

## PRE-VISIT ART PACK & CURRICULUM GUIDE

### MINIDOKA: ARTIST AS WITNESS



Roger Shimomura, *American Infamy #2*, 2006  
Acrylic on canvas  
Collection of the Boise Art Museum

Students explore *Minidoka: Artist as Witness* and learn about the ways artists respond to Japanese internment during World War II. In the studios, students will participate in activities highlighting the experiences of people who lived in the camp at Minidoka.

#### CONNECTS TO

- History
- Identity
- World Cultures
- Community
- Social Studies

#### BAM's SCHOOL TOUR PROGRAM GOALS

- Students will actively participate in the experience discussing the artwork, using art vocabulary and making meaningful, personal connections. Discussions will be associated with the information in the Pre-Visit Art Pack.
- Students will experience a studio activity that reinforces the concepts and/or techniques discussed/viewed in the galleries resulting in a tangible, personally meaningful understanding of the artwork.
- Students will leave the museum knowing that it is a fun, enjoyable place to learn. The Docents will help them understand that they do not need an art authority to tell them how to enjoy and what to appreciate about art.

*The Boise Art Museum's education philosophy encourages the examination and discussion of the visual arts through a holistic approach to art education. Programs support the development of critical thinking skills, visual analysis, exploration and understanding of art techniques as well as the investigation of cultural contexts, art as a form of communication, and multidisciplinary connections. In its touring program, BAM uses arts-based, student-centered, guided-discovery techniques and inquiry strategies that encourage teaching directly from the object and encompass aspects of many education philosophies.*

# TOUR CHECKLIST FOR TEACHERS

Please follow the checklist below in preparation for your tour

## BEFORE YOUR TOUR

### WITH YOUR STUDENTS:

- DO THE PRE-VISIT ART TALK and review the VOCABULARY words with your students.
- SHARE THE MUSEUM MANNERS with your students.
- MAKE LARGE NAMETAGS for students with their first names only.

### WITH YOUR CHAPERONS:

- DESIGNATE YOUR ADULT CHAPERONS. A maximum of **four chaperons are admitted with the group for free.** Chaperons have specific responsibilities and are admitted with the students free of charge. Additional adults pay regular admission and are considered regular visitors in the Museum. (The teacher is counted as one of the four chaperons.)
- ASK CHAPERONS not to bring infants, younger children, or other siblings.
- REVIEW THE CHAPERON GUIDELINES with your designated chaperons.
- PRINT THE CHAPERON PASSES and HAVE YOUR PAYMENT PREPARED for any additional adults. Checks can be made payable to the Boise Art Museum or BAM. We are unable to make change, so please have the exact amount prepared if you are paying with cash. (Often teachers split the admission among all adults to cover the cost. Schools or individuals may pay for the additional adults.) **General admission is \$6; admission for seniors (62+) is \$4, and full-time college students is \$3.**
- PREVIEW THE EXHIBITION with the *Free Teacher Preview Pass* included with your confirmation letter.

**A NOTE TO HELP WITH CHAPERON SELECTION:** All students will receive *Free Return Tickets* at the end of the visit. These tickets allow the student and one guest, to return and visit the Museum for free at a later

## WHEN YOU ARRIVE

- ARRIVE AT THE REAR EDUCATION ENTRANCE facing Julia Davis Park and the Rose Garden. Do not enter through the front of the museum. Arrive no more than 5 minutes before your scheduled time, as your docents can only let you into the Museum at your indicated tour time. Do not ring the delivery buzzer.
- DIVIDE YOUR CLASS INTO TWO GROUPS (of approximately 15 students) for their tour.
- IDENTIFY YOUR CHAPERONS for the docent and MAKE THE PAYMENT for additional adults
- LEAVE LARGE FIRST AID KITS AND BAGS at the Education Entrance. First aid kits and bags must be smaller than 11" X 15" and must be worn on the front of your body. BAM has multiple first aid kits on site.
- REMEMBER: The Museum has no indoor or outdoor lunch facilities. Tour groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants at BODO or nearby Boise State University.

## AFTER YOUR TOUR

- FILL OUT THE EVALUATION CARD that you receive from your tour guides. Your constructive criticism helps us continue to tailor our programs to suit your needs.
- DO THE MAKE IT! ACTIVITY or use related ideas listed in CURRICULAR CONNECTIONS to connect the tour to your classroom curricula.

# INFORMATION FOR STUDENTS AND CHAPERONS

## MINIDOKA: ARTIST AS WITNESS

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### MUSEUM MANNERS FOR STUDENTS

*Please share and discuss these MUSEUM MANNERS with your students.*

*Remembering to follow these manners on your tour at the Boise Art Museum will help keep the artwork safe and make sure everyone has a good experience on the tour.*

- **Empty your mouth.** Food, drink, and gum are not allowed in the museum galleries.
  - **Stay at least 12” away** from the artwork and the walls.
  - **Keep your voices down** while discussing the artwork.
  - **Sit on the floor** during group discussions so everyone can see.
  - **Use indoor behavior;** running and jumping should be left for outdoors.
  - **Leave pens, markers, and other writing/art materials at school,** in your backpack, or on the bus.
  - **Pay attention and be a tour guide later.** At the end of the tour, your docent will give your teacher *Free Return Tickets* for each student. These tickets allow you and one guest to return and visit the Museum for free. When you return, you can take your guests on a tour using what you learned.
  - **Have fun** and enjoy your visit to the Boise Art Museum.
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### CHAPERON GUIDELINES

*Please share and discuss this information with your chaperons.*

*Agreeing to be a chaperon for the Boise Art Museum’s School Tour Program means that you understand the following policies and agree to participate when asked by the docent.*

- **Chaperons should not bring infants, younger children, or siblings** with them on the tour.
- Keep students with the group and encouraging students to **stay at least 12” away from the artwork and walls.**
- Make sure students **sit (not lay) on the floor, keep their hands and feet to themselves,** and stay at least 12” away from the walls and artwork.
- Help students to **pay attention and participate** by staying engaged with the group and the tour.
- **Encourage student participation.** If you feel you have a relevant response to the docent’s questions, please share, but allow your comment to complement the students’ ideas.
- The docent may call on you to **help during the studio project.** Pay attention to the instructions and help all students with the process.
- **Additional adults pay regular admission** and are considered independent visitors apart from the school tour. Additional adults are not required to participate in chaperon responsibilities.
- **Cameras, large purses, backpacks, coats, and umbrellas should be left on the bus** or stored by the back exit until the end of the visit.
- **Turn your cell phone off.** The use of cell phones is not permitted in the Museum galleries.

# CHAPERON PASSES

BAM offers FREE admission to four (4) adult chaperons with every pre-scheduled tour group. Additional adults must pay regular admission and are considered independent visitors to the Museum. **PLEASE PRINT THIS PAGE BEFORE ARRIVING AT BAM FOR YOUR TOUR.** Designate your four chaperons and have your payment prepared. When you arrive at BAM, please identify your four designated chaperons for the docents. Chaperons must agree to help supervise groups, follow the Museum Manners and participate in the tour activities when asked.

## TOUR CHAPERON 1 \_\_\_\_\_ (TEACHER)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany their groups at all times while they are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

*Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.*

**THANK YOU** for helping make BAM's School Tour Program safe and enjoyable for everyone.

*This chaperon pass is only valid during a pre-scheduled school tour. Duplicates are not accepted.* BAM | BOISE ART MUSEUM

## TOUR CHAPERON 2 \_\_\_\_\_ (NAME)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

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- Help the docent keep students with the group and at least 12" away from the artwork and walls.
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## TOUR CHAPERON 3 \_\_\_\_\_ (NAME)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

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- Assist the students and continue to supervise while in the studios.

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## TOUR CHAPERON 4 \_\_\_\_\_ (NAME)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany their groups at all times while they are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

*Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.*

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# VOCABULARY AND OBJECTIVES

## MINIDOKA: ARTIST AS WITNESS

<b>Community</b>	A group of people living in the same place and/or having particular characteristics in common.
<b>Discrimination</b>	The treatment of a person based on the group, class, or category to which that person belongs rather than on individual merit.
<b>Identity</b>	The qualities and beliefs that distinguish a particular person from others.
<b>Incarceration Camp</b>	A place where people of Japanese Ancestry were incarcerated from 1942 to 1946. This was a forced relocation of Japanese Americans in the U.S. as ordered by President Franklin Delano Roosevelt shortly after the attack on Pearl Harbor. Nearly 120,000 Japanese Americans were incarcerated.
<b>Medium</b>	The material that artists use to create their art. One work of art could be made of one medium or several media.
<b>Media</b>	Media is the plural of medium.
<b>Witness</b>	An individual who personally sees or observes a specific thing or event.

### IN THIS TOUR STUDENTS WILL

- Compare and contrast artwork created by people who lived at Camp Minidoka as well as artwork by artists in response to Japanese internment.
- Explore the experiences of Japanese-American families incarcerated during World War II and understand how personal histories can be reflected in art.
- Participate in gallery activities based on historical events and discuss students' own reactions to Japanese incarceration during World War II.
- Apply discussions and observations from the galleries to an activity highlighting the experiences of the people who lived at Camp Minidoka.

# ABOUT THE PRE-VISIT ART PACK & TOUR

## ABOUT THE EXHIBITION

On December 7th, 1941, the US Naval Base at Pearl Harbor in Hawaii was bombed by Japan. This attack led to the United State's involvement in World War II. In response to public fear regarding the war and suspicion of espionage, President Franklin D. Roosevelt signed Executive Order 9066 in February of 1942, calling for the internment of anyone of Japanese ancestry in West Coast regions. Approx. 120,000 men, women, and children were forcibly relocated from California, Oregon, Washington, and Alaska to be held in camps across the country. The Minidoka Internment Camp, located in south central Idaho, was one of ten camps in the US and housed over 9,000 Japanese Americans during its operation from 1942-1945. The exhibition *Minidoka: Artist as Witness* features significant works by five artists with personal or family history at Minidoka, now a National Historic Site.

## ABOUT THE ARTISTS

### WENDY MARUYAMA

Born in La Junta, Colorado in 1952, Wendy Maruyama is a Sansei, or third generation Japanese American. She was raised mostly unaware of Japanese culture, only beginning to explore her heritage as an adult. She often references Japanese cultural items to explore feminist and environmental themes in her exquisitely constructed, fine art furniture.

Maruyama first learned of the incarceration of Japanese Americans through government documentary photographs. Although her family was directly affected, they chose not to address the experience, leaving Maruyama to examine it herself, through her art.

Maruyama graduated with a BA from San Diego State University in 1975; in 1980, she became one of the first two women to receive an MFA in Furniture Making from the Rochester Institute of Technology.

### TERESA TAMURA

Born and raised in Idaho, Teresa Tamura is a *Sansei*, or third generation Japanese American. She began working on her book project—*Minidoka: An American Concentration Camp*—after President Clinton designated Minidoka as a National Historic Site in 2001. Using both traditional black-and-white and infrared film, Tamura's work depicts former Minidoka detainees and documents their incarceration experiences. She has also photographed what remains of the camp today.

Tamura graduated from Idaho State University in 1982 with a BA in Journalism. She went on to earn her MFA in Photography, in 1996, from the University of Washington. She taught photojournalism in the School of Journalism at the University of Montana from 2002-07.

# ABOUT THE PRE-VISIT ART PACK & TOUR

## ABOUT THE ARTISTS CONTINUED

### ROGER SHIMOMURA

Roger Shimomura was born a *Sansei*, or third generation Japanese American, in Seattle, Washington, in 1939. Despite being American citizens, the Shimomuras were incarcerated at Minidoka for two years, following Executive Order 9066. The experience weighed heavily on the family, and Shimomura's post-incarceration childhood was mostly absent of Japanese cultural influence. The artist felt disconnected from both American and Japanese cultures; this isolation fueled many of his early works.

Shimomura is Professor Emeritus at the School of Fine Arts at the University of Kansas, and has a highly distinguished exhibition record. His personal papers are being collected by the Smithsonian Institution's Archives of American Art in Washington, D.C.

### TAKUICHI FUJII

Born in 1891, Takuichi Fujii was an *Issei*, or first-generation Japanese American. He lived in Seattle, Washington, with his wife and two daughters, ran a small business, and was a regionally recognized artist. His pre-war works often include Seattle's Japantown neighborhood, the working waterfront, and views of eastern Washington.

When war broke out between the United States and his native Japan, his family was uprooted and incarcerated, first at Camp Harmony—the temporary detention center in Puyallup, Washington—and later at Minidoka. Fujii kept an extensive, illustrated diary during his detention, in addition to completing a number of paintings. Until recently, these works remained undiscovered.

Fujii resettled in Chicago after his release. He experimented broadly with abstraction in his postwar work. Fujii died in 1964 with his wartime and later work unknown.

### KENJIRO NOMURA

Kenjiro Nomura was born in Gifu, Japan, in 1896. His family moved to Tacoma, Washington, when he was ten years old. When Nomura's parents returned to Japan six years later, he stayed in Washington and earned a living by painting signs. Eventually he opened up his own sign shop. He married a woman named Fumiko Mukai, and they had a son, George.

The Nomura family's life was interrupted when they were forcibly removed from their home following Executive Order 9066. They were first sent to Camp Harmony in Puyallup, Washington, and later to Minidoka. Throughout his incarceration, Nomura continued to paint, depicting both public and private aspects of his life in the camps.

Although Nomura achieved some recognition as an artist in his lifetime, he was never able to make a living from his art as he wished. He died in 1956.

# ABOUT THE PRE-VISIT ART PACK & TOUR

## WORDS MATTER: A NOTE ON LANGUAGE

The incarceration of nearly 120,000 Japanese Americans and legal resident aliens of Japanese descent during WWII is one of the most controversial chapters in the history of the United States. We, at the Boise Art Museum, have conducted extensive research and spoken with authorities on this topic. While we want to be careful and intentional in our use of language in this exhibition, we further recognize that artists, public officials, and scholars often deliberately choose one term over another for impact.

The word **internment**, for example, refers to a legal process where foreign nationals are held or impounded until the termination of a declared war. By WWII, internment was regulated by the rules of the Geneva Convention. Although approximately 8,000 Japanese nationals were legally interned following the bombing of Pearl Harbor, the majority of those held at incarceration camps from 1942-45 were incarcerated without due process and were forcibly detained.

Although we have elected to use the word **incarceration** whenever possible, you will also see the word **internment** when quoting statements made by others and in proper names of locations. Likewise, when referring to Minidoka and the other camps, the preferred language today is **incarceration camps**, although you will see references to **internment camps** or **war relocation centers**, as they were often described in the 1940s. Some contemporary scholars and writers also refer to the camps as **concentration camps**. President Roosevelt even labeled them as such on more than one public occasion. In an effort to both correctly describe the nature of the camps and to avoid connotations with Nazi-era death camps, we have chosen to refer to them as **incarceration camps**.

## TERMINOLOGY

Words like internment, incarceration, concentration, and prison have all been used to describe Minidoka. For the purpose of this tour and all relating materials, what is currently known as the Minidoka National Historic Site and historically as the Minidoka Relocation Center will be referred to as **Camp Minidoka** or an **incarceration camp**.



# PRE-VISIT ACTIVITY: ART TALK

## MINIDOKA: ARTIST AS WITNESS

*Please view the two reproductions (Pre-Tour Images) with your class and lead a discussion using the following questions as guidelines. There are no “right” answers. The questions are meant to guide the group discussion. Students will revisit and discuss the original works at BAM. The vocabulary in this packet will aid discussion.*

*Research and experience have shown that students feel more comfortable when they can connect with something familiar once they arrive at the Museum. The students are excited to find “their” works of art while they are at BAM. They enjoy sharing their insights from the classroom discussion with the docent and making valuable comparisons between the textbook-like reproductions and the original works of art.*

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Kenjiro Nomura

***Minidoka, Guard Tower***, 1942-43

Watercolor and ink

From Tacoma Art Museum, The George and Betty Nomura Collection

Artist Kenjiro Nomura was 46 years old when he was incarcerated at Minidoka. He began recording his experiences in an illustrated journal while living there.

- What can you tell about the camp where Nomura lived?
- Which buildings and structures are most prominent?
- Why do you think Nomura focused on those specific buildings?

Nomura’s art documents what Camp Minidoka looked like in 1943.

- Why do you think Nomura chose to paint Minidoka rather than take a photograph?
- Why is it important to have artwork made by an artist who lived there?
- How might Nomura’s painting be different if he had created it after he was released?
- What are some ways you have recorded important experiences in your life?

***The two images may also be accessed through our website, [www.boiseartmuseum.org](http://www.boiseartmuseum.org) under Learn – School Programs – School Tours – Pre-Visit Art Packs – [Minidoka](#)***

# PRE-VISIT ACTIVITY: ART TALK

## MINIDOKA: ARTIST AS WITNESS

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Roger Shimomura

***American Infamy #2***, 2006

Acrylic on canvas

Collection of the Boise Art Museum

Artist Roger Shimomura also lived in Minidoka, but he was a young child at the time. His work was created years later in response to his family's experiences and memories.

- What kinds of activities are the residents of the camp participating in?
- Have you ever participated in any of these activities before?

How are Kenjiro Nomura's and Roger Shimomura's paintings similar? How are they different?

- In Shimomura's painting, what details in the background tell you about the area where the camp was located?
- Can you tell where the silhouette in the foreground is?
- How might the scene be different if it were from the point of view of the camp residents and not the watchtower guard?

Shimomura reflects on these serious moments in history by combining traditional Japanese art with contemporary art. For example, here Shimomura uses four panels, mimicking a traditional Japanese screen.

- What other parts of this painting feel traditional? Which feel modern?

*The two images may also be accessed through our website, [www.boiseartmuseum.org](http://www.boiseartmuseum.org) under Learn – School Programs – School Tours – Pre-Visit Art Packs – [Minidoka](#)*

# PRE-VISIT IMAGE

## MINIDOKA: ARTIST AS WITNESS



Kenjiro Nomura  
*Guard Tower*, 1943  
Oil on paper

Tacoma Art Museum, The George and Betty Nomura Collection

*The two images may also be accessed through our website, [www.boiseartmuseum.org](http://www.boiseartmuseum.org) under Learn – School Programs – School Tours – Pre-Visit Art Packs – [Minidoka](#)*

# PRE-VISIT IMAGE

## MINIDOKA: ARTIST AS WITNESS



Roger Shimomura  
***American Infamy #2***, 2006  
Acrylic on canvas  
Collection of the Boise Art Museum

*The two images may also be accessed through our website, [www.boiseartmuseum.org](http://www.boiseartmuseum.org) under Learn – School Programs – School Tours – Pre-Visit Art Packs – [Minidoka](#)*

# CURRICULUM EXTENSIONS & CONNECTIONS

## MINIDOKA: ARTIST AS WITNESS

### Extensions for Grades 4<sup>th</sup>-6<sup>th</sup>

- Explore the definitions of prejudice and discrimination and what makes them similar/different. As a class, come up with a rule that only certain people will have to follow and set a time frame. For example, for one or more days, move all the tall students to the front of the room and all of the short students to the back, make blonde students the last to leave at the end of the day, or allow all students free time to read and write-except for students with glasses. Swap out student groups so that everyone has experienced the same discrimination. At the end of the project, have all students write a brief summary of their experiences as well as their views and perceptions after the project.
- Use Rachael Hanel's book *The Japanese American Internment: An Interactive History Adventure* to help students better understand life in the incarceration camps. Have students pick one of three stories and follow the experience of someone being incarcerated in a camp in the early forties. Afterward discuss with students the changes these families went through before, during, and after their time spent at a camp.
- For many descendants of Japanese detainees, details of camps like Minidoka were not frequently shared. Often it takes asking questions to learn about important and significant parts of family histories. Have students brainstorm questions and pick someone in their family to conduct an interview.

### 7<sup>th</sup>-9<sup>th</sup>

- Have students explore the webpage *Sites of Shame: The Yasutake Story* (<http://www.densho.org/sitesofshame/family.xml>), which follows the journey of one family through their relocations and separations during World War II. Then, have students create a family map for the Yasutake family, charting each individual family member's travels and relocations. Discuss the differences of their lives before, during, and after their time in Minidoka (as well as the other internment camps).
- Have students create their own oral histories after learning from others. Use oral histories available through Densho's YouTube channel ([https://www.youtube.com/channel/ChP\\_ZwM13TCNSqNJl5SDIsA](https://www.youtube.com/channel/ChP_ZwM13TCNSqNJl5SDIsA)) to first learn about oral histories. Then have students create their own personal oral histories by interviewing each other.
- Have students read the Bill of Rights and take notes. Also have students explore Executive Order 9066. Discuss as a class the two documents, when they were both written, and how they relate to each other. As an extension, apply your discussion to a specific detainee's experience.

# CURRICULUM EXTENSIONS & CONNECTIONS

## MINIDOKA: ARTIST AS WITNESS

### 10<sup>th</sup>-12<sup>th</sup>

- Learn about wartime propaganda by discussing the political cartoons surrounding World War II. Try to find cartoons that represent multiple viewpoints. Then focus attention to those specifically referencing Japan. Discuss the implications of making Japanese features cartoonish and unappealing. Then, have students find examples of current wartime or political propaganda and compare.
- Ansel Adams and Dorothea Lange both took photos at multiple incarceration camps throughout the country during the war and relocation for the War Relocation Authority (WRA). Unlike Adam's, Dorothea Lange's collection was impounded by the WRA. Compare and contrast the photographic documentations of both and discuss how censorship can affect the way we view our history. Have students find examples of censorship today, whether that be in our daily lives, our media, or the politics in our own country and abroad. Ansel Adam's collection: <http://www.loc.gov/pictures/search/?st=grid&co=manz>. Dorothea Lange's collection: <https://calisphere.org/exhibitions/t11/jarda/>.
- Explore what it means to "look like the enemy." Discuss the time period of World War II and what it was like for American citizens of Japanese ancestry who "looked like the enemy." As a class, research Japanese Americans and find biographies of those who lived during that time of discrimination. There are many personal accounts available through Densho's YouTube channel [https://www.youtube.com/channel/UChP\\_ZwM13TCNSqNJI5SDIsA](https://www.youtube.com/channel/UChP_ZwM13TCNSqNJI5SDIsA). Then have students research and find other times in history where similar situations have occurred during wars, with new political leaders, etc. As a class discuss and trace patterns.

# WEBSITES

## MINIDOKA: ARTIST AS WITNESS

### ***For Teachers***

<http://www.oac.cdlib.org/view?docId=tf596nb4h0&view=dsc&style=oac4&dsc.position=1>

A collection of photographs of the Japanese-American evacuations and resettlements across the country during World War II

[http://www.javadc.org/minidoka\\_relocation\\_center.htm](http://www.javadc.org/minidoka_relocation_center.htm) A brief description of the Minidoka Relocation Center

<http://www.janm.org/projects/clasc/minidoka.htm> A summary of Minidoka from the Japanese American National Museum

<http://teresatamura.blogspot.com/> The official blog of artist Teresa Tamura

<http://www.preservationidaho.org/advocacy/minidoka> Minidoka and the Idaho Historic Preservation Council's website

<http://www.conservationfund.org/projects/minidoka-internment-national-historic-site>

Information on conservation efforts at the Minidoka National Historic Site

<http://www.minidoka.org/minm.php> The official site of the Friends of Minidoka

[http://www.loc.gov/teachers/classroommaterials/primarysourcesets/internment/pdf/teacher\\_guide.pdf](http://www.loc.gov/teachers/classroommaterials/primarysourcesets/internment/pdf/teacher_guide.pdf)

A teacher's guide to Japanese incarceration and a list of primary sources

<https://www.archives.gov/education/lessons/japanese-relocation/> Documents and photographs related to Japanese relocation

### ***For Teachers and Students***

<http://www.densho.org/> An education site dedicated to the history of Japanese Americans during World War II

<http://www.janm.org/> The official website of the Japanese American National Museum

<https://www.nps.gov/miin/index.htm> An overview of Minidoka today from the National Park Service

<https://www.nps.gov/miin/learn/historyculture/index.htm> The history of Camp Minidoka from the National Park Service

<https://www.youtube.com/watch?v=FuJTysiJyec> "First Impressions of Minidoka," a video interview with a man who lived at Minidoka

<http://www.history.com/topics/world-war-ii/japanese-american-relocation> A video regarding Japanese incarceration in the United States

<http://www.ushistory.org/us/51e.asp> The history of Japanese-American incarceration

# BIBLIOGRAPHY

## MINIDOKA: ARTIST AS WITNESS

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Neil Nakadate. *Looking After Minidoka: An American Memoir*. Break Away Books, October 1, 2013. ISBN-13: 978-0253011022.

Charles River Editors. *The Internment of Japanese Americans during World War II: The History of the Controversial Decision to Relocate Citizens Across the West Coast*. Charles River Editors, June 7, 2016. ISBN-13: 978-1533681584.

#### 4<sup>th</sup>-6<sup>th</sup>

Joanne Oppenheim. *Dear Miss Breed: True Stories of the Japanese American Incarceration During World War II and a Librarian Who Made a Difference*. Scholastic Nonfiction, February 1, 2006. ISBN-13: 978-0439569923.

Ken Mochizuki. *Baseball Saved Us*. Lee & Low Books, March 1995. ISBN-13: 978-1880000199.

Rachael Hanel. *The Japanese American Internment: An Interactive History Adventure*. Capstone Press, January 1, 2008. ISBN-13: 978-1429617659.

Jerry Stanley. *I am an American: A True Story of Japanese Internment*. Knopf Books for Young Readers, August 16, 1994. ISBN-13: 978-0517597866.

Leni Donlan. *How Did This Happen Here?: Japanese Internment Camps*. Raintree, October 2, 2007. ISBN-13: 978-1410927125.

#### Young Adult / Adult

Lawson Fusao Inada. *Only What We Could Carry: The Japanese American Internment Experience*. Heyday, August 1, 2000. ISBN-13: 978-1890771300.

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# MAKE-IT ACTIVITY

## MINIDOKA: ARTIST AS WITNESS

*To extend the museum experience and connect the tour to your curriculum, consider using or adapting this lesson plan suggestion*

### Daily Journal/Sketchbook

#### Introduction

In this Make-It! Activity, students will extend what they have learned about the lives of those who were sent to Minidoka by creating a journal/sketchbook to record their own daily lives.

#### Materials

- Brown paper grocery bags
- Markers
- Colored pencils
- Ribbons, buttons, etc. (optional)
- Hole punch
- Yarn/string



#### Instructions

- Cut the brown paper grocery bags into a number of same sized sheets. Have students stack their pages together, hole punch, and secure with yarn/string.
- Have students decorate their journal covers with ribbons, buttons, markers, etc.
- As a class, discuss the value of keeping a daily journal, and also discuss sketchbooks like Kenjiro Nomura's as an example.
- Have students record their experiences everyday for a predetermined amount of time. Use resources like *Extraordinary Sketchbooks* by Jane Stobart and *An Illustrated Life* by Danny Gregory for more ideas.

#### **EXTENSION:**

##### ***Share Personal Histories***

Have each student choose an event from their journal. Then have the students pair up and tell the story of the event to their partner. Have them discuss what made this particular moment stand out. Why was it different from the rest of the journal entries?

##### ***Scientific Applications***

As a part of students' daily journal entry, have them chart changes in weather, the moon, and their environmental surroundings. At the end of the project, create a class chart of weather patterns and the influence it may have had on the events in their journals.