

Hear Us Out! Asian Americans, Native Hawaiians, Pacific Islanders, and Their Music:

A Smithsonian Folkways Learning Pathway for students in Grades 6-12.



Teacher's Guide

Lesson 3:

Musical Cultures of the Japanese Incarceration

Lesson Overview

Immediately following the attack on Pearl Harbor in 1941, many Americans became very suspicious of Japanese Americans. The Department of the Treasury quickly froze the assets of all Japanese Americans, and the FBI arrested over 1,200 leaders in the Japanese American community within a few hours. On February 19, 1942, President Franklin D. Roosevelt signed Executive Order 9066, which gave military commanders the authority to remove any person from designated military areas. Ultimately, orders were issued to remove more than 120,000 people from the West Coast, two-thirds of whom were U.S. citizens. They were transported to one of ten incarceration camps in California, Arizona, Wyoming, Colorado, Utah, and Arkansas.

The camps were surrounded by barbed wire and watch towers. The barracks had no running water and did not adequately shield residents from the harsh climate at most camps. The food in the mess halls were terrible and medical care and sanitation were inadequate. However, there was often a sense of routine: children went to school, and adults who were U.S. citizens often had jobs. To prove their “American-ness,” many incarcerated pursued the most iconic American activities in the camp, such as baseball and jazz. All ten incarceration had big bands. Ironically, the incarceration camps also strengthened traditional Japanese arts and practices. With so many Japanese Americans gathered together in one place, incarcerated were able to find teachers on Japanese musical instruments, dance, theater, flower arranging, and even tea ceremony.

In this lesson, students will explore the musical cultures and long-term legacies of the Japanese incarceration. **Component 1** explores these ideas from a historical perspective. Students will consider what it means to be an American as they learn about the events that preceded the incarceration, the experiences of people who lived in the camps, and the long-term effects of this historical event. In **Component 2**, students will draw attention to or commemorate a person, event, social group, or issue, by designing their own monument. In **Component 3**, they will listen to a variety of different musical works that commemorate the Japanese American incarceration experience, focusing on how musical elements and expressive qualities can convey messages that are meaningful for the intended audience.

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Lesson Components and Student Objectives



1. Why E.O. 9066? (30+ mins)

- Students will explain the events that led to the incarceration of 120,000 Japanese and Japanese Americans during WWII.
- Students will discuss what life was like in the camps and the kind of music people made.
- Students will identify some key long-term impacts of the Japanese American incarceration camps.



2. Creating a Monument (15+ mins)







- Students will explain the purposes monuments serve.
- Students will explain the key decisions they need to make to create own monument.



3. Musical Commemorations (30+ mins)

- Students will identify and explain how different composer/songwriters have used music elements and expressive qualities to convey messages about the Japanese American incarceration.
- Students will explain how historical context and different audiences affect the music a composer/songwriter creates.

*Note: The learning icons used above signify the type of learning used in each Component. Keep in mind that these Components are not intended to be sequential; rather, teachers or students may choose which Components they'd like to use from each Lesson. The time estimate given for each component indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Components without specific musical knowledge.

Teaching Plan

1. Component One: Why E.O. 9066?



To prepare:

- Read through the component.
- Preview Component 1 of the **Lesson 3 Slideshow** (slides 4–30)
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

Slides One - Three: Information for teachers

In Component 1, students will learn about the events that led to the Japanese incarceration during WWII and the long-term effects this event has had in the United States. Although the focus of this component is mostly historical, there are also many musical connections. Students will learn about what life was like in the camps and the kind of music people made. Covering the material presented in this component in a basic way will take about 30 minutes. If you choose to show embedded video clips and engage in suggested discussions, it will take longer.

Slide Four: Component 1 Title Slide

Slide Five: “Omiyari”

Watch Video

- To introduce the lesson, show the short, embedded video (approx. 4 minutes). This is a trailer for the upcoming song film "Omiyari." The themes brought forth will prompt students to consider what it means to be an American, through the lens of the Japanese incarceration.
 - The term "omiyari" means: to have sympathy and compassion towards another person.
 - On this album, composer and songwriter Kaoru Ishibashi (professionally know as "Kishi Bashi" created his music in locations relevant to the Japanese American Incarceration during WWII.
- If time allows, lead a short conversation about the video before moving forward.

Slide Six: The Beginning of World War II

Share Information

- Many date the beginning of WWII to 1939, but it was predicated by earlier invasions. **Briefly share the historical timeline that preceded WWII:**

- 1931: Japan invades an area of northeast China called Manchuria
- 1935: Italy invades Ethiopia
- 1937-38: Japan conquers most coastal areas of China
- 1938: Germany invades Austria

Slides Seven–Eight: Pearl Harbor and Aftermath for Japanese Americans

Share Information

- The United States did not join World War II until Japan attacked Naval Station Pearl Harbor near Honolulu, Hawai'i on December 7, 1941, killing 2,403 Americans.
- Immediately after Pearl Harbor, many Americans became very suspicious of Japanese Americans.
- The Department of the Treasury quickly froze the assets of all Japanese Americans, and the FBI arrested over 1,200 leaders in the Japanese American community within a few hours.

Slides Nine–Twelve: Artistic Connection: Roger Shimomura's "Diary: December 12, 1941"

A. Share Information (Slide 9)

- Recognizing that Japanese Americans needed to buy basic supplies, the U.S. government allowed Japanese Americans to take out some money from banks a few days later.
- The embedded image (which is the cover image for this pathway) portrays Toku Shimomura's gratitude about the U.S. government decision.
 - Toku Shimomura was the artist's grandmother and a trained nurse and midwife who served as an important member of Seattle's Japanese American community.

B. Discussion (Slide 10)

- Read the embedded excerpt from Toku Shimomura's diary.
 - Discuss: *What emotions were expressed here? In this situation, is this how you would express yourself?* **(answers will vary)**

C. Study Painting and Discuss (Slide 11)

- Study the painting.
 - Discuss: *What does "Superman" mean to you? Why do you think the artist used Superman in this painting?* **(click to the next slide to learn more)**

D. Share Information (Slide 12)

- In an interview with Anne Collins Goodyear, artist Roger Shimomura said that he "immediately thought of Superman when [he] thought of America." Sometimes, it stood for the American Dream, of "those rewards available for working hard and trying to attain success." At other times, what Superman represents "certainly wasn't a flattering depiction of America."
 - **Find additional thoughts from the pathway curator in the notes section of the slideshow.**

Slide Thirteen: E.O. 9066

Share Information

- On February 19, 1942, President Franklin D. Roosevelt signed **Executive Order 9066, which gave military commanders the authority to remove any person from designated military areas.**
- Congress supported E.O. 9066 by authorizing a prison term and fine for those who violated the military order.

Slide Fourteen: Incarceration

Share Information

- The head of the Western Defense Command, John L. DeWitt, struggled with his decision, but ultimately issued orders to remove 120,000 people of Japanese descent from the West Coast, two-thirds of whom were U.S. citizens.
 - If time allows, **show the embedded video clip** (about 7 minutes), which provides additional context about the incarceration.

Slide Fifteen: The Removal

A. Share Information

- Those who were forced into incarceration often had one week notice. Those who could sold their houses, farms, and stores at rock bottom prices. Those who couldn't just had to leave. Pets were not allowed in camps. And they could only take what they could carry--often, just one suitcase was allowed.

B. Discussion

- *If you were forced to leave with just one suitcase, what would you pack?*

Slide Sixteen: Artistic Connection: The Suitcase Project

Share Information

- In 2018, photographer Kayla Isomura created a multimedia exhibit that examines how the incarceration of Japanese Americans and Japanese Canadians during WWII continue to affect descendants. The core of this project involved

asking fourth- and fifth- generation Japanese Canadians and Americans what they would pack if they were uprooted with almost no notice.

- If time allows, visit the website to learn more about this project:

<https://suitcaseproject.ca/aout>.

Slide Seventeen: The Camps

Share Information

- Japanese Americans on the West Coast were generally first brought to assembly centers (dots on the embedded map), and then transported to a "relocation center" (triangles on map). On July 31, 1943, Tule Lake (in the far northeast of California) was designated a segregation center for "disloyal" incarcerated.

Slide Eighteen: Life in the Camps

Share Information

- The camps were surrounded by barbed wire and watch towers. The barracks had no running water and did not adequately shield residents from the harsh climate at most camps. The food in the mess halls were terrible. Medical care and sanitation were inadequate.
- However, there was often a sense of routine: children went to school, and adults who were U.S. citizens often had jobs.

Slide Nineteen: Emphasizing American Identities in the Camps

Share Information

- The mass incarceration of Japanese Americans was due largely to the long history of anti-Asian racism, and the resulting belief that Asians are "unassimilable."
- To show how misguided this belief was, many incarcerated, particularly second-generation (*Nisei*) and third generation (*Sansei*) Japanese Americans pursued the most iconic American activities in camp. One of them was **baseball**.

Slide Twenty: Jazz in the Camps

A. Share Information

- Another was **jazz**. All ten incarceration camps had big bands. Joy Terakoa (featured on this slide) was incarcerated at Heart Mountain Relocation Center in Wyoming, and regularly sang with the George Igawa Band there.

B. Watch Video

- If time allows, **watch this embedded short documentary**, within which, Julian Saporiti and Erin Aoyama interview Joy in Hawai'i and play a concert with her (approx. 15 minutes). This video highlights the importance music played in Joyce's life during her time at Heart Mountain.
 - To listen to a song that Smithsonian Folkways artist Julian Saporiti (No-No Boy) wrote about the George Igawa Band ("The Best God Damn Band in Wyoming"), visit component 3 (slide 58).

Slide Twenty-One: Discussing "American" Identities

Discussion

- *Under what circumstances (if any) would you want or feel the need to perform your American-ness (or some other identity) in public?*
- *If you were forced to show off your American-ness (or some other identity), how would you do it?*

Slide Twenty-Two: Revitalizing Japanese Traditions

A. Share Information

- Ironically, the incarceration camps also strengthened traditional Japanese arts and practices. With so many Japanese Americans gathered together in one place, incarcerated were able to find teachers on Japanese musical instruments, dance, theater, flower arranging, and even tea ceremony.

B. Watch Video

- If time allows, **watch the embedded documentary** (55 minutes) on traditional arts in WWII Japanese American incarceration camps entitled "Hidden Legacy."
 - If you don't have time to watch the entire film, find the trailer here: <https://www.youtube.com/watch?v=09uqfQ8VKjE>

Slide Twenty-Three: Long-Term Impacts: Property

Share Information

- Japanese Americans lost approximately 75% of their property during incarceration.
- Exact totals are impossible to calculate, but the Commission on the Wartime Relocation and Internment of Civilians estimated the community's loss to be between \$2 billion and \$5 billion in 2017 dollars.

Slide Twenty-Four: Long-Term Impacts: Health and Community

Share Information

- Due to the **experience of trauma**, incarceration had a major impact on health. A study by Gwendolyn Jensen showed that suicide rates for Japanese Americans were as much as four times higher after the war than before.
- The incarceration experience also led to severe tensions within the Japanese American community as well as intergenerational trauma.

Slide Twenty-Five: Legality of Detention?

Share Information

- Ever since E.O. 9066 was implemented, Japanese American activists have challenged the legality of their detention, fought to restore their constitutional and civil rights, and sought official apologies and monetary compensation from the U.S. government.
- Congress passed the Japanese American Evacuation Claims Act in 1948, which ultimately paid Japanese Americans \$38 million, a small fraction of the actual property the community endured.

Slide Twenty-Six: Redress Movement

Share Information

- Inspired by the civil rights and antiwar movements, the **Redress movement** gained steam in the late 1960s and 1970s.
 - Redress means “to set right”/”to right a wrong.” The Redress movement is generally understood as the “efforts to obtain the restitution of civil rights, an apology, and/or monetary compensation from the U.S. government during the six decades that followed the World War II mass removal and confinement of Japanese Americans” (Densho Encyclopedia).
- This led to the formation of Commission on Wartime Relocation and Internment of Civilians (CWRIC) in 1980.
 - This nine-member commission spent two years hearing testimonies from 750+ witnesses, researching archival sources and analyzing scholarship on the incarceration. It ultimately issued a 467-page report in December 1982.

Slides Twenty-Seven: Civil Rights Act of 1988

A. Share Information

- The CWRIC Report became the basis of the **Civil Rights Act of 1988**, which included: acknowledging the injustice of the incarceration; issuing an official apology; paying each surviving incarcerated \$20,000; establishing an education

fund to inform the public about the truth of the incarceration; discouraging future injustices.

B. Watch Video

- If time allows, **watch the embedded video clip** (approx. 9 minutes) to hear President Reagan's remarks about the Japanese American Internment Compensation Bill.

Slide Twenty-Eight: Discussing Reparations

Discussion:

- *To what extent can the Redress Movement and the Civil Rights Bill of 1988 inform the ongoing debate about reparations for descendants of people who were enslaved or other victims of state-perpetrated injustices? (Eric – please provide a couple of talking points for this discussion prompt)*

Slide Twenty-Nine: Learning Checkpoint

- *What led to the incarceration of 120,000 Japanese and Japanese Americans who lived on the West Coast during WWII?*
 - **Immediately after the attack on Pearl Harbor, many Americans became very suspicious of Japanese Americans.**
 - **The head of the Western Defense Command, John L. DeWitt, struggled with his decision, but ultimately issued orders to remove 120,000 people of Japanese descent from the West Coast, two-thirds of whom were U.S. citizens.**
 - **They were generally first brought to assembly centers, and then transported to a "relocation center" (incarceration camp).**
- *What was life like in Japanese American incarceration camps during WWII? What kind of music did people make?*
 - **The camps were surrounded by barbed wire and watch towers. The barracks had no running water and did not adequately shield residents from the harsh climate at most camps. The food in the mess halls were terrible. Medical care and sanitation were inadequate.**
 - **However, there was often a sense of routine: children went to school, and adults who were U.S. citizens often had jobs.**
 - **Many Japanese Americans in the camps latched onto the most "iconic American" activities available: Including baseball and jazz music.**
- *What are some key long-term impacts of the Japanese American incarceration camps?*

- **Japanese Americans lost approximately 75% of their property during incarceration.**
- **Due to the experience of trauma, incarceration also had a major impact on health.**
- **The incarceration experience also led to severe tensions within the Japanese American community as well as intergenerational trauma.**
- *Are there any parallels between the Japanese American incarceration during World War II and current events?*
 - **Eric – please provide a short answer for this.**

2. Component Two: Creating a Monument



To prepare:

- Read through the component.
- Preview Component **2** of the **Lesson 2 Slideshow** (slides 31–37).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)
- Optional: Print out the “Monument Lab Field Trip Exercises” packet for students: <https://data.monumentlab.com/monument-lab/assets/koc89365r1w80044>

Slide Thirty-One: Component 2 Title Slide

The main activity for component 2 (creating a monument) will take about 15 minutes of class time to discuss and explain. The related project (slide 35) can be completed during or outside of class time.

Slide Thirty-Two: What are Monuments?

Share Information

- **Monuments are structures or artworks that commemorate a person, event, or social group.** They provide a tangible way for current and future generations to learn about and engage with the past.
 - Commemorate means: to call to remembrance.
- Sometimes, monuments support certain historical narratives and downplay others, and they often take up important spaces.
- Many are significant tourist attractions as well as sites of contestation.

Slide Thirty-Three: Discussing the Purpose of Monuments

Discussion

- *Why do we create monuments? What purposes do they serve? Who benefits from monuments? Who might be harmed?*
 - **Hints to guide discussion: Eric – please provide a few.**

Slide Thirty-Four: Commemorating the Japanese American Incarceration through Monuments

Share information (about the two monuments pictured on this slide)

- The **Japanese American Memorial to Patriotism During World War II** honors Japanese Americans who lived in incarceration camps and those who served in the US military during WWII. It is located just north of the U.S. Capitol.

- The **Manzanar War Relocation Center** was one of ten camps where the US government incarcerated Japanese immigrants ineligible for citizenship and Japanese American citizens during World War II. The Japanese Kanji characters read “Soul Consoling Tower.” Master stonemason Ryozo Kado, a Catholic, and Buddhist minister Shinjo Nagatomi designed this iconic monument as a permanent tribute to Manzanar’s dead.
 - Note: If students did not complete component 1, you might want to share some of the information from slides 7-18 to give the students more historical context about this topic.

Slide Thirty-Five: Creative Activity

Activity Instructions

- As a class, discuss monuments that are in your neighborhood or city. Have your students visited other monuments (perhaps on trips)?
 - If time allows, have students complete pgs. 2-4 of Monument Lab’s “Field Trip” Exercise: <https://data.monumentlab.com/monument-lab/assets/koc89365r1w80044>
 - This exercise will prompt students to identify a monument in their community, observe things they notice about it, draw it, and consider its story and power.
 - Feel free to use the other activities in the packet if time allows. (This packet could also be used as homework)
- Next, students will propose (and possibly design) their own monument (pgs. 8-9 will be helpful for this part of the activity).
 - Students will choose a person, event, social group, or issue that they would like to draw attention to or commemorate.
 - Students will design a monument for their chosen subject, considering these types of questions during the process:
 - *What will it look like? What words will be on it? Where will it be? How and why did you make these decisions?*
 - Remember, this activity can be as simple or complex as you’d like it to be. Customize it to meet your needs.

Slide Thirty-Six: Learning Checkpoint

- *What purposes do monuments serve?*
 - **Monuments are structures or artworks that commemorate a person, event, social group, or issue. They provide a tangible way for current and future generations to learn about and engage with the past.**

- *How might certain people or groups benefit from monuments, and how might other people or groups be harmed?*
 - **Sometimes, monuments support certain historical narratives and downplay others. Eric – can you add a bit more detail/nuance to this?**
- *When you create a monument, what are some key decisions that need to be made? How would you make these decisions?*
 - **Some considerations include: What will it look like? What words will be on it? Where will it be? What materials will it be made out of? What is the story behind it? How big will it be?**

3. Component Three: Musical Commemorations



To prepare:

- Read through the component.
- Preview Component **3** of the ***Lesson 3 Slideshow*** (slides 38–62)
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)
- Optional: Print the Compare/Contrast worksheet (find below)

Slide Thirty-Eight: Component 3 Title Slide

Notes for Teachers: The time it takes to facilitate component 3 will vary depending on your needs and the class time you have available. **Slides 39-43** unpack the idea and purposes of musical commemoration and provide several examples. **On slide 44**, this idea is related specifically to the Japanese American incarceration experience. **The next series of slides (46-59)** provides several examples of musical works that commemorate the Japanese American incarceration experience. You may wish to explore all or some of these examples (or assign certain examples to small groups of students). Some of the material could also be assigned as homework.

Slide Thirty-Nine: Purposes of Music Commemoration

Share Information

- Component 2 explored “monuments” as a form of commemoration.
- **Music can also be a powerful way to commemorate** major events/people/issues and can serve many purposes, including: individual and community healing; promoting certain narratives/actions; education; fundraising; building community; providing space for reflection.
 - **Slides 40–42 provide some examples of musical commemoration.**

Slide Forty: Examples of Musical Commemoration: “American: A Tribute to Heroes”

Share Information and Watch Video

- “America: A Tribute to Heroes” was a benefit concert organized in the immediate aftermath of the 9/11 attacks. Bruce Springsteen sang the opening song. The show honored those involved in rescue operations, raised funds for victims and their families, and worked to raise the country's spirits.
 - **If time allows, watch the embedded excerpt from the concert (about 4:30).**

Slide Forty-One: Examples of Musical Commemoration: “Cò Lả”

Share Information and Watch Video

- The photo on this slide shows Kim Tran singing the Vietnamese folksong “Cò Lả” accompanied by a bronze gong at the Vietnam Veterans Memorial in Washington, DC. The song describes a crane flying over green fields while missing and remembering home.
- This is part of the "Missing Piece Project," which seeks to integrate the memories and experiences of Southeast Asian refugee communities into narratives about the Vietnam War and its aftermath.
 - **If time allows, watch this short video clip of Kim Tran singing “Cò Lả” at the Vietnam Veterans Memorial (linked in slideshow):**
<https://missingpieceproject.org/co-la-folksong-performance-at-the-memorial/>
 - To learn more about the “Missing Piece Project,” visit:
<https://dvan.org/2019/08/missing-piece-project-profile-part-2-a-collective-interview/>

Slide Forty-Two: Examples of Musical Commemoration: “George Floyd Commemorative Concert”

Share Information and Watch Video

- The George Floyd Foundation (GFF) organized a commemorative concert to mark the 1st anniversary of Floyd's death. According to GFF, the concert served as a "reminder of the continued fight for #JusticeforGeorge and so many others who have lost their lives unjustly."
 - **If time allows, watch an excerpt from the concert. Eric – is there a segment you suggest?**

Slide Forty-Three: Discussing the Purposes of Musical Commemoration

Discussion

- Ask students try to remember the last time they heard music at a commemorative event/ceremony (e.g., funerals, anniversaries of tragedies, celebrations of certain achievements).
 - Discuss: *What purposes did that music serve? Did you think it was appropriate? If you were in charge, would you have changed it in any way?*

Slide Forty-Four: Commemorating the Incarceration Experience

A. Share Information

- The Japanese American incarceration has been the subject of many musical works. Some of the key reasons are: The activism of survivors; the continuing impact of the incarceration on Asian Americans; the continuing relevance of debates that led to the incarceration.
 - Note: If students did not complete component 1, you might want to share some of the information from slides 7-18 to give the students more historical context about this topic.

B. Watch Video Example

- **If time allows, watch the embedded video example** (approx. 4:30).
 - In this video, students at Van Nuys High School Performing Arts Magnet outside Los Angeles perform an oratorio they wrote about the Japanese American incarceration camps during WWII.
- Optional discussion: *Have you ever performed a commemorative piece as part of a performing ensemble?*

Slide Forty-Five: Commemorating the Incarceration Experience

Information for Teachers

- The next series of slides (46-57) contains four examples of musical works that commemorate the Japanese American incarceration experience. Explore all or some of them depending on the time you have available to teach this component:
 - Anthony Brown, "E.O. 9066" (Slides 46-49)
 - Soji Kashiwagi, "Camp Dance" (Slides 50-55)
 - Fort Minor, "Kenji" (Slides 55-56)
 - Fort Minor, "Kenji" Interview version (Slide 57)
- **For each example, discuss how musical elements, expressive qualities, and historical/cultural context convey intent** (style, instrumentation, tempo, rhythm, dynamics, melodic characteristics, timbre, texture, form, venue, historical context, type of audience, geography, transmission, etc).
- **For each example, also consider who the intended audience is.**

Slides Forty-Six–Forty-Seven: Anthony Brown, "E.O. 9066"

A. Share Information (Slide 46)

- Composer, bandleader, percussionist and scholar Anthony Brown was a member of the cohort of musicians who developed what is often called "Asian American Jazz" in the 1980s.
 - These musicians' styles varied, but all **tried to combine African American and Asian American traditions** in a way that was politically liberatory.

B. Watch Video (Slide 46, optional activity)

- If time allows, watch all or part of the embedded interview with Anthony Brown (approx. 17 minutes). **If teachers have a limited amount of time, can we suggest just a small portion of this video for them to watch?**
 - In this video, Anthony Brown discusses his collaboration with composer and bassist Mark Izu, and how he began exploring his Asian identity in his music.

C. Share Information (Slide 47)

- The son of a Japanese mother and a father of mixed Choctaw (Native American) and African American descent, incarceration camps were not a part of Brown's family history.
 - Recognizing that he, his mother, his children, and his grandchildren would be incarcerated if E.O. 9066 passed today, **he hoped to educate everyone about this history.**

D. Share Information and Discussion (Slide 48)

- The incarceration of 2,200 Latin Americans of Japanese descent is a relatively unknown aspect of this history.
- Ever the educator, Brown decided to raise this issue by making the last movement of *E.O. 9066* a **rumba**.
 - A rumba is a ballroom dance of Cuban origin in $2/4$ or $4/4$ time with a basic pattern of step-close-step and marked by a delayed transfer of weight and pronounced hip movements.
- Entitled "Rhymes (for Children)," **this movement was inspired by photos of children who were caught up in the incarceration.**
 - In the liner notes, Brown wrote that the movement "celebrates hope for a future that will not see the imprisonment of children."
- Ask students: *What instruments and sounds do you think you'll hear?*

E. Attentive Listening and Discussion (Slide 49)

- Listen to the last movement of Brown's *E.O. 9066*—"Rhymes (for Children)" here: open.spotify.com/track/ogp2vW9W5iObmUC7ShxY7y.
 - This track is only a little over 1 minute long, so consider listening more than once.
 - This work was first released on Brown's album, *Family* in 1996.
- Discuss: *What African American and Asian American influences do you hear? (Hints: The melody is "child-like", inspires dance (it is a*

rumba), and has a "jazzy" feel and incorporates the string bass, which plays a bass line (African American influences). It incorporates the claves and associated rhythms (Latin American influences). It also incorporates a traditional Chinese melody and draws from the gagaku and taiko traditions (advance to the next slide to learn more).

- Discuss: *When you listen to this movement, does a sense of hope come across? What other feelings do you feel? Why? (no right or wrong answer)*
 - Note from the curator: In my article "Sounds of Asian American Trauma and Cultural Trauma: Jazz Reflections on the Japanese Internment," I argue that there are dark undertones throughout the movement.

F. Share Information (Slide 50)

- *E.O. 9066* incorporated a **Chinese melody** entitled "The General's Order" (to depict the actions of General DeWitt), an 11th-century Japanese **gagaku** melody (to depict first-generation immigrants), **taiko** and a variety of Asian and Middle Eastern **wind instruments** into a loose **jazz framework**.
 - **Gagaku** means "elegant music". It is a type of Japanese classical music that was historically used for imperial court music and dances. Learn more about this tradition in the "Music of the Asian Courts" pathway: Lesson 2 (Gagaku: Imperial Court Music of Japan).
 - The term **taiko** means "drum" in Japanese, and generally refers to the modern style of playing these types of drums. Learn more about taiko in Lesson 7 of this pathway (Mobilizing Asian America).

Slides Fifty-One–Fifty-Fifty-Five: Soji Kashiwagi, "Camp Dance"

A. Share Information (Slide 51)

- Soji Kashiwagi is a founding member of the **Grateful Crane Ensemble**.
 - This group started in 2001 as a theater troupe that entertained and served first- and second-generation Japanese Americans at Keiro Retirement Home in Los Angeles.
 - The troupe has greatly expanded its reach in the past two decades, but its mission of giving back to older generations remains.

B. Share Information (Slide 52)

- Historical context plays a huge role in artistic production. During the Redress Movement, Japanese American activists had to show the country how unjust the incarceration was. To get attention, they (including Soji's father, Hiroshi Kashiwagi) produced art that expressed anger.

- The **Redress movement** is generally understood as the “efforts to obtain the restitution of civil rights, an apology, and/or monetary compensation from the U.S. government during the six decades that followed the World War II mass removal and confinement of Japanese Americans” (Densho Encyclopedia).

C. Watch Video (Slide 52, optional activity)

- If time allows, watch a clip from the embedded video.
 - In this video, Soji and his wife (Keiko Kawashima) reading one of Kashiwagi's poems (begin at 16'00"). This 1975 poem is called "A Meeting at Tule Lake."

D. Share Information (Slide 53)

- **In the 1990s, the focus shifted from anger to education.** This anger was dialed down a bit, but—as Anthony Brown's E.O. 9066 shows—it is still there. As of 2003, things had changed even more. In an interview with me, Kashiwagi said, "After a while, you get tired of getting pounded over the head with anger and injustice. You can only take so much of that."

E. Share Information (Slide 54)

- Kashiwagi felt that what he needed to do was to help the survivors heal and to repair intergenerational tensions within the community that was caused largely by PTSD.
- By creating a musical about one of the happiest activities in camp, he hoped to build a safe space where the older generations can share their experiences, and where younger ones could ask questions they had never dared to ask.

F. Watch Video (Slide 55)

- In his musical, *Camp Dance*, Kashiwagi heightened audiences' sense of belonging by naming specific bands and events at various camps.
 - Watch an excerpt from the embedded recording of *Camp Dance*.
 - Discuss: *What other methods (other than naming bands and events) did Kashiwagi use to heighten audiences' sense of belonging? How did he convey that campers held different beliefs? (Could you suggest a certain section of the musical for students to watch ... perhaps a musical number? And specific characteristics they should be watching/listening for here ... talking points?)*

Slides Fifty-Six–Fifty-Eight: Fort Minor, “Kenji”

A. Share Information (Slide 56)

- Mike Shinoda (b. 1977) is co-founder of Linkin Park, and founder/leader of the hip hop group Fort Minor.
- His father's family was incarcerated during WWII. The song "Kenji" is based on an interview with his father and an older aunt.
- His father went to camp when he was a toddler, but his aunt was in her 20s.

B. Listen to Podcast (Slide 56)

- Listen to an excerpt from the embedded audio podcast (8:35 – 9:47), which provides more background/context about the song.

C. Share Information and Watch Music Video (Slide 57)

- **The audiences that artists want to reach also play significant roles in artistic production.** Shinoda's listeners—rock and hip-hop fans—are very different from Kashiwagi's. By and large, they might have learned something about the incarceration in school, but they probably didn't know anyone who lived through that experience. "Kenji" personalized the camp for these fans.
 - Watch the embedded music video for "Kenji," which tells the story of the Japanese internment, from Shinoda's perspective.
 - Then, advance to the next slide to listen to another version of the song.

D. Watch Music Video and Discuss (Slide 58)

- To make the incarceration experience even more authentic for his fans, Shinoda released a version in which he does not rap. The only words you can hear are clips from the interview he did with his father and aunt.
 - Watch the embedded interview version of "Kenji."
 - *Which version do you think better conveys the intent of the song? Why?* **(Again, there is no right or wrong answer here. On one hand, it is helpful for students who may know very little about the Japanese incarceration to hear Shinoda's editorialized interpretation of this experience ... and possibly more engaging for them if they are hip-hop fans. On the other hand, the interview version presents an opportunity for students to draw their own conclusions by interpreting a primary source for themselves).**

Slide Fifty-Nine: Reflection (Optional)

Reflection Activity

- This is an optional reflection activity for students who listened to all four of these examples. Students could discuss in small/large groups or provide a written response.
 - Ask students to keep the songs they listened to in this component in mind as they reflect upon and discuss these questions:

- *Which song was most meaningful to you? Why?*
- *Which song did you like the most? Why?*
- *How did the intended audience change how the artists conveyed the Japanese American incarceration experience? (Hints: Brown uses rumba to draw attention to draw attention to the Latin Americans of Japanese descent who were incarcerated. His merging of music traditions (jazz, Latin, traditional Japanese) makes the music appealing to and meaningful for a wide variety of listeners. Kashiwagi’s intended audience is first- and second-generation Japanese Americans. His musical highlights happy/humorous moments from camp—his intention here is to help survivors heal and repair intergenerational tensions. Fort Minor attempts to connect with young listeners by more explicitly telling the story of the incarceration and using hip-hop as a medium)*

Slide Sixty: Optional: More Attentive Listening

Attentive Listening

- In this optional attentive listening activity, students will listen to and compare two additional embedded tracks from the Smithsonian Folkways catalog that commemorate the Japanese American incarceration experience. It could be assigned as homework. Students will listen to:
 - “**120,000 Stories**,” by Nobuko Miyamoto
 - Find the lyrics here: https://folkways-media.si.edu/docs/folkways/lyrics/SFW40590_lyrics.pdf
 - For more about Nobuko Miyamoto and her music, visit Lessons 1 (components 1 and 2) and 2 (component 2).
 - “**The Best God Damn Band in Wyoming**,” by Julian Saporiti (No-No Boy)
 - Note: This song has explicit lyrics, so please preview ahead of time.
 - Find the lyrics here: <https://folkways-media.si.edu/docs/folkways/artwork/SFW40592.pdf>
 - The related music video can be found here: <https://youtu.be/lepePDvpugE>
 - For more about Julian Saporiti (No-No Boy) and his music, visit Lesson 6 (component 1)
- **A compare/contrast worksheet, which you can use to guide this activity, can be found at the end of this guide.**

Slide Sixty-One: Learning Checkpoint

- *What purposes can musical commemoration serve?*
 - **Music is used to commemorate major events and can serve many purposes, including: Individual and community healing; Promoting certain narratives/actions; Education; Fundraising; Building community; Providing space for reflection**

- How did the composers/songwriters featured in this component use music elements and expressive qualities to convey intent?
 - To name a few examples, Anthony Brown used a **music genre** from Latin America, **instrumental timbres** from different music cultures, a traditional **melody** from Japan, and a jazz **framework/structure**. Kashiwagi used **lyrical themes** and **musical sounds** that conveyed “happy” and “safe” feelings. Kenji used **rap** and **primary sources** to engage a new generation of listeners and teach them about the Japanese American incarceration.

- *How can different audiences affect the type of commemorative music a composer/songwriter creates?*
 - **The music of the songwriters/composers featured in this component illustrate this idea. Brown merged characteristics of several music traditions (jazz, Latin, traditional Japanese), which made his composition appealing to and relevant for a wide variety of listeners. Kashiwagi’s intended audience is first- and second-generation Japanese Americans. His musical highlights happy/humorous moments from camp—his intention here is to help survivors heal and repair intergenerational tensions. Fort Minor attempts to connect with young listeners by more explicitly telling the story of the incarceration and using hip-hop as a medium)**

Additional Reading and Resources

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2014 National Music Standards Connections

MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

- I can explain how historical/cultural context and intended audience affects the type of commemorative music a composer/songwriter creates. (Component 3)

MU:Re8.1.7a Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

- I can interpret, explain, and compare how several songwriters/composers (representing different genres) applied music elements and expressive qualities in music written to commemorate the Japanese American incarceration (e.g., rhythm, melody, instrumentation, dynamics, tempo, structure, timbre, texture, etc...). (Component 3)

MU:Cn10.0.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- I can identify how musicians from a variety of different genres have made musical choices related to their own interests, knowledge, and skills to create music that commemorates a person, event, or social group. (Component 3)
- I can explain why all ten Japanese American internment camps had “big bands”. (Component 1)
- I can explain why incarceration camps served to strengthen traditional Japanese arts and practices (Component 1)

MU:Cn11.0.8 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can describe the events that led to the incarceration of 120,000 Japanese and Japanese Americans who lived on the West Coast during WWII. (Component 1)
- I can identify several ways in which music was an important part life in Japanese incarceration camps during WWII. (Component 1)
- I can identify several key long-term impacts of the Japanese American incarceration camps. (Component 1)
- I can explain the purposes monuments serve and how they might benefit certain people and groups while harming others. (Component 2)
- I can identify connections between physical monuments and musical commemorations. (Component 2)
- I can identify examples of and explain the purposes of musical commemoration. (Component 3)

Worksheets

Compare and Contrast Worksheet

Name: _____

	“120,000 Stories” Nobuko Miyamoto	“The Best God Damn Band in Wyoming” No-No- Boy	Comparing these selections, what are some similarities and differences?
Music Elements (what instruments do you hear? Do you notice anything related to rhythm, melody, or texture (harmony)? Structure/form?)			
Expressive Qualities (what dynamics are used? Articulation? Do you notice anything about the tempo and/or vocal timbre/style?)			
Meaning/Purpose/Context (What is the intention of the performers? Why did they arrange/perform this? What story do the lyrics tell? Who are the intended audience members? When might you hear this song?)			