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The Japanese Tea Ceremony

I. Subject: English as a Second Language
   Topic: The Japanese Tea Ceremony
   Grade: Advanced English Language Learners (Adults)
   Time: 150 minutes of class time plus additional home learning extension
time; possible field trip to the Morikami Museum to observe a
Japanese tea ceremony

II. Goal:
    Students will learn about the historical significance of tea in Japanese culture. They
    will also be able to identify key vocabulary and procedures related to the Japanese tea
ceremony and apply this knowledge as they observe and participate in a Japanese tea
    ceremony.

III. Instructional Objectives:
    1. Learn about the history of drinking tea in China and Japan
    2. Learn about the main utensils used in a Japanese tea ceremony
    3. Learn about the different roles and expressions used in a Japanese tea ceremony
    4. Learn about basic Japanese tea ceremony etiquette

IV. Content Outline:
    1. Introduce students to the topic of tea by asking them questions about tea (Who
       likes tea? What kind of tea do you like? etc.).
    2. Explain that over half the world’s population drinks tea (The British drink the
       most tea—about 2,000 cups/person annually). Also, in China, Japan, and India,
       people drink a lot of tea.
    3. Have students read the attached introductory text, “The Origin of Tea Culture in
       Asian Countries.”
    4. Have students work in small groups to answer the questions on the worksheet (see
       below).
    5. Have groups discuss their answers to the whole class.
    6. Explain the major elements in the tea ceremony (roles, expressions, utensils,
       terminology, etiquette, and basic procedure).
       a. Roles:
          i. Teishu: host
          ii. Shokyaku: main guest
          iii. Kyaku: guests
       b. Expressions
          i. Host: “O-kashi douzo”: “Please have a sweet”
          iii. Guest: “O-temae chodai itashimasu”: “I will drink your tea”
          iv. Guest: “O-shimai kudasai”: “Please finish”
          v. Host: “O-shimai itashimasu”: “I will finish”
             a. Utensils
i. Chakin: tea cloth (bleached white linen used to dry tea bowl)

ii. Chasen: a tea whisk made of bamboo for mixing tea and water

iii. Chashaku: slender bamboo tea scoop

iv. Chawan: tea bowl

v. Fukusa: silk cloth

vi. Furo-ita: brazier board

vii. Futaoki: rests made of ceramic or bamboo for the kettle lid

viii. Hishaku: a long-handled bamboo water ladle

ix. Kensui: bowl for waste water

x. Mizusashi: cold water container

xi. Natsume: small container that holds the matcha; tea caddy

xii. O-furo: brazier

xiii. O-kama: kettle for boiling water

xiv. O-kashi bon: sweet tray

xv. Tetsubin: teapot

b. Terminology:

i. Chado: the way of tea; literally “boiled water for tea”

ii. Chadogu: tea utensils

iii. Chanoyu: the tea ceremony

iv. Chashitsu: tea house or tea room

v. Ikebana: flower arrangement

vi. Kakemono: hanging scroll

vii. Matcha: powdered green tea

viii. Mizuya: preparation room/area

ix. Nijiriguchi: small entrance

x. Soan: teahouse

xi. Tatami: straw mat

xii. Tokonoma: alcove where the scroll hangs or flowers are placed

c. Etiquette

i. Be at least 15 minutes early to your host’s teahouse (it is very rude to be late)

ii. Be silent during the tea ceremony (only the host and main guest have prescribed expressions)

iii. Observe what the host is doing

iv. Follow the rules (but don’t worry if you make a mistake—it takes many years to become a master)

d. Basic Procedure

i. Guests walk through the dewy path (roji) of the tea garden and clean their hands in a stone water basin (tsukubai)
ii. Guests approach the teahouse; before crawling through a small entrance (nijiriguchi); they take off their shoes; inside they sit down on the straw mats (tatami)

iii. Host (teishu) brings in the sweets (o-kashi) on the sweet tray (o-kashibon) and places it in front of the main guest and bows.

iv. Host brings in utensils in the following order:
   1. water jar (mizusashi)—host bows upon entering the tea room
   2. tea bowl (chawan), tea cloth (chakin), tea whisk (chasen), tea scoop (chashaku), and tea caddy (natsume)
   3. waste water container (kensui), lid rest (futaoki), and tea ladle (hishaku)

v. Host sits in front of the brazier (o-furo) where the tea kettle or pot (o-kama or tetsubin) is boiling the water

vi. Host purifies the tea caddy

vii. Host purifies the tea scoop

viii. Host purifies the tea whisk

ix. Host purifies the tea bowl

x. Host bows and says "O-kashi douzo": “Please have a sweet”

xi. Main guest (shokyaku) bows and says “O-saki ni”: “Excuse me for going first”

xii. Host puts 1 ½ spoonfuls of powdered tea (matcha) in the tea bowl

xiii. Host pours hot water over the tea and prepares it with the tea whisk until it is frothy.

xiv. Host serves the tea to the main guest

xv. Main guest bows to fellow guests and says “O-saki ni”: “Excuse me for going first”

xvi. Main guest bows and says “O-temae chodai itashimasu”: “I will drink your tea”

xvii. Main guest take the bowl in his the palm of his left hand and protects it with his right hand

xviii. Main guest drinks

xix. Main guest admires the bowl

xx. Main guest returns the bowl to the host

xxi. Host begins to purify the tea bowl.

xxii. Main guest bows and says “O-shimai kudasai”: “Please finish”

xxiii. Teishu slightly bows and says “O-shimai itashimasu”: “I will finish”

xxiv. Host finishes purifying the tea bowl and tea whisk
xxv. Host purifies the tea scoop
xxvi. Host returns the utensils to the preparation room/area (mizuya) in the following order:
   1. Tea ladle, lid rest, and waste water container
   2. Tea bowl (with tea cloth and tea scoop) and tea caddy
   3. Cold water container
xxvii. Upon exiting the room, host and guests bow

vi. Have students observe a tea ceremony video:  
   http://www.youtube.com/watch?v=7tt7NBIVeMY
vii. Have students participate in a live Japanese tea ceremony.

V. Instructional Strategies:

Set:
Small-group discussion of the following questions (from the worksheet):

a. What is the botanical name for the tea plant?
b. Name three different types of tea and explain their differences.
c. List the health benefits of drinking tea.
d. How did tea come from China to Japan?
e. Who was Sen no Rikyu? Why is he so important to Japanese tea culture?
f. List five different utensils used in a tea ceremony.
g. Describe the architecture and interior design of a teahouse.
h. Do you drink tea? Why or why not?
Followed by reporting back to the whole class what the small groups discussed.

Activities:

1. Read the introductory text, “The Origin of Tea Culture in Asian Countries” and answer comprehension questions
2. Watch a tea ceremony video:  http://www.youtube.com/watch?v=7tt7NBIVeMY
   a. take notes
   b. practice explaining what you see
3. Participate in a live Japanese tea ceremony

Closure:
Whole class discussion:
1. What new information did you learn?
2. How have your ideas changed from this lesson?

Assessment:
1. Students will orally present what happens in a Japanese tea ceremony.
2. Students will participate in a Japanese tea ceremony.

VI. Materials:

a. Hand-outs with the introductory reading, comprehension questions, and vocabulary words.
b. Japanese tea ceremony video:  http://www.youtube.com/watch?v=7tt7NBIVeMY
c. Japanese tea ceremony utensils

VII. **Home Learning Extension:**
   a. Preparing oral presentations
   b. Practicing the Japanese tea ceremony
   c. Visiting the Morikami Museum (optional) to observe a Japanese tea ceremony

VIII. **Miami Dade College (MDC) Learning Outcomes:**
   a. Communicate effectively using listening, speaking, reading, and writing skills.
   b. Use quantitative analytical skills to evaluate and process numerical data.
   c. Solve problems using critical and creative thinking and scientific reasoning.
   d. Formulate strategies to locate, evaluate, and apply information.
   e. Demonstrate knowledge of diverse cultures, including global and historical perspectives.
   f. Create strategies that can be used to fulfill personal, civic, and social responsibilities.
   g. Demonstrate knowledge of ethical thinking and its application to issues in society.
   h. Use computer and emerging technologies effectively.
   i. Demonstrate an appreciation for aesthetics and creative activities.
   j. Describe how natural systems function and recognize the impact of humans on the environment.

This lesson specifically addresses the following MDC Learning Outcomes: 1, 4, 5, 9

IX. **List of Supporting Websites:**
   b. [http://www.youtube.com/watch?v=7tt7NB1VeMY](http://www.youtube.com/watch?v=7tt7NB1VeMY)
The Origin of Tea Culture in Asian Countries

One of the earliest legends about the origin of tea in China dates back to the year 2737 B.C. Emperor Shen Nung discovered that water that had been boiled before drinking would prevent illnesses. One day, when his pot of boiling water was set outside to cool off, the wind blew leaves from the wild camellia tree into the water. Supposedly, this was the first brew of tea!

The tea plant (camellia sinensis) is a tree with leathery leaves that sprout from short branches off the stem. These trees can grow up to 15 feet, but they are cut down to the size of a bush to encourage the growth of young leaves from which the tea is made.

There are three classifications of tea, which are determined by the method of processing the leaves: “green,” “oolong” and “black” tea. Green tea is unfermented which means that the leaves have not been left out to dry in the air; its leaves are steamed in a pan for 30 minutes. Oolong tea is semi-fermented, which means that the tea leaves are left to dry in the shade for 5 hours; afterwards, they are roasted over a fire for 10 minutes, rolled and twisted; then the leaves are re-fired in a bamboo basket for 3 to 12 hours before packing. Fully fermented is only black tea; the leaves are allowed to dry for up to 24 hours, then rolled, sifted and spread out again for a couple of hours; afterwards, they are fired.

Drinking tea, hot and cold, brings various health benefits with it. Tea contains many vitamins and even some minerals, such as fluoride. Furthermore, it is a stimulant, because it contains caffeine which stimulates clear thinking and mental alertness. Regular tea drinking promotes digestion, dissolves fats, neutralizes poisons inside your digestive system, and lowers fevers. Some experts say that after cooling off it can also be used to clean sores and wash out the eyes and mouth.

At the beginning, tea in China was only used as medicine. It was not until the 6th century, when emperors, priests and upper class members started drinking tea as refreshment. The world’s first book on tea was written in 760 by a Buddhist priest Lu Wu. Within the book, he outlines the correct way of making tea, including the exact water temperature and the right use of utensils. Over the years, it became a habit for people to drink tea. Among intellectuals and the upper class, it was a sign of social status if they had a tea collection. Today’s China has many tea houses, where people go to drink tea, meet friends, listen to music and poetry. The first tea houses were built during the Tang Dynasty (618-907); however, these were only open to the wealthy. During the Ming Dynasty, tea houses became public places for everyone. With the beginning of Communist rule in China at the end of the 1940s, tea houses almost completely vanished, but since the late 1970s, there has been an upward trend again, and people are yearning for old times and traditions.

Tea grew naturally in China, and later came to Japan through intercultural exchange and trade. Similar to the early period in China, tea in Japan was only intended for priests and nobles and for monks during religious ceremonies. Around 800, when relations between Japan and China became tense, Japan did not follow China’s habit of tea drinking for ordinary people. Not until the 12th century was tea reintroduced to Japan.
A Japanese priest, Myoan Eisai, left for China to study philosophy and religion. Upon his return in 1191, he brought tea seeds with him. In 1211, he wrote the first Japanese book on tea, which explained the health benefits of drinking tea and thereby added to the beverage’s popularity [Kissa Yojoki or Medicinal Benefits of Tea Drinking]. By the 13th century, tea was grown in different parts of Japan to meet the growing demand.

With tea drinking becoming more popular, certain rules became associated with it. These rules were set up by so-called tea masters. They were masters in performing the tea ceremony, and each one of them had a particular style. One of the people responsible for this trend was Rikyu (1521-1591). He was probably the most important Japanese tea master who ever lived, since his rules of etiquette are still followed today, and many schools base their teachings on his principles. Rikyu created the art of Chanoyu (“boiling water for tea”), the tea ritual of serving thick tea. Within this ritual, the beauty of art and nature is expressed, and it requires a set sequence of serving tea with specific utensils. To become a true master in the tea ceremony, many years of training are necessary.

The following is a simplified version of a Japanese tea ceremony for serving thick tea (Japanese: koicha). The outline follows Fukukita’s Tea Cult of Japan: An Aesthetic Pastime from 1935. One person is the host of the ceremony. She has to bow before entering the room. Then she brings in the necessary utensils, like the water jar, a tea scoop (Japanese: chashaku) (carried in the right hand), and a bowl (Japanese: chawan) containing the whisk (Japanese: chasen) (carried in the left hand) and a linen cloth for wiping the bowl (Japanese: chakin). The host sits in front of the hearth, where a fire is started. The bowl has to be rinsed ceremoniously before water and tea powder can be mixed in it. Boiling water is poured over the powder and stirred until it becomes frothy.

Tea is always served first to the main guest who bows to the other guests – apologizing for being the first to drink. The correct way to hold a tea bowl is to place it on the palm of the left hand and to protect it with the right hand. After drinking, each guest compliments the host on the consistency and flavor of the tea, wipes the edge of the bowl with a piece of paper and then places it in front of him or herself. This is the time for admiring the bowl and other tea utensils, since they are treasured objects in which the owner takes a lot of pride. After Chanoyu, there is oftentimes another tea ceremony – a serving of thin tea – which is less formal and allows guests to talk more freely.

The place where the ceremony takes place is inside a teahouse (Japanese: soan) or a tearoom attached to a building. It is usually a small room (~ 9.5 square feet), which is furnished in a simple way. The floor is covered by tatami (Japanese) straw mats; there are simple flower arrangements and some art objects hanging on the walls. The decoration is kept in such a sober way so as not to deter from the ceremony and its meditative powers. Participants of the ceremony communicate with the inner nature of things, and it is through plainness and simplicity that this inner nature is revealed and a calm atmosphere is created. This demonstrates the influence of Zen philosophy on the tea ceremony. The entrance (Japanese: nijiriguchi) to the teahouse is rather small and forces guests to crawl in, which enforces the idea that they are in a very special place. The lighting is low and calming. There is a separate room or
area (Japanese: mizuya) within the teahouse which is used for doing preparation work. It contains shelves with utensils, a place for storing charcoal and a source of fresh water. The house itself is made out of inexpensive materials, with clay walls and constructed from wood, such as cedar, bamboo and pine.

Harmony with nature is at the heart of the tea ceremony, and it is seen as the best way to sharpen the senses to aesthetic appreciation. This motto can be seen in the architecture of teahouses and gardens, as they are designed to carefully blend in with their surroundings.

Today, the tea ceremony is part of Japan’s and China’s rich traditions, but not many people are interested in learning how to conduct those ceremonies anymore. It is mostly women who engage in this activity as a pastime, but hardly any young people get involved in it. However, this does not mean that drinking tea is not popular. It is very common to drink tea with your meals or just by itself, albeit not in such a ritualized way anymore. Moreover, tea is not only popular in Asian countries; actually the country with the most tea drinkers is Britain. The British drink about 2,000 cups per person each year.

Source: http://www.pardeehome.org/TeaCulture_Module.pdf
The Origin of Tea Culture in Asian Countries
Comprehension Questions

1. What is the botanical name for the tea plant?
   __________________________________________________
   __________________________________________________

2. Name three different types of tea and explain their differences.
   __________________________________________________
   __________________________________________________
   __________________________________________________

3. List the health benefits of drinking tea.
   __________________________________________________
   __________________________________________________
   __________________________________________________

4. How did tea come from China to Japan?
   __________________________________________________
   __________________________________________________
   __________________________________________________

5. Who was Sen no Rikyu? Why is he so important to Japanese tea culture?
   __________________________________________________
   __________________________________________________
   __________________________________________________

6. List five different utensils used in a tea ceremony.
   __________________________________________________
   __________________________________________________
   __________________________________________________

7. Describe the architecture and interior design of a teahouse.
   __________________________________________________
   __________________________________________________
   __________________________________________________

8. Do you drink tea? Why or why not?
   __________________________________________________
   __________________________________________________
   __________________________________________________
I. **Subject:** Historical Fiction

II. **Objective:**
Students will be able to:
- Increase their skills in retelling a story and writing summaries,
- Develop their creative writing abilities,
- Write ‘Haikus’ and learn its origin,
- Increase their technological skills by doing research on line,
- Learn about the history of the US and its Japanese immigrants

III. **Class Description:**
This is a LA2/ESOL-ELL class which means that this is a group of 7th graders who are second language learners. Spanish is their native language with the exception of one student who is Chinese. Their proficiency levels in English range from levels 1 to level 4. Most of them receive free or reduced lunch due to the economic situation of their homes.

IV. **Florida Standards:**
- LA.A.1.3.3.: Demonstrate consistent and effective use of interpersonal and academic vocabularies in reading, writing, listening, and speaking.
- LA.A.2.3.1.: Determine the main idea or essential message in a text and identify relevant details and facts and patterns of organization.
- LA.B.2.3.4.: Use electronic technology including databases and software to gather information and communicate new knowledge.
- LA.C.3.3.2.: Ask questions and make comments and observations that reflect understanding and application of content, processes, and experiences.
- LA.E.2.3.2.: Respond to a work of literature by interpreting selected phrases, sentences, or passages and applying the information to personal life.
- LA.E.2.3.4.: Know ways in which literature reflects the diverse voices of people from various backgrounds.

V. **Materials and Resources:**
- Story book: *Grandfather’s Journey* by Allen Say
- Computers, Board, Origami paper, Sketch pads, pastels, books, haikus worksheets, magic markers

VI. **Procedures/Activities:**
1. Quickwrite: What do you miss the most from your country?
2. Discuss answers to Quickwrite.
3. Read story ‘Grandfather’s Journey’ out loud to students.
4. Discuss the story and the images.
5. Reflection. Students will reflect on the story and their Quickwrite. They will add what they will miss about the US if they were to return to their countries.
6. Discuss answers.
7. Students will break up into 3 groups for Differentiated Instruction: research online, Buddy Reading, Journal Writing.
8. Introduce students to Haikus
9. Read Haiku samples.
10. Students will break up into 3 groups for Differentiated Instruction: research online, Buddy Reading, Poetry Writing.
11. Students will take turns reading their Haikus to their groups.
12. Introduce students to Origami.
13. Students will browse through books and online and practice the art of paper folding.
14. Given a blank piece of paper, students will write their best Haiku on the paper.
15. Using pastel colors students will draw images and shades that correspond to their Haikus.
16. Students will do an origami sample and attach it to their poems.

VII. ESOL Strategies:
Small group, visuals and hands-on, dictionaries, story retelling, Think-pair-share, computers, Buddy reading

VIII. Technology:
Research
- www.origami.com
- www.oriland.com
- www.en.origami-club.com
- www.brownvboard.org
- www.digitalhistory.uh.edu
- www.shikokuhenrotrail.com/japanhistory
- www.haiku.com
- www.kidzone.ws/poetry/haiku.htm

IX. Research:
Haikus, origami designs online, Japanese Immigration of the 1880’s

X. Assessment:
Poems and origami design

XI. Home Learning:
Work on haikus

XII. Comments:
Students seem to like the lesson. Next time I would have like to have more books available that deal with the topic and culture.
An American and Japanese Influence: Creating an Atomic Monster
The Effects of the Nuclear Age in both Reality and Cinema

I. **Subject:** Science and Multimedia Arts  
   **Topic:** An American and Japanese Influence: Creating an Atomic Monster  
   The Effects of the Nuclear Age in both Reality and Cinema

II. **Goal:**  
   One of the key elements that students should take away from this is that with the development of any technology there are two sides illustrating both the benefits to mankind and the other the disadvantages and possible ruin.

III. **Instructional Objectives:**  
   To give a brief description on what Nuclear Power is, then through the use of multimedia to illustrate what is responsible for the development of Nuclear Power (such as the splitting of the Atom). To further show how both the U.S. and Japan responded to such technology. Finally, to illustrate that even though nuclear power has been a serious mark to Japan’s past they may be the key player in the development of new uses for such technology.

IV. **Content:**  
   To present the class with a comprehensive presentation that not only explains what nuclear energy is, but also explains it from a multimedia perspective. Using videos provided by Disney’s *Our Friend the Atom*, to declassified U.S. Military Atomic testing footage as well as the public service announcement “Duck and Cover.”

   Then to demonstrate the aftermath of this powerful and deadly technology, show the students what happened during the bombings of Hiroshima and Nagasaki. As well as how the Japanese psyche was affected by such horrific events, which lead to the monstrous manifestation, Godzilla.

V. **Materials:**  
   Utilizing the visual aids in the PowerPoint presentation contains a plethora of various multimedia segments that will both: inform, intrigue, and educate the student.
“Trading Lives” – Living As An Expatriate U.S./Japan

I. Topic: “Trading Lives” – Living As An Expatriate U.S./Japan

Time: Lesson can be done in two 60-minutes-periods, or one block period. May be carried over to another 1-2 60 minutes, or block period, as necessary to develop or expand.

II. Description/ Abstract of Lesson:

Students will analyze the cultural differences and challenges of being Japanese and living in the U.S and of being Americans and living in Japan. Students will also research the challenges to adapting to a new culture through firsthand account-(through interviewing a person who has moved to the U.S. from another country).

III. Objectives:

• Social Studies: SS.7.E.1.3, SS.7.E.1.5, SS.7.E.2.3
• Language Arts: LA.7.2.2.2, LA.7.5.2.1, LA.7.4.1.2
• Review the concepts of supply and demand, choice, scarcity, and opportunity cost as they relate to the development of the mixed market economy in the United States.
• Assess how profits, incentives, and competition motivate individuals, households, and businesses in a free market economy.
• Identify and describe United States laws and regulations adopted to promote economic competition.
• The student will use information from the text to state the main idea and/or provide relevant details;
• The student will use effective listening strategies for informal and formal discussions, connecting to and building on the ideas of a previous speaker and respecting the viewpoints of others when identifying bias or faulty logic
• The student will write a variety of expressive forms (e.g., realistic fiction, one-act play, suspense story, poetry) that according to the type of writing employed, incorporate figurative language, rhythm, dialogue, characterization, plot, and appropriate format.

IV. Materials:

Teacher:
• Scene from “Tokyo Carmen Versus L.A. Carmen”
• Challenging the U.S./Japan trade imbalance: Food Ingredients Japan Expo levels the playing field. By Kevin, Kitty www.albusiness.com/manufacturing/food-manufactoring/451910-1html
• The U.S. Trade Deficit: Are We Trading Away Our Future? By Robert E. Scott. www.epi.org
• An American Mom in rural Japan. www.expatinterviews.com/japan/suzann-kamata.html
• The quirks of living in Japan: American expat Joshua's point of view. www.expatinterviews.com/japan/joshua-kamata.html
Student:
- Highlights and Challenges about living in Japan (chart)
- Culture Difference by Kosuke Sato
- The quirks of living in Japan: American expat Joshua's point of view.
  www.expatinterviews.com/japan/joshua-kamata.html
- www.japanitup.com
- Copy of scene from play “Tokyo Carmen Versus L.A. Carmen”
- Questionnaire for interview
- Venn Diagram/ using “Tokyo Carmen Versus L.A. Carmen”

V. Essential Question/Key Vocabulary:
- What are some of the major cultural issues/challenges facing expatriates –U.S. to Japan and vice versa?
- What are some major similarities shared by all cultures?

VI. Steps to Deliver Lesson:

Drama:
Students will be given a copy of the scene from “Tokyo Carmen V L.A. Carmen” and will read it as a class.

Activity 1:
1. Will discuss the similarities and differences in the characters’ struggles and conflicts.

Activity 2:
2. Students will have an opportunity to read firsthand accounts of Japanese/Americans living in U.S./Japan by using the sites listed in ‘technology connections’. This will give them further insight to the challenges of living in a different culture.

Activity 3 and 4:
3. Four students will be selected to learn and rehearse the scene originally read by the whole class. They will research how the individual characters would dress, speak, act, and be able to infuse that as they portray them.
4. Presentation of the scene to the class, followed by a class discussion analyzing the play as well as how the actors portrayed the characters and the intent of the author.

Social Studies:
Activity 1-2:
1. Students will be introduced to Japanese/American trade, trade imbalances, and opening global markets.
2. Students will have an opportunity to research Japanese/American cultural and trade practices by using the ‘technology tools’ listed above.
Activity 3 and 4:
3. Students will be given chart “Challenges and Benefits of Living in Japan” and using the chart and their previous knowledge, will work on a Venn diagram which compares living in the U.s v living in Japan. Share with class.
4. Students will be given copies of Students will be given a copy of the scene from “Tokyo Carmen V L.A. Carmen” and will read it as a class. Will discuss the similarities and differences of the characters’ struggles and conflicts.

VII. **Assessment:**
Activity 1:
Student observation sheet, and participation in discussion. Performance of the scene.

Activity 2:
Students will complete a Venn diagram comparing U.S. economy to Japanese, and conduct an interview with an immigrant and write a Q and A and response to the interview. Students observation and discussion after reading the scene.

VIII. **Lesson Closure:**
Four students will be selected to play the roles of Maki and Michelle, and Jiro and Joe. After watching the scene from the play, students will complete the Venn Diagram, and will have a teacher- lead discussion.

IX. **Home Learning:**
1. Students will be assigned the following articles to read at home. They will need to make copies of the articles and write their impressions, which they will share with the class.
   - Culture Difference by Kosuke Sato
   - An American Mom in rural Japan.
     www.expatinterviews.com/japan/suzann-kamata.html
   - The quirks of living in Japan: American ‘expat’ Joshua's point of view.
     www.expatinterviews.com/japan/joshua-kamata.html

2. Students will be interview a person who immigrated to the U.S. in order to gain knowledge of the assimilation process from firsthand source.

X. **Comments:**
After these lessons, students will have a better understanding of cultural and economic differences and similarities between U.S and Japan.
United States Political and Economic Policies as Reflected in Art and Design

I. **Subject:** American History; International Relations  
   **Topic:** A comparison of pre WW II U.S./Japanese foreign policy to post WW II U.S./Japanese foreign policy and it’s influence on and design.  
   **Grade:** 11th and 12th  
   **Time:** Two weeks including class time and home learning

II. **Goal:**  
1. Students will gain an understanding of how culture can be influenced by government policies.  
2. Students will examine Japanese influence on U.S. art and design.  
3. Students will incorporate their findings into a final project which demonstrates their understanding of the impact of politics and economics on culture.

III. **Instructional Objectives:**  
2. Effect of politics and economics on society.  
4. Shifting trade relations between the U.S. and Japan.

IV. **Content Outline:**  
1. Current U.S. perceptions of Japan  
2. Historical U.S. perceptions of Japan  
3. Examples of U.S. policies and their influence on these perceptions.  
4. Examples of types of art and design  
5. Important dates and events in U.S./Japanese history

V. **Instructional Strategies:**  
   **Set:**  
   Brain storm:  
   1. On the board write “JAPAN: students will add words and ideas indicating their perceptions of Japan.  
      Discuss the origins of these perceptions.  
   2. On the board write “WW II”: students will add words and ideas indicating their perceptions of Japan during the time of WW II.  
      Discuss why their perceptions might be different.  
   Brain storm:  
   1. Students will give examples of when our government policies have influenced our perceptions of other countries.  
   2. Students will give examples of how these perceptions might be reflected in art and design as well as other aspects of our culture.  
   **Power point:**  
   1. Important dates and events in pre-post war U.S./Japanese history  
   2. Examples of pre-post war art and design.
Activities:
1. Using the internet and their American history book students will research additional dates and events in pre through post World War II U.S./Japanese history
2. Using the internet students will research other pre through post World War II examples Japanese influenced art and design
3. Working in groups, students will develop a poster showing a time line of important dates in pre through post U.S./Japanese history.
4. Included on the time line students will include examples of art and design influenced by Japan.
5. The poster should be as visual as possible using images and photographs of the time period.

Closure:
1. Working in groups, students will develop a poster showing a time line of important dates in pre through post U.S./Japanese history.
2. Included on the time line students will include examples of art and design influenced by Japan.
3. The poster should be as visual as possible using images and photographs of the time period.

VI. Assessment:
Students will present their posters to the class explaining how perceptions of Japan changed over time as reflected in art and design.

VII. Materials:
- Internet using the computer lab in school
- Poster board
- Text book and reference books

VIII. ESOL Strategies:
Since the project is primarily visual no additional ESOL strategies needed.

IX. Home Learning:
- Additional research
- Creating the poster

X. Sunshine State Standards/ CBC Standards:
- SS.912.A.1.1
- SS.912.A.1.2
- SS.912.A.1.3
- SS.912.A.1.4
- SS.912.A.1.7
- SS.912.A.4.9
- SS.912.A.5.3
XI. Sources:
- http://www.cetel.org/timeline.html#3
- http://photo.net/japan/timeline
- http://www.pbs.org/childofcamp/history/timeline.html
- http://www.foodtimeline.org/foodasian.html
Culture Shock – Insights from the movie “Ramen Girl”

I. Subject: EAP 0400- ESL Speech Level 4 (upper-intermediate)
Topic: Culture Shock – Insights from the movie “Ramen Girl”
Grade: College Level
Time: Two 50-minute lessons

II. Goal:
In this unit, students will become familiar with the idea of culture shock, in particular the differences between the US and Japan. In addition, students will get acquainted with the hierarchical structure of Japanese society, specifically the concepts of student/teacher (sensei) and sempai/kohai (senior/junior). They will also study the history of ramen noodles and Japanese dining etiquette. Finally, they will enhance their English communication skills and use their knowledge to make recommendations to a person traveling to Japan.

III. Objectives:
Students will:
1. Develop a basic understanding of the concept of culture shock
2. Become aware of hierarchical relationships in Japan
3. Understand the idea of student/teacher (sensei) and sempai/kohai (senior/junior) relationships
4. Compare and contrast Japanese and Western behavior, analyze stereotypes
5. Practice oral communication skills to critically examine a cultural issue and to identify possible solutions to overcoming cultural differences

IV. Background Information/sources
Film clips:
- Ramen Girl – Movie Trailer
  http://www.youtube.com/watch?v=1GYSwiaNz2o
- Ramen Girl - Highlights from the movie
  http://www.youtube.com/watch?v=2kJA17JBUA
- Ramen Master – Scene from “Tampopo”
  http://www.youtube.com/watch?v=6WrkdTrrwew

Articles:
- The History of Ramen
  http://www.konzak.com/ramen/ramhist.html
- One Noodle at a Time – NY Times article about ramen shops in Tokyo
- Etiquette in Japan
  http://www.kwintessential.co.uk/resources/global-etiquette/japan-country-profiles.html
- Sempai-Kohai Relationship (Hierarchy in Japan)
  http://en.wikipedia.org/wiki/Senpai_and_k%C5%8Dhai
Textbook:
- Interchange 3, Chapter Five “Crossing Cultures” (Cambridge)

V. Instructional Strategies/Activities:
Lesson I:
Warm-up: History of ramen noodle – short discussion
a. Reading “The history of the ramen noodle”
b. Class discussion about culture shock (ESL textbook Chapter 5 “Crossing cultures”)
c. Reading about Kohai/Sempai and teacher/student relationships
d. Viewing and analysis of “The Ramen Girl” film clip
e. In small groups, begin filling out the “Film Clip Worksheet”
f. Discussion of cultural differences and misunderstandings in the film clip
Homework: View “Tampopo” film clip. Complete “Film Clip Worksheet”

Lesson II:
a. Viewing of “Tampopo” film clip
b. Discussion about differences between the two film scenes
c. Exercises in the ESL textbook

Homework: Writing of reflective paragraph: “Letter to Abby” (See prompt on Film Clip Worksheet).

VI. Assessment:
a. Evaluation of student writing
b. Quiz on vocabulary related to history of ramen, kohai/sempai, culture shock, ESL textbook chapter

VII. EAP 0400 Course Competencies:
Competency 2: The student will participate in classroom discussion, express opinions and be understood by attentive listeners. The student will continue to develop oral communication skills including fluency, idea sequencing, accuracy, vocabulary, and pronunciation.
Competency 3: The student will ask informational questions and ask for clarification.
Competency 7: The student will understand factual information and respond appropriately to comprehension questions.
Competency 8: The student will take notes on contemporary topics (e.g., news items, reports, etc.)

VIII. Miami Dade College General Education Outcomes:
Outcome #1: Communicate effectively using listening, speaking, reading, and writing skills
Outcome #5: Demonstrate knowledge of diverse cultures, including global and historical perspectives
Searching for Shangri-La in Asian Design

I. Topic: Searching for Shangri-La in Asian Design

II. Goal:
To examine how Asian design has spread its influence beyond its origin

III. Instructional Objectives
• Point out how Asian design has appeal beyond its origins thanks to media influence Oriental design influences in the Western world
• Identify how Asian design culture influences American design
• Recognize how Asian architectural norms differ from Western architectural norms
• Distinguish how the impact of Asian design differs from that of Western design
• Discuss wabi and sabi
• Recognize how Spring, Summer, Fall, Winter … and Spring encapsulates Asian beauty

IV. Content Outline and Activities:
• Lesson introduction: Slide and film clip:
• Essential questions and definitions
• Pictorial Representation and Reaction: PowerPoint on Asian Style
• Background: Shangri-La: Facts/Article
• Show websites: Diagrams on Ideal Physical Proportions/Buddha Images/Symbolism of the Stupa/Multimedia Tour of a Traditional Chinese Temple
• Reading: Three Articles: East Vs. West/ASIAN INFLUENCES; Design TakesAnother Step Across the Pacific/Calligraphy
• Home Reading: The Aesthetics of Solitude/Balinese Aesthetics

V. Instructional Strategies
• Readings to be discussed and reported by small groups:
  • The essential of Japanese Aesthetics

VI. Assessment:
• Harkness discussion: What constitutes Asian style?
• Assign this project: Interview two people who have visited Asia/China/Indonesia/Thailand/Singapore
• Image Essay: After looking at two photos of hotels, explain how each represents elements of style through Feng Shui, Zen, Wabi, and Sabi
Using Media to Teach Culture-- Japan

I. **Subject:** World Geography  
   **Topic:** Using media to teach culture- Japan  
   **Grade:** 7th grade  
   **Time:** 3 class periods (50 minute lessons)

II. **Goal:**  
To introduce students to Japan’s history, location and to make the global connection of east and west using video as a medium to illustrate the culture exchange.

III. **Materials:**  
   Video - *Big Bird in Japan* by Sesame Street Productions.  
   - This video contains a fun tour of Kyoto and the plight of Big Bird and Barkley being left behind by their tour bus. They meet a mysterious Japanese lady, who turns out to be the Bamboo Princess.

IV. **Activities:**  

   Lesson 1:  
   - Explain the mythical story of the Bamboo Princess  
   - Place and location – Japan and USA  
   - Introduce and explain video analysis worksheet  
   - Explain the advantages of using video and what to expect  
   - Explain how to create a graphic design comparing USA culture to Japan  
   - Show the video  

   Lesson 2:  
   - Continue showing the video  
   - Complete the video analysis worksheet  
   - Discussion about how the experiences and culture of Japan are the same or different from their experiences in the USA.

   Lesson 3  
   - What experiences are the same or similar to yours? What experiences are different?  
   - Create a graphic that shows the similarities and differences between Japan and the USA. Must use pictures, and/or illustrations and color

V. **Sunshine State Standards:**  
   - SS.B.1.3.3  
   - SS.B.1.3.2  
   - LAA133  
   - LAA131

VI. **References:**  
   - Video – Big bird in Japan, Sesame Street, 1988  
   - [www.archives.org](http://www.archives.org) Educational tools- documents
Integrating Anime Style into American Cartoons
Inspired by Hayao Miyazaki Films (Spirited Away)

I. Subject: Drawing and Painting I or II
   Topic: Integrating Anime Style into American Cartoons
   Grade: 9-12
   Time: 4 sessions of one hundred minutes

II. Goal:
    Students will be exposed to the influence of eastern culture that has become popular in the past years including food, customs and entertainment. Students will become familiar with the filmmaker Hayao Miyazaki and his award winning film Spirited Away. Student will explore composition, metamorphism and the elements of design on a two-dimensional drawing.

III. Objectives:
    • Through group discussion and movie the student will demonstrate an understanding of the influence that anime as had in American illustration.
    • The student will look at Japanese animation style (big eyes, large hair, and clean lines.
    • Compare and contrast plot, characters, and themes with American cartoons.
    • The student will design and customized (6) American cartoons into anime.

IV. Content Outline:
    • Movie Spirited Away and discussion on Avatar the last Airbender
    • Brief history of Disney and Superman comics impact Japan
    • Compare and contrast cartoons now from east into the west

V. Instructional Strategies:
   Session 1-2:
   Show students Spirited Away by Hayao Miyazaki
   1. Teacher discusses the films and series: Spirited Away, My Neighbor Totoro, Princess Mononoke, Howl’s Moving Castle, Ponyo and Nickelodeons Avatar the last Airbender.
   2. Teacher shows examples of American Cartoons modify to Anime
   3. Teacher demonstrates the difference between hair, eyes and face of anime to American cartoons
   4. Student picks a cartoons that they want to use in drawing
   5. Students sketch out the cartoon into anime
   (Students will have a discussion on the move and the impact of Japanese films in the west)

   Session 2-4:
   1. Teacher hands out 24 x 18 paper
   2. Student draws 5 comic windows
   3. Student draws from sketch into original work
4. Student then paints drawing for final result

VI. **Assessment:**
The student will be assessed through critique of the final product.

VII. **Materials:**
Pencils, paper 18”x24”, acrylic paint or tempera, sketchbook, Photoshop or Adobe Illustrator (optional), hand outs

VIII. **ESL Strategies:**
Visuals, Hands-on, Group activities

IX. **Home Learning Extension:**
Choose cartoons from the 1960’s that were inspiration to Japanese animation and write a synopsis on your findings or what cartoonist now are inspired by Japanese animation

X. **SSS/ CBC’s:**
- VA.A.1.4.1
- VA.B.1.4.1
- VA.B.1.4.4
- VA.C.1.4.1
- VA.C.1.4.2
- VA.D.1.4.1
- VA.D.1.4.1

XI. **Resources:**
- Youtube: [http://www.youtube.com/watch?v=idTt48RCbAc](http://www.youtube.com/watch?v=idTt48RCbAc) &feature=related
The Dalai Lama and Tibet

I. **Subject:** Geography  
   **Topic:** The Dalai Lama and Tibet  
   **Grade:** 7th Grade Gifted  
   **Time:** Three days with additional time for homework

II. **Goal:**  
   Students will have a greater understanding of the Dalai Lama and Tibet by viewing media resources.

III. **Instructional Objectives:**  
   Students will:  
   1. Understand the main ideas of Buddhism  
   2. Understand who the Dalai Lama is and why he is in exile  
   3. Understand the history of the conflict between China and Tibet  
   4. Understand current events relating to China and Tibet  
   5. Understand both sides of Tibetan independence debate  
   6. Demonstrate knowledge by writing a persuasive paragraph

IV. **Content Outline:**  
   1. Prior knowledge - ability to write a persuasive paragraph  
   2. Geography of Tibet  
   3. Beginnings of Buddhism / Four Noble Truths / Eightfold Path  
   4. Lifestyle of a monk novice  
   5. The Dalai Lama’s beliefs and global influence  
   6. Change in Tibetan culture due to Chinese domination  
   7. Recent news articles or videos about the Dalai Lama and Tibet’s relationship with China

V. **Instructional Strategies:**  
   **Set:**  
   Students will read about Tibet, Buddhism, and the Dalai Lama in their textbook and look at maps and photographs.

   **Activities:**  
   **Day 1:**  
   **Homework:**  
   Students will watch a 7 minute video about Buddhism on Discovery Education and complete a writing. Prompt on line. “Describe the day of a novice monk and explain why you would or would not enjoy that lifestyle.”

   **Day 2:**  
   1. Students will watch 42 minutes of the documentary “10 Questions for the Dalai Lama”.

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2. Students will write down the questions and answers, and any other thoughts while they watch the movie.
3. Students will discuss what they heard and viewed. Lifestyle of a monk novice

Day 3:
1. Students will watch the last 42 minutes of the movie.
2. Students will write down the questions and answers, and any other thoughts while they watch the movie.
3. Students will discuss what they heard and viewed.

Day 4:
1. Students will watch news clips of current events that relate to the Dalai Lama, Tibet and China.
2. Students will be exposed to all sides of the Tibetan independence debate.
3. Students will discuss what they heard and viewed.

VI. Closure:
Students will write a persuasive paragraph about one of the following options:
1. Tibet should remain under China’s control.
2. Tibet should be an autonomous region of China.
3. Tibet should become an independent country.

VII. Assessment:
The paragraph will be their assessment. They may finish for homework if more time is needed. They are also assessed on participation in the class discussions.

VIII. Materials:
Teacher:
- Laptop attached to a projector
- 10 Question for the Dalai Lama” by Rick Ray on DVD or Instant Viewing through Netflix or another company
- Discovery Education account – classes created with students having usernames and passwords. Create writing assignment using video clip on Buddhism.
- Bookmarked news clips to show on the projector.

Student:
- Textbook
- Access at home and ability to print.
- Paper and pencil or pen

IX. Home Learning Extension:
See Day 1 and Closure
X. **Sunshine State Standards:**
- LA.7.16.3.: Use context clues to determine meanings of unfamiliar words
- LA.7.5.2.1.: Use effective listening strategies
- LA.7.6.3.3.: Distinguish between propaganda and ethical reasoning strategies in print and non-print media
- LA.7.4.3.1.: Write persuasive text
- SS.A.2.3.2.: Knows how major historical developments have had an impact on the development of civilizations
- SS.A3.3.4.: Knows significant leaders who have influenced the course of events
- SS.A.3.3.5.: Understands the differences between institutions of Eastern and Western civilization

XI. **Web sites:**
- discoveryeducation.com
- msnbc.com
Geography and History of Japan

I. **Subject:** Speaking and listening Level 6 (advanced)  
**Topic:** Geography and History of Japan  
**Time:** 10 hours (four two-and-a-half hour classes)

II. **Goals:**  
To create awareness of and increase understanding of Japan through:  
a. Physical geography and topography of Japan  
b. History of Japan with particular emphasis on 1850-1900  
c. The restoration of the Emperor and the end of the Samurai tradition  
d. Critical observation of the film “The Last Samurai”

III. **Instructional Objectives:**  
Students will  
a. Use technology to conduct research and compile information on Japan  
b. Organize data in tabular form  
c. Identify Japan and its surrounding bodies of water on a map and locate its major cities  
d. Listen to spoken information and complete a timeline of Japanese history  
e. Reflect on the film “The Last Samurai” and evaluate its merits as art and history  
f. Develop a greater level of understanding of Japan and its culture

IV. **Instructional strategies:**  
**SET/Advanced organizer:**  
“What do you know about Japan?” Writing terms on the board, instructor will facilitate a large group discussion of what students may already know about Japan. Dispelling myths and correcting inaccuracies. View selected images relating to Japan on overhead projector. Have students use internet connected computer to research Japan.

**Body:**  
Have students complete a map of Austrasia paying specific attention to Japan, its surrounding bodies of water and population centers. Identify mountains and agricultural areas. Have students complete a timeline of Japanese history with particular attention to the period immediately before the Meiji restoration to the last Samurai rebellion. Discuss Commodore Perry’s opening of Japan for “trade and friendship.”

**Closure:**  
Students will watch the film “The Last Samurai”

V. **Assessment:**  
After watching the movie students will write responses to two questions:  
1. Would the result have been the same if foreigners had stayed out?  
2. Which side did you identify with more - the Samurai or the Emperor?
VI. **Materials:**
“The Last Samurai” movie, computer with internet connection, map of Austrasia, timeline of Japanese history, pens, writing paper, colored dry erase markers, white board, overhead projector, selected images of Japanese art, photos of the Meiji Emperor and Samurai.
"Give me your tired, your poor, …": Immigration laws preventing the migration of War Brides

I. Subject: Civics and U.S. History
   Topic: "Give me your tired, your poor, …": Immigration laws preventing the migration of War Brides
   Grade: 7th and 8th
   Time: 3 block class period

II. Goal:
Understand how the immigration laws changed as society’s views changed.

III. Instructional Objectives:
The students will study and understand the ramifications immigration laws and how these laws affected the migration of certain ethnicities, especially Asians.
   • War Brides Act of 1945 (Public Law 271)
   • Soldier Brides Act of 1946 and 1947 (Public Law 213)
   • McCarran-Walter Act

IV. Content Outline:
1. National Origins Formula
2. Immigration Restriction League
3. Japanese War Brides and Cultural Pluralism in the 1950’s
4. James Michener’s East-West romance stories, specifically Sayonara
5. Sayonara’s reflection of changes in society’s views (USA)

V. Instructional Strategies
Set:
1. KWL chart as a pre-test
2. Small group discussions/reading of articles
3. Summary of Sayonara
4. Viewing of film

Activities:
Day 1:
1. Hand students a KWL chart to write what they know about the National Origins Formula, Immigration Restriction League, Japanese War Brides Act
2. Read Emma Lazarus’ poem The New Colossus
3. Class Discussion: What do you think the author is saying? Do you agree or disagree and why?
4. Record students’ responses on board/overhead/poster paper (for later use)
5. Have a folder available with copies of the National Origins Formula, article and constitution of the Immigration Restriction League, War Brides and Cultural Pluralism in the 1950’s, An Un-American Bill, Arizona parties like it’s 1924
6. Allow students to read and discuss the articles
7. Ask students what do they think after reading the articles, how do the articles compare with the feeling conveyed in the poem?
8. Record students’ responses on board/overhead/poster paper (for later use)

Day 2:
1. Provide students with a synopsis of Sayonara (film and novel) and the last chapter of the story in its entirety
2. Allow students to read both in small groups
3. Discuss the readings in small groups
4. Have students use large sheets of poster paper to draw/write the results of the small group discussion
5. Have each group share and explain its poster to the class
6. Hang/tape all posters for everyone to see

Day 3:
1. View the film Sayonara
2. Instruct students to write any questions they have while viewing the film
3. Discuss any questions students may have and use the previous discussions’ students response to clarify certain issues highlighted in the film

Closure:
1. Write a summary of the each article read
2. Make a time line to show when society’s views changed against immigration

VI. Assessment:
1. Hand the KWL chart for students to fill in what they learned through the readings, the discussion, and the film.
2. Essay topics: A) How does prejudice affect how people relate to one another? B) How, in your opinion, are the immigration laws biased toward some ethnic groups or nationalities?

VII. Materials:
1. Pencil/Pen/Paper
2. KWL chart
4. Board/overhead/poster paper to record students’ discussion responses

VIII. Home Learning Extension:
Journal Writing:
Choose a topic:
1. What impressed me the most about today’s lesson on the War Brides were the articles because I never thought that…
2. The thought that the immigration laws discriminate against some ethnicities makes me feel…

IX. Sunshine State Standards/CBC Standards:
Relate significant events in a region’s past to current events or problems in the region.
II 6 A
Children as Victims of War

I. Subject: World History and/or American History
Grade: 9-2th grade
Time: four classes

II. Goal:
• Students will learn about impact that World War II had on its civil society, particularly the most vulnerable, innocent, and defenseless victims: children.
• Students will develop critical thinking skills vis-à-vis the ethical and moral tenets of war.

III. Instructional Objectives:
• Students will interpret photographs of Hiroshima and Nagasaki’s atomic bombing.
• Students will read and analyze excerpts with arguments in favor and against the use of the atomic bomb.
• Students will write a reaction based on the analysis of graphic material and written works.
• Students will write an essay containing their reflections and reaction to the movie.
• Students will discuss the consequences of using the atomic bomb in the civil population.
• Cooperative learning: students will break out into small groups, each of which will examine develop arguments to create and NGO devoted to eliminate the use of atomic material.

IV. Content Outline:
This lesson plan will utilize an anime film as the main pedagogical resource to analyze the impact of war in civil society. More precisely, the main goal is to focus on the impact that war had on its most vulnerable, innocent, and defenseless victims: children.

No nation’s leader, and probably very few active U.S. generals, have ever witnessed a nuclear explosion above ground. Still, it is easy for many to consider a nuclear bomb to be a useable weapon of war; after all, in 1945 the Allies had actually used two, which many believe ended that war. Even during the nuclear tests in the South Pacific, congressmen, invited to witness the tests, were located so far away (for their safety) that many came away unimpressed.

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1 The word anime was borrowed from the English word “animation” and it was later shortened for regular use. In Japan, this term entails any sort of Japanese cartoon animation.
Many people are uninformed about the magnitude of damage, loss of life, and long-term consequences of the atomic bombings of Hiroshima and Nagasaki. Most people in the world have no conception of the enormity of the effects of nuclear war. Why? Because it took the United States 22 to 30 years to allow people see the truth of the nuclear devastation of Hiroshima and Nagasaki. The deadly evidence registered in photographs of the victims was confiscated by the American occupation forces and not revealed until 1967, not by the US Government but mainly through the efforts of citizens of Japan and by Columbia University Professor Erik Barnouw. Almost nothing of this human catastrophe appears in standard supposedly scholarly textbooks in American education, even though the atomic bomb was selected by journalists as the “story of the past century.” In the United States, little is learned about WWII, and what is learned is taught from the American perspective. For them, film is a powerful medium that may teach something different from textbooks.

In 2003, Japanese sociologist Akiko Hashimoto conducted a research with focus groups of teachers in Japan about World War II. The study revealed that teachers were reprimanded if they included WWII on exams. Moreover, they avoided texts and instead used their own handouts, trying not to leave a paper trail. When focus groups were conducted with people in their twenties, the study revealed that they barely remembered having learnt the topic from textbooks. Instead, they learned more from mass media (manga, newspapers, and films).

Popular culture remind Japanese people about their past. The memory of nuclear destruction at the end of WWII is ingrained in Japan’s collective unconscious, as reflected in pieces of Japanese popular culture, especially anime and manga. In referring to those who went through the Hiroshima and Nagasaki bombing, the Japanese do not call them survivors but hibakusha, literally “explosion-affected-persons.” For more than a decade after the explosions, the hibakusha lived in an economic limbo probably because the Japanese government didn’t want to be involved in moral responsibility. Although it soon became evident that many hibakusha suffered consequences of their exposure to the bombs, it took the government many years to pass a law in provision for their relief.

Grave of the Fireflies is a Japanese anime film directed by Isao Takahata and based on the semi autobiographical novel by Akiyuki Nosaka. The film was released in 1988 and became relatively popular in the U.S. by the support of critic Roger Ebert. The film takes place in Japan right after the atomic bomb was dropped. It follows the life of a young man, Seita who must take care of his little sister, Setsuko, after their parents are killed through the war (their mother dies of bombing injuries in Kobe, and their father died in service to the Imperial Japanese Navy). The two siblings make their way through the hardships of living in wartime, with frequent air raids, little money, little to no food rations, and a shared living space. They go to live with their aunt, who is at first kind to them but as times get harder is meaner and meaner to them, complaining about everything they do. Eventually, they decide to go and live in an abandoned bomb shelter by a small pond. At first, everything is good, but slowly Setsuko starts to succumb to malnutrition sickness. There is little Seita can do about
this, and one day he comes home and finds her collapsed on the ground. He runs to withdraw money from their meager savings and buys her food, but is too late. He cremates her ashes, and then slowly fades out of life himself, eventually dying of starvation on the streets.

*Grave of the Fireflies* can easily be called on the most poignant war films ever made. The realism of the situation of the two siblings are in is undeniable, and it is told with heartbreaking sincerity that is difficult not to be drawn into. Takahata’s direction is straightforward and effective. He depicts the bombings on Japanese villages with direct and clear images of the horrors that the bombs created: wounds, mutilations, and bodily burns. The desolation and depression the war caused was immediate and horrifying, but its long-term effects were of equal importance as well. Takahata took care to focus on the moralistic and social resonance the war had on Japan.

V. Instructional Strategies:

**Set:**
Large group discussion. All students are responsible for completing a close reading of the textbook on WWII, the American occupation of Japan prior to class. Moderators will prepare lead-in and follow-up questions in order to stimulate and promote the discussion. Observers will record the performance and participation of the members of the class. A scribe will take notes on the main points of the discussion.

**Activities:**
Day 1:
The teacher will present to the class photographs of Hiroshima and Nagasaki’s devastation after the bomb (pictures available in the internet). The aerial photographs do not show victims but the effects of the bombardment in the city’s infrastructure. Students will write down a reaction to the photographs and will share their ideas with their peers. Finally, the teacher will select excerpts with arguments in favor of using the atomic bomb. (Source: Paul Fussel as cited in the material for teachers).

Day 2 and 3:
The teacher will show the movie “Grave of the Fireflies.” For homework students will write an essay with their reflections and reaction to the film.

Day 4:
Cooperative learning: students will break out into small groups, each of which will examine a set of photographs selected by the teacher showing victims of war as well as illustrations from different artists about the consequences of the war on the civil population. Each group will also read excerpts from Hiroshima and Nagasaki or any other testimony from WWII in Japan (see Appendix and Materials for teachers).

**Closure:**
Students will read and discuss an article published in the news with the proposal from NATO about honoring soldiers with medals for not killing innocents civilians in war (see Appendix).
VI. **Assessment:**
Cooperative learning: Students will gather in groups to write the platform for the creation of an NGO committed to eradicate the use of nuclear weapons.

VII. **Materials:**
**Teachers:**

**Students:**
Appendix

The following pictures were taken from:


Figure 1. This illustration by Keiji Nakazawa is of the Funairi, Nakamachi area as he saw it on that day. Multiply this picture 15,000 times to understand what happened to the people of Hiroshima and Nagasaki. The heat radiation, blast, flying glass, and deadly nuclear poison were intense. Permission from Keiji Nakazawa.
Fig. 2 Hiroshima: Flying glass splinters from the firecracker,” one said. In Nevada, American blast of the bomb pierced this body. Photo: Dr. Nobuo Kusano?

Fig. 3 – Nagasaki: Can you imagine the agony for this burned 14 year old girl, brought to the Omura Naval Hospital, one of the more than 210,000 killed by the two nuclear bombs. Dr. Shiotsuki said, “My first assignment was mercy killing.” Permission from the widow of Dr. Masao Shiotsuki, via Kosei Publishing.
Fig. 4 The streets around the hypocenter in Hiroshima must have looked like this after the bombing, but this is not Hiroshima. Any such photographs taken there were regrettably and perhaps foolishly destroyed. This is the Asakusa area of Tokyo after an incendiary air raid. Do you think identification of the any of the 90,000 was possible? From: *Haha to Ko de Miru Tokyo Daikuushuu*, published by Kusanone Publishing Co.
Fig. 5 This child of Rongelap has no control of its body, its head or eyes. Fallout from a Bikini test is the likely cause. Not before nuclear testing had they seen such disabilities. Photo-permission, Dennis O’Rourke.

NATO Considers Recognizing Soldiers Who Don’t Kill Civilians

Posted in May 5th, 2010
by Glenn Church in Afghanistan, NATO

In the past, medals have been awarded to soldiers for heroism in combat or for saving the lives of other soldiers. Now NATO is considering honoring soldiers for not killing innocent civilians.

This idea sounds a lot like the military’s version of grade inflation.

Although NATO said they do not plan on creating a new medal or decoration, the idea of honoring “courageous restraint” for a soldier who is simply doing what should be expected of all soldiers is simply wrong. Not taking an innocent life is an honor in itself.
If a soldier has been given approval to attack but chooses not to and lives are saved, then perhaps
the rules of combat need to be modified for situations where force is the last and only resort.

This idea is probably not going to save a single life. In a tense situation, no soldier is going to
refrain from the necessary use of force because he or she is looking for special recognition.

I understand the concern for civilian casualties in Afghanistan. It alienates the population and
destroys the lives of good soldiers who have made a horrible mistake.

Build schools, roads, provide order and respect local customs to win over the local people. Going
beyond what is normally expected in this peacemaking might deserve some recognition.

However, being awarded for not killing an innocent person borders on the morbidly bizarre.
Japan’s Cultural Effect on the Noh Drama Compared with Western European’s Culture and Drama.

I. **Subject:** Honors Humanities  
   **Topic:** Japan’s cultural effect on the Noh drama compared with Western European’s culture and drama.  
   **Grade:** 9-12  
   **Time:** 2 weeks

II. **Goal:**  
   Students will understand the characteristics and skills of Japanese Noh drama as it relates to Japanese culture and compares with Western European dramatic cultural development.

III. **Objectives:**  
   Students will compare Japanese cultural developments with Western European cultural developments as they apply to Japanese Noh drama and Western drama.  
   Students will also demonstrate knowledge of Japanese Noh drama by application of its characteristics and skills to an approved Western literary work or current event.

IV. **Content:**  
   Location of Japan and cities Edo(Tokyo), Osaka, & Kyoto. Major events in Early Japan, Muromachi Period, Edo Period, Meiji Period, 20th C Japan, types of Japanese Arts, Shintoism, Confucian principles, kami, tori, consciousness, subconsciousness, Hosso/John Locke, individualism, collectivism, enlightenment, Koetsu/Sotatsu, satori, konichiwa, Martial arts, tea ceremonies, haiku, calligraphy, Japanese drama characteristics, Noh, kyogen, Joruri and kabuki dramas, spectacle, Kanami, Zeami, Yoshimitsu, shite, Minoru, Mendo, ditherramb, tragedy Thesbiis, Dionysian, jousting, Gospel and Miracle Plays, Shakespeare, commedia dell-arte, improvisation, comedy, vaudeville, mysteries

V. **Materials and Aids:**  
   PowerPoint, computer, LCD, whiteboard/overhead, dry ease marker, notebook paper, roll paper, paints, ice pick, 12” balloons, newspaper, white glue, stretch twine, digital recording camera, list of emotional current events and Western literary choices

VI. **Instructional Procedure:**  
   **Introduction:**  
   View PowerPoint with summary of the Japanese periods, what the Japanese knew, including details on Shinto Religion, as well as major contributors, and identify and
discuss similarities with Western culture. View and discuss short Youtube videos on Noh drama and Shinto religion, as well as Western European Medieval to 20thC dramas.

**Development:**
Develop a two column chart listing the cultural effects on Noh drama and Western European drama.

**Practice:**
Create a web diagram of Japan’s cultural effects on Noh drama and Western European’s cultural effect.

**Independent Practice:**
After selecting an approved current event or literary choice, students in groups of 2-4 will create a mask, backdrop, or musical instrument (students will bring in supplies).

**Accommodations (Differentiated Instruction):**
Students will be working in groups.

**Checking for understanding:**
Students will adopt their selected approved current event or literary choice to a Noh drama performance.

**Closure:**
Students will perform their adaptation.

**Evaluation:**
Class will view the recorded performances and discuss.
Japanese Anime & Manga

I. **Subject:** Drawing & Painting  
   **Topic:** Japanese Anime & Manga  
   **Grades:** 3-5

II. **Objective:**  
The student will explore Japanese Animation, *Anime*, Manga, and art work connected or inspired by it. Given teacher instruction the student will draw and paint a face in the Manga tradition.

III. **Materials:**  
9”X 12” watercolor paper, drawing practice sheets, ultra-fine point Sharpie markers, brushes, water-filled containers, watercolor paint palettes, and paper towels.

IV. **Lesson:**  
Anime is Japanese for 'animation'. Anime can range from the very silly to the very serious, and is not necessarily intended for children or any specific age group. Sometimes confused with anime, Manga is the Japanese word for comic book (or Graphic Novel, if you prefer) and is used in English to mean Japanese comic books. Manga and anime are very closely related, as artists frequently crossover, as do the characters they create. Usually the Manga is created first, and if it becomes really popular then the market it deemed capable of supporting a much more costly animation based on it.

Manga history dates back to 1814 — the Japanese artist Hokusai first used the word to describe his books of "whimsical sketches." Osamu Tezuka can be credited as the artist who invented manga as we now know it. He defined the storytelling style and imagery and helped manga to cross geographical and cultural boundaries. A big reason for manga's popularity is its universal appeal — there's a type of manga for everyone. Shonen, Shojo, Seinen, Komodo — whatever your age, background, or interests, there's a manga for you!

V. **Procedure:**  
Play the movie *Spirited Away* as an introduction to Japanese animation.

Day 1:  
Students will be given practice drawing sheets to draw and become familiar with the Manga style.

Day 2:  
Students will pick a picture to draw from the images given. They will complete as many drawings as they can in the given time.
Day 3: Students will follow teacher instruction line-by-line to create a face in the Manga style.

Day 4: Students will use watercolor washes to paint the face, clothing and background, allowing areas to dry before continuing with the washes.

Day 5: Students will use India ink to paint in the hair and eyebrows.

VI. Assessment: The student explored Japanese Animation, Anime, Manga, and art work connected or inspired by it. Given teacher instruction the student drew and painted a face in the Manga tradition. Student completed the self-assessment rubric.

VII. Sunshine State Standards:
- V.A.B.1.2.1-4
- V.A.C.1.2.1
- V.A.D.1.2.1
- MA.C1.2.1
- MA. B.1.2
- SS.A.1.2
- SS.A.3.2.2
- SS.A6.2

VIII. ESOL Strategies:
- C1-10
- R1-3
- R5
- R8
- W4
- A1-2
- A7-8
- A10-11
<table>
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<th>Criteria</th>
<th>Goal</th>
<th>Exceptional – 4 pts</th>
<th>Satisfactory – 3 pts</th>
<th>Progressing – 2 pts</th>
<th>Needs Improvement – 1 pt</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing skills at grade level – Shows growth - takes risks to discover</td>
<td>I produce high quality, creative work. I show originality and take risks to learn new.</td>
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<tr>
<td>Understanding and application of Art Concepts and lesson objectives</td>
<td>I apply all art concepts, especially those stressed for the project. I solve problems myself.</td>
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<tr>
<td>Participation and effort</td>
<td>I always participate in class and always use class time well</td>
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<tr>
<td>Use and care of Materials</td>
<td>I used all materials appropriately with no reminders. I always clean up</td>
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<tr>
<td>Behavior</td>
<td>I always follow all classroom rules and never cause a classroom disturbance. I am Always helpful.</td>
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Sen to Chihiro no Kamikakushi (Japanese title)               Spirited Away (American)

*Sen to Chihiro no Kamikakushi* is a fantasy adventure with a ten year-old girl, which starts in everyday Japan but goes somewhere very different. For young Chihiro and her family, a mysterious tunnel and haunted town lead to the Land of Spirits, inhabited by gods and monsters and ruled by the greedy witch Yu-baba. Chihiro's parents are transformed into pigs; to rescue them; she must surrender her name and serve in this world. Luckily she finds friends and allies, including the handsome but mysterious boy Haku. Initially sulky and listless, Chihiro (or Sen, as she's now called) finds inner strengths and establishes an identity in this strange world. But can she win back her name and return home? *Kamikakushi* (神隠し?, literally "Hidden by gods") means "spirited away". Kamikakushi, in Japanese folklore, is used to refer to the mysterious disappearance of a person that happens when an angered god takes a person away.


I. **Subject:** World History Gifted/Advanced  
**Topic:** Japan Through Film  
**Grade:** 6th Grade  
**Time:** 2 week lesson plan

II. **Goal:**  
The student will demonstrate a higher level of understanding of Ancient and Modern Japan as evidenced by a student-created project.

III. **Instructional Objectives:**  
- Students will be able to recognize and list significant issues, cultural traditions, physical geography and faith-based mores of Japan by comparing and contrasting textbook content ranging from Early Japan through Shoguns and Samurai and finally life in medieval Japan. In complement to those teachings will be lectures and Power points about 20th and 21st century Japan as well as popular media regarding Japan.
- Students will project proficiency through a research report in which they will synthesize information from a variety of sources into a well-developed research report.

IV. **Content Outline:**  
Classroom content on Japan included the following topics:  
- Japan’s Geography including four major islands (Hokkaido, Honshu, Shikoku, and Kyushu)  
- Geographic isolation  
- Jomon, Yayoi, and Yamato  
- Prince Shotoku and Japan’s constitution  
- **In depth lecture on Shinto and Buddhism (including animism, Pure Land Buddhism and Zen)**  
- Nara and Chinese influence  
- Heian/Kyoto  
- In depth study of Samurai including the Shogun (civil war between Taira clan and Minamoto clan)  
- Warring kingdoms (Daimyo), Feudalism in Japan  
- Noh, calligraphy, tanka, haiku (short lecture on Tale of Genji)  
- Role of women  
- **JAPAN TODAY through photography**

V. **Instructional Strategies:**  
Included in these textbook studies were student-created “T-charts” of Pure Land Buddhism and Zen Buddhism and advanced classes created “Venn diagrams” comparing and contrasting Shintoism and Buddhism. In addition, students produced a mind-map (web) of details surrounding the Samurai. Furthermore, clips of a Noh
play were shown as well as before and after pictures and videos of Kabuki. Supplementary strategies included a teacher-created multi-media PowerPoint production of photographs from Japan set to traditional and modern punk rock Japanese music.

VI. **Assessment:**
Student product was to include having viewed a movie from Japan (i.e. Ponyo, Gojira, Ju-on, Scooby Doo and the Samurai Sword, Millennium Actress, Teen Titans in Tokyo, etc.), and constructing a mode of teaching his/her findings to the class. The objective for the product was to compare and contrast the textbook’s depiction of Japan with that of Japanese popular media. Creations included, but were not limited to, board games, dioramas, scrapbooks, and traditional research reports.

VII. **Materials:**
- Teacher Created multi-media PowerPoint (photographs and music)
- Basic supplies such as shoeboxes, construction paper, laptops, markers, modeling clay, index cards, etc.
- Journey Across Time textbook

VIII. **Home Learning Extension**
As videos are not permitted in my school, the films were chosen by the students and viewed in their homes.

IX. **Sunshine State Standards**
- SS.A.2.3.1 – how ideas and institutions of one culture can influence other cultures
- SS.A.2.3.2 – how major historical developments have had an impact on the development of civilizations
- SS.A.2.3.4 – understands the impact of geographical factors
- SS.A.2.3.5 – knows significant leaders who shaped the development of the culture
- SS.B.2.3.4 – understands how the landscape and society change as a consequence of shifting from a dispersed to a concentrated settlement
- SS.B.2.3.9 – understands how the interaction between physical and human systems affects current conditions on Earth
- SS.A. 3.3.5 – understands the differences between institutions of Eastern and Western civilizations
- LA.A.2.3.7 – compare/contrast
- LA.A.2.2.1 – cause/effect

X. **Student Feedback:**

**Ponyo project**

*Nathaly Carvajal*—“I think the project was really good because it is not just reading out of a book, but I got to interact. It made me think more and go deeper into the movie.”

*Rolee Sharma*—“This project made me research more about Japan. I learned better because I am a visual person.”
Scooby Doo and the Samurai Sword

Molly Lytle/Rebecca Klages—“I think that the research was complimented by the movie especially if you are a visual learner.”

Ashley Hatch and Sharon Chan
“We learned that culture was fading because technology is taking over. The Japanese show their respect for loyalty through statues. It is nice to see that they still do origami for fun. I liked how we could pick our own show and how we got together with our friends to research this. It is very interesting that I found that so many popular shows are linked to Japan. I learned about Japanese traditional clothing and much more about Japanese culture than what our textbook taught. This project made me want to learn more.”

The Grudge/Ju-on

Elizabeth Wallington—“I learned about the way the Japanese decorate and construct their homes. I also learned about the yurei legend of the dreaded pasty-white, long strangely-haired female spirit which got me interested in researching other Japanese beliefs like Shintoism and Buddhism. I also compared the Japanese version of Ju-on to the American version of The Grudge.”

The Millennium Actress

Rachel Tanchak/Mekha Abraham—“We learned about Japanese filming like how they make movies. We also learned about their traditional dress and saw Geishas and Samurai. We also learned about how their major cities look. We got a glimpse of some the islands. Lastly, we learned the Japanese word “wait” because they said it a lot. The movie was subtitled from Japanese to English.”

Gojira/Godzilla

Lewis Lara—“I learned about the Japanese Government and that people count very much on the Prime Minister. It also showed how some cities are divided rich vs. poor. It was a really fun project. You could learn by doing something you enjoy making learning easier. “

Sabrina Bishamber and Rachel Komroff—“We didn’t know that Japan was so Japanese. In America everybody is different from different backgrounds. In Gojira we saw that mainly Japanese people live in Japan. We were amazed to find out the metaphor of the monster.”

XI. Challenges:
There were challenges to the lesson plan that suggested modifications for future use. One of the difficulties incurred was that the principal of any Broward County school
has the right to permit or decline the viewing of videos in the classroom. In this case, all videos have been declined for the 2009-2010 school year. Modifications were made based upon that complication. Students were permitted to choose a film and view it at home. That adjustment initiated its own complexity. The teacher could not construct the groups as each cluster needed to be determined by home locations and the ability of guardians to host said group. In addition, teachers are not authorized to ask a student to purchase or rent (spending money) books or movies. For this reason, it was taxing to procure all of these movies for instructor viewing. Overall, the few complications that occurred were trivial in considering the positive impact of the lesson plan.
The Pacific Theatre of War:  
From Pearl Harbor to Hiroshima

I. Subject: American History, World History  
   Topic: The Pacific Theatre during World War II, Japan’s Expansion. 
   Grade: 9th-11th  
   Time: This will be over three 90 minute Block Sessions.

II. Goal:  
Students will become historical researchers in the events of the Pacific during World War II.

III. Instructional Objectives:  
Students will be able to:  
• Understand Japan’s role in World War II  
• Become conversant in the events in the Pacific during World War II, Pearl Harbor, Iwo Jima, Terry Hoi and Japanese Internment in the United States  
• Understand the reasoning behind the use of the Atomic Bomb on the two Japanese cities  
• See both viewpoints, Japanese and American to the destruction of Japanese cities, and the loss of civilian lives.  
• Research the important events in the Pacific, as related to World War II  
• Use the Internet to find primary sources about an aspect of the War.  
• Create a Timeline of the events in chronological order

IV. Content Outline:  
• Watch teacher power point presentation, find differences in the map.  
• Listen to two newsreels, one made by the US Government  
  http://media.nara.gov/google/ARC_38969.mp4  
  and another directed at American soldiers, Tokyo Rose.  See  
  http://www.eyewitnesshistory.com/vorose.htm  
• Students will work in groups to research an important battle of the Pacific, or term, such as Kamikaze, Japanese Internment and create a poster highlighting their findings.  
• Closing: The End of the War- Students present their findings/poster and place them in chronological order to create a classroom timeline about the events of the War.

V. Instructional Strategies:  
Map activities as openers refresh their geography skills

Individual Activity:  
a. Read the text book to gather the list of research items.  
b. Create a schema, Web, with the terms to research on the board.  
c. Assign research topic, either to groups of two or individually.  Pair by mixed abilities.
Goal:
Find Primary Sources on the Web.
Using technology to find historical information:
Starting with the Dadeschools.net Virtual Library, expand to show the options for finding primary sources. (See Resource)

Opening:
Students will find major differences in the maps of Asia at the height of Japanese power, as compared to the current maps of Asia.

Activities:
Students will research different topics, first as a class with textbook and Silver’s worksheets and then in small groups to write mini historical report posters. Read about American reaction to the Japanese living in the USA (p 228 from Silver, James) Students complete and write and imaginary scenario between Terry Doi and the Japanese soldiers.

Closure:
Presentation of Posters, and placement in a timeline throughout the classroom.

VI. Assessment:
Students will be assessed by the poster’s appearance and the content of the research. Research has at least one primary source, and brings insight into the era.

VII. ESL Strategies:
Students will be paired with bilingual students. Information will be presented on the board. If needed, Spanish textbook can be used or bilingual dictionary.

VIII. Home Learning Extension:
Students can read the Graphic Novel, Barefoot Gen to learn more about the time.

IX. Sunshine State Standards:
- SS.B.2.4.6.: Understands the relationships between resources and the exploration, colonization, and settlement of different regions of the world.
- SS.B.2.3.5.: Understands the geographical factors that affect the cohesiveness and integration of countries. SS.B.2.3.1. understands the patterns and processes of migration and diffusion throughout the world.
- SS.B.2.3.2.: Knows the human and physical characteristics of different places in the world and how these characteristics change over time.
- SS.A.5.2.6.: Understands the political circumstances leading to the involvement of the United States in World War II and the significant military events and personalities that shaped the course of the war.

X. Resources:
1. http://historymatters.gmu.edu/d/5141
7. http://geometryplay.net/nagasaki/mainn.html Memories of Nagasaki
Designer Urban Vinyl- More than just toys

I. **Subject:** Computer Art: Applications to Graphic design (3rd year)
   **Topic:** Western Infusion of Eastern Pop culture through the use of Designer Toys
   **Grades:** 9-12
   **Time:** 4 one hundred minute sessions

II. **Goal:**
   - Students will be exposed to the subculture of Designer and DIY toys and their respective popularities in the US, Asia, and Europe.
   - Students will become familiar with the Hong Kong based company **Qee**, the Japanese company **Be@rbrick**, the American company **KidRobot**; and their influence on the Designer Toy Market.
   - Students will explore composition and the elements of design in a two and three dimensional format.

III. **Objectives:**
   - Through group discussion and activities the students will demonstrate an understanding of the good design and composition.
   - The student will write critique of a designer toy produced by one of the companies introduced by the instructor.
   - Using Photoshop or Adobe Illustrator the student will design three toys.
   - The student will design a customized munny DIY toy with Photoshop.
   - Using a blank munny, the student will recreate the munny that he/she designed electronically.

IV. **Content Outline:**
   - Urban Vinyl episode of BBC TV show, Japanorama
   - Brief history of toy companies, Qee, Be@rbrick, and KidRobot
   - Background info on the company characters such as Domo& Munny.

V. **Instructional Strategies:**
   **Session 1-2:**
   - Show students the episode of BBC’s Japanorama: Urban Vinyl.
   1. Teacher discusses the companies: Qee, Be@rbrick, and Kid Robot & the design toy subculture/ market.
   2. Teacher shows examples of Domo & Munny
   3. Students sketch out their 3 toy designs and create them on photoshop.
   4. Students write a critique on a toy produced by one of the companies (discussed in class) at home.

   **Session 2-4:**
   1. Teacher hands out Munny Template
   2. Students customize the template
   3. Students create a custom money
4. Students paint their munny dolls

VI. Assessment:
This will be through Journal critique, four toy designs, and the creation of a customized munny doll.

VII. Materials:
pencils, acrylic paint, paint markers, sketchbook, Blank Munny DIY toys, Pcs or Macs, Photoshop or Adobe Illustrator, hand outs

VIII. ESL Strategies:
Visuals, Hands-on, Group activities

IX. Home Learning Extension:
Write a critique in sketchbook; choose a toy produced by either Qee, Be@rbrick, or Kidrobot and critique it (also provide a picture of the chosen toy).

X. SSS/ CBC’s:
- VA.A.1.4.1
- VA.B.1.4.1
- VA.B.1.4.4
- VA.C.1.4.1
- VA.C.1.4.2
- VA.D.1.4.1
- VA.D.1.4.1

XI. Resources:
- KidRobot: http://www.kidrobot.com
- ToyBeast: http://www.toybeast.com
  http://en.wikipedia.org/wiki/Kidrobot
- Youtube: http://www.youtube.com/watch?v=Ru_TB6HOySI
Designer toys

http://en.wikipedia.org/wiki/Designer_toys

Designer toys is a term used to describe toys and other collectibles that are produced in limited editions (as few as 10 or as many as 2000 pieces) and created by artists and designers. Designer toys are made of variety of materials; ABS plastic and vinyl are most common, although wood, metal, and resin are occasionally used. The term also encompasses plush, cloth and latex dolls. Creators of designer toys usually have backgrounds in graphic design, illustration or self-described low brow art; some are classically trained in art and design, while others are self-taught. Designer toys first appeared in the 1990s and are still in production today.

More popular asian companies:

Qee

Qee (pronounced "key") are a collection of designer toys created by Hong Kong-based company Toy2R, which was founded by Raymond Choy in 1995.

Qee figures vary in their design. The original Qee has a body that resembles an extremely simplified human form, somewhat similar in appearance to Playmobil or LEGO figures, though distinctively round and squat. Depending on its theme, a figure may have the head of a bear with asymmetrical ears called a BearBearQ; a cat called KitCatQ; a dog called DoggyQ; a monkey called MonQ; or a rabbit called Bunee. The Toyer Qee has the same body type as the original, but a head that resembles a cartoon skull. The Knuckle Bear Qee was created by Japanese character designer Touma, and resembles a graffiti-style caricature of an anthropomorphized bear. The Qee Egg simply resembles an anthropomorphized egg. The standard size is 2.5" high, and these figures are packaged with an optional keychain attachment. There are also 1.5", 8", 16", "36", and 60" Qees. Additionally, Toy2R produces Blank Platform DIY; these figures may be of any Qee design, but are packaged unpainted.

Qees are produced in limited numbers and are highly collectible; they are predominantly collected by adults. Many contemporary artists and designers from Asia, Australia, Europe, North America, and South America have designed figures. Typically, designing a Qee figure means creating a design scheme, or deco, for one of the aforementioned molds.

The casual observer may note similarities between Qees and the Kubrick and Be@rbrick figures created by Japanese toy company MediCom. However, closer observation reveals that Qees differ not only in size, but in their overall aesthetic. Relative to MediCom, Toy2R releases very few licensed designs, such as figures based on characters from films, comic books, or other intellectual properties. Exceptions to this are Qees created for Adidas, Benetton, BenQ, BMW, Christian Lacroix, Dark Horse, Devo, DKNY, Mitsubishi, MTV, Nokia, SanDisk, Samsung, Sony, Starbucks, Swatch, Target, V.S.O.P., and Xbox 360, as well as a figure created in conjunction with tokidoki for LeSportsac, in which the figure is a design element of a women's travel bag.

There are currently five series of Qees, and an anticipated total of 1500 2.5" figures.
Exclusively at Otaku House
www.myotakuhouse.com

Domo
2" Qee Collectible Figure
Series 2 introduces the addition of 5 all new flocked Domo Hasses and 10 freshly hatched designs!
Be@rbrick is a collectible toy designed and produced by the Japanese company MediCom Toy Incorporated. The name is derived from the fact that the figure is a cartoon-style representation of a bear, and that it is a variation of MediCom's Kubrick design. The at sign in the place of the letter a is a visual device that is a part of the Be@rbrick brand, and as such, a trademark of MediCom Toy.
The figure is an anthropomorphized bear with an extremely simplified form and a pot belly. Each plastic figure features nine parts (widely referred to as tools in the toy industry): head, torso, hips, arms, hands, and legs; These nine tools allow eight points of articulation: swivel head, swivel waist, ball joint arms, swivel wrists, and ball joint legs.
Kidrobot is a producer and retailer of designer toys founded in 2002 by Paul Budnitz, specializing in artist-created toys and imports from Japan, Hong Kong, and Europe. Kidrobot has a commercial website, as well operating retail stores in New York, San Francisco, Los Angeles, Miami Beach, and Toronto, Canada. There is currently a pop-up shop in Dallas, Texas. Most items are produced in limited numbers and are, or become, collector's items. Each of the three retail stores features a gallery of designer toys and related art, and often host artist signings to commemorate the release of limited-edition figures, such as the Bondage Labbit by Frank Kozik.

As a producer of designer toys, Kidrobot is known for its proprietary Dunny and Munny figures, soft vinyl figurines which resemble cartoon animals based on urban graffiti and stencil art. Artists and designers are commissioned to create Dunnys, while Munneys are released unpainted as "blank canvas" do-it-yourself pieces. Contributing artists include Tara McPherson, Swizz Beatz, Ed Templeton, Mike Shinoda (Linkin Park, Fort Minor), Shepard Fairey (Obey Giant), Futura 2000 (Mo'Wax), Jamie Hewlett (Tank Girl, Gorillaz), MF DOOM (Madvillain), Huck Gee and Mark Hoppus (blink-182, Atticus). A selection of Kidrobot figures are carried by Urban Outfitters, both online and in its retail stores across the U.S. Collectible Dunnys have been sold in limited edition box sets. Many older Dunnys are very rare and can only be found online through websites such as eBay at higher prices than the original Kidrobot retail pricing.
Kidrobot also makes *Kidrobot Mascots*, which are figures of their main logo. These figures are usually nicknamed KR (Kidrobot's common nickname) and the number of the Mascot. For example, the first Mascot was KR1. Some figures also have names; for example, KR1 was called Brooklyn. There are 18 Mascots so far, the newest of which being KR18: Kidmutant by Frank Kozik.

In addition to toys and dolls, Kidrobot produces limited-edition apparel, particularly *screen-printed t-shirts* and *hoodies* (typically in editions of 256) featuring Kidrobot characters. They are starting to collaborate with many big companies such as Lacoste, and artists such as Tilt. Lacoste and Kidrobot are making limited edition sneakers with vivid colors and designs that are trademark of Kidrobot. They range from around $175.00 each pair. Kidrobot also makes monogram bags with the artist Tilt. ($90.00-$150.00.) The new clothing line for women and men comes in funky bright and colorful colors combined with artistic never before seen characters. These garments often sell-through within minutes online, and are known to create long lines at their stores. Although Kidrobot apparel is primarily sold in its own stores, some garments are also sold in Barneys NY stores as well as cutting edge boutiques such as the Sneaker Bistro Boutique in Patchogue NY.[1]

Kidrobot is owned by *Wild Brain*, and not affiliated with *Giant Robot*, the *magazine* of Asian American pop culture, or the retail stores of the same name.

Domo (どーもくん Dōmo-kun) is the official mascot of Japan's NHK television station, appearing in several 30 second stop-motion sketches shown as station identification during shows.

Domo, the main character, is described as "a strange creature that hatched from an egg," \[2\] with a large, sawtoothed mouth that is locked wide open. Domo's favorite food is Japanese-style meat and potato stew, and he has a strong dislike for apples, because of an unexplained mystery in his DNA. Domo can only communicate via producing a low-pitched noise which sounds somewhat like his own name, but other characters appear to understand him. Domo is known to pass gas repeatedly when nervous or upset. \[2\] A Tokyopop press release of the Domo comic book states that "he communicates sotto voce with a verve that only his friends can understand." \[3\] Clint Bickham, the writer of the Domo comic book, said that to him Domo's expression is "a sort of cheery wonderment. Like when a kid wakes to a room full of presents on Christmas day." While Domo's face has variants, to Bickham most of his expressions have "an underlying sense of fascination." \[4\]

**Domo in the United States**

In 2006 Nickelodeon announced that it was to develop 26 two-minute shorts, *Domo-kun* for broadcast in the United States. \[10\] In December 2007 ICv2 announced that Nickelodeon would begin airing the shorts in early 2008. \[11\]

Target used the character as the theme of its 2008 Halloween promotions. \[1\] This included a number of Halloween-themed products, such as candy and toys. An original animation was created for Target, available on its website.

7-Eleven stores used the character in a promotion beginning October 1, 2009, using him on coffee cups, straws and other such food containers. \[12\][13]

A number of the Nickelodeon shorts were released on DVD in Region 1 as Domo Volume 1 in February 2010. This collection also includes the original NHK shorts, but the music in some has been changed, and the voices of all the characters besides Domo have been edited out. There are also no English subtitles for the small amount of Japanese dialogue remaining. It is unknown whether this was a conscious choice by the distributor or whether this was accidental, but there are currently no plans to change it.


Hello Kitty (ハローキティ Harō Kiti), \[1\] is a fictional character produced by the Japanese company Sanrio, first designed by Yuko Shimizu. She is a staple of the kawaii segment of Japanese popular culture. \[2\] The character is portrayed as a female white Japanese bobtail cat with a red bow. The character's first appearance on an item, a vinyl coin purse, was introduced in Japan in 1974 and brought to the United States in 1976. \[3\][4] This debut came under the Sanrio company lineup, where her various products are still developed and sold.
Hello Kitty can be found on a variety of consumer products ranging from school supplies to fashion accessories. In Japan, Hello Kitty products are the theme of local tourist attractions.

Hello Kitty has her own branded album, *Hello World*, featuring Hello Kitty-inspired songs performed by a collection of artists, including Keke Palmer and Cori Yarckin. Sanrio and Fender released a series of Hello Kitty guitars (the *Hello Kitty Stratocaster*), and even a jet airplane (the *Hello Kitty Jet*).

In Asia, they released limited-edition Hello Kitty credit cards. As of 2010, Bank of America offers Hello Kitty-themed checking accounts, where the account holder can get cheques and a Visa debit card with Kitty's face on it.

In 2008 Hello Kitty collaboration with *Tokidoki*.

In 2009, Make-up Art Cosmetics (MAC) approached Sanrio to produce a limited-edition Hello Kitty makeup collection, which has now become an expensive collector's item.

In 2010 Hello Kitty will enter the wine market with a Hello Kitty Wine collection made up of four wines that will be available for purchase online. According to The Daily Update, the idea came to Camomilla S.P.A. It is an Italian company that created the tagline: “Our favorite girl has grown up.” Many people think wine shouldn’t be marketed with the face of hello Kitty. The Hello Kitty wines will come in 4 types: a sparkling Brut rosé, a sparkling “Sweet Pink,” an Angel White and a Devil Red.

There is a themed restaurant named Hello Kitty Sweets in Taipei, Taiwan. The restaurant's decor and many of its dishes are visually patterned after the Hello Kitty character.

In 2008, a Hello Kitty-themed maternity hospital opened in Yuanlin, Taiwan. Hello Kitty is featured on the receiving blankets, room decor, bed linens, birth certificate covers, and nurses' uniforms. The hospital's owner explained that he hoped that the theming would help ease the stress of childbirth.
Japanese Culture, Culture Shock, Internment Camps, and Baseball

I. Subject: Speech & Listening Level 6 (Advanced)
   Topic: Japanese Culture, Culture Shock, Internment Camps, and Baseball
   Time: This lesson plan is designed to be taught over a 6 week period summer term. The class meets twice a week for 3 hours a week.

II. Goals:
    To increase understanding and create an awareness of:
    a. Culture in Japan through the film “Mr. Baseball”.
    b. Culture shock and reverse culture shock and connect it to the students’ experiences through a reading.
    c. Internment camps in the US during the 1940’s and the impact they had on baseball in Japan.
    d. The beginning of baseball in Japan.
    e. The differences in baseball between Japan and the US.
    f. Top Japanese players in Japan and on US teams.

III. Instructional Objectives:
    1. Students will make a list of baseball terms in groups. There will be a discussion about what they already know about baseball, the rules, and the players.
    2. Students will create a list of what they already know about Japan and Japanese customs at the beginning of the lesson and revise it at the end of the lesson.
    3. Students will be given a reading about culture shock. After reading the article, they will be able to identify the four stages of culture shock and write about their own personal experiences. After viewing the film, they will be able to discuss Jack Elliot’s culture shock.
    4. Students will analyze the positive and negative aspects of living in a foreign country.
    5. Students will be able to identify aspects of Japanese etiquette, customs, and traditions.
    7. Students will learn about internment camps in the US during the war with Japan and their connection to baseball.
    8. Students will study biographies of major Japanese and American baseball players.
    9. Students will learn how to use the interlibrary loan system to locate and order books about the topics above.

IV. Materials:

V. Instructional Strategies:
    This lesson plan will be a combination of small group and large discussion group. The movie will be shown in segments and not in one sitting. While listening and
speaking is the main emphasis, there will also be a large emphasis on reading and writing to facilitate and build on the discussion component.

VI. Content Outline for Internment Camps Lesson:
1. Write the word baseball on the board and have students come up with a list of words in groups. Make sure students understand the terms before doing the reading.
2. Explain the internment camps during the 1940’s.
3. Discuss these questions before reading the book.
4. Instructor will read the book aloud and pause at certain points in order to check comprehension, discuss opinions, and have students predict.
5. Have students write new vocabulary words in their notebooks from the story as they come up.
6. After the story, ask students to prepare a short talk based on one of the questions below. They can prepare their answers in writing during the class as well.

i. The characters in Baseball Saved Us were taken from their home and sent to live in an internment camp. They had not done anything wrong. They were Japanese Americans who lived on the West Coast at a time when the United States was fighting a war with Japan. Do you think it was fair for the government to take them from their home and make them move far away? How would you feel if this happened to your family?

ii. Ken Mochizuki, the author of Baseball Saved Us, is the son of parents who were sent to an internment camp during World War II. Their experiences in the Camp inspired him to write this story. Have your parents or grandparents had experiences you would like to write about? What kind of story would you tell?

iii. What kind of person is Shorty? Do you identify with his struggles? Why or why not? Pretend that you are Shorty. Give a speech telling how you felt when you hit your first home run and discuss your feelings about the guard who wore sunglasses.

iv. What effect does life in the Camp have on Shorty (both in the camp and after he leaves the camp)?

v. Imagine that you are living in a camp like the one Shorty lived in. Give a speech telling about life in the Camp and how you feel about being sent to live there.

VII. Content Outline for Culture Shock Lesson:
Give students the article on culture shock for homework. They should highlight important information and look up any new vocabulary words. They should also make a list of new words with a definition or synonym. The reading will be
discussed in class. They will then have to opportunity to write short paragraphs both in class and for homework.

1. Students read and discuss the article on Culture Shock.
2. Students make a list of new vocabulary and write their own sentences.
3. Students will make an outline of the four stages of culture shock.
4. Students write short paragraphs to the questions listed below.

Comprehension Questions about Culture Shock Article:

Part A: Directions: Write a short paragraph for each of the questions below. Use the ideas from the reading, but use your own words. You need to paraphrase. Therefore, you need to use a thesaurus to find synonyms. Later, you will discuss your answers with the class in both small and large groups.

1. What precipitates culture shock?
2. Describe each of the four stages of culture shock and its characteristics.
3. Choose one of the statements below. Tell if you agree or disagree and why.
   a. Culture shock can never be cured?
   b. We should try to avoid culture shock.
5. Give three pieces of advice for people who suffer from culture shock.

Part B: Directions: Using the movie Mr. Baseball, choose one of the topics below to develop into an outline and then a presentation.

1. Compare and contrast Jack’s behavior in the movie Mr. Baseball when he first arrives in Japan and how it differs towards the end of the movie.
2. Compare and contrast Jack’s attitude toward living in Japan with his teammate Max’s attitude.
3. Write about the stages of culture shock that Jack goes through in the movie. Use specific examples.
4. Choose three examples of aspects of Japanese culture in the movie that Jack is unaware of. Describe what he actually does, the effect this has on the Japanese people around him, and what he should have done according to the Japanese way.

VIII. Content Outline for Japanese Customs Lesson:
1. Students research information about the specific Japanese customs listed below that will be in the movie.
2. Give the topics to the students. You may want to put the students in teams in advance or later in the class to have them compare what they found.
   a. Chopsticks
   b. Japanese Baths
   c. Business Card Etiquette
   d. Japanese toilets
   e. Pouring a Drink, Eating Noodles
f. Japanese Houses & Shrines, Wearing Shoes  
g. Karaoke

3. Students will then paraphrase and summarize their topic in a paragraph and then in a short presentation to the class with images using posters or Power Point. At the end of each presentation, there will be a discussion and Q & A session. The professor will also suggest names of professors who lived in Japan that the students can talk to and get more information from.

IX. Content Outline for Movie:
1. During the movie, students will take notes. They should focus on specific things connected with the reading on culture shock and the research they did on Japanese customs.
2. The movie can be shown in segments. Then it can be stopped and discussed at various points to make sure that students understand the content.
3. Students can rent the movie and watch it at home. Give a two week time period.

X. Oral Midterm Comprehensive Exam:
After reading the article on culture shock, listening to the story of “How Baseball Saved Us”, and watching the movie “Mr. Baseball”, you will then have a one on one oral midterm exam with the professor. You will be asked questions from the readings and the movie such as the ones above. Your responses will be recorded and graded. You will not be able to use your notes. Use the “speech rubric” as a guideline for your responses.

XI. Extension Lesson:
1. Students can take a scene from the movie, write out the dialogue, and act it out with a partner. This can be filmed and then watched back as a class.
2. Students can take one of the topics and expand on it with their own research. They can:
   a. read a book and do a book report in their reading class.
   b. write an essay or paragraph in their writing class.

XII. Related Topics:
1. Biographies of Japanese baseball players  
2. Internment Camps  
3. Pearl Harbor & President Roosevelt  
4. A Japanese Custom or Tradition

XIII. Outcomes at Miami Dade College:

**Purpose:** Through the academic disciplines and co-curricular activities, General Education provides multiple, varied, and intentional learning experiences to facilitate the acquisition of fundamental knowledge and skills and the development of attitudes that foster effective citizenship and life-long learning.

As graduates of Miami Dade College, students will be able to:
1. Communicate effectively using listening, speaking, reading, and writing skills.
2. Use quantitative analytical skills to evaluate and process numerical data.
3. Solve problems using critical and creative thinking and scientific reasoning.
4. Formulate strategies to locate, evaluate, and apply information.
5. Demonstrate knowledge of diverse cultures, including global and historical perspectives.
6. Create strategies that can be used to fulfill personal, civic, and social responsibilities.
7. Demonstrate knowledge of ethical thinking and its application to issues in society.
8. Use computer and emerging technologies effectively.
9. Demonstrate an appreciation for aesthetics and creative activities.
10. Describe how natural systems function and recognize the impact of humans on the environment.
# Writing Rubric

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>Information is very organized with well-constructed paragraphs and subheadings.</td>
<td>Information is organized with well-constructed paragraphs.</td>
<td>Information is organized, but paragraphs are not well-constructed.</td>
<td>The information appears to be disorganized.</td>
</tr>
<tr>
<td><strong>Amount of Information</strong></td>
<td>All topics are addressed and all questions answered with at least 4 sentences about each.</td>
<td>All topics are addressed and most questions answered with at least 3 sentences about each.</td>
<td>All topics are addressed, and most questions answered with 2 sentences about each.</td>
<td>One or more topics were not addressed.</td>
</tr>
<tr>
<td><strong>Quality of Information</strong></td>
<td>Information clearly relates to the main topic. It includes several supporting details and/or examples.</td>
<td>Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.</td>
<td>Information clearly relates to the main topic. No details and/or examples are given.</td>
<td>Information has little or nothing to do with the main topic.</td>
</tr>
<tr>
<td><strong>Mechanics</strong></td>
<td>No grammatical, spelling or punctuation errors.</td>
<td>Almost no grammatical, spelling or punctuation errors</td>
<td>A few grammatical, spelling, or punctuation errors.</td>
<td>Many grammatical, spelling, or punctuation errors.</td>
</tr>
</tbody>
</table>
# Speech Rubric

**Speaker’s name: __________________**

<table>
<thead>
<tr>
<th>Criterion</th>
<th><strong>Rating</strong> Excellent</th>
<th><strong>Rating</strong> Good</th>
<th><strong>Rating</strong> Satisfactory</th>
<th><strong>Rating</strong> Needs Improvement</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>(1) Gets attention</td>
<td>Meets any three of the four criteria</td>
<td>Meets any two of the four criteria</td>
<td>Meets only one of the four criteria</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(2) Clearly identifies topic</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>(3) Establishes credibility</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>(4) Previews the main points</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Body</strong></td>
<td>Main points are clear, well supported, and sources are documented</td>
<td>Main points are somewhat clear, some support, and some documentation</td>
<td>Main points need clarity and support lack of sources and documentation</td>
<td>Main points are not clear and have no support and no sources or documentation</td>
<td></td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>(1) Reviews main points</td>
<td>Reviews main points, brings closure</td>
<td>Brings closure</td>
<td>Does not bring closure; the audience is left hanging</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(2) Brings closure</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(3) Memorable</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Eye Contact</strong></td>
<td>Eye contact with audience virtually all the time (except for brief glances at notes)</td>
<td>Eye contact with audience less than 80% of the time</td>
<td>Eye contact with audience less than 75% of the time</td>
<td>Little or no eye contact</td>
<td></td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>Use of language contributes to effectiveness of the speech, and vocalized pauses (um uh er etc.) not distracting</td>
<td>Use of language does not have negative impact, and vocalized pauses (um uh er etc.) not distracting</td>
<td>Use of language causes potential confusion, and/or vocalized pauses (um uh er etc.) are distracting</td>
<td>Use of language is inappropriate</td>
<td></td>
</tr>
<tr>
<td><strong>Body</strong></td>
<td>Body</td>
<td>Body</td>
<td>Body</td>
<td>Body</td>
<td>Body</td>
</tr>
<tr>
<td>language</td>
<td>language, gestures, and facial expressions adds greatly to the message</td>
<td>language, gestures, and facial expressions compliment message</td>
<td>language, facial expressions and gestures lack variety and spontaneity</td>
<td>language, gestures, and facial expressions are lacking or inappropriate</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>------------------------------------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Clarity</td>
<td>Speaks clearly and distinctly all the time with no mispronounced words</td>
<td>Speaks clearly and distinctly nearly all the time with no more than one mispronounced word</td>
<td>Speaks clearly and distinctly most of the time with no more than two mispronounced words</td>
<td>Often mumbles or can not be understood with more than three mispronounced words</td>
<td></td>
</tr>
<tr>
<td>Topic is specific, follows assignment Adapted to audience</td>
<td>Topic is specific, appropriate and adapted</td>
<td>Topic is clear appropriate and somewhat adapted</td>
<td>Topic lacks clarity and focus needs adapting to audience</td>
<td>No specific purpose--inappropriate for audience or occasion</td>
<td></td>
</tr>
<tr>
<td>Visual Aids</td>
<td>Visual aids well chosen and presented</td>
<td>Minor problems with visual aids</td>
<td>Significant problems with visual aids</td>
<td>No visual aids</td>
<td></td>
</tr>
</tbody>
</table>
Rock and Roll is Dead!

I. **Subject:** Korean Pop Cultural Music, Graphic Design, Introduction to Film and Entertainment

**Topics:**
- Identity and self-image in Korean pop music
- Highbrow verses Lowbrow
- Phenomenon of Korean pop music impacting global culture
- Western stylistic origins that have impacted Korean music
- Androgyny in Korean K-Pop Depictions of men and/or boys in Korean popular culture
- Depictions of women and/or girls in Korean popular culture.

II. **Goal:**
Participants will view music videos by several Korean popular boy/girl bands and identify western (global) influences if applicable.

III. **Instructional Objectives:**
Participants will be able to identify several Korean boy/girl bands.

IV. **Content Outline:**
The student will explore how Korean music and pop culture has influenced or has been influenced by western culture.

V. **Instructional Strategies:**
Set:
The student will be introduced to the Korean boy band, *Super Junior.*

1. The student will be introduced to contemporary Korean K-pop/bubblegum music.
2. The student will be introduced to *Super Junior* among other bands. The student will be introduced to Korean K-pop/bubblegum music

Korean Boy Bands featured:
Super Junior
FT Island

Korean Girl Bands featured:
Girls Generation
Wonder girls
Representation of Asian culture in American Film: Orientalism & The Butterfly Syndrome

I. Subject: World History
   Topic: Representation of Asian culture in American Film: Orientalism & The Butterfly Syndrome
   Grade: 9th
   Time: 180 minutes/3 hours (2 blocks of classes in block scheduling)

II. Goal:
The goal is to demonstrate concrete examples of the effect of post World War II American occupation on how Japanese culture is represented in American film using Joshua Logan’s popular 1957 film, Sayonara.

III. Instructional Objectives:
After covering World War II and the Allied victory in World History and focusing on the reasons for and method of American occupation in Japan, Students will be able to:
   a. Describe the terms “orientalism” and “butterfly syndrome”
   b. Describe the relationship and/or correlation between power and orientalism/butterfly syndrome
   c. Apply the terms “orientalism” and “butterfly syndrome” to the film Sayonara by finding concrete examples in it that demonstrate condescension towards those occupied (in this case, the Japanese).
   d. Analyze and evaluate how those examples demonstrate orientalism and butterfly syndrome.
   e. Describe and evaluate current day examples where they see power leading to behavior comparable to orientalism and butterfly syndrome.

IV. Outline:
   a. Ice breaker: Students will identify and describe “groups” at school, analyze what power is and evaluate who has it, how it is used and how that affects other “groups”.
   b. Review reasons for and characteristics of American occupation of Japan after World War II.
   c. Explanation of terms: Orientalism, Butterfly Syndrome
   d. Background on American representation in cinema of Asian cultures after World War II.
   e. Watch movie
   f. Discussion/Analysis

V. Instructional Strategies:
Set:
As a class, students will brainstorm (identify) a list of “groups” or “cliques” that exist at their school.

Activities:
1. As an introduction, we will discuss power relationships to which students can relate. Once students have provided/identified all the group classifications they believe exist at their school, they will be put into groups of two and be asked to use two or three word phrases to describe/analyze their perceptions of each group, come up with/synthesize a definition of “power” in the context of their school and evaluate which groups have power, how it is used and how it affects others.

2. Class discussion (compare/contrast) power hierarchy within the school; apply to the power relationship that developed between the United States and Japan during American occupation.

3. Class will watch movie and students will be instructed to note any evidence of actions, thoughts and conversations that indicate:
   - Power of one group over another (ex: American power over Japanese)
   - Perceptions of the Japanese by Americans (ex: orientalism, butterfly syndrome)
   - Effects of those perceptions on the behavior of each group

Closure:
Class discussion regarding students’ observations.

VI. Assessment:
Students will write an essay explaining the relationship between American power and occupation in Japan after the Second World War and orientalism and the Butterfly Syndrome by citing and analyzing an example of how these concepts are demonstrated in Joshua Logan’s 1957 movie, Sayonara. Essays will be reviewed and graded by myself.

VII. References/Works Cited:

Heine, Dr. Stephen. “Sayonara can mean ‘Hello’: Ambiguity and the Orientalist Butterfly Syndrome in Post War American Films.” Post Script: Volume 16, No. 3


VIII. Materials:
Film, writing materials for class and group discussion/organization of ideas

IX. Home Learning Extension:
Write essays

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X. **Meets Competency Based Curriculum Standards:**

**Geographic Understanding:**
- Develop an understanding of fundamental themes of geography (absolute and relative location, place, human environment and interaction)
- Organize and present information and ideas, orally and in writing
- Use appropriate vocabulary, define and clarify problems, offer solutions
- Build skills in and develop critical thinking and decision making

**Historical Awareness:**
- Describe the foreign influence on Japan
- Understand current and historic events from perspectives of diverse cultural and national groups.
- List results of World War II and analyze its global impact
- Analyze political and social developments that took place in Asian countries after World War II.

**Cultural Awareness:**
- Explain the concept of culture and identify the components of a culture
- Promote tolerance and understanding among students
- Define and clarify problems, judge information related to a problem, solve problems and draw conclusions

**Global Perspective:**
- Recognize that literature and art reflect the inner life of a people