Yi 木
康 康	Nobukawa 信川	Used the Chinese characters for the Kang ancestral seat which are read Sin ch'on in Korean and Nobukawa in Japanese.
姜 姜	Oyama 大山 Large mountain	Named after the mountain in the ancestral seat of his clan read Tae san in Korean and Oyama in Japanese.

Appendix 2

Excerpt from “Memory and Memorial” by Mindy Haverson p. 74-77

Memorialization of Korean victims of Hiroshima

A vast number of Koreans died in Japan as a result of Japanese colonial policies. Between 1939 and December 1944, 634,093 Korean men were brought to Japan as recruited labor, and tens of thousands of women were sexually enslaved as “comfort women” serving Japanese troops. Many Koreans lost their lives fighting in the imperial army. After the war, 23 were executed as Japanese war criminals and 125 served postwar sentences as war criminals.²⁷ According to Lisa Yoneyama, at least 45,000 of the 350,000-400,000 directly impacted by the Hiroshima bombing were Korean²⁸, and it is believed that Korean residents perished in greater proportion than Japanese.²⁹ However, until 1990, the memorial speeches of politicians at the annual Peace Memorial Ceremony on August 6 in Hiroshima never referred to Korean victims of the atom bombs. The only physical memorial to the Korean bomb victims in Hiroshima Peace Park is the Monument in Memory of the Korean Victims of the A-Bomb (Kankokujin Genbaku Giseisha Irei Hi) built by the Republic of Korea-affiliated Korean Residents Union in Japan (Mindan). In 1967, the Hiroshima municipal government denied Mindan permission to build the monument inside the park, explaining that park management could not allow the construction of new cenotaphs on park grounds.³⁰ Although construction of the monument was completed in 1970, it stood outside the park until 1999, a location “symptomatic of the subaltern status of zainichi” in Yoneyama’s view.³¹ In response to accusations that the positioning of the monument external to the park was motivated by racial discrimination, the government offered in 1990 to allow its relocation as long as it could be made to honor both North and South Korean victims, but then eventually retracted this position. The monument was finally moved inside the park in 1999.

The various domestic and international pressures at work on Japan in recent years have done much to structure the government’s response to the Korean victims of the Hiroshima bombings. An article in the Daily Yomiuri states that the visit of South Korean President Roh Tae-woo to Japan in May 1990 prompted the idea of moving the monument.³² However, Roh’s visit was prefaced by calls from zainichi hibakusha for relocation. Sō Tokai, a first-generation zainichi activist, asked in an open letter to the Hiroshima government in 1986: “Discrimination even against the dead? Discrimination even among the victims of the atomic

bomb?”³³ Local agitation eventually resulted in opposition party pressure in the Diet on Foreign Minister Taro Nakayama, who in 1990 pledged government cooperation in moving the monument inside the park, bringing pressure to bear on the Hiroshima municipal government. Shortly thereafter, the Korean consul general at Shimonoseki visited Hiroshima and petitioned for relocation by August 6, the 45th anniversary of the atomic bombing. While the consul urged relocating the monument and then resolving the issue of representing the two Koreas, the mayor replied with the city’s longstanding policy that relocation would be possible only after affiliates of both North and South Korea agreed.³⁴

While President Roh’s visit to Japan in May of that year neither initiated discussion of relocation nor punctured the stalemate regarding a unified North and South Korean monument, it marked a turning point in Japan-ROK relations. The location of the monument was elevated from an issue of local politics to one of national scale, with great import for Japan’s blossoming diplomatic relationship with South Korea. President Roh’s visit elicited national newspaper columns filled with Japanese apologies for their country’s past aggression and an official, if vague, apology by Emperor Akihito.³⁵ While the visit brought the marginalization of Korean hibakusha and later generations of zainichi to the fore of national awareness, the Hiroshima government held fast to its requirement of a unified Korean endorsement of the monument. The increasing virulence of Asian voices regarding the position of the monument came as a worrying call to a national government preparing to host the 1994 Asian Games and commemorate the 50th anniversary of the Hiroshima bombing in 1995. Thus began the gradual opening of the Hiroshima victimization canon to include official acknowledgment of Japan’s colonial position as victimizer. However, Lisa Yoneyama notes that the evolution of official memorialization must be read in the context of Japan’s pursuit of international markets and regional political stability. While acknowledgements of Japan’s colonial aggression have entered the national discourse, they have done so “in a manner that would not threaten the present order of knowledge”.³⁶

Although the Hiroshima municipal government erected a number of obstacles to the relocation of the monument, it is worth noting that much of the opposition to re-inscriptions that were to precede the move was generated by zainichi Koreans and Japanese sympathizers. The Hiroshima

municipal administration had designated a committee of local Japanese luminaries to revise the monument's inscriptions in order to render them acceptable to both Korean affiliates. However, many people objected to the unilateral rewriting of their memory.³⁷ This manner of protest perhaps resonates with the sentiments of Sō Takai, who asked: "Isn't it quite natural that the memorial should stand across the river precisely because the zainichi exist across the river?"³⁸ As Mariko Asano Tamanoi notes, the official appropriation of marginalized memories creates the threat of forgetting the marginalization of the victims.³⁹ Despite the fact that city officials agreed to the relocation of the monument in response to claims that its position outside the park was discriminatory, Mindan was made to bear the JP¥15 million cost of the move.⁴⁰ In 1998, Hiroshima Mayor Takashi Hiroaka praised the incipient relocation of the monument as a "step forward for the cause of peace"⁴¹. In this way, he appropriated Korean memories for use in the postwar pacifist canon while forgetting or ignoring the implications of the move for post-imperial Japan, the post-colonial Koreans, and the complex relationships among the three countries.

The fact that Korean victims of the bombing did not enter public displays commemorating the bombings until virtually the 1990s underscores the social and ideological importance of portraying the atomic bombings as exclusively Japanese experiences. Where Korean victims are included, the accounts of their blast experiences in Hiroshima tend to minimize or fail altogether to connect their victimization to Japanese colonialism. For example, the Hiroshima Peace Reader notes that the registers of names of those who died at the time of the bombing and after of A-bomb diseases includes Korean and American names in addition to Japanese.⁴² However, the passage then individuates two Americans who died from the bombing but fails to similarly identify any of the Korean victims or to discuss why large numbers of Koreans were present in Hiroshima in 1945 in the first place.

The account of the monument to Korean victims in the Hiroshima Peace Reader devotes a full paragraph to Prince Yi Gu, the only victim singled out in the monument's inscription ("In memory of prince Yi Gu and the other 20,000 or more souls")⁴³, but only one sentence to the rest of the Korean victims: "It is said that between 30,000 and 40,000 Korean people, those who were residents of the city and those who were brought to Japan from the Korean Peninsula as forced labor, were in Hiroshima at the time of

the bombing."⁴⁴ This description is noteworthy for several reasons. First, Kosakai begins the sentence with "it is said", transforming this line from a research-supported and widely accepted assertion to mere hearsay. Second, it does not indicate that any of the 30,000-40,000 Koreans in Hiroshima on August 6 were harmed by the bombing. Next, the designation of "residents" implies that Koreans in Japan at the time were given equal rights. Finally, the phrase "those who were brought to Japan", lacking an active subject, obfuscates the fact that Koreans were brought to Japan by Japanese. With the exception of "forced labor", there is no acknowledgement that Korean victims were in Hiroshima specifically because of Japanese colonialism.

The Hiroshima Peace Memorial Museum also minimally acknowledges the Korean victims of the atomic bomb. In the exhibit "War, the A-Bomb, and People", a plaque entitled "Overseas Hibakusha" notes that Japan "forcefully brought thousands of people to work in Japan from Korea and other countries. Many forced laborers died in the A-bombings in Hiroshima or Nagasaki."⁴⁵ An adjacent plaque, labeled "Korean Hibakusha Medical Center", depicts Japan as responsive to the needs of Korean survivors: "voices were raised in Japan calling for aid to Korean hibakusha. Through citizens' groups, hibakusha living in Korea were invited to Japan and medical teams were sent to Korea."⁴⁶ However, this account eclipses the pervasive ethnic discrimination against Korean hibakusha seeking care in Japan. Moreover, the ongoing demands of Korean survivors belie this picture of adequate Japanese care.

The explanation of the "Monument in Memory of the Korean Victims of the A-Bomb" on the Hiroshima Peace Park's website, in contrast, is much more comprehensive. The description of the monument begins with Japan's annexation of Korea in 1910 and discusses the plight of Koreans who were forced to come to Japan out of economic necessity or as forced labor. It then notes that tens of thousands of Koreans suffered from the Hiroshima bombing.⁴⁷ The rare situation of Korean bomb victims in the trajectory of Japanese colonialism in this explanation, however, is limited to the park's website and does not appear in the park itself.

If we understand the ways in which recognition of the Korean victims works at cross purposes to Japan's memorialization project, we can perhaps understand why the inclusion of Koreans in the Hiroshima discourse took so long and is so often superficial when it does appear. First, acknowledging the Korean victims of Hiroshima threatens

the Japan-as-victim trope, with its attendant assumption of Japan as victim rather than aggressor, by drawing attention to Japan's salient and much longer-term role as aggressor and colonizer. Second, the inclusion of Koreans undoes the ethnic exclusivity of atomic victimhood, and in so doing, creates a need for the recognition of the multiple victimizations of Korean atom bomb victims, who suffered from both the atomic bombs and their Japanese colonizers, who continued to discriminate against Korean victims even after colonialism officially ended.

The recognition of Korean victims of Hiroshima undermines the tightly held notion of Japan as victim by forcing Japan to confront the way in which the Japanese state victimized other Asians in its capacity as colonial aggressor. In contrast to the dispassionate narratives of the bombing in the official Hiroshima discourse, the responses of private individuals are more likely to undertake the subversive task of recognizing Japan as victimizer as well as victim. In *White Flash, Black Rain: Women of Japan Relive the Bomb*⁴⁸, survivors and activists memorialize victims of the atomic bombings in poetry, short story, and essay form. A number of themes feature prominently in the writings of these women. In their recognition of Korean victims of the atomic bombings, the writers give voice to the Asian victims of Japanese colonialism, question the sincerity of the postwar pacifist movement as narrated by the Japanese state, and condemn the Japanese and US governments for their treatment of survivors.

Questions:

1. **Why was the monument to the Korean victims of the atomic bomb not moved inside the Hiroshima Peace Park until 1999?**
2. **According to Haverson, why were museums and governments reluctant or unwilling to memorialize Korean bomb victims?**
3. **How does the memorialization of Korean bomb victims change the Japanese narrative on the atomic bombing in Hiroshima?**
4. **What advice would Thich Nhat Hanh give to the Hiroshima Peace Park and Hiroshima Peace Memorial Museum to build peace between Japan and Korea?**

Citation:

Haverson, Mindy. "Memory and Memorial." *Stanford Journal of East Asian Affairs*, Summer 2010, 69-80. http://sjeaa.stanford.edu/journal102/10-2_06%20Japan-Haverson.pdf.



Appendix 3

Analyzing Exhibits at the Hiroshima Peace Memorial Museum

Go to: http://www.pcf.city.hiroshima.jp/outline/outlineTop_E.html

1. What historical background does the museum provide for the atomic bombing?
2. How does the museum address Japanese actions during World War II?
3. What information is not included in the historical background that you think should be included?
4. According to the text in the museum exhibit, why did the United States drop the atomic bombs on Hiroshima and Nagasaki?

Are you surprised by this description? Explain.

5. What is the message of the exhibit entitled: “War, the A-bomb and the People of Hiroshima”?
6. What is the message of the exhibit entitled: “Nuclear Age”?
7. What is the message of the exhibit entitled: “The Path to Peace”?

You are now entering the “Main Building”

8. What artifacts or images struck you? List below. Explain why they had this affect on you.
9. Note that a museum curator made a conscious decision to include these artifacts and images. What message or narrative do you think the museum curator is trying to tell with these objects?

Respond to the following questions based on the museum as a whole.

10. Notice the sequencing of information in the exhibits. What questions do you have about how the information is organized?
11. What information is omitted? List examples below. Why do you think this is?
12. How did the exhibits, images, text, etc. in the museum make you feel? Explain.
13. According to the first sign inside the exhibit hall, “The Hiroshima Peace Memorial Museum works to abolish nuclear weapons and bring about lasting world peace.” Do you think the museum achieves these 2 goals? Explain.

Appendix 4

Instructions for Designing the Museum Exhibit

Task: You will work in groups of 3-4 to design a museum exhibit for the Hiroshima Peace Memorial Museum that promotes peace between Korea and Japan by acknowledging Japanese actions during World War II and Japan's public memorialization of the war.

Products:

1. A design plan depicting the layout of the exhibit including at least 3 text panels, 2 images, and location within the museum.
2. A 2-3 page design rationale that clearly explains why this exhibit is needed in the Hiroshima Peace Memorial Museum, how it helps further the museum's mission, and how it can help promote peace between Japan and Korea.
3. A bibliography in MLA format that includes all images, primary and secondary sources, videos, etc. that were consulted or used in the design of the exhibit.

Team Roles:

The *team leader* is responsible for sequencing and delegating tasks, making sure each part is completed, and ensuring each member is on task during the class period.

The *editor* is responsible for reviewing the grammar, spelling, and structure of the final drafts of the rationale, letter to the museum director, and text panels.

The *creative director* is responsible for making sure that the design plan is visually accurate. This team member should have some artistic skills and/or proficiency with Photoshop or other design tools.

The *bibliographer* is responsible for compiling citations and writing annotations for any sources used in the project, for example, images found online, video clips, and citing statistics.

Assessment:

Your project will be graded on the following points:

1. Demonstrates understanding of the elements of peace outlined by Thich Nhat Hanh
2. Historical Accuracy: All statistics, anecdotes, and claims are historically accurate
3. Exhibit design is creative and original, and presented in a neat, clear manner
4. Rationale paper should include:
 - a. Why this exhibit is necessary
 - b. The message/purpose of the exhibit
 - c. How you decided upon its design
 - d. The location of the exhibit within the museum
 - e. How the exhibit can promote peace and fulfill the mission of the museum
5. Written products include correct grammar, spelling, punctuation, and organization
6. An annotated bibliography that includes proper citations in MLA Format

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Making Peace Meaningful
Grade 10
English

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I. SUMMARY

The following two-day, 84-minutes each lesson serves as an introduction to modern peace movements, in addition to creating identity through conflict and peace. Students will compare other media formats, evaluating the validity of arguments presented in each story. Students will be required to look critically at peace in Japan through the children's book, *Sadako*¹, and illustrations and impressions by those who survived the atomic bomb².

In this lesson, the class will use differing cultures paired with Japan's terrifying experience with World War II and the atomic bomb. The lesson is flexible enough to be used with a wide variety of cultures. In this lesson students will compare the atomic bomb experience with the war and genocide the Hmong people experienced during the Secret War, post-Vietnam War.

Students will be required to engage with family and community in order to understand past suffering, answering the questions:

1. What experiences have people lived through?
2. What specific details stand out in their memories?
3. How have these experiences and memories changed the past, how do they affect the present, and how might they alter the future?

II. INTRODUCTION

The purpose of this lesson is to have older students begin to think critically on the concept of peace. Information provided here is based on a 13-person collaborative experience during a peace study tour to Japan in the summer of 2013. Through interviews with *hibakusha*³, such as Masahiro Sasaki⁴, collections of art and written personal accounts, a plethora of resources was obtained in Japan to use in this lesson.

Something I noticed in Japan was how the topic of 'peace' is so seriously discussed between, and presented by, the Japanese people. The question below was one I asked myself the first day of the tour and remained in my mind day after day:

How does a teacher of a given subject make the idea of 'peace' meaningful in American society?

In many ways the idea of 'peace' has become a dated cliché, looking like unkempt hair and drugs. Worse yet, the war in which America has been fighting for over 10 years is regarded as Bush imperialism as if it's in the past, with no future effects. Many students approaching high school do not even seem to be aware there has, in fact, been a war being fought for most of their lives. The dawning of broadband communication seems to have made the world much smaller and much more cynical. The push for peace in America has become stagnant and lays in a place that borders on an excessively heard lecture, and a hope that is impossible to attain.

So how does a teacher present old and passé concepts in a fresh and unique way? How does a teacher inspire students to find real value in something that has come to have almost no value in society?

The following lesson attempts to answer these questions.

In the Materials section (IV), I have included an optional text, *The Diary of Anne Frank*⁵, since the story can function as a spring board for this lesson. This includes the option to adjust warm ups and some of the other activities to refer back to this text. There is an alternate worksheet if this is the route a teacher wants to take.

I have also created these lessons so that the splitting of days is flexible. If there is extra time on the first day, it's possible to begin the Japanese a-bomb survivor art research.

III. ENGLISH LANGUAGE ARTS COMMON CORE STANDARDS (MINNESOTA)

9.5.2.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.⁶

9.9.2.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.⁷

IV. QUESTIONS AND DISCUSSIONS – DIFFERENTIATION

The discussion questions are for the most part open-ended. Some questions will have similar answers, but all questions may be approached at each individual's learning level. Thus, answers to the questions listed within the lesson do not have an answer key to accompany them.

Further differentiation is possible through grouping. To help students tackle evaluation and planning questions, students may be partnered and grouped in specific ways with students who are more prepared to answer more challenging questions.

V. MATERIALS

- Lined paper and pencils
- Class set of "Along the Way to the Mekong"⁹
- Set of Highlighters-3 different colors
- Blank paper
- *The Diary of Anne Frank*¹¹ (optional)
- *Sadako*¹² (enough copies to allow students to break into groups of 2)
- Class set of the NY Times article¹³
- Hmong *paj ntaub*⁸
- Class set of "The Dead I Know"¹⁰
- Small-medium sized Post-It Notes
- Extra-large Post-It Notes
- Worksheet 1A or 1B
- Computers with internet (enough to allow 1 between 2 students on Day 1, enough for the whole class Day 2)

VI. LESSON

Day One

1. Warm-Up

- a. "Define 'peace'."
 - i. What are your thoughts?
 - ii. What do you think of when you hear this word?
 - iii. How important is it in your daily life?
- b. Write two paragraphs.
- c. Discuss in pairs, then whole group discussion.

2. Introduction to Lesson

- a. Today we will begin to look at how peace and conflict in the past, across multiple cultures, affects our own personal lives today.
- b. Our focus will be on war and peace in Asia.

- i. Japan, during and after World War II, and
 - ii. the Hmong people, during the Secret War following The Vietnam War.
 - c. Let's begin by sharing our definitions of the word 'peace' and how important it is in our lives today.
 - i. Student-volunteer (whole class) sharing.
 - d. Introduce the story of *Sadako*¹⁴.
3. Break into partners, scattered around the room
 - a. Grab one laptop, a copy of *Sadako*¹⁵, and 2 copies of the discussion questions
 - b. Read the story aloud to each other.
 - c. Discuss and write responses to "Understanding *Sadako*" 1A or 1B.
4. Group collaboration
 - a. Split partners up.
 - b. Get into groups of four to discuss your responses. The new groups should not include the person they worked with prior.
 - c. Between the four of them, students must agree on a unified final answer for the final question (question 5 for 1A and question 6 for 1B) from the worksheet
 - i. All students determine which plan is best.
 - ii. One student researches on the computer to locate cost information.
 - iii. One student will speak on the group's behalf.
 - iv. One student will create a visual representation, and title, on the plan on the Post-It.
 - v. One student will be the manager, helping when needed and ensuring students are on task.
 - d. Pass out Post-Its during discussion time
 - i. Students will create their proposals on the Post-It and stick it to a designated area in the classroom.
 - ii. Students will stand next to their hung Post-It, and wait to present.
 - e. Whole class share-out
 - i. As a class vote for the best plan.
5. Reflection
 - a. Looking back on your warm up, how has your definition of peace changed? How possible would it be to actually execute your group plan? Explain.

Day Two

1. Warm up
 - a. Add to the previous day's warm up and reflection.
 - b. How has your reading of *Sadako*¹⁶ altered your perspective on war and genocide? What "hidden" consequences of war are there? Explain.
 - c. Class discussion.
2. Introduce lesson
 - a. Today, we are going to explore the memories of victims of war.
 - i. What do they continue to think about?
 - ii. What do they want others to learn from their past?
 - b. Then, we will focus on the Hmong people and The Secret Wars, which still unofficially continues in Laos and Vietnam¹⁷.
 - c. Finally, you will leave today with the tools needed to complete a project.
3. Individual Student-centered exploration
 - a. Post website addresses for the following:

- i. Anne Frank Museum: <http://www.annefrank.org/en/>¹⁸
 - ii. The Anne Frank Project: <http://annefrankproject.buffalostate.edu/>¹⁹
 - iii. Art from the Holocaust: <http://fcit.usf.edu/holocaust/arts/art.htm>
 - b. The following websites should be posted to build off of *Sadako*.²⁰
 - i. Art from *hibakusha*:
 1. http://www.pcf.city.hiroshima.jp/index_e2.html
 2. <http://www.pcf.city.hiroshima.jp/BPW/english/index.html>
 3. <http://www.aasc.ucla.edu/cab/>
 - c. Students should be allowed several minutes to explore the artwork.
 - i. Come back to the group with something you've learned from the images.
4. Pair-share
 - a. Students will have a moment to share what they learned with a partner next to them.
 - b. Share the thoughts to the class.
5. Class discussion
 - a. What were some things that surprised you looking at the pictures?
 - b. How are the pictures different from reading a story about it?
 - c. Why do you think this art has become so important to both survivors and Japan?
 - d. What artwork do you think could be significant to Americans? What event, or events, would you want survivors to draw?
 - e. America is much larger than Japan in terms of space and people. What would be an ideal place to display these pictures?
6. Introduction to Hmong Culture
 - a. Shifting from Japan, to the understanding of the Hmong people in the United States.
 - b. Looking at the Hmong *paj ntaub*²¹.
 - i. What can you see in the cloth?
 - ii. What stories does the cloth show?
 - iii. Why are there depictions of planes and people with guns?
 - iv. Looking at the cloth, from where do you think people who are Hmong come?
 - v. How do you think they came to America? What evidence do you have to support your theory?
 - c. Looking at how Hmong people in recent years live in Southeast Asia.
 - i. Students take turns reading the Fuller article²² out loud.
 - d. Post-It tradeoff
 - i. Hand out one Post-It to each student.
 - ii. On the Post-It, write down what you've learned about The Secret War and what it means to be Hmong in the 21st Century.
 - iii. Students locate a partner on the other side of the room.
 - iv. Share their Post-It response, switch Post-Its.
 - v. Bring the new Post-Its to someone else in the room.
 - vi. Repeat once more.
 - vii. Students seat themselves, and students share their final Post-It with the class.
 - e. Mid-class reflection
 - i. Add to sheet with the warm ups and reflections.
 - ii. Thus far, how have the pictures from the A-bomb survivors²³, the *paj ntaub*²⁴, and the *New York Times* article²⁵ shift your original thoughts on the after effects of mass killings

during and after war? Or, explain how this adds to your warm up from this morning.

7. Reading the poem, “The Dead I Know”²⁶
 - a. Read the poem out loud to students.
 - i. Read slowly and annunciate the words.
 - ii. As you read, students will highlight the sounds they hear.
 - iii. Read the poem again.
 - iv. Students will highlight in a different color smells.
 - v. Individually students will highlight what they see.
 - b. Add to the warm up and mid-class reflection.
 - i. In what ways are the people in the poem similar to the ants?
 - ii. From whose perspective could this poem be read from? Explain.
 - iii. How do you think the perspective changes the way you might view Hmong warriors? Explain.
 - iv. Why do you think the author, who is Hmong, wrote the poem in this way? Explain.
8. Reading “Along the Way to the Mekong”²⁷
 - a. Popcorn reading out loud to the class.
 - b. Add to the reflection sheet.
 - i. What are some similarities between the different peoples’ memories within the text?
 - ii. In what ways are they similar to the art created by victims of the atomic bomb²⁸?
9. Creating our own war art
 - a. Pass out blank sheets of paper.
 - b. Using the a-bomb victims’ art²⁹ as a guide, create a drawing for any one of the passages in “Along the Way to the Mekong”³⁰.
 - c. They must include the passage from “Along the Way...”³¹ that was used for the drawing.
10. Impromptu gallery walk.
 - a. Students each receive 3 medium Post-It Notes.
 - b. When students have finished their drawings, they will tape them on the wall.
 - c. Allow several minutes for students to look at other people’s art.
 - d. As they view, they must comment on three different drawings.
11. Reflection
 - a. Looking at the beginning of this lesson to the end of class, what do you notice about your thinking as the class period went?
 - b. In your opinion, how has your view on peace changed since yesterday?
 - c. What lessons can we learn from both Japan and the Hmong people?
 - d. Create an action plan: how will your actions and thinking change in the future?

VII. PROJECT

Students will write a three-page, typed narrative based on the warm ups and reflections over the past two days, as well as quotes from Masahiro Sasaki³². For specifics on this assignment, please view worksheet 2.

VIII. ASSESSMENTS

1. Formative Assessments

Students will be graded on the detail of their warm ups and reflections, as well as their participation. In order to receive full credit for participation, students will need to have participated in at least two class discussions and all small group work. The warm ups and reflections will be deemed as a very rough draft for the essay. To

receive full credit, students must have completed all warm ups and reflections.

Students will be evaluated on the drawings they create. To receive full credit, students must show their understanding of the text as reflected in their drawings.

2. Summative Assessment

Students will be graded on their final essay. I did not provide a final rubric for the essay because each teacher will most likely evaluate it uniquely. In general, the essay should provide background knowledge from the texts³³ in class, reflection on Japanese³⁴ and Hmong art³⁵ (Holocaust art³⁶ optional),

IX. MODIFICATIONS

Because students may struggle with varying reading levels, I have suggested extensive group work throughout this lesson. However, if more challenging work is needed, more individualized work time can be created by dividing up group work.

For those who may struggle with writing ability, it is possible to change the writing project into a partnered poster project or any other project that may focus on writing, but in a less structured way.

I have also included in *Appendix I* a vocabulary worksheet for students and classes who may need it. This will, however, take up a bit of class time the first day, or require an addition day or time.

X. REFLECTION

One of the pieces of this lesson that I like is that peace can be scattered and connected across varying cultures. The structure of the lesson is flexible since it doesn't have a lot of varying worksheets to customize. The lesson is adaptable across cultures, race, and styles of writing. Texts can easily be switched out as well as the culture. Peace is something that goes beyond typical literary boundaries and allows readers to not only read about an important element to life, but to also learn that texts do not need to be limited by normal cultural barriers.

At the same time, I felt this lesson could be extended focusing on a wide variety of cultures: looking at a more globally representative audience. The final project could take on a new level of depth in which students can conduct a small group research project. Each group can research a different culture that has suffered war and genocide. The final project could be a short documentary, rather than simply an essay. The unit could also benefit from a slower ascent to evaluative thinking. In general, I would like the opportunity to develop the lesson in to an entire unit.

Endnotes

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2. A-bomb Survivors recollect and try to express what happened August 6th, 1945 in Hiroshima,
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4. Sasaki, Masahiro. Translated by Anne Prescott. Interviewed by 2013 Japan Study Tour. From notes taken by Katherine Murphy. Fukuoka, Japan, June 27, 2013.
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6. Minnesota Department of Education, "Reading Benchmarks: Literature 6-12 (Common Core Reading Standards for Literature 6-12) (RL)," "Standards for English Language Arts: 6-12," *Minnesota Academic Standards: English Language Arts K-12*, 9.27.10 draft (Saint Paul, MN. August, 2010).
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8. Hmong paj ntaub (pronounced PAN dao): Hmong story cloth. Ka Zoua Lee, Village Story Cloth, c 1980, unknown medium, 110 in x 94 in, Minneapolis Institute of Arts.
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- Mai Neng Moua (Saint Paul, MN: Borealis Books, 2002), 57-61.
10. Burlee Vang, "The Dead I Know" *The Dead I Know: Incantation of Rebirth*, (Sunnyvale, CA: Swan Scythe Press, 2010).
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 12. Coerr and Young, *Sadako*, (New York: Puffin, 1997).
 13. Thomas Fuller, "A desperate life for survivors of The Secret War in Laos," *New York Times*, December 16, 2007, accessed September 8, 2013.
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 16. Coerr and Young, *Sadako*, (New York: Puffin, 1997).
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 18. Frank, Mooyart and Roosevelt, *Anne Frank: The Diary of a Young Girl*, (New York: Doubleday, 1962).
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 21. Ka Zoua Lee, *Village Story Cloth*, c 1980, unknown medium, 110 in x 94 in, Minneapolis Institute of Arts.
 22. Fuller, "A desperate life," *New York Times* (New York: December 16, 2007).
 23. "A-bomb Survivors recollect and try to express what happened August 6th, 1945 in Hiroshima"; "Peace and Atomic Bomb," last modified 2009; "Hiroshima Peace Memorial Museum Website," last modified August 21, 2013; Yamazaki, "Children of the Atomic Bomb," last modified July 22, 2012.
 24. Ka Zoua Lee, *Village Story Cloth*, c 1980, unknown medium, 110 in x 94 in, Minneapolis Institute of Arts.
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 27. Moua, "Along the Way to the Mekong", *Bamboo Among the Oaks: Contemporary Writing by Hmong Americans* (Saint Paul, MN: 2002). 57-61.
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 30. Moua, "Along the Way to the Mekong", *Bamboo Among the Oaks: Contemporary Writing by Hmong Americans* (Saint Paul, MN: 2002). 57-61.
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 32. (Sasaki 2013)
 33. Coerr and Young, *Sadako*, (New York: Puffin, 1997); Moua, "Along the Way to the Mekong," *Bamboo Among the Oaks: Contemporary Writing by Hmong Americans* (Saint Paul, MN: 2002), 57-61; Vang, "The Dead I know," *The Dead I Know: Incantation for Rebirth* (Sunnyvale, CA: Swan Scythe Press 2010). Optional: Frank, Mooyart and Roosevelt, *Anne Frank: The Diary of a Young Girl*, (New York: Doubleday, 1962).
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**Definitions, Interpretations, and Progress—For Peace Sake
Grades 9-12
Advanced/World Studies, American History**

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The following project is presented as pedagogical methodology for educators in their instruction of secondary students regarding the topics of Peace, War, and Peace Activism. The project is divided into three major components. Distinct sections of the project have been dedicated to the 1) philosophical, 2) contextual, and 3) practical notions and uses of both war and peace.

Section One: Defining One's Terms and Addressing Questions Regarding War and Peace.

Section Two: Contextualizing Conflict/Peace: World War II/The Fifteen Year War, with a focus on the clash between the United States and Japan.

Section Three: The Practice of Peace: Internally, Locally, and Globally.

Submitted by Joseph Serio

Five College Center for East Asian Studies

NCTA 2013 Study Tour

Peace Education in Japan and America: A Curriculum for U.S. Classrooms

Searching For Peace

Part I

This lesson plan conforms to the National Standards for Social Studies Teachers. For further information please access the following website: <http://www.socialstudies.org/standards/teacherstandards>

Defining One's Terms: Peace and War

Introduction: Humankind has engaged in war for millennia; however, the majority of human history has been spent in relative peace. Why have the twentieth and twenty-first centuries witnessed more and devastating wars? In order to approach this question, one must define what both war and peace are, how they may be made intelligible, and ultimately attempt to grapple with their inherent nature and cause.

Purpose: Teachers are meant to organize and lead a discussion based upon the definitions of both peace and war. By considering and understanding the forms of both war and peace, students will be able to better grasp a given conflict in a more holistic manner. Special attention is deserved for personal (internal), as well as global (external) peace and its' forms.

Defining both War and Peace

Questions:

1. What is War?
2. What is Peace?
3. What are the manifestations of both War and Peace, personally/globally?
4. What are the obstacles to Peace?
5. Is War ever justified?
6. Is Peace ever unjustifiable?
7. How should War and Peace be remembered?
8. Why does War occur?
9. How does one find/experience true Peace?

10. What are the obstacles to remembering and forgetting War?
11. In what cooperative activities might countries engage to foster peace between each other and globally?
12. Does peace matter (considering the fact that humanity has always experienced War)?
13. What is the most critical issue in America today and how would you solve it?
14. Today, what is the most important issue globally and how would you solve it?
15. Personally, what is your most difficult issue or worry, have you acknowledged it, and how do you propose to solve it?

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Searching For Peace

Part II

Contextualizing Conflict/Peace: World War II/The Fifteen Year War, with a focus on the clash between the United States and Japan.

Introduction: According to Keith Jenkins in Rethinking History, the historian's viewpoint and ideas still form the choice of historical materials and our subjectivity determines what we make of it all. Therefore it stands to reason that the known past is always based upon our present views. After humanity rises once more from any one of its bountiful or horrifying epochs, brought about by boon, injustice, revolution, hostility, or progress, the need to re-establish order and peace becomes prioritized. The following represents a brief and incomplete list of established and ultimately failed attempts at maintaining peace and avoiding conflict.

It is to be determined by the teacher and students whether or not the ideas and examples, presented within, apply in philosophy, context, or practice to the historic war between the United States and Japan.

Age of Monarchy (16th-20th c): time period characterized by despotic rulers and aristocracy who employed brute force and economic disparity in order to keep subjected people too weak to counter their authority.

Age of Enlightenment and Natural Rights (17th-18th c): an era during which a strong appeal to reason was put forth by European Philosophies to employ rational conscious to guide societies away from destruction and instead, to man's better and higher natural self.

Scientific Revolution (16th c-Present): the notion that through scientific and technological progress and the perfection of mankind, the ideas of war, famine, and disease would become so absurd and obsolete that only the foolish would purposefully engage in the direct, wholesale slaughter of humanity.

Congress of Vienna (19th c): a series of meetings after the Napoleonic Wars designed to implement a system of alliances in Europe that would serve as weights and counter weights (militarily, diplomatically, and economically). Under the premise of creating a balance of power that the cost of victory, should war erupt, would become so inflated and the imbalance of disfavour toward the aggressor nation be such that it rethink its' bellicose objective.

Paris Peace Conference (20th c): One of the many, separate ideas proposed after World War I by then President of the United States, Woodrow Wilson to form a League of Nations to help maintain global peace and security.

Ahimsa/Conscientious Objection/Non-Violent Protest (time in memoriam): a moral obligation, in the form of outward piety to resist violence, resolve issues in a peaceful fashion, and act as an exemplar and

alternative to brutality and ignorance. The obligation invoked is oftentimes rooted in philosophical thought, religious adherence, or personal spirituality.

Purpose: Keeping in mind the aforementioned shortcomings of the past, instructors may examine the possible causes of animosity between the United States and Japan which led to their involvement in the Second World War. Many Americans and American students are familiar with the events that transpired in the American Hawaiian Islands on December 7, 1941. In order to contextualize the conflict, a brief selection of historical insights and perspectives is provided to broaden student knowledge regarding the “why” of war between Japan and the United States. Special attention should be paid to the phrasing and diction within the chosen textbooks as some denotation and connotation may have been lost or embellished in translation. It is therefore the task of the educator and students to determine whether the recorded events in a given textbook are accurately and objectively stated, so as to better understand why the path of war, and not peace, was chosen.

Who: United States of America (and allies) v. Japan (and allies).

When: Time frame (vague) - Japan: 1931 – 1945?
- United States – 1941 – 1945?

Where: East Asia and the Central Pacific.

What: Defeat and devastation of the empire of Japan by the United States and its allies.

Why: Possible Causes for Consideration: *New Japanese Textbook 2005*

1. The United States was the first to disturb the 260 year peace that Japan enjoyed by the arrival of Commodore Perry in Edo Bay with American warships in 1853 (*New History Textbook 6*).
2. The defeat of Russia by the Japanese in 1905 caused a belief in a possible threat by the “yellow race” (known as the yellow peril) by both Europe and the United States (*New History Textbook 28*).
3. World War I marked Japan’s third consecutive victory in warfare following the defeats of both China and Russia. Since the Great War was without great cost to the Japanese, Japan’s leaders did not recognize that the new trend of war would be total (*New History Textbook 40*).
4. Japan was the most powerful East Asian country by 1905, which is concurrent with the time at which U.S. Japanese citizens were being discriminated against in America. This heralded a time of “anti-Japanese agitation” in the west (*New History Textbook 40*).
5. After the Nine-Power Pact, which set limitations on warships for Great Britain, United States, and Japan at a ratio of 5:5:3, respected China’s territorial rights and the earlier Open Door Policy of trade, the United States backed the dissolution of 20 year Anglo-Japanese Alliance (*New History Textbook 42*).
6. The economic collapse, begun in America, that ushered in the period in history known as the Great Depression, caused income from American imports to Japan to drop precipitously and to spur unemployment in Japanese export markets (*New History Textbook 46*).
7. Japanese Prime Minister Hamaguchi Osachi was shot and later died after agreeing to limit Japanese auxiliary ships at the London Naval Conference in 1930, causing a crisis in Japanese leadership (*History Textbook 46*).
8. The Japanese military unit stationed in Manchuria, China known as the Kanto Army, used a staged explosion of a portion of the South Manchurian Railway as a pretext to subdue and create the Japanese ruled, State of Manchuria in September 1931 (*New History Textbook 47*).
9. The “Manchurian Incident” prompted American criticism and an investigation of the incident by the League of Nations (Lytton Commission). In addition, then Japanese Prime Inukai Tsuyoshi who sought a negotiated end to the Manchurian problem was assassinated (May 15 Incident) by young Japanese naval officers in 1932. Whilst in leadership transition once more, The League of Nations commission decided it best that Japan remove itself from China, in disagreement, Japan withdrew

from the League of Nations in 1933 (*New History Textbook* 48).

10. In 1936, 1,400 men led by young Japanese military officers, besieged the Japanese Prime Minister's office, Police Headquarters, and targeted public buildings killing a cabinet minister and several government officials in a bid to rid older advisors of the emperor, zaibatsu, and other political parties. With these obstacles removed, the militants hoped to form a military government while retaining the emperor. This represents the third such incident in Japan since 1930 (*New History Textbook* 48).
11. As early as 1933, European metropolises such as Britain and France had begun isolating Japan and imposing unfair tariffs creating a punitive, bloc economy in the area of East Asia (*New History Textbook* 50).
12. Japan announces its' desire to form an independent economic union in Southeast Asia and East Asia, "Greater East Asia Co-Prosperity Sphere" (*New History Textbook* 50).
13. America's support of Chiang Kai-shek and China's right to Open Door policies places Japan and the U.S on the path to war (*New History Textbook* 50).
14. The American announcement in 1939 that it's commercial and navigational agreements with Japan were no longer valid forced Japan to seek petroleum and other resources elsewhere, narrowing Japan's economy further (*New History Textbook* 50).
15. In 1940, impressed by German victories in Europe, Japan joins in the military, Tripartite Pact along with both Italy and Germany. This agreement would further sour relationships with both the U.S. and Great Britain (*New History Textbook* 51).
16. Japan is further constrained economically by the ABCD (American, British, Chinese, Dutch) petroleum limitations against Japan (*New History Textbook* 51)
17. Despite negotiations between the U.S. and Japan in April of 1941, Japan's military advanced into French Indochina prompting the U.S. to freeze Japanese assets in America and enacted an embargo on petroleum exports to Japan. The U.S. demands that Japan remove its' forces from both China and French Indochina via the Hull Note. Japan views correspondence as an ultimatum and opts for war with the U.S. (*New History Textbook* 51).

Why: Possible Causes for Consideration: American Textbook - *American Anthem* 2007.

1. Japan was an introspective nation economically, politically, and socially since the late 1630's (*American Anthem* 205).
2. Japanese people were awed by the military naval strength of American during Commodore Perry's visit to Edo Bay in 1853 (*American Anthem* 205).
3. In 1895, Japan seized the island of Taiwan and attempted to take the Liaotung Peninsulas as well (*American Anthem* 204).
4. In 1899, then U.S. Secretary of State John Hay proposed the Open Door Policy to insure equal trade between the imperial nations who had an interest in China at the time. Although Britain, France, Italy, Germany, Russia, and Japan received notes from Hay explaining the policy, none rejected it and Hay interpreted the non-response(s) as an affirmation of the plan as it was (*American Anthem* 204).
5. As a result of Imperialist designs by both Russia and Japan in East Asia, both countries went to war (1904-1905) with each other with Japan emerging as victors and as a major power in the region (*American Anthem* 205).
6. Japan was a nation torn by political and economic instability in the 1930's. As Japan became more nationalistic and aspired to greatness, its ideas would soon lead to war (*American Anthem* 390).
7. In the 1920's, Japan was becoming overcrowded and many of her people wanted territorial expansion and greater access to riches and goods (*American Anthem* 390).
8. Because of disappointment in Japanese leadership (economically and politically) in the 1920's and

1930's, Japanese military officials invaded the Chinese province of Manchuria for resources and use by the Japanese people (*American Anthem* 391).

9. As the Japanese military grew in stature and success, the strength of Japan's nationalism also grew and was widely supported by the Japanese public (*American Anthem* 391).
10. Emboldened by its' national support, Military officials took more and more liberties in enacting policies of expansion – as exemplified in the seizure of Manchuria (*American Anthem* 391).
11. Although the League of Nations strongly criticized Japan, Japan simply withdrew from the international organization (*American Anthem* 391).
12. As a result of Japan's naval expansion (in violation of promises made at the Washington Naval Conference) in the 1930's, it's signing of an anti-communism pact with Germany in 1936 internationally linked them to Europe's Fascist menace (*American Anthem* 398).
13. The aforementioned and brutal, Japanese attack on China in 1937, led to the deaths of an estimated 200,000 to 300,000 Chinese (*American Anthem* 398).
14. In cooperation with the French Vichy government, the Japanese moved into the French colonial holdings in Indochina, thereby threatening both American and British interests in the region (*American Anthem* 398).
15. The Japanese move into Indochina displayed a willingness to seek more resources in the Dutch East Indies, the Philippines, and other nearby regions (*American Anthem* 398).
16. American President Roosevelt punished Japan economically by truncating oil supplies to Japan and despite negotiations between the two countries, Japan's minister of war Hideki Tojo leaned toward non-compromise with the United States (*American Anthem* 398).
17. Tojo took control of the country, forcing the government to relinquish its' power, and refused to diplomatically resolve the grievances between the U.S. and Japan (*American Anthem* 398).

Why: Possible Causes for Consideration: American Textbook – *The American Pageant* 1998.

1. With the American acquisition of California and Oregon, American shippers encouraged the U.S. government to (pry) open the (bamboo gates) of Japanese trade markets, in hopes of ending their 200 year isolationism (*American Pageant* 412-13).
2. By a shrewd display of might, Commodore Matthew Perry persuaded the Japanese to sign a memorable treaty in 1854 (*American Pageant* 413).
3. The outbreak of war between tsarist Russia and Japan in 1904 was precipitated by Russian hopes of acquiring a foothold in Manchuria and Korea and the presence of Russian troops garrisoned in Manchuria since the so-called Boxer Rebellion of 1900 (*American Pageant* 677).
4. Because Japan was beginning to deplete its' monetary ability to fund the Russo-Japanese war and with the conflict dragging, Japan was low on manpower for the purpose of fighting it requested a brokered peace in secrecy between Russia and Japan, spearheaded by then American president Theodore Roosevelt (*American Pageant* 677).
5. As result of the peace agreement struck between Russia and Japan after the Russo-Japanese conflict, Theodore Roosevelt was awarded the Nobel Peace Prize in 1906. The price was anxiety and bitterness toward America by both Japan and Russia who felt as if they had not received what was owed them. Japan, "America's protégé" felt robbed, however many Americans thought that," the Japanese had become too big for their Kimonos" (*American Pageant* 678)
6. By 1906, Japanese workers and their families numbered near 70,000 in California. School authorities in San Francisco pushed for segregated schools for Japanese school children sparking talk of a "yellow peril" at home and an international crisis with Japan (*American Pageant* 678).
7. In 1907, America's Great White Fleet (16 battleships) voyaged around the world to places such as Latin

America, Hawaii, New Zealand, Australia, and Japan. Although the Americans were warmly greeted by Japanese school children in Japan, the U.S. commander of the fleet stated that he was prepared for “a feast, a frolic, or a fight,” while touring the oceans (*American Pageant* 679).

8. The Root-Takahira (Gentleman’s) agreement (1908) was reached between the United States and Japan which affirmed promises from both countries to respect each other territorially and in regard to their mutual trade interests or, Open Door Policy, with China (*American Pageant* 679).
9. Amid protests in California and an irritated and protestant Tokyo over the California’s legislatures bid to disallow Japanese settlers to own land, then U.S. president Woodrow Wilson helped diffuse the U.S. military readiness in the Philippines (Fortress Corregidor) should hostilities erupt between Japan and the U.S. over the issue (*American Pageant* 710).
10. As a result of the Versailles treaty, forged after World War I, President Wilson of the United States opposed the occupation of China’s Shantung territory because he felt it violated the rights of 30 million Chinese residents. With a promise to return the territory to the Chinese at an unspecified date and the threat of a Japanese non-cooperation, Wilson reluctantly agreed (*American Pageant* 738).
11. Militaristic Japan, in 1931, claiming that they were provoked and seizing upon the global economic condition of strife, overran Chinese Manchuria and discontinued the Open Door Policy of trade (*American Pageant* 791).
12. Peaceful nations feared Japan as a threat to collective security worldwide and with American diplomats in Geneva as non-members of the League of Nations; Japan decided to withdraw after the League’s condemnation of Japanese military aggression in China (*American Pageant* 792).
13. In 1932, the United States government declared that it would not recognize any territorial acquisitions of Chinese lands by the Japanese and American citizens boycotted Japanese goods in response to the Japanese bombing of Shanghai (*American Pageant* 792).
14. Despite the Anglo-Japanese alliance signed in 1902, that provided for mutual support between the countries of Great Britain and Japan should they engage in war with the United States, events in East Asia were cause for a recalibration or reinterpretation of the antiquated treaty by the U.S., Britain, and Japan in light of recent events (1930’s) in the Asian hemisphere (*American Pageant* 774).
15. Japan acted as international gangsters and as a “have-not power,” it terminated its partnership in the 12 year-old Washington Naval Treaty and began ramping up its’ naval battleship construction (*American Pageant* 828).
16. The Japanese military incursion with Chinese at the Marco Polo Bridge in 1937, and the subsequent total invasion of China by the Japanese was the stage-setter for World War II (*American Pageant* 831).
17. American President Franklin Delano Roosevelt opted not to invoke the recently passed Neutrality Acts because the Japanese were still purchasing a substantial amount of war supplies from the United States (during a time of severe economic depression in America) (*American Pageant* 831)
18. In December of 1937, the Japanese sunk the American gunboat *Panay* in Chinese waters, killing two and wounding thirty – America citizens hoped for continued isolationist policies. In addition, American civilians (male and female) in China were reportedly stripped naked and slapped in public in order to humiliate them (*American Pageant* 831).
19. President Roosevelt resisted the calls for an embargo against the Japanese in order to keep them from striking the oil wealthy, but virtually defenceless, Dutch East Indies holdings in the Pacific (*American Pageant* 843)
20. By late 1940, under pressure to act, the United States began embargoes on materials to Japan which included oil, gasoline, and other material that might possibly be utilized for the purpose of waging war. In 1941, America froze Japanese assets in the United States (*American Pageant* 843).

21. Negotiations between Japan and the U.S. fizzled by November and December of 1941. America requested the withdrawal of Japanese forces from China in exchange for renewed trade relations – the Japan felt as if war was the only remaining option (*American Pageant* 843).

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Searching for Peace

Part III

Practicing Peace: Create, Remember, Act

Introduction: Peace can be realized and maintained, but knowing about peace is not enough. Through an application of personal and collective will, understanding, and perseverance, students can manifest creative and public reminders of peace. Since schools provide the social mechanism for learning about and practicing peace, it is hoped (through cooperation between educators and students) that an all informing ethos of love, mercy, and compassion serve as a guide for the next generation, into a world without fear and war.

Purpose: Students will be responsible for teaching peace by remembering the past. This lesson provides educators and students the opportunity to work in conjunction to create messages, edifices, and community-based projects that will engage student learning and forge an understanding of their personal role in practicing peace. Students should research the idea of peace, global peace movements (recent or historic), study extant monuments dedicated to the fallen in war and peace (military and civilian), and become familiar with current organizations or global trends engaged in promoting peace. After broadening their understanding of Practice (d) Peace, students will be asked to complete the following assignment.

Create Peace:

1. Compose a Peace Slogan or Message:

- Poster
- Website
- T-shirt
- Commercial

*Who is your target audience?

*Can you take the saying globally or will you have to modify the message?

*How do you plan to distribute your message?

2. **Create a Monument of/for Peace:**

- Edifice to commemorate a peace movement
- A space for your community to gather that evokes peace
- A Memorial to honor and remind people of the dignity of the fallen

*What materials would you use and explain why you chose them?

*Does your monument involve symbolism, how is it used and what does it mean?

*Would you include any artifacts, remains, or personal effects that would help
Magnify your monument's intention?

3. **Take Action by Initiating a Peace Project within your Community:**

- Conduct a food drive
- Collect clothing for the needy
- Bring awareness to ecological degradation
- Speak out against injustice
- Organize public meetings with elected officials
- Create a local program to promote conflict resolution through peace

*Who is your project intended to help?

*How does your project correspond to the idea of peace?

*Are there other areas in the world that might benefit from your peace action project?

*Who would you request help from or contact in order to broaden the scope of your peace project?

*How would you organize your peace project?

Suggested Resources:

Nagasaki Atomic Bomb Museum: www.hiro-tsuitokenkan.go.jp/english/

Hiroshima Peace Museum and Memorial: www.pcf.city.hiroshima.jp/top_e.html

Nagasaki National Peace Memorial Hall for the Atomic Bomb Victims: www.peace-nagasaki.go.jp/english/

Kyoto Museum for World Peace, Ritsumeikan University: www.ritsumei.ac.jp/mng/er/wp-museum/english/

Hiroshima National Peace Memorial Hall for the Atomic Bomb Victims:

www.hiro-tsuitokenkan.go.jp/english/index.php

Peace Education: A-Bomb Survivor Testimony and Film Screening: www.pcf.city.hiroshima.jp/virtual/VirtualMuseum_e/tour_e/tour_std_e.html

Global Peace Foundation: www.globalpeace.org/

The National Peace Memorial Halls for the Atomic Bomb Victims in Hiroshima and Nagasaki: Global Network:

www.global-peace.go.jp/en/

Shunko-in Temple and Guesthouse: shunkoin.com/

The New School for Social Research: www.newschool.edu/nssr/

American Battle Monuments Commission: www.abmc.gov/home.php

Architect of the Capitol: The Peace Monument: www.aoc.gov/capitol-grounds/peace-monument

Web Urbanist: 12 Compelling Monuments Dedicated to Peace instead of War: tinyurl.com/49gbxx

Images for Peace Monuments: tinyurl.com/l6bpllf

Peace Action: www.peace-action.org/

United States Institute for Peace: www.usip.org/

United for Peace and Justice: www.unitedforpeace.org/

The Peace Alliance: www.thepeacealliance.org/

Pathways to Peace: www.pathwaystopace.org/index.html

Cities for Peace: www.ips-dc.org/citiesforpeace

The Peace Company: www.thepeacecompany.com/

Peace Parks Foundation: www.peaceparks.org/

International Institute for Peace Through Tourism: www.iipt.org/globalsummit/peaceparks.html

PCDN: Peace and Collaborative Development Network: www.internationalpeaceandconflict.org/

Peace Park (Seattle): www.seattle.gov/parks/park_detail.asp?ID=4029

SlogansMotto.com: www.slogansmotto.com/peace_slogans/

PeaceOnEarth.net: www.peaceonearth.net/108peaceslogansforsigns.htm

The Co-Intelligence Institute: www.co-intelligence.org/metaphorproject_paxslogans.html

Brainy Quote: www.brainyquote.com/quotes/topics/topic_peace.html

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Are Our History Books Telling the Truth?
Grades 11-12
IB Theory of Knowledge (TOK), American Government

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Purpose:

When I began this project I had only a vague idea of where it would take me. Although we had attended a webinar on Japan's Textbook Controversy, it took considerably more intense investigation to uncover a pernicious lie within ALL history texts: those that write the history of their people invariably have an agenda. And that agenda is not necessarily telling the truth, any more than Shakespeare was retelling history with *Henry V*. Like the play *Henry V*, history textbooks gush with national ideals and aspirations. This agenda may supersede the need for historical accuracy, and could marginalize or even delete any mention of human rights violations committed by the mother country. The impetus behind this agenda tends to be wealthy, powerful, and conservative elements in society, with a vested interest in creating a "national identity" (Crawford) through history education.

The purpose of this lesson will be to acquaint learners with this concept, which is likely very new to them, as a larger component of the search for truth. Life-long learners always ask, "How do we know, what we know?" And "How do we know what is the truth?"

This lesson examines: 1) Japan's revisionist school (post 2002) of textbook writers, who have diminished the coverage and scrutiny of the "East Asia Culture Zone" (20th Century invasions of Korea and China, including the "Rape of Nanking" and the abuse of Korean "comfort women") and 2) the US history text treatment of the firebombing of Dresden and Tokyo, and the dropping of the Atomic Bombs on Hiroshima and Nagasaki. Since Germany's national education standards require all students to learn about National Socialism and its role in the World War II and the Holocaust, I chose not to focus on that nation as a part of the controversy.

One disclaimer: as a proud son of a World War II vet (now deceased), and nephew of several decorated World War combatants, I would never presume to use this lesson to "out" the United States Armed Forces as warmongers. The saddest truth of all is that in terrible times, even good people do terrible things. No one should ever cover that up in the name of patriotism.

Aeschylus wrote that of the many casualties of war, truth is the first victim. The absence of truth has a corrosive effect that renders moot any contest for hearts and minds, and instead promotes misunderstanding, fear, and chaos.

-Beverly Spicer

Essential Questions:

Is it ever ethical to hide the sins of the past, to "protect" future generations?

Are history textbooks telling the truth, the whole truth, and nothing but the truth?

How do we teach Peace, and still teach national pride?

Topic Choice: I chose this topic because it challenges the very nature of recorded history, specifically how the war is taught and discussed in our schools, and then how we apply the lessons of "Heiwa" ("Peace") to waging peace in the future. By addressing how World War II is taught and discussed, we uncover barriers that impede an accurate and authentic understanding of these events.

Curriculum Context: In IB Theory of Knowledge, our central discussion to all subjects is “how do we know what we know? In other words, where does our knowledge come from, and is it reliable? How do people accumulate knowledge, (particularly about the past) and how we can assess its reliability and accuracy? This three-class session is the culmination of that unit, using cross-curricular concepts of history, written and video media, and art. We will examine multiple perspectives of World War II, including the atomic bombing of Hiroshima and Nagasaki. We will be reading, hearing, and viewing first-hand accounts of the attacks, and discuss the ramifications of living in a nuclear world.

As A-Bomb survivors (known as *hibakusha* in Japan) age, we move farther away in time from the event itself. So too does the historical accuracy of reports about pre-1937 Japan’s activities, as that nation struggles with a middle school history text that minimizes and sometimes ignores the realities of the times. So too, American students have been taught that the firebombing of Germany and Japan, as well as the Atomic Bomb attacks on Hiroshima and Nagasaki, were “justified” acts to save American military casualties. As the eyewitnesses become scarcer; our history is left to the third parties and revisionists. So, what is “truth”? And where do we find it?

Time Frame: Three classes, of approximately 80 minutes in length.

Resources:

- Manga comic “Barefoot Gen” (*Hidashi no Gen*) Vol.1 SPICE (available online for free)
- Manga comic “The Bomb That Won the War” *Science Comics*, 1947 SPICE
- Book of Survivor Art *Unforgettable Fire*, (NHK Broadcasting)
- Museum photos, (Nagasaki, Hiroshima)
- Museum Books (Nagasaki, Hiroshima)
- Nagasaki Peace Museum Disc of Resources
- PowerPoint of eyewitness art: *Can an Eyewitness Document be Considered Art?* (Siembor)
- DVD “Hiroshima” History Channel
- Article, “*The Sound of Silence*” Beverly Spicer
- Article, “*Remembering ‘The Good War’: The Atomic Bombing and the Internment of Japanese Americans in US History Textbooks*” Mark Selden
- Article, “*Culture Wars: Japanese History Textbooks and the Construction of Official Memory*” Dr. Keith Crawford
- Letters from Truman Library
- YouTube videos World War II, Part 1 and 1 (National Geographic)
- Article from *Asahi Shimbun* on removing “Barefoot Gen” from schools
- PowerPoint of Truman letters (Truman Library and Siembor)

Flipped Instruction: (Bergman and Sams)

Two Northern Colorado educators devised a method of classroom instruction to make class time more efficient and raise the level of engagement of students entering the classroom. Students review online critical resources the night before teacher-led instruction, saving class time for applications and enriching activities. Experts claim that teacher-created resources improve student involvement.

Day One: Introduction to the essential question and the task.

Previous to this class, using the “Flipped Instruction” (Bergman and Sams) technique, students will have read the excerpt of the famous Japanese manga “Barefoot Gen” Vol. 1 (SPICE). All student resources for this unit will be available through a shared drive (in this case, a scanned-in document) and on my website for students to access at home. This saves time, paper, and requires students to attend class ready to discuss the day’s content.

Instructor will show the opening sequence of “*Hiroshima*” DVD, (History Channel) and present the currently accepted Western perspective. Students will also have the opportunity to read the short manga “The Bomb That Won the War” (SPICE). Students will be given *Handout 1* and proceed to fill in guided questions, then, after a short reflection, students will break up into discussion on “Barefoot Gen”. One student will be assigned to lead the discussion in advance, with all students participating for the day’s class grade-excepting one who has previously been granted “immunity”. The first day’s discussion topic would be “*How would you describe the dropping of the Bomb to a Japanese student like Gen?*” (a seven year old boy).

Day One will end with students’ writing in their journals: *How might Japanese student feel about the dropping of the atomic bomb on Hiroshima and Nagasaki?*

Day Two: Looking at the textbook perspective and Eyewitness Art.

Students will have viewed online the PowerPoint on eyewitness art (Siembor, NHK). In class, we will look at eye witness art from survivors, from *Unforgettable Fire*, (SPICE) . Returning again to the PowerPoint they saw the night before, they will use *Handout 2*, which ends with brief analysis of one painting by survivor.

After a short break, the teacher will (direct instruction) introduce documents relative to the Japanese textbook controversy. Do textbook writers have a moral and ethical responsibility to tell “the truth”? And if so, whose truth? Hand out student *Handout 3*, an article from Japan’s largest online newspaper relative to *Barefoot Gen* being removed from schools. Students should also read *Handout 4*, writer Beverly Spicer’s observations on the nature of truth in media.

Day Two ends with students reflecting in their journal to this prompt: *One of the roles of adults in society is to protect children from unpleasant truths.*

Day Three: Examining Multiple Historical Perspectives of real world events.

Previous to class, students will have watched the National Geographic videos on World War II (American perspective) National Geographic videos from YouTube, <http://www.youtube.com/watch?v=5FD1IXWqKos> (WWII Part 2) 7 min 50 and <http://www.youtube.com/watch?v=wTMOK9Wnh3Q> (WWII Part 3) 7 min 36

Teacher will begin with references to the videos, and the more generally accepted American historical perspective that creates an underlying message, almost subliminal, throughout. The teacher will direct students to highlighted passages from Mark Selden *Handout #6* on this American textbook controversy.

Show Truman letters on board. Twenty slides PowerPoint (Pecha Kucha model: 20 slides in 6 minutes)

Short break, then students will be given *Handout #5*: Discussion sheet. Teacher will review expectations, and then have students fill in responses and reactions to the prompts on the sheet. For question #6, a student will lead discussion (pre-assigned, one student has immunity) on the essential question: “*Is it ever ethical to hide the sins of the past, to “protect” future generations?*”

At the conclusion of discussion, students will grade their own participation in the discussion, turn in response sheets, to co-grade with instructor (their discussion grade is an average of the two scores). Teacher will end with thoughts on “Waging Peace” or ideas on how to educate future generations on how to avoid armed conflicts.

Student Handout #1: Barefoot Gen

Historical Context: The serial (multi-volume) manga graphic *Hadashi no Gen* (in English, *Barefoot Gen*) written by Keiji Nakasawa , appeared in 1973 in several Japanese magazines, including the popular *Weekly Shonen Jump*. The main character, six-year-old Gen, is based on Nakasawa’s own boyhood experiences as an eyewitness to the Hiroshima blast. The series was adapted into three live action films and two anime movies as

well as a TV series for Fuji TV. Currently, Japanese classrooms are considering removing the books due to the “brutal treatment” of Japanese soldiers in the war.



Essential Questions: *Is it ever ethical to “cover up” or censor the truth? Should schoolchildren be exposed to “dangerous” or “unpatriotic” ideas?*

Task: Before class: students will read “Barefoot Gen” from the website link on this sheet: tinyurl.com/ns2c977

In Class: in the first five minutes of class, we’ll take time to review (4 minutes) the book, and teacher will present direct instruction from the manga. Students can ask questions for clarification and understanding after this.

Second: students will read handout from the *Asahi Shimbun* 19August 2013, “Schools remove famed manga due to brutal portrayal of Japanese troops” tinyurl.com/opkzmqh

Third: Students will answer the leading questions for themselves printed on the back.

Fourth: Students will defend their answers in cooperatively-selected groups of three. Students will have assigned roles, which will switch after each student has defended her or his position. No rebuttal is to be exchanged during this phase. Students will have to defend their position by using specific evidence from the manga or news article.

Fifth: Each group will come to a consensus (or not) on the essential question and share out with the group at large.

Sixth: Students will take five-seven minutes to free-write in their student journals on the following question(s):

What is the role of media in telling the truth? Should media be required to give “the truth”? How does one find “truth” from outside sources?

Student Handout #2: Viewing Survivor Art

Historical Context: In 1973, NHK Broadcasting (National TV) in Tokyo received a drawing by a survivor of the Atomic Bomb blast at Hiroshima. Survivors have been given the Japanese name *hibakusha*, which translates literally as “explosion-affected people”. The station called for others to come forward with their art, leading to the publication of the book, *Unforgettable Fire*. The artwork you see here is from eyewitnesses, as their testimony to what happened those days in Hiroshima and Nagasaki.

Essential Questions: (1) *Is eyewitness reflection like this Art-as we have come to understand it? (2) Do we need to re-define what we understand about Art, to include such works?*

Purpose: Our goal in this exercise is to evaluate works by eyewitnesses, which might or might not be considered “art” in the traditional definition. So, are we re-defining Art? You decide.

Evidence: PowerPoint with description of *Unforgettable Fire* artwork.

Task: 1. View all pictures once, read the descriptions that accompany each one.

2. Secondly, find three works that you feel affected by in some way.

Brainstorm random words that come to mind-without trying to filter them.

Have your partner record these words on your sheet. Then, explain to your partner, in your own words, what feelings and impressions these pieces evoked, and why those particular terms you used seemed to fit at that moment. So, you're describing your gut or visceral reactions; the impact of the work, if you will.

3. Thirdly, you will present to the class ONE particular piece of your three (or maybe not of your three, your call) and what feelings it creates in you, the viewer. You should plan on speaking for one minute - I'll cap it at three - without obvious pauses or sidebars. These will be videoed for practice on your presenting skills.

Brainstorming: The purpose of brainstorming is to grab a pre-cognitive, or non-thinking "UGH" reaction. It's a small window into what your subconscious is reacting to, without the conscious filters we all place on what we say or how we react.

Directions: After having viewed all slides once, go back over the group and find three (3) that you have a strong reaction to. Note: you DON'T have to like them, just have a strong feeling about them. When you're ready, alert your partner of the number of the slide, and your words or phrases that come to the surface.

His or her job will be to record those feelings on paper.

Now, repeat with your partner, doing the same for them.

Finally, take a few minutes to jot down notes about why ONE slide was so powerful to you. Let me know when you're done.

BRAINSTORM!

Slide # _____ Words/Phrases: _____

Slide # _____ Words/Phrases: _____

Slide # _____ Words/Phrases: _____

Jot some mental notes to refer to when you report out to the class:

Student Handout #3: Asahi Shimbun Article, August 17, 2013 <http://tinyurl.com/k2qfphf>

Schools remove famed manga due to 'brutal' portrayal of Japanese troops

Student Handout #4

"The Sound of Silence" by Beverly Spicer, <http://digitaljournalist.org/issue0810/e-bits.html>

Student Handout #5

Discussion Sheet

Having reviewed content from:

- Japanese Textbook controversy
- History Channel Footage DVD *Hiroshima*
- Class discussion
- Truman Letters
- *Barefoot Gen* (manga)
- *Triumph of Science* (manga/comic book)
- National Geographic film footage
- A US History text reference on Atomic Bombing

We are pursuing the “truth”. Answer each of the following questions with notes to yourself, and then use those notes during class discussion. You will be given a class grade for your participation, and you will give yourself a grade as well. Use the rubric to grade yourself. Your assessment will be an average of the two. You don’t HAVE to weigh in on each question, but you do need to respond to #6.

Question #1: *What really happened on August 6 and August 9?*

Question #2: *Was the United States acting ethically, that is, within their national code of values and morals, when they decided to drop the bombs?*

Question #3: *Were there other viable alternatives, to using atomic bombs?*

Question#4: *Should Japanese textbooks be completely open in their discussion of World War II and the atrocities of the East Asian War, starting in 1910, with the occupation of Korea (known in Korean history as Japanese Colonialism, or The Black Umbrella)?*

Question #5: *Should American textbooks be completely open about US war atrocities, including the hundreds of thousands of civilian deaths in World War II?*

Question #6 *Is it ever ethical to hide the sins of the past, to “protect” future generations?*

Discussion rubric	Name				
	4	3	2	1	
Communication of Ideas	Consistently shares ideas in an appropriate and respectful manner. Makes clear and consistent connections to the text.	Communicates clearly and concisely. Makes clear references to the text.	Generally communicates well. Makes an attempt to reference text.	Communication could be more targeted. Does not reference the text to support ideas.	_____
Understanding of Content	Student demonstrates a clear and consistent grasp of information.	Student demonstrates a good understanding of the information.	Student seems at ease with content, but fails to elaborate.	Student fails to demonstrate more than a basic grasp of content.	_____
Cooperation	Consistently demonstrates ability to wait with openness and awareness to respond.	Shows patience waiting to give appropriate response	Sometimes demonstrates patience waiting to respond	Seems impatient waiting for others to finish before responding.	_____
Non verbal cooperation	Able to recognize and use subtle clues of communication	Draws accurate conclusion from non-verbal cues	Comprehends some verbal cues	Seems to have some difficulty following non-verbal cues	_____
Active Listening	Consistently active engagement in discussion	Uses and practices good listening practices throughout	Recognizes and responds to others' ideas	Mostly attentive.	_____
				Total---->	_____
Exemplary	18-20				
Accomplished	16-17				
Developing	14-15				
Emerging	13 or below				

Last: add your final thoughts in your journal entry for today.

Student Handout #6:

Remembering the Good War: The Atomic Bombing and the Internment of Japanese Americans in US History

Textbooks by Mark Selden, Cornell University <http://www.japanfocus.org/-Mark-Selden/1943>

The Asia-Pacific Journal: Japan Focus

New York Social Studies Standards Addressed in this Project:

Standard #2 World Histories: Understanding of World Cultures and Ideas

(All Commencement Level)

Key Idea 1: Indicators 1, 3, 5

Key Idea 2: Indicator 3

Key Idea 3: Indicator 3

Key Idea 4 Indicator 1,2 4

Standard #3: Geography

Key Idea 1: Indicator 4, 5

Standard #5 Civics, Citizenship, and Government

Key Idea 1: Indicator 1

Key Idea 2: Indicator 1

National Social Studies Standards Addressed in this Project:

Teacher Expectations:

#1 Culture and Cultural Diversity: 6, 7, 8

#2 Time, Continuity, and Change: 4, 5

#4 Individual Developments and Identity: 1, 2, 3, 4, 6, 7

#5 Individuals, Groups, and Institutions: 2, 4, 7

#6: Power Authority, and Governance: 4, 8

#8 Science, Technology, and Society: 3, 5, 6

#9 Global Connections: 2, 3, 5, 6

#10 Civic Ideals and Practices: 4, 10

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- What Went Down: Hiroshima*. DVD. Directed by Joe Dea. A&E Home Video, 2011.

The Peacemakers
Grades 6-8
World History/Social Studies

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This classroom implementation curriculum project addresses the following question for my requirement: How can the lessons about conflict and peace learned in Japan be applied to U.S. classrooms broadly? The teacher will use knowledge and strategies acquired in Japan to help students understand how to create constructive rather than destructive relations in his or her own school and community.

It is imperative for students to make a tangible connection with the peacemakers in today's society. This unit is intended to use Japan's message of peace as a foundation to expand into a broader understanding of peace education. This lesson is intended to incorporate Sadako Sasaki's story about peace. The Sadako story connects children with peace studies in a unique way because she was an ordinary Japanese girl. Students identify with other students, and many teachers already use the Sadako story in lessons about Japan and peace. There are numerous lesson plans regarding Sadako and they are quite effective. This two-day unit definitely makes Japan and Sadako's message of peace the primary inspiration. The unit also covers how Sadako's brother, Masahiro Sasaki also spreads a message of peace around the world. The purpose of this unit is to focus on how the Japanese symbol of peace and the Japanese devotion to teaching peace studies expands peace education by making connections with additional peacemakers around the world.

Lesson Objectives: Upon completion of the unit, students will be able to:

1. Recall the impact Sadako's story had on peace studies in Japan and the rest of the world
2. Compare great peacemakers and evaluate how they promoted peace
3. Discuss what peace education means to individual student lives

The standards for this lesson align with Common Core State Standards ELA-Literacy RH 6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

The first day of the unit begins with a lesson about Sadako Sasaki. In 2007 Masahiro Sasaki gave the World Trade Center Visitor Center a small origami crane which belonged to his sister, Sadako. The significance of this gift symbolizes the true meaning of peace. During the first five minutes of the lesson, students will discuss symbols of peace. They will share their answers to the class. Next, the teacher will play the audio version of *Sadako and the Thousand Paper Cranes* by Eleanor Coerr. There are two versions of this book, one is for grades 4-8 and the other is for older grades. The teacher can decide which version is more appropriate.

This activity takes approximately twenty-five minutes. Afterwards, students will learn how to make an origami paper crane. Students will be given origami paper as the teacher shows students how to make an origami crane. Here are directions with photos on how to make an origami crane: <http://www.make-origami.com/paper-crane.php> Students will string their cranes together and will hang the cranes for display in the classroom. This activity takes ten minutes. Next, students will read the following article: http://www.cnn.com/2009/LIVING/12/17/origami.gift/index.html?_s=PM:LIVING Upon completion of reading the article, students will take ten minutes to discuss why Masahiro's gift of Sadako's crane was so significant. During the last fifteen minutes, students will reflect on how both Sadako and Masahiro Sasaki are great peacemakers.

The second day of the unit begins with a five-minute "think-pair-share" activity. Students will be divided into partners, and they will think about what they know about Sadako and peace. They will pair up to evaluate what their partner knows about Sadako and peace. Students will share what they know with the rest of the students in the classroom.

The main body of the lesson focuses on the notable tradebook *Great Peacemakers*, by Ken Beller and Heather Chase. Each chapter of the book is devoted to a different peacemaker. Students will be divided into small groups and given one chapter (one peacemaker) per group. Students will use the book and personal electronic devices such as an iPad to research each peacemaker. Students will be given 30 minutes to research their peacemaker.

After the research part of the lesson, students will be given a very large sheet of paper (such as large chart pads), and colorful markers. Students will draw the graphic organizer listed in this link called Peacebuilder Sensory Figure. <https://www.peacebuilders.com/programMaterials/itemInfo.php?id=18x24gop7> They will label this graphic organizer with the name of their peacebuilder. They will complete the large graphic organizer, stating what the peacebuilder saw, what the peacebuilder said, etc. This activity will take 20 minutes.

The culminating activity for the second day of this unit is an authentic formative assessment. Students will hang their large graphic organizer on a "peacemaker's wall" in the classroom. Students will give a short presentation about their peacemaker. This presentation will be the assessment for the first day.

The third day begins with a writing activity. Students will see a question on the board. The question is "what does peace mean to you?" Students will be given fifteen minutes to work in groups to think-pair share, which includes a short discussion.

Students will take ten minutes to discuss the writing activity, allowing time for each student to discuss what peace means to him or her.

The main body of the lesson involves categorizing various topics of peace studies. Large sheets of chart paper will be hung around the room. On the top of each piece of chart paper is one aspect of peace studies. These can vary, depending on answers given by students. However, since the previous day discussed the book *Great Peacemakers*, it is important to incorporate the five topics of peace outlined in that book. The five topics are: 1) Choosing nonviolence 2) Living peace 3) Honoring diversity 4) Valuing all life 5) Caring for the planet

Students will be divided into groups, and will discuss how these five elements of peace are seen in the book, as well as around the world today. They should take approximately 15 minutes to brainstorm their answers. They will take the ideas they discussed in their group, and write examples of this on the corresponding piece of chart paper that is hanging in the room. Make sure each student has a chance to write something on the pieces of chart paper.

The concluding activity involves the quote, "Let there be peace on earth, and let it begin with me," by Sy Miller and Jill Jackson. Students will quietly reflect on their contributions to society via promoting peace. Students will write a short paragraph to assess their role in peace studies. This reflection activity should take approximately 15 minute