

# A LETTER FROM GEORGE TAKEI...

Dear Allegiance Teachers,

My name is George Takei, and you may know me from Star Trek, or perhaps from Facebook or Twitter. Currently, I am performing in London in Allegiance, a story that reflects my own personal history. As a child, I went with my family and 120,000 other Japanese Americans behind barbed wire, held inside of U.S. internment camps for many years without charge or trial simply because we happened to look like the people who bombed Pearl Harbor. Our story has long been my legacy, and I am deeply committed to telling it.

By using the Educator Resource Guide developed by CHANGE Arts, you join me in making this experience more than just a show. Ours is a story taught in some schools in the U.S., but British students may have never heard of this shameful chapter. Your efforts bring visibility to this overlooked but important part of history by helping to remove barriers for students to receive information about it.

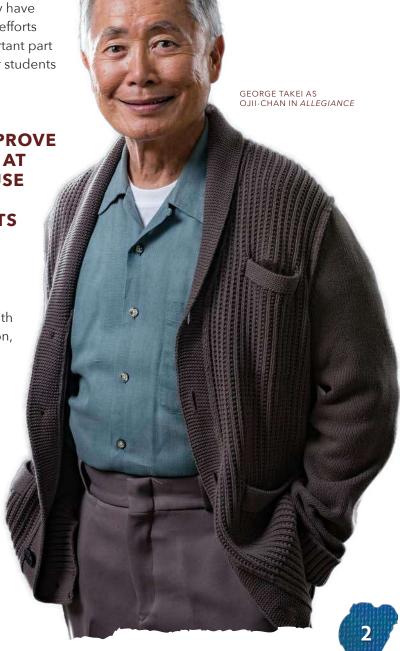
I BELIEVE THAT WE CAN IMPROVE **OUR WORLD ONE STUDENT AT** A TIME. I HOPE YOU WILL USE THIS EDUCATOR RESOURCE **GUIDE WITH YOUR STUDENTS** AND SHARE IT WILL YOUR COLLEAGUES.

There are many opportunities to interact with Allegiance: our live performances in London, the resources on the Allegiance website, and this Educator Resource Guide. I am excited to share Allegiance and its history with British audiences and educators. Thank you for helping tell our story.

Love,



@allegiancebway



# A LETTER FOR EDUCATORS...

Dear Allegiance Teachers,

Driven by the passion and authenticity offered by Mr. Takei, CHANGE Arts humbly thanks you for bringing *Allegiance* into your classroom and bringing your classroom to *Allegiance*.

You'll note this Guide is broken into 5 sections:

**I. ALLEGIANCE AND HISTORY:** Here you can read more specifically about the show and its related history.

**II. EXPLORING ALLEGIANCE:** The activities in this section use the historical circumstances of *Allegiance* to create a more personal frame for your students.

**III. SEEING ALLEGIANCE:** Not to miss an opportunity to engage your students in dialogue, use the questions and small exercises in this section to structure conversations with your class about the personal and historical context of the show.

**IV. THE QUESTION OF ALLEGIANCE:** The post-show exercises ask your students to engage in the complicated questions and realities that Japanese Americans faced during World War II.

**V. AFTER** *ALLEGIANCE:* Continue your class investigation by using an activity to explore a related incident that goes beyond *Allegiance* while pulling on the information learned from the show.

In sections II and IV, there are these suggested activity types:

- THINK: group-focused conversations about a shared experience.
- ACTIVATE: a prompt for more active engagement.
- CHANGE: Inspired by Augusto Boal, ask students to re-imagine parts of scenes from the script to realise, rehearse, and propose potentially different outcomes. <u>See page 4</u> for some key terminology for the CHANGE activities.
- REFLECT: an evolving personal journal.

As we wrote this Guide, we discovered that our central questions revolved around ideas of loyalty, patriotism, and identity, and how and why those ideals so often come into conflict. We also want to give breath and respect to the generational arguments and possible trauma these decisions have on people and families. You'll note these types of questions throughout the Guide.

We hope with the assistance of this Guide, *Allegiance* will be an impactful and inspiring event for you and your students.

With gratitude, always,

Matt Freeman allegiance curriculum co-writer, change arts executive director Suzu McConnell-Wood allegiance teaching artist and curriculum co-writer Rachel Lee allegiance teaching artist and curriculum consultant Kristel Jelinek Brown allegiance curriculum manager, change arts

Comments? Questions? We'd love to hear from you. Dialogue makes us stronger. Email: matt@changearts.org

# CHANGE ACTIVITIES: INSPIRED BY AUGUSTO BOAL

# CHANGE ACTIVITIES DRAW ON THE FOLLOWING 3 MAIN COMPONENTS OF AUGUSTO BOAL'S EXTENSIVE WORK:

# **SPECT-ACTORS**

In Boal's work, everyone engages; so the audience is re-named to combine spectator and actor, recognising the dual role.

# THE JOKER

The narrator or main facilitator of the exercise. This person works with both the class and the people involved to ask questions, provoke discussion, and has the power to stop the scene.

# **ANTI-MODEL**

Boal asks participants to originally play out scenes that have challenges, problematic outcomes, or emphasise questions or choices, all to promote reactions from the spect-actors to intervene in the original telling to attempt to produce different results.

# **ABOUT CHANGE ARTS**

Under its former name *Inspire Change*, CHANGE Arts was the education partner for the Broadway and Los Angeles productions of *Allegiance*. It also produced the curriculum for the live-capture of the Broadway production. The related education initiatives for these productions have now served over 5,000 students and communities across the globe.

At CHANGE Arts, we concentrate on you: the audience. CHANGE makes theatre access achievable through pay-what-you-can group rate tickets, while curating educational experiences that enforce engagement. By **C**hallenging **H**urdles to **A**ccess and **N**urturing **G**rowth and **E**mpathy, we can **CHANGE**.



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IN "ALLEGIANCE AND HISTORY" YOU WILL READ ABOUT THE SHOW, LEARN MORE ABOUT THE HISTORY DURING WHICH IT IS SET, AND BECOME FAMILIAR WITH SOME OF THE CHARACTERS YOU WILL MEET IN ALLEGIANCE.

There is also a glossary of key words and phrases that we suggest you review with your students in preparation for the show. *Allegiance* is set during World War II, a particularly complicated time in world history for which we created a timeline, along with some other historical documentation, attached as appendices for your students to review before entering the theatre.

### **GCSE & AS/AS/A LEVEL ASSESSMENT OBJECTIVES**

### **GCSE**

- AO1: Create and develop ideas to communicate meaning for theatrical performance.
- AO2: Apply theatrical skills to realise artistic intentions in live performance.
- AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
- AO4: Analyse and evaluate their own work and the work of others.

### AS/AS/A Level

- AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.
- AO2: Apply theatrical skills to realise artistic intentions in live performance.
- AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
- AO4: Analyse and evaluate their own work and the work of others.

SECTION I

# **ALLEGIANCE SYNOPSIS**

# ALLEGIANCE FOLLOWS ONE AMERICAN FAMILY'S EXPERIENCE OF WORLD WAR II; THE ACTIONS THEY TAKE AND THE CONSEQUENCES THAT FOLLOW WILL HAUNT THEM FOR DECADES.

Sam Kimura receives a mysterious envelope that leads him 60 years into his past to 1941 in the farming village of Salinas, CA, where he was born and raised along with his sister Kei. Over the radio, the Kimuras hear President Roosevelt's announcement of the bombing of Pearl Harbor, a "date which will live in infamy."

The Kimuras are forcibly relocated to Heart Mountain Camp in rural Wyoming where Sam and his sister struggle to agree on a response to this unconstitutional imprisonment. In an attempt to prove the "loyalty" of his people, Sam enlists in the army and fights for the U.S.A. in Europe; meanwhile, Kei leads a movement of resistance against the injustice of the incarceration.

After the war, they attempt to reconcile their political actions and hurtful words, but their divided loyal-ties – to their loved ones, politics, legacies, and family – keep them apart for decades to follow. In the present day, through the contents of the mysterious envelope, Sam has a chance to reconcile his past and share in the love and compassion of his family.

LEFT TO RIGHT: AYNRAND FERRER AS KEI KIMURA, TELLY LEUNG AS SAMMY KIMURA, GEORGE TAKEI AS OJII-CHAN AND MASASHI FUJIMOTOA AS TATSUO KIMURA. UK PRODUCTION. PHOTO BY DANNY KAAN.



# THE CHARACTERS & CREATIVES

# PRINCIPALS, UK PRODUCTION



SAM KIMURA
A WWII soldier. Played by
GEORGE TAKEI and
TELLY LEUNG



**KEI KIMURA**An activist. Played by **AYNRAND FERRER** 



OJII KIMURA Kei and Sam's grandfather. Played by GEORGE TAKEI



TATSUO KIMURA
A Farmer. Father to
Sammy and Kei. Played by
MASASHI FUJIMOTO



MIKE MASAOKA
National Secretary of the Japanese
American Citizens League (JACL).
Played by IVERSON YABUT



FRANKIE SUZUKI
A resistor of the draft in Heart
Mountain. Played by
PATRICK MUNDAY

# **OTHER CHARACTERS**

THE TANAKA FAMILY
DR. HIDEO TANAKA
MRS. NATSUMI TANAKA
BETSY TANAKA

THE MARUYAMA FAMILY
MR. MASATO MARUYAMA
MRS. KAORI MARUYAMA
TOM MARUYAMA
PEGGY MARUYAMA

THE GOTO FAMILY JOHNNY GOTO NAN GOTO BEN MASAOKA HANNAH CAMPBELL PRIVATE EVANS PRIVATE KNIGHT

### **UK PRODUCTION CREATIVE TEAM**

Music & Lyrics by JAY KUO Book by JAY KUO, MARC ACITO and LORENZO THIONE Directed & Choreographed by TARA OVERFIELD WILKINSON

Musical Direction by AMY HSU

Music Supervision & Orchestrations by

ANDREW HILTON & CHARLIE INGLES

Set and Costume Design by
MAYOU TRIKERIOTI
Lighting Design by NIC FARMAN
Sound Design by CHRIS WHYBROW

# SECTION I MUSICAL THEATRE

The creators of *Allegiance* use many theatrical forms to tell the story, choices you will see in everything from the actors' performances to the design of the show. Go through these elements with your students to make them more familiar with what they can expect to see on stage.

# **NON-LINEAR STRUCTURE**

The first scene of *Allegiance* opens on Sam Kimura in 2001. An unexpected visitor has Sam revisiting his past, and the narrative jumps back to 1941—the next scene is in Salinas, California, before World War II. The audience follows the story of the Kimura family throughout the war, and then in the final scene, returns to 2001.



Allegiance takes place in many different locations, while all happening on one stage. When we see the show, let's look for the design elements (lights, sound, set, costumes, etc.) that are used to help differentiate between the different time periods and locations in Allegiance.

### **MULTIPLE CHARACTER PERFORMANCES**

In the first scene, George Takei portrays "Old Sam." In the following setting, 1941, Telly Leung plays "Young Sam" and George Takei plays Young Sam's grandfather, Ojii. In the final scene, George Takei again plays "Old Sam."



What are some ways that two actors playing the same character in a show might look to connect their performances so it's clear to the audience they are playing the same person?

### **ELEMENTS OF MUSICAL THEATRE**

Musical Theatre is an art form that incorporates acting, singing, and dancing to tell a single story.

# ACTING

The people on the stage use their training and skill to bring characters to life through unique interpretations, incorporating vocal techniques and gestural/behavioural vocabularies.

### • MUSIC/SINGING

The songs reflect the action of the play, as well as communicate the emotional experience of characters throughout the plot.

### DANCE AND MOVEMENT

Dance and movement are used to further the plot in songs like "Paradise," in which Frankie criticises the incarceration of Japanese Americans, and in "Get in the Game," which depicts a moment of physical, therapeutic unity of the community in the Heart Mountain Camp.

# WE HAVE CHOSEN TO USE THE RECOMMENDED TERMINOLOGY SUGGESTED BY DENSHO\* TO MORE ACCURATELY DETAIL THE JAPANESE AMERICAN EXPERIENCE WITHOUT EUPHEMISTIC LANGUAGE.

?

Throughout this guide, ask yourselves: was it an evacuation or an exclusion? internment or incarceration? How is our history defined, and perhaps redefined, through the use of euphemism, and what are the potential problems in continuing to use such words?

442 <sup>ND</sup> BATTALION, OR "THE 442"	The 442nd Infantry Regiment, almost entirely Japanese American, was one of the most decorated unit for its size and length of service in the history of American warfare.
"DISLOYAL"	If an imprisoned individual did not swear allegiance to the U.S.A. on the "Loyalty Questionnaire", they were sent to a high-security prison camp called Tule Lake.
DO NOT FIGHT THE STORM	In Japanese, the phrase shikataganai means "It's beyond my control, so it cannot be helped", or "nothing can be done." In <i>Allegiance</i> , this is translated into the song "Do Not Fight the Storm."
GAMAN	A Japanese term of Zen Buddhist origin that means" endure with patience and dignity".
HEART MOUNTAIN CAMP	A prison camp* in Northwest Wyoming, built in 1942, that held a total of 13,997 prisoners over three years.
HEART MOUNTAIN CAMP RESISTANCE	Draft Resistance in the camps was strongest at Heart Mountain; nearly 100 people were sentenced and imprisoned for Selective Service Act violations: http://encyclopedia.densho.org/Heart_Mountain_Fair_Play_Committee/
JACL	Japanese American Citizens League (JACL) is the largest and oldest civil rights organisation for Japanese Americans.
"FOUR-C" ENEMY ALIENS	In July 1942, all residents of Japanese descent (including citizens) were categorised as "4-C: enemy aliens."
"LOYALTY QUESTIONNAIRE"	The "Loyalty Questionnaire", distributed by the WRA, attempted to determine which Japanese Americans were "loyals" and which were "disloyals," with the hopes that some would serve in the military.
PURPLE HEART	The Purple Heart is an American military decoration awarded for wounds received in action, and for meritorious performance of duty.
"WISHES ON THE WIND"	"Wishes on the Wind" celebrates Tanabata, a summer festival in which the Japanese celebrate a celestial myth by tying wishes to a tree.

# SECTION I

# HISTORY OF JAPANESE AMERICANS

1869-1988

First Japanese immigrants settle in California.

Angel Island Immigration Station was in partial operation, largely to manage and restrict Asian immigration. While it has been called the Ellis Island of the West Coast, at Angel Island, the objective was exclusion.

September 3rd: Britain and France declare war on Germany after its invasion of Poland, thereby starting World War II.



WRA creates the "Loyalty Questionnaire" to determine whether the imprisoned Japanese Americans are "loyal" to Japan or the U.S.A.

THE "LOYALTY QUESTIONNAIRE". 1943. COURTESY OF DENSHO AND THE IKEDA FAMILY COLLECTION.

The U.S. Supreme Court determines the evacuation from the West Coast was constitutional, but the incarceration of Japanese Americans was not.

Japanese Americans begin to leave the prison ---- camps; they are given \$25 and a bus or train ticket.



A PICTURE OF A MOCKUP OF THE FAT MAN NUCLEAR DEVICE DROPPED ON NAGASAKI, JAPAN. COURTESY OF CREATIVE COMMONS (CC-BY-2.0).

August 6th: U.S.A. drops an atomic bomb on Hiroshima, Japan. August 9th: U.S.A. drops a second atomic bomb on Nagasaki, Japan.

A federal commission concludes that the incarceration was the result of "race prejudice, war hysteria, and a failure of political leadership." 1869

1910

1924

1939

1941

DECEMBER

1942

FEBRUARY

SPRING

1943

FEBRUARY

DECEMBER

1944

JANUARY

1045

AUGUST

SEPTEMBER

1983

FEBRUARY

1988

AUGUST

Immigration Act of 1924 (The Johnson-Reed Act) ostensibly stops all immigration from Japan; Japanese immigrants were "ineligible"

for naturalised citizenship after 1870.

December 7th: the Empire of Japan attacks Pearl Harbor. All U.S.A residents of Japanese descent, including citizens, are classified as "enemy aliens."

December 8th: U.S.A. declares war on Japan, officially entering World War II.



BAGGAGE IS ASSEMBLED AND TAKEN BY TRUCK TO THE SALINAS DETENTION CENTER. MARCH 21, 1942. COURTESY OF THE NATIONAL ARCHIVES AND RECORDS ADMINISTRATION AND DENSHO.

February 19th: Executive Order 9066, created military areas "from which any or all persons may be excluded" for "protection against espionage and against sabotage."

"Military exclusion zones" enforced. The U.S. Army forcibly removes 110,000 Japanese Americans from California and parts of Washington, Arizona, and Oregon to 10 long-term camps in 7 states.

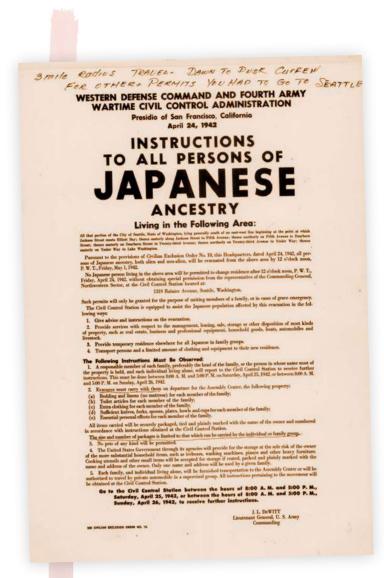
September 2nd: Japan formally surrenders; World War II ends.

The Civil Liberties Act offers a public apology and \$20,000 in monetary reparations to living survivors of the prison camps whose Constitutional rights had been violated as a result of the wartime exclusion.

# HISTORICAL CONTEXT

THE TIMELINE ON PAGE 11 LOOKS AT THE RELATED HISTORICAL EXPERIENCE OF JAPANESE AMERICANS FROM THE LATE 19<sup>TH</sup> CENTURY TO THE LATE 20<sup>TH</sup> CENTURY.

FOCUS YOUR STUDENTS' UNDERSTANDING OF THESE EVENTS BY CON-CENTRATING ON THE FOLLOWING QUESTIONS IN PREPARATION FOR SEEING ALLEGIANCE AND FOR MANY OF THE ACTIVITIES IN THIS GUIDE.



? 1

# 1924:

For Japanese immigrants already living in America, how do you think they felt when their adopted country stopped allowing other people from Japan from entering the country?

?

# **DECEMBER 1941:**

What comes to your mind when I say World War II? What are some of the circumstances that led to World War II? What other countries were involved? What do you think "enemy alien" means? What images does that term evoke?

?

# **CIVILIAN EXCLUSION ORDERS:**

(Like the one to the left) named "all persons of Japanese ancestry" as those affected by 9066's "exclusion zones." Hearing about these government-issued orders for "exclusion," a targeted separation of people, what does this remind you of?

?

# **MARCH 1942:**

What are some reasons people immigrate to America? How might an immigrant to America respond after hearing they are being "relocated" because they are originally from a different country? How might these responses differ for someone who was born in America but is also being "relocated" because of their ancestry?



THIS SECTION FEATURES PRE-SHOW ACTIVITIES THAT TAKE THE HISTORICAL CIRCUMSTANCES OF ALLEGIANCE AND MAKES THEM INTO PERSONAL EXPERIENCES FOR YOUR STUDENTS TO AID THEM IN BETTER UNDERSTANDING AND RELATING TO THE SHOW.

### THERE ARE FOUR ACTIVITIES IN THIS SECTION:

A)	THINK: Becoming The "Other"	Page 14
B)	ACTIVATE: Take Only What You Can Carry	Page 15
C)	CHANGE: "This Will Not Be Good For Us"	Page 1 <i>6</i>
D)	REFLECT: "Wishes on the Wind" Part 1	Page 17

Each Activity's Curriculum Assessment Objectives appears on that Activity's page.

# A) THINK: BECOMING THE "OTHER"

ACTION: JUST AS YOU WILL WATCH THE KIMURAS DO IN *ALLEGIANCE*, HAVE YOUR STUDENTS RESPOND TO ACTIONS TAKEN BY FORMER AMERICAN PRESIDENT FRANKLIN D. ROOSEVELT'S (FDR) FOLLOWING THE ATTACK ON PEARL HARBOR IN 1941.

### **MATERIALS**

CLASSROOM BOARD, APPENDIX A AND/OR B

### **PREPARATION**

COMPUTER ACCESS SET-UP TO PLAY FDR'S "DECLARATION OF WAR ON JAPAN" AT: https://youtu.be/IK8gYGg0dkE



# **ASSESSMENT OBJECTIVES**

GCSE:

AO1, AO3

AS/A LEVEL:

- 1 Tell your students: Allegiance is a story about the Kimuras, a Japanese American family living during World War II. We're going to watch OR listen to OR read (depending on how it's best to review the content in your classroom!) a speech and/or an Executive Order made by former American President Franklin D. Roosevelt (FDR). While we review this material, think about how the Kimuras, as Japanese Americans, might have felt when they heard this news. How might this news impact the Allegiance characters?
- 2 After reviewing the content, begin a class discussion using these guiding questions:
  - What are the events that led to FDR taking such action?
  - How did you respond to the material? You can also ask your students to make a still image reaction or to answer using a single word or phrase.
  - What reaction do you think Japanese Americans were having after learning about FDR's decisions? Put
    yourself in their position. Again, you can also ask your students to make a still image reaction or to
    answer using a single word or phrase.
- **3** Ask your students: **What is "Otherness"?** Make a list of terms and themes that emerge from this discussion. You will want to keep it for the 2nd part of this activity following the show.

# B) ACTIVATE: TAKE ONLY WHAT YOU CAN CARRY

ACTION: THE INCARCERATED JAPANESE AMERICANS WERE TOLD TO ONLY TAKE THE THINGS THAT COULD BE CARRIED AMONG A FAMILY. HAVE YOUR STUDENTS RESPOND TO "INSTRUCTIONS TO ALL PERSONS OF JAPANESE ANCESTRY" THROUGH THIS ACTIVITY.

### **MATERIALS**

COPIES OF APPENDIX C

# ASSESSMENT OBJECTIVES

#### GCSE:

AO1, AO2, AO3, AO4

#### AS/A LEVEL:

AO1, AO2, AO3, AO4

- 1 Ask your students to read "Instructions to All Persons of Japanese Ancestry" (Appendix C). The incarcerated Japanese Americans were told to only take the things that could be carried among a family.
- **2** Have your students think about Japanese Americans reading these words for the first time, and ask them the following questions:
  - What kinds of objects do you think were taken by Japanese American families?
  - What object would you select?
  - What is its personal meaning to you?
  - Why did you prioritise this item above the rest of your possessions?
  - How might the item be helpful or important during the incarceration?
- **3** Using these questions listed above, have students construct individual or group pantomimes or moving images that show a person's or a family's attachment to objects of meaning.
  - How will they represent the struggle to decide what to take?
  - How will they show the object's importance?
  - What is the size, shape, weight, texture of the object?
  - How do they interact with their object?
- 4 Then have your students present the pantomimes, stating to the class what the object is and why it was selected. After the presentations, compare the images to the actual evacuation of Japanese Americans. [Note: An internet search of the phrase "Japanese American Evacuation, World War 2," or searching through <a href="Desnho.org">Desnho.org</a> will bring up relevant images for you to share.]
- **5** Ask them the following questions:
  - What is the first thing you notice when you see the images? What objects or things
    do you see in the pictures?
  - What emotions can you identify in the photos?
  - How are the objects and emotions similar or different to the objects we chose as our essential items in our pantomimes?

# C) CHANGE: THIS WILL NOT BE GOOD FOR US

ACTION: INSPIRED BY THE WORK OF AUGUSTO BOAL, CHANGE ACTIVITIES OPEN THE STAGE FOR STUDENTS TO EXPLORE CRITICAL MOMENTS FROM THE SHOW, ASKING FOR THEIR INPUT, IDEAS, ALTERATIONS AND EDITS. THE PURPOSE BEHIND THESE NEW VERSIONS OF THE SCENE IS TO ASK "WHAT IF?". WHAT IF A CHARACTER SAID THIS LINE INSTEAD? WHAT IF THE CHARACTER EXPRESSED THIS IDEA DIFFERENTLY?

By stopping the show in its tracks, students are empowered to connect to characters in deeper ways while also attempting to change the plot that could lead to different, perhaps more advantageous, outcomes.

### **MATERIALS**

BOAL DEFINITIONS ON PAGE 4, COPIES OF APPENDIX D

# ASSESSMENT OBJECTIVES

#### GCSE:

AO1, AO2, AO3, AO4

#### AS/A LEVEL:

AO1, AO2, AO3, AO4

- 1 Review the idea of Boal's work and the CHANGE activities (see page 4). Define the roles and purpose of the Joker, Spect-Actors, and Anti-Model.
- 2 Have your students read aloud the excerpted scene from Act 1, Scene 3 (Appendix D), when the Kimura's hear the news on the radio about Pearl Harbor. Have different students read for each of the characters. For CHANGE purposes, this is the Anti-Model you will dissect.
- **3** Read the scene excerpt 2 or 3 times, so the words are familiar. As they read, ask students to think about each character's point of view.
  - a. How do the characters feel? Why?
  - b. What do they want?
  - c. How do you think their words and actions might make the other family members feel?
- **4** Try It: Have Spect-Actors (students) stage the scene for the class. Then ask:
  - a. How did this conversation go for the family?
  - b. What else might the characters say to convince, to comfort, or to inspire each other?
- **5** CHANGE It: Try the scene again, incorporating some of these alternative script ideas, and see how each change alters the responses and the direction of the scene. Follow each alternative scene with these guiding questions:
  - a. To the spect-actors: How did it feel as the actor/character to enact this moment?
  - b. Do you have other thoughts or suggestions for what the characters might say to each other?
  - c. Now open the conversation to the rest of your class. What did you see? What did you think? What did it make you wonder?
  - d. How do you think this scene will progress, and what do you imagine are its implications for the rest of "Allegiance"? Any new spect-actors wanting to try and change how the conversation goes in the script?

The goal with CHANGE is not to "solve" the scene or the character's relationships, but to explore the possibilities offered by each CHANGE, and compare and contrast the different choices and responses. Empower your students to connect to the characters and story in deeper ways while also attempting to change the plot that could lead to different outcomes.

# D) REFLECT: "WISHES ON THE WIND" PART 1

# ACTION: THIS SECTION ASKS STUDENTS TO CHRONICLE WISHES THEY WANT TO OFFER OR MAKE ON BEHALF OF THE *ALLEGIANCE* CHARACTERS THEY WILL MEET.

Questions/ Prompt for Your Students:

#### **MATERIALS**

COPIES OF APPENDIX E

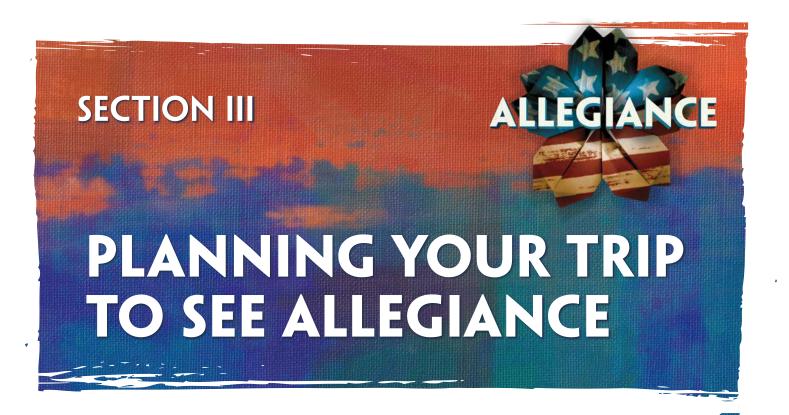
# ASSESSMENT OBJECTIVES

GCSE: AO1

AS/A LEVEL:

AO1

- 1 We first meet many of the characters as they get ready for Tanabata, a Japanese summer festival, where people write their wishes on paper and tie them to a tree.
- **2** Using the worksheet in Appendix E, create a wish for Sammy and Tatsuo, using the scene excerpt you read in the CHANGE activity and other information learned about this time to inform your wishes.
- **3** Be sure to respect and honour what you know about that character and the relevant history before making your wish for them. If you have something you'd like to tell them, write that here too.
- **4** You will revisit these wishes and create new ones after the show, so keep this handout in a safe place.



# SOME HELPFUL PLANNING TIPS BEFORE YOU SEE ALLEGIANCE...

- Many shows don't allow audiences in once the performance has begun.
   Make sure to get to the theatre with plenty of time to get seated so you don't miss the show.
   We recommend arriving 30-40 minutes prior to the start of the show.
- Review the process of what will happen when you get to the theatre. If chaperons are assigned to specific students, remind students to be on the lookout for the appropriate adult.
- Phones and devices should be turned completely OFF (not muted, not on vibrate).
- Allegiance asks that there is no photography, eating, drinking, texting, or talking during the show!
- There is a 15 minute break (the "Interval") in the middle of the show. At that time you can use the WC, and purchase food, drinks, and merchandise.
- Discuss how dismissal will work with your transport and your students for when the show ends.

# SECTION III BEFORE, DURING & AFTER THE SHOW

# USE THESE QUESTIONS TO STRUCTURE CONVERSATIONS ON YOUR WAY TO SEE ALLEGIANCE, DURING THE INTERVAL, AND ON THE WAY BACK TO SCHOOL.

### ON YOUR WAY TO THE SHOW: QUESTIONS FOR THE TRIP

- Raise your hand if "Allegiance" will be your first time seeing a musical.
- What do you expect to see on stage based on the history and themes we explored in class?
- What questions are you bringing with you into the theatre after completing the pre-show activities?

### **DURING THE INTERVAL: QUESTIONS AT THE BREAK**

- In the first act of "Allegiance," the audience is introduced to many characters. Which character are you currently most drawn to and why?
- What questions were you left with at the end of Act 1 that you most want to see answered in Act 2?
- Did you come in with any questions from the pre-show activities that were or were not answered?
- What surprised/excited you the most?

### **CURTAIN CLOSERS: QUESTIONS ON YOUR WAY BACK TO SCHOOL**

The show is over, but it's the ideal time to capture and synthesize the experience. Use these questions to frame a discussion on the trip back to school.

- What's the first thing that comes to mind when you think about the show, "Allegiance"?
- What themes does the play explore?
- What examples from the performance can you use to justify your argument?
- What looked or sounded different from your expectations for "Allegiance"?
- What questions remain for you? How do you think we can find the answers?



In the play, different perspectives on "loyalty" are expressed and the multiple interpretations of patriotism are crucial to understanding the primary questions of *Allegiance*.

# THERE ARE FIVE ACTIVITIES IN THIS SECTION:

A)	THINK: Class Questionnaire	21
B)	ACTIVATE PART 1: "Our Time Now"	22
C)	ACTIVATE PART 2: Returning as The "Other"	22
D)	CHANGE: "You Can't Imagine What I've Been Through"	24
E)	REFLECT: "Wishes on the Wind" Part 2	25

Each Activity's Curriculum Assessment Objectives appears on that Activity's page.

# SECTION IV A) THINK: CLASS QUESTIONNAIRE

ACTION: ALLEGIANCE GRAPPLES WITH MANY CHALLENGING QUESTIONS ABOUT PATRIOTISM. AS DRAMATISED IN THE PLAY, IN 1943 A QUESTIONNAIRE WAS CREATED TO EVALUATE THE "LOYALTY" OF JAPANESE AMERICANS TO THE UNITED STATES.

Ask your students to review and complete the same questionnaire from their personal understanding of the situation, paying particular attention to questions 27 and 28. (Appendix F)

#### **MATERIALS**

APPENDIX F

# **ASSESSMENT OBJECTIVES**

**GCSE:** AO1, AO2

AS/A LEVEL:

1 What is the meaning behind questions 27 and 28?

2 What consequences did Allegiance present for the different answers?

**3** To what extent do you think your personal answers would be different if you were living with these same stakes, during this same time in history?

4 How did the different responses impact the Kimura family?



# SECTION IV B) ACTIVATE PART 1: "OUR TIME NOW"

# ACTION: HAVE YOUR STUDENTS READ THE LYRICS TO THE SONG "OUR TIME NOW." (APPENDIX G)

### **MATERIALS**

APPENDIX G

# **ASSESSMENT OBJECTIVES**

#### GCSE:

AO1, AO2, AO3, AO4

#### AS/A LEVEL:

AO1, AO2, AO3, AO4

- 1 What unifies the different perspectives identified in this song?
- **2** How would you describe the different opinions and the main characters representing those opinions?
- **3** Each of those opinions should be the basis for forming class groups, so there is a small group per opinion/character.
- **4** Each group needs to write a new verse in the musical style of their choice to entice the others to join forces.
- **5** Have your students perform their original compositions for each other. Who was most successful? Why?

# SECTION IV

# C) ACTIVATE PART 2: RETURNING AS THE "OTHER"

# ACTION: UNDERSTANDING THE DROPPING OF THE ATOMIC BOMB IS CRITICAL TO THE GENERATIONAL IMPACT OF THIS TIME IN HISTORY.

### **MATERIALS**

APPENDIX H

# **ASSESSMENT OBJECTIVES**

#### GCSE:

AO1, AO2, AO3, AO4

#### AS/A LEVEL:

AO1, AO2, AO3, AO4

- 1 Read the article from the New York Times (Appendix H) about the atomic bomb.
- Question to your Students: How did you respond to the article? You can also ask your students to make a still image reaction or to answer using a single word or phrase.

**CONTINUES ON PAGE 23...** 

- **3** Split your class into 4 groups, assigning each group 1 of these 4 principal *Allegiance* characters:
  - Sammy
  - Frankie
  - Kei
  - Tatsuo.
- 4 Ask each group to write a short monologue for their assigned *Allegiance* character that expresses his/her reaction to the atomic bomb. You should also evaluate if the character's previous expression of "loyalty" would remain in the face of another significant tragedy for the entire Japanese community.
- **5** Each group will present its work. Groups should be prepared to answer questions about why they feel their character would respond in this way.
- **6** Go back to your list from before the show in response to the question: **What is** "**Otherness"?** How do you see these words, phrases, and themes now?

# SECTION IV D) CHANGE: "YOU CAN'T IMAGINE WHAT I'VE BEEN THROUGH"

ACTION: INSPIRED BY THE WORK OF AUGUSTO BOAL, CHANGE ACTIVITIES OPEN THE STAGE FOR STUDENTS TO EXPLORE CRITICAL MOMENTS FROM THE SHOW, ASKING FOR THEIR INPUT, IDEAS, ALTERATIONS AND EDITS. THE PURPOSE BEHIND THESE NEW VERSIONS OF THE SCENE IS TO ASK "WHAT IF?". WHAT IF A CHARACTER SAID THIS LINE INSTEAD? WHAT IF THE CHARACTER EXPRESSED THIS IDEA DIFFERENTLY?

By stopping the show in its tracks, students are empowered to connect to characters in deeper ways while also attempting to change the plot that could lead to different, perhaps more advantageous, outcomes.

# **MATERIALS**

BOAL DEFINITIONS ON PAGE 4, COPIES OF APPENDIX I

## **ASSESSMENT OBJECTIVES**

AO1, AO2, AO3, AO4

#### AS/A LEVEL:

AO1, AO2, AO3, AO4

- 1 Again, review the idea of Boal's work and the CHANGE activities (see pull-out section on page 4). Define the roles and purpose of the Joker, Spect-Actors, and Anti-Model.
- 2 Have your students read aloud the excerpted scene from Act 2, Scene 8 (Appendix I), the scene where Sammy returns home to his family after the war. Have different students read for each of the characters. For CHANGE purposes, this is the Anti-Model you will dissect.
- 3 Read the scene excerpt 2 or 3 times, so the words are familiar. As they read, ask students to think about each character's point of view.
  - a. How do the characters feel? Why?
  - What do they want?
  - How do you think their words and actions might make the other family members feel?
- **4** Try It: Have Spect-Actors stage the scene for the class. Then ask:
  - How did this conversation go for the family?
  - What else might the characters say to convince, to comfort, or to inspire each other?
- 5 CHANGE It: Try the scene again, incorporating some of these alternative script ideas, and see how each change alters the responses and the direction of the scene. Follow each alternative scene with these guiding questions:
  - To the spect-actors: How did it feel as the actor/character to enact this moment?
  - b. Do you have other thoughts or suggestions for what the characters might say to each other?
  - c. Now open the conversation to the rest of your class. What did you see? What did you think? What did it make you wonder?
  - d. How might these alterations impact how we meet older Sammy at the beginning of "Allegiance"? Any new spect-actors wanting to try and change how the conversation goes in the script?

Remember, the goal with CHANGE is not to "solve" the scene or the character's relationships, but to explore the possibilities offered by each CHANGE, and compare and contrast the different choices and responses. Empower your students to connect to the characters and story in deeper ways while also attempting to change the plot that could lead to different, perhaps more advantageous, outcomes.

# SECTION IV E) REFLECT: "WISHES ON THE WIND" PART 2

AFTER SEEING AND EXPLORING ALLEGIANCE, INVITE YOUR STUDENTS TO REVIEW THEIR PREVIOUS WISHES FOR THE CHARACTERS AND NOW TO REFLECT ON THESE QUESTIONS.

## **MATERIALS**

APPENDIX E, USING COPIES STARTED BEFORE THE SHOW

# ASSESSMENT OBJECTIVES

**GCSE:** AO1, AO4

AS/A LEVEL: AO1, AO4

- 1 What do you want to tell these characters?
- 2 What do you think these characters would want to tell each other?
- **3** Make some predictions for the characters during the decades between when we last see Sammy and Kei and then Sammy's eventual reunion with his niece.

# SECTION IV FINAL REFLECTIONS

As you finish your class-related work in connection with *Allegiance*, start a final discussion with your students to debrief the entire experience...

- Think back to the beginning of the unit. What questions did we have as a class?
- How did we find or discover answers and what questions remain?
- What are some of the most significant takeaways you've gotten through exploring "Allegiance" and the show's related history?
- What are some of the images you remember from the show?
- If you could make sure that every person knew one thing about the Japanese American experience during this time period, what would that one thing be?



CONTINUE YOUR CLASS INVESTIGATION BY USING THIS ACTIVITY TO EXPLORE A RELATED TIME IN HISTORY WHILE PULLING ON THE INFORMATION LEARNED FROM THE SHOW.

# A) PLANNING THE NATIONAL JAPANESE AMERICAN MEMORIAL

FRAME: IN JUNE 2001, JUST A FEW MONTHS BEFORE THE SEPTEMBER 11TH TERRORIST ATTACKS, THE NATIONAL JAPANESE AMERICAN MEMORIAL WAS COMPLETED IN WASHINGTON, D.C. THE MEMORIAL SERVES TO HONOUR THE 120,000 JAPANESE AMERICANS INCARCERATED DURING WORLD WAR II AND THE OVER 800 JAPANESE AMERICAN SOLDIERS THAT WERE KILLED IN BATTLE.

To get your class thinking critically about the Memorial, this activity asks students to put themselves in the positions of the creators of the Memorial, and work in groups or as a whole class to visualise, discuss, and realise their own Japanese American Memorial.

**CONTINUES ON PAGE 27...** 

# STATEMENT, PROMPT, QUESTIONS, AND CONCLUSION:

# **MATERIALS**

GOOGLE IMAGE SEARCH FOR "JAPANESE AMERICAN MEMORIAL IN WASHINGTON, DC"

# ASSESSMENT OBJECTIVES

**GCSE:** AO1, AO4

AS/A LEVEL: AO1, AO4 1 Statement: There are many Memorials to historical events. With the creation of each, sculptors and architects literally and figuratively cement the world's perception and understanding of the people and/or event for which the Memorial stands.

2 Prompt: It's your turn to become these sculptors and architects for the Japanese American Memorial. By creating something that will outlive anyone with a first-hand understanding, how can expectations be managed to support the creation of a responsible and accurate legacy? Following these questions, we'll come together to share.

# **3** Questions:

- What are your priorities before undertaking this project?
- What do you want history to know about this difficult time?
- What does your vision of the Japanese American Memorial look like? Why?
- 4 Conclusion: How do your creations compare to what is "The Japanese American Memorial in Washington, D.C."? [Note: An Internet search of the quoted phrase will bring up relevant images for you to share.]



GEORGE TAKEI AS OJII-CHAN.



Appendix A:	FDR Speech: "A Date Which Will Live in Infamy"	29
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# **APPENDIX A:**

# FDR SPEECH - "A DATE WHICH WILL LIVE IN INFAMY"

Yesterday, December 7, 1941—a date which will live in infamy—the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan. The United States was at peace with that nation, and, at the solicitation of Japan, was still in conversation with its government and its emperor looking toward the maintenance of peace in the Pacific. Indeed, one hour after Japanese air squadrons had commenced bombing in the American island of Oahu, the Japanese ambassador to the United States and his colleague delivered to our secretary of state a formal reply to a recent American message. While this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or armed attack.

It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.

The attack yesterday on the Hawaiian Islands has caused severe damage to American naval and military forces. I regret to tell you that very many American lives have been lost. In addition, American ships have been reported torpedoed on the high seas between San Francisco and Honolulu. Yesterday the Japanese government also launched as an attack against Malaya.

Last night Japanese forces attacked Hong Kong.
Last night Japanese forces attacked Guam.
Last night Japanese forces attacked the Philippine Islands.
Last night Japanese forces attacked Wake Island.
And this morning the Japanese attacked Midway Island.

Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday and today speak for themselves. The people of the United States have already formed their opinions and well understand the implications to the very life and safety of our nation. As commander in chief of the Army and Navy I have directed that all measures be taken for our defense. But always will our whole nation remember the character of the onslaught against us.

No matter how long it may take us to overcome this premeditated invasion, the American people in their righteous might will win through to absolute victory. I believe I interpret the will of the Congress and of the people when I assert that we will not only defend ourselves to the uttermost, but will make very certain that this form of treachery shall never endanger us again.

Hostilities exist. There is no blinking at the fact that that our people, our territory and our interests are in grave danger.

With confidence in our armed forces - with the unbounding determination of our people - we will gain the inevitable triumph - so help us God. I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, Dec. 7, a state of war has existed between the United States and the Japanese empire.

SOURCE: COURTESY OF THE FRANKLIN D. ROOSEVELT LIBRARY, HYDE PARK, NEW YORK.

# **APPENDIX B:**

# **EXEC. ORDER 9066**

Executive Order No. 9066

The President Executive Order

Authorizing the Secretary of War to Prescribe Military Areas

Whereas the successful prosecution of the war requires every possible protection against espionage and against sabotage to national-defense material, national-defense premises, and national-defense utilities as defined in Section 4, Act of April 20, 1918, 40 Stat. 533, as amended by the Act of November 30, 1940, 54 Stat. 1220, and the Act of August 21, 1941, 55 Stat. 655 (U.S.C., Title 50, Sec. 104);

Now, therefore, by virtue of the authority vested in me as President of the United States, and Commander in Chief of the Army and Navy, I hereby authorize and direct the Secretary of War, and the Military Commanders whom he may from time to time designate, whenever he or any designated Commander deems such action necessary or desirable, to prescribe military areas in such places and of such extent as he or the appropriate Military Commander may determine, from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War or the appropriate Military Commander may impose in his discretion. The Secretary of War is hereby authorized to provide for residents of any such area who are excluded therefrom, such transportation, food, shelter, and other accommodations as may be necessary, in the judgment of the Secretary of War or the said Military Commander, and until other arrangements are made, to accomplish the purpose of this order. The designation of military areas in any region or locality shall supersede designations of prohibited and restricted areas by the Attorney General under the Proclamations of December 7 and 8, 1941, and shall supersede the responsibility and authority of the Attorney General under the said Proclamations in respect of such prohibited and restricted areas.

I hereby further authorize and direct the Secretary of War and the said Military Commanders to take such other steps as he or the appropriate Military Commander may deem advisable to enforce compliance with the restrictions applicable to each Military area hereinabove authorized to be designated, including the use of Federal troops and other Federal Agencies, with authority to accept assistance of state and local agencies.

I hereby further authorize and direct all Executive Departments, independent establishments and other Federal Agencies, to assist the Secretary of War or the said Military Commanders in carrying out this Executive Order, including the furnishing of medical aid, hospitalization, food, clothing, transportation, use of land, shelter, and other supplies, equipment, utilities, facilities, and services.

This order shall not be construed as modifying or limiting in any way the authority heretofore granted under Executive Order No. 8972, dated December 12, 1941, nor shall it be construed as limiting or modifying the duty and responsibility of the Federal Bureau of Investigation, with respect to the investigation of alleged acts of sabotage or the duty and responsibility of the Attorney General and the Department of Justice under the Proclamations of December 7 and 8, 1941, prescribing regulations for the conduct and control of alien enemies, except as such duty and responsibility is superseded by the designation of military areas hereunder.

Franklin D. Roosevelt The White House, February 19, 1942.

SOURCE: EXECUTIVE ORDER NO. 9066, FEBRUARY 19, 1942.

# WESTERN DEFENSE COMMAND AND FOURTH ARMY WARTIME CIVIL CONTROL ADMINISTRATION

Presidio of San Francisco, California April 24, 1942

# INSTRUCTIONS TO ALL PERSONS OF **APANESE** ANCESTRY

# Living in the Following Area:

All that portion of the City of Seattle, State of Washington, lying generally south of an east-west line beginning at the point at which Jackson Street meets Elliott Bay; thence easterly along Jackson Street to Fifth Avenue; thence southerly on Fifth Avenue to Dearborn Street; thence easterly on Dearborn Street to Twenty-third Avenue; thence northerly on Twenty-third Avenue to Yesler Way; thence easterly on Yesler Way to Lake Washington.

Pursuant to the provisions of Civilian Exclusion Order No. 18, this Headquarters, dated April 24, 1942, all perons of Japanese ancestry, both alien and non-alien, will be evacuated from the above area by 12 o'clock noon, P. W. T., Friday, May 1, 1942.

No Japanese person living in the above area will be permitted to change residence after 12 o'clock noon, P. W. T., Friday, April 24, 1942, without obtaining special permission from the representative of the Commanding General, Northwestern Sector, at the Civil Control Station located at:

1319 Rainier Avenue, Seattle, Washington.

Such permits will only be granted for the purpose of uniting members of a family, or in cases of grave emergency, The Civil Control Station is equipped to assist the Japanese population affected by this evacuation in the following ways:

- 1. Give advice and instructions on the evacuation.
- 2. Provide services with respect to the management, leasing, sale, storage or other disposition of most kinds of property, such as real estate, business and professional equipment, household goods, boats, automobiles and
- 3. Provide temporary residence elsewhere for all Japanese in family groups.
- 4. Transport persons and a limited amount of clothing and equipment to their new residence.

# The Following Instructions Must Be Observed:

- 1. A responsible member of each family, preferably the head of the family, or the person in whose name most of the property is held, and each individual living alone, will report to the Civil Control Station to receive further instructions. This must be done between 8:00 A. M. and 5:00 P. M. on Saturday, April 25, 1942, or between 8:00 A. M. and 5:00 P. M. on Sunday, April 26, 1942.
  - Evacuees must carry with them on departure for the Assembly Center, the following property:
  - Bedding and linens (no mattress) for each member of the family; Toilet articles for each member of the family;

  - Extra clothing for each member of the family; Sufficient knives, forks, spoons, plates, bowls and cups for each member of the family; Essential personal effects for each member of the family.
- All items carried will be securely packaged, tied and plainly marked with the name of the owner and numbered in accordance with instructions obtained at the Civil Control Station.
- The size and number of packages is limited to that which can be carried by the individual or family group.
- 3. No pets of any kind will be permitted.
- 4. The United States Government through its agencies will provide for the storage at the sole risk of the owner of the more substantial household items, such as iceboxes, washing machines, pianos and other heavy furniture. Cooking utensils and other small items will be accepted for storage if crated, packed and plainly marked with the name and address of the owner. Only one name and address will be used by a given family.
- 5. Each family, and individual living alone, will be furnished transportation to the Assembly Center or will be authorized to travel by private automobile in a supervised group. All instructions pertaining to the movement will be obtained at the Civil Control Station.

Go to the Civil Control Station between the hours of 8:00 A. M. and 5:00 P. M., Saturday, April 25, 1942, or between the hours of 8:00 A. M. and 5:00 P. M., Sunday, April 26, 1942, to receive further instructions.

> J. L. DeWITT Lieutenant General, U. S. Army Commanding

# **APPENDIX D:**

# **ALLEGIANCE SCENE EXCERPT 1: ACT 1, SCENE 3**

NOTE: Tatsuo's lines, originally written to emphasise a Japanese accent, have been edited with deep respect and mindfulness. This was done to promote a more universal interpretation and intervention from students within the frame of the CHANGE exercise, and in hopes of eliminating the cultural appropriation or mimicry.

### **TATSUO**

This will not be good for us. During the Great War, people of Salinas tried to kill a German shopkeeper. They burned his store to the ground. We must keep our heads down. Where are you going?

#### SAMMY

To hang up our flag. We need to prove we're loyal Americans.

# **TATSUO**

You'll just call attention to us.

### **SAMMY**

But -

### **TATSUO**

Nothing can be done. So for now we do nothing.

# **APPENDIX E:**

# "WISHES ON THE WIND"

SECTION II, ACTIVITY D:	SECTION IV, ACTIVITY E:
"Wishes on the Wind" Part 1	"Wishes on the Wind" Part 2

# **APPENDIX F:**

# "LOYALTY QUESTIONNAIRE"

# **DOWNLOAD THE FULL PDF AT:**

http://encyclopedia.densho.org/media/encyc-psms/en-denshopd-p72-00004-1.pdf

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# **APPENDIX G:**

# **ALLEGIANCE SONGS LYRICS: "OUR TIME NOW"**

### "OUR TIME NOW"

### SAMMY:

IT'S MY TIME TO SERVE
MY STRENGTH TO GIVE
MY BLOOD TO OFFER
SO OTHERS MIGHT LIVE
WE'LL WIN BACK OUR FREEDOM
I KNOW IT SOMEHOW
WE MUST SACRIFICE
PAY ANY PRICE
IT'S MY TIME
OUR TIME NOW

#### FRANKIE:

IT'S OUR TIME TO RISE

### FRANKIE, TOM & JOHNNY:

STAND UP AND FIGHT
STAND STRONG TOGETHER

#### FRANKIE:

STAND FOR WHAT'S RIGHT WE'VE SUFFERED IN SILENCE BUT THIS WE AVOW: WE'LL EVEN THE SCORE

### FRANKIE, TOM, JOHNNY:

BE SILENT NO MORE IT'S OUR TIME OUR TIME NOW

### KEI:

IT'S MY TIME TO LIVE
A LIFE OF MY OWN
BUT THAT DOESN'T MEAN
I WILL SPEND IT ALONE
I WON'T BE BOUND BY
WHAT OTHERS ALLOW
MY CHOICES ARE MINE
ALONE TO DEFINE
IT'S MY TIME
MY TIME NOW

### SAMMY:

IT'S OUR TIME TO RISE
WALK THROUGH THAT HELL
WE WILL BE HEROES
WITH STORIES TO TELL

### **INTERNEES:**

GAMAN
GAMAN
STURDY AND SURE
KEEP FAITH AND ENDURE

#### SAMMY:

THIS IS THE CHANCE
WE HOPED THEY'D ALLOW
I UNDERSTAND
WHAT MAKES A MAN

### **INTERNEES:**

GAMAN GAMAN AH - GAMAN! AH - GAMAN, GAMAN

### SAMMY/KEI:

THIS IS MY TIME

### INTERNEES/MIKE:

AND WE'LL FACE THIS TOGETHER

# SAMMY/KEI/HANNAH/FRANKIE:

**OUR TIME** 

### INTERNEES/MIKE:

AND WE'RE CHANGED NOW FOREVER

#### SAMMY/KEI/HANNAH/FRANKIE/TATSUO:

IT'S OUR TIME IT'S OUR -TIME -

# **INTERNEES:**

FREEDOM! FREEDOM! FREEDOM!

# SAMMY/KEI/HANNAH/FRANKIE/TATSUO:

NOW!

# **APPENDIX H:**

# **NEW YORK TIMES EXCERPT ON ATOMIC BOMBING OF JAPAN**

# First Atomic Bomb Dropped on Japan; Missile Is Equal to 20,000 Tons of TNT; Truman Warns Foe of a 'Rain of Ruin'

By SIDNEY SHALETT

WASHINGTON, Aug. 6 -- The White House and War Department announced today that an atomic bomb, possessing more power than 20,000 tons of TNT, a destructive force equal to the load of 2,000 B-29's and more than 2,000 times the blast power of what previously was the world's most devastating bomb, had been dropped on Japan.

The announcement, first given to the world in utmost solemnity by President Truman, made it plain that one of the scientific landmarks of the century had been passed, and that the "age of atomic energy," which can be a tremendous force for the advancement of civilization as well as for destruction, was at hand.

At 10:45 o'clock this morning, a statement by the President was issued at the White House that sixteen hours earlier- about the time that citizens on the Eastern seaboard were sitting down to their Sunday suppers- an American plane had dropped the single atomic bomb on the Japanese city of Hiroshima, an important army center.

### Japanese Solemnly Warned

What happened at Hiroshima is not yet known. The War Department said it "as yet was unable to make an accurate report" because "an impenetrable cloud of dust and smoke" masked the target area from reconnaissance planes. The Secretary of War will release the story "as soon as accurate details of the results of the bombing become available."

But in a statement vividly describing the results of the first test of the atomic bomb in New Mexico, the War-Department told how an immense steel tower had been "vaporized" by the tremendous explosion, how a 40,000-foot cloud rushed into the sky, and two observers were knocked down at a point 10,000 yards away. And President Truman solemnly warned:

"It was to spare the Japanese people from utter destruction that the ultimatum of July 26, was issued at Potsdam. Their leaders promptly rejected that ultimatum. If they do not now accept our terms, they may expect a rain of ruin from the air the likes of which has never been seen on this earth."

# Most Closely Guarded Secret

The President referred to the joint statement issued by the heads of the American, British and Chinese Governments in which terms of surrender were outlined to the Japanese and warning given that rejection would mean complete destruction of Japan's power to make war.

[The atomic bomb weighs about 400 pounds and is capable of utterly destroying a town, a representative of the British Ministry of Aircraft Production said in London, the United Press reported.]

What is this terrible new weapon, which the War Department also calls the "Cosmic Bomb"? It is the harnessing of the energy of the atom, which is the basic power of the universe. As President Truman said, "The force from which the sun draws its power has been lost against those who brought war to the Far East."

"Atomic fission" - in other words, the scientists' long-held dream of splitting the atom- is the secret of the atomic bomb. Uranium, a rare, heavy metallic element, which is radioactive and akin to radium, is the source essential to its production. Secretary of War Henry L. Stimson, in a statement closely following that of the President, promised that "steps have been taken, to assure us of adequate supplies of this mineral."

The imagination-sweeping experiment in harnessing the power of the atom has been the most closely guarded secret of the war. America to date has spent nearly \$2 Billion in advancing its research. Since 1939, American, British and Canadian scientists have worked on it. The experiments have been conducted in the United States, both for reasons of achieving concentrated efficiency and for security; the consequences of having the material fall into the hands of the enemy, in case Great Britain should have been successfully invaded, were too awful for the Allies to risk.

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All along, it has been a race with the enemy. Ironically enough, Germany started the experiments, but we finished them. Germany made the mistake of expelling, because she was a "non-Aryan," a woman scientist who held one of the keys to the mystery, and she made her knowledge available to those who brought it to the United States. Germany never quite mastered the riddle, and the United States, Secretary Stimson declared, is "convinced that Japan will not be in a position to use an atomic bomb in this war."

# A Sobering Awareness of Power

Not the slightest spirit of braggadocio is discernible either in the wording of the official announcements or in the mind of the officials who gave out the news. There was an element of elation in the realisation that we had perfected this devastating weapon for employment against an enemy who started the war and had told us she would rather be destroyed than surrender, but it was grim elation. There was sobering awareness of the tremendous responsibility involved.

Secretary Stimson said that this new weapon "should prove a tremendous aid in the shortening of the war against Japan," and there were other responsible officials who privately thought that this was an extreme understatement, and that Japan might find herself unable to stay in the war under the coming rain of atom bombs.

It was obvious that officials at the highest levels made the important decision to release news of the atomic bomb because of the psychological effect it may have in forcing Japan to surrender. However, there are some officials who feel privately it might have been well to keep this completely secret. Their opinion can be summed up in the comment by one spokesman: "Why bother with psychological warfare against an enemy that already is beaten and has not sense enough to quit and save herself from utter doom?"

The first news came from President Truman's office. Newsmen were summoned and the historic statement from the Chief Executive, who still is on the high seas, was given to them.

"That bomb," Mr. Truman said, "had more power than 20,000 tons of TNT. It had more than 2,000 times the blast power of the British 'Grand Slam,' which is the largest bomb (22,000 pounds) ever yet used in the history of warfare."

### **Explosive Charge Is Small**

No details were given on the plane that carried the bomb. Nor was it stated whether the bomb was large or small. The President, however, said the explosive charge was "exceedingly small." It is known that tremendous force is packed into tiny quantities of the element that constitutes these bombs. Scientists.

looking to the peacetime uses of atomic power, envisage submarines, ocean liners and planes travelling around the world on a few pounds of the element. Yet, for various reasons, the bomb used against Japan could have been extremely large.

Hiroshima, first city on earth to be the target of the "Cosmic Bomb," is a city of 318,000, which is- or was- a major quartermaster depot and port of embarkation for the Japanese. In addition to large military supply depots, it manufactured ordinance, mainly large guns and tanks, machine tools, and aircraft-ordnance parts.

President Truman grimly told the Japanese that "the end is not yet."

"In their present form these bombs are now in production," he said, "and even more powerful forms are in development."

He sketched the story of how the late President Roosevelt and Prime Minister Churchill agreed that it was wise to concentrate research in America, and how great secret cities sprang up in this country, where, at one time, 125,000 men and women laboured to harness the atom. Even today more than 65,000 workers are employed.

"What has been done," he said, "is the greatest achievement of organised science in history.

"We are now prepared to obliterate more rapidly and completely every productive and enterprise the Japanese have above ground in any city. We shall destroy Japan's power to make war." The President emphasised that the atomic discoveries were so important, both for the war and for the peace, that he would recommend to Congress that it consider promptly establishing "an appropriate commission to control the production and use of atomic power within the United States."

"I shall give further consideration and make further recommendations to the Congress as to how atomic power can become a powerful and forceful influence toward the maintenance of world peace," he said.

Secretary Stimson called the atomic bomb "the culmination of years of herculean effort on the part of science and industry, working in cooperation with the military authorities." He promised that "improvements will be forthcoming shortly which will increase by several fold the present effectiveness."

"But more important for the long-range implications of this new weapon," he said, "is the possibility that another scale of magnitude will be developed after considerable research and development. The scientists are confident that over a period of many years atomic bombs may well be developed which will be very much more powerful than the atomic bombs now at hand." •

# **APPENDIX I:**

# **ALLEGIANCE SCENE EXCERPT 2: ACT 2, SCENE 8**

NOTE: Tatsuo's lines, originally written to emphasise a Japanese accent, have been edited with deep respect and mindfulness. This was done to promote a more universal interpretation and intervention from students within the frame of the CHANGE exercise, and in hopes of eliminating the cultural appropriation or mimicry.

### **FRANKIE**

Sam. Welcome home. [SAMMY turns his back]

#### **SAMMY**

No.

### **FRANKIE**

C'mon, don't be that way.

### KEI

Please. This is a new start for all of us.

#### SAMMY

No, it's not. He had his chance when he was drafted. And he chose to be a traitor.

### **FRANKIE**

Don't call me that.

# **SAMMY**

My men died all around me, and you spit on the graves of every one of them.

### **FRANKIE**

That's enough. Not here, not in my house.

### SAMMY

Your house?

### **TATSUO**

Isamu! Frankie is an honourable man! Like you, he stood up for what he believed.

### **SAMMY**

He is nothing like me.

## TATSUO.

Enough! The war is over. Frankie is family now. I am proud to call him my son.

### **SAMMY**

Proud? Is that the son you always wanted? Is that the man you wanted me to be?

### KFI

It's not Frankie's fault.

#### SAMMY

You can't imagine what I've been through.

# THIS IS NOT OVER: A RESOURCE LIST

### **WEBSITES**



Densho

www.densho.org

Densho offers an incredible, free online course for anyone interested in learning more about the Japanese American experience during World War II. You can start the course anytime on their website.

Heart Mountain Interpretive Center

www.heartmountain.org

National Japanese American Memorial Foundation <a href="https://www.njamf.com">www.njamf.com</a>



**BOOKS** 

No-No Boy

a novel by John Okada

Farewell to Manzanar

by Jeanne Houston and James D. Houston

Last Witnesses: Reflections on the Wartime Internment of Japanese Americans edited by Erica Harth



### SOCIAL JUSTICE ORGANISATIONS

www.theyellowwhistle.org

The yellow whistle is a simple gadget with a universal purpose: to signal alarm and call for help, for all Americans.



### www.stopaapihate.org

In response to the alarming escalation in xenophobia and bigotry resulting from the COVID- 19 pandemic, the Asian Pacific Policy and Planning Council (A3PCON), Chinese for Affirmative Action (CAA), and the Asian American Studies Department of San Francisco State University launched the Stop AAPI Hate coalition on March 19, 2020. The coalition tracks and responds to incidents of hate, violence, harassment, discrimination, shunning, and child bullying against Asian Americans and Pacific Islanders in the United States.



# www.advancingjustice-aajc.org

Asian Americans Advancing Justice (AAJC) advocates for an America in which all Americans can benefit equally from, and contribute to, the American dream. Their mission is to advance the civil and human rights for Asian Americans and to build and promote a fair and equitable society for all.

KEEP LEARNING. KEEP GROWING. GAMAN.