The Brown Quarterly

Quarterly Newsletter for Classroom Teachers

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NOTABLE ASIAN-AMERICAN WOMEN

Mary Ruthsdotter, Director National Women's History Project

Queen Liliuokalani (1838-1917) The last reigning monarch of Hawaii, who led the unsuccessful fight for native Hawaiians' civil rights on the eve of the annexation of the islands to the U.S.

Connie Chung (b. 1946) Award-winning television newscaster who was co-anchor person on the CBS "Evening News."

March Fong Eu (b. 1929) First woman and first person of color to become California's Secretary of State.

Maxine Hong Kingston (b. 1940) Author whose books explore the dynamics of Chinese-American society and the experience of growing up caught between two cultures.

Yoshiko Uchida (1920-1992) Beginning at age 10, she almost single-handedly created the genre of Japanese-American literature for children, fostering greater understanding of Japanese-American culture and experiences.

Chien-Shiung Wu (b. 1912) After moving to this country from China, she became a physicist and made scientific discoveries that changed our ideas about the structure of the universe.

Shirley Cachola (b. 1947) Of Philippine descent, she has helped bridge two distinctly different cultures as the Executive Director and Chief Physician of the South of Market Clinic in San Francisco.

Jade Snow Wong (b. 1919) Writer whose timeless autobiography, *Fifth Chinese Daughter*, has educated non-Chinese Americans about Chinese culture in the U.S. for generations.

Polly Bemis (aka Lalu Nathoy (1852-1933) Brought to American on a slave ship from China, she endured many hardships before eventually settling in Idaho and living a life of dignity and remarkable independence.

Amy Tan (b. 1952) Novelist whose books deal with Chinese-American heritage and the conflicts between immigrant mothers and their first-generation American daughters.

Tye Leung Schulze (1881-1972) Worked with Donaldina Cameron in turn-of-the-century San Francisco, rescuing Chinese girls and women who had been sold into slavery in the U.S.; later she became an immigration officer at Angel Islands.

Kristi Yamaguchi (b. 1971) World-class figure skater and Olympic gold medalist in 1992.

Asian Americans and the National Park System: An Experience of Joy and Pain

Iantha Gantt-Wright
National Parks and Conservation Association

America's national parks are storehouses of knowledge that provide us with the tools we need to educate our youth about our rich history and, along with that history, about the broad and unique cultural diversity of our nation's citizenry. From the beauty of Yosemite National Park to the powerful message presented by Manzanar National Historic Site, our National Park System can take us to places and re-create events that bring us both joy and pain and with those experiences comes a better understanding of who we are.

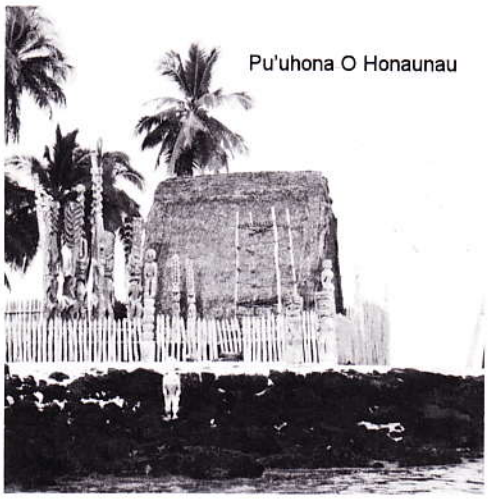
Who we are is a complicated puzzle. We are both a nation that allowed human beings to be sold like chattel and a nation that fostered the great African-American orator, Frederick Douglass. We are both the nation that has for decades welcomed immigrants as the "tired and poor" as represented by the Statue of Liberty National Memorial in New York Harbor and the nation that spurred 120,000 Japanese Americans because they were different and resembled an enemy that had dropped bombs on U.S. soil

As the National Park System begins to reflect the many faces of America, we are challenged with the job of coming to terms with not just our nation's most shining achievements, as represented by the Edison National Historic Site, New Jersey, which is the home and laboratory of the great inventor, but shameful events as well. As educators it is up to us to bring all aspects of our history to the youth of America. Without the whole truth, we create for them an unreal world, which in turn can cause cynicism and misunderstanding. In the end, that misunderstanding can even turn to hate.

Manzanar National Historic Site in Owens Valley, California, is one of the most recent additions to the National Parks System. The story represented by Manzanar is one of the horrors of racism, but it is also the story of a country coming to grips with its mistakes. During the United States involvement in World War II, 1942-1945, more than 120,000 Japanese Americans were forced through federal order to leave their homes, farms, and schools with just 24 hours notice and move to what the government called "relocation camps." Seventy percent of these individuals were American citizens. Manzanar, which held 10,000 men, women, and children at its peak, was one of ten "relocation camps" established by the U.S. government to house the West Coast residents solely on suspicion of allegiance to the Emperor of Japan. Besides Japan, the U.S. was also at war with Germany and Italy. But neither German Americans nor Italian Americans were subjected to this treatment.

Miné Okubo (b. 1912) Artist who began her career in 1939 by painting murals and frescoes at the Golden Gate Exposition. Later she illustrated her experiences while interned with other Japanese Americans during WWII.

Ann Tsukamoto (b. 1952) Molecular and cell biologist, member of the research team that first isolated and purified human stem cells to regenerate the entire blood system of cancer patients whose bone marrow has been destroyed by radiation and/or chemotherapy.


Pu'uhona O Honaunau

For many years after World War II had ended, Japanese Americans visited Manzanar. Many of the visitors had lived at the camp and believed that those who were buried there should be remembered. The pilgrimages to Manzanar became annual events and the number of participants grew. Because the pilgrims wanted everyone to remember the incident, which even today is disputed, they began to push Congress to recognize the site nationally. In March 1992, Congress approved the designation of Manzanar. This designation formalized our country's recognition that Manzanar and the "relocation camps" were a mistake.

Other sites within the system celebrate and commemorate the Asian American and Asian Pacific Islander experience. The diversity of the community is represented in the various sites, which range from Golden Spike National Historic site where Chinese laborers helped to build the first transcontinental railroad and the many cultural and historic parks of the Hawaiian Islands.

My favorite is Pu'uhona O Honaunau National Historic Site. The site was designated by Congress on July 1, 1961. Pu'uhona O Honaunau means "Place of Refuge at Honaunau." The park is located on the Kona Coast of the Island of Hawaii. Located on the Site is the Hale o Keawe temple which housed the bones of the great King Kamehemeha's ancestors. This gave spiritual powers to the "place of refuge." Refugees who broke kapu (traditional tabus), defeated warriors, and others found their way to this sacred place to escape death at the hands of their pursuers. It was a firm belief in this culture that breaking the strict rules that regulated daily life would offend the gods. The punishments could range from natural disasters such as earthquakes to famine. The native people believed in a balance between people who lived in harmony with the environment. They also believed in angry, spiteful gods who could and would take that life away. Many people who were found to have broken *kapu* found sanctuary at Honaunau. They knew if they could make it there the powers of Honaunau would protect them.

These are just two examples of the many stories contained within our National Park System that celebrate, commemorate and interpret the history of a diverse people. As our history evolves and we learn more about each other, the National Park System must grow with us. Supporting the inclusion of other sites that teach our children about America's many diverse experiences is crucial to our growth as a nation. For more information about all sites contact the National Park Service.

Manzanar National Historic Site

Sue Kunitomi Embry, Chairperson
Manzanar Advisory Commission

The forced removal and internment of more than 120,000 persons of Japanese ancestry from the west coast of the United States during World War II constitutes a dark chapter in American history. More than 65,000 were *Nisei* (second generation), American born, American educated and American in heart and mind. No charges were filed, no hearing held, only the vague term, "military necessity" was used and it was to destroy the social, economic and cultural lives of a population which had been in existence in the United States for more than 50 years.

To understand this event and its causes, we need to review the history of the Japanese immigrant group, called the *Issei*. Beginning early in the 1880s many young men were recruited from Southern Japan to work on the sugar plantations of the territory of Hawaii. While many returned home, others stayed and a large group moved to mainland USA. There, they worked the agricultural fields of California, Washington, Oregon, and toiled on the railroads and mines in other western states. Soon, a "picture bride" custom became popular and the men called for brides from their home townships or counties to make permanent residency in their newly adopted land.

While all immigrant groups, whether European or Asian, suffered greatly upon their arrival in America attempting to adapt to a hostile and alien land, every European group, regardless of their national origin had the right of naturalization. They were able to enter the American mainstream because of that fact and fight for their rights no matter how hard their daily living. The Japanese immigrants faced legal discrimination which prohibited aliens "ineligible for citizenship" from owning and leasing land.

This exclusion movement was not the first in the U.S. In 1790, Congress enacted the first naturalization act which restricted naturalization to an alien who was a "free white person." Additional laws enacted during the 19th century included this racial condition. In 1870 Congress gave the right of naturalization to former slaves, making aliens of African birth and persons of African descent eligible. Being neither white nor black, Japanese immigrants were classified as "aliens ineligible for citizenship."

The Japanese government, concerned more with diplomacy, did not often back their citizens abroad against the anti-Japanese expulsion movement. This ambivalent policy led many Japanese immigrants to consider themselves "an abandoned people" and to believe that they would have to fend for themselves in a hostile land. While many families had gained a place in their adopted land, west coast states were still fiercely anti-Japanese. The bombing of Pearl Harbor,

Life in the camps was primitive. Manzanar consisted of 36 blocks within a confined area of one mile square, surrounded by barbed wire and guarded by eight guard towers, one at each corner and four others at midway points of the camp. Each guard tower was staffed by a U.S. soldier with a machine gun. The first year was spent adjusting to their new environment and its population which, through its collective strength and resourcefulness, built a city of 10,000 people, a microcosm of an American city very much like the ones they had left behind.

Hawaii, and the start of WWII was the impetus to put into effect the "final solution " to the "Japanese Problem."

On February 19, 1942, President Franklin D. Roosevelt, persuaded by his military commanders, issued Executive Order 9066, which authorized the Secretary of War and designated military commanders to prescribe military areas and to exclude "any and all persons" from these areas. However, General John L. DeWitt, Western Defense Commander in San Francisco, issued an Order on March 2, 1942 to remove all persons of Japanese ancestry (defined as individuals with as little as one-thirty-second Japanese blood) away from the Western portion of Washington, Oregon and California and the southern part of Arizona.

On March 21, 1942 the first volunteer contingent was moved from Los Angeles to the Manzanar Assembly Center in Owens Valley, in the foot hills of the Sierra Nevada. Prior to this, a 30-day voluntary movement was authorized but many voluntary evacuees faced vigorous anti-Japanese sentiment, and the movement was stopped. All evacuation procedures were then controlled by the U.S. Army. By August of 1942, more than 120,000 persons had been removed from their West Coast homes. First the evacuees were sent to "assembly centers" such as Santa Anita and Tanforan racetracks in California, then later to more permanent "relocation centers" in Utah, Arizona, Wyoming, Arkansas, Colorado, and Idaho.

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I arrived in Manzanar with my family on May 9, 1942. My sister-in-law and I volunteered to assist the Maryknoll Sisters to organize classrooms for the students who had nowhere to go. A few weeks later, the camouflage net factory was completed by the U.S. Army and I worked at making camouflage nets hoping to do my share for the war effort. As young men and women began to leave on temporary furlough to help save the sugar beet crop, I got a job with the *Manzanar Free Press* as a reporter and later as Managing Editor. The paper was financed by the Manzanar Cooperatives, which operated a canteen, barber shop, shoe repair shop and a beauty shop. We received a $3.50 clothing allowance per month. Those who worked were paid between $8.00 and $19.00 per month for unskilled and professional labor respectively.

I left Manzanar on October 6, 1943 after signing a loyalty oath, being finger-printed, photographed and cleared by the FBI. I relocated to Madison, Wisconsin, hoping to enroll at the University of Wisconsin. Unable to enter the University, I went to work and a year later, moved to Chicago to join my brothers who had relocated there.

After decades of silence, the second and third generations began a campaign to educate themselves and the general public about what happened during World War II. In 1969, student and community activists organized their first Pilgrimage to Manzanar. Since 1971, the Manzanar Committee has mounted an annual Pilgrimage in April to commemorate the 1942-45 years. By 1980, the National Coalition for Redress Reparations had formed focusing on grass-roots support for Congressional legislation for redress and an apology from the U.S. government. The Japanese

Photo by Togo Miyatake

American Citizens League opted for a Presidential Commission to investigate the internment and the National Council for Japanese American Redress filed a class action suit which made its way to the Supreme Court.

The result was the passage of a bill granting $20,000.00 to each surviving internee and a formal apology which was signed by President Ronald Reagan. More than 70,000 of the survivors located by the Justice Department received their checks and apology. The Office of Redress is still searching for several hundred other eligible individuals. A Civil Rights Educational Fund has been established to encourage research and educational outreach and distribute information about the internment to the general public.

Manzanar was established as a National Historic Site on February 19, 1992 when the House of Representatives passed HR 102-248 by a roll-call vote of 400 to 13. The designated site encompasses 500 acres which is currently owned by the Department of Water and Power, City of Los Angeles. HR 3006, passed this last July 31st, authorizes the release of Bureau of Land Management land to exchange for the Manzanar land and adds 300 acres to the site. Archeological teams found numerous artifacts, not only of the camp era, but relics of the Paiute-Shoshone Indians dating back to 600 AD and the white pioneer settlement which flourished during the early 1900s.

A General Management Plan has been completed and will be available in the Fall for public comment and input. For a free copy, write to Supt. Ross Hopkins, Manzanar National Historic Site, P.O. Box 426, Independence, CA 93526. The 15-year plan calls for the use of a historic auditorium for a Visitors Interpretive Center, photographic exhibits, foot trails, and renovation of some gardens built by the internees. The auditorium ownership was recently passed to the National Park Service from Inyo County which had used the facility for storing highway equipment.

How much of the area can be developed depends on Congressional allocation of a budget which has been severely cut in the last 2 years. An 11-member Advisory Commission, appointed by Secretary of the Interior, Bruce Babbitt, has been working closely with Superintendent Hopkins (the only staff person) to preserve and develop the Manzanar National Historic Site. We ask for your support to make the park operational.

Japanese Americans in the United States Armed Forces

The Manzanar Committee

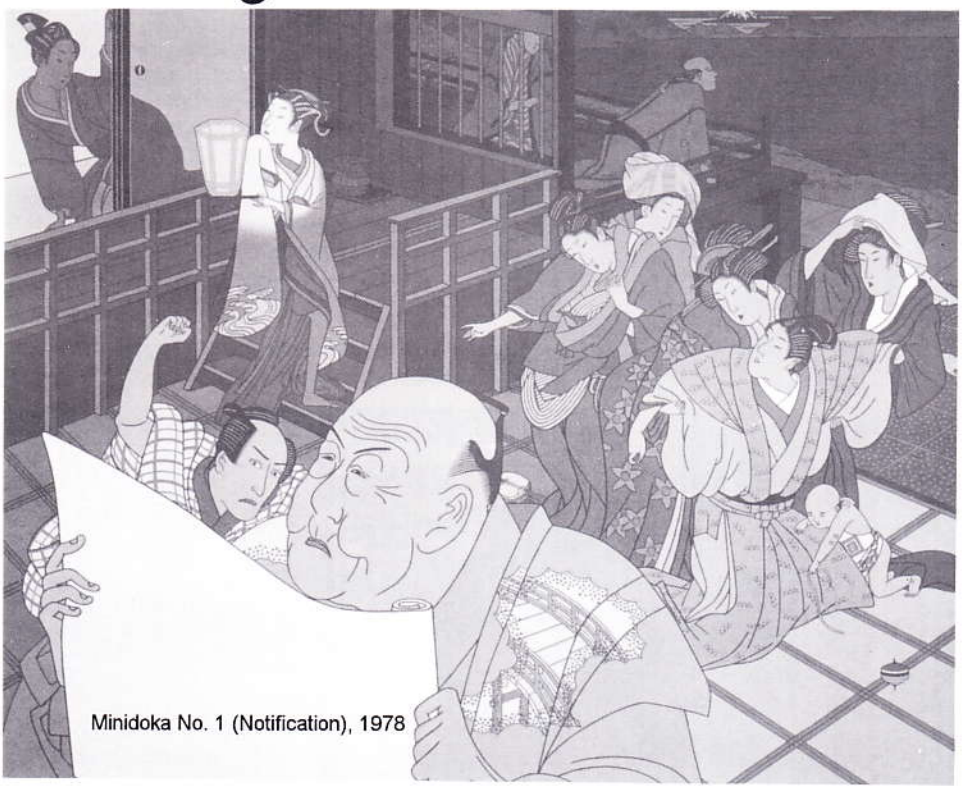
The finest period in which Japanese Americans demonstrated their loyalty to the United States was the significant fighting record established by the young men who entered service from the mainland concentration camps and Hawaii. Even today their record stands far above any other group in the American military.

The first group of draftees and volunteers were given intensive Japanese language training initially at the Presidio of San Francisco but because of Executive Order 9066, the school was moved to Camp Savage, Minnesota. Initial experience with the graduating class in the Pacific proved them invaluable, and more were requested. Many of the Japanese military plans in the Pacific Theatre were translated by the capable *Nisei* (second generation Japanese) thus giving advantage over the Japanese military. As an example, the complete plan for the naval battle of the Philippine Islands was almost entirely translated by the *Nisei* in uniform. In all, 6,000 *Nisei* soldiers took part in the Pacific campaign. Later, they were invaluable in the occupation and reconstruction of Japan after the war.

The 442nd Regimental Combat Team "Go for Broke" and the 100th Battalion fighting in the European Theatre received the better part of the publicity because of the secret nature of military intelligence. The 100th had its origin in Hawaii as the Japanese American 298th National Guard Unit before Pearl Harbor. In mid-1942, the men were transported to Oakland and then to Camp McCoy, Wisconsin, where they were designated as the 100th Battalion. In February, 1943, the 442nd was formed. The United States government asked for volunteers of *Nisei*, both in the mainland camps and in Hawaii. The response was enthusiastic. The total size of the 442nd, 100th and the Military Intelligence Service was 26,000. About one-half were from mainland concentration camps and the other half from Hawaii.

The 100th Battalion was sent to Oran, North Africa in August of 1943, and proceeded through some of the heaviest fighting through Salerno, Italy, Volturno, Rapido River, Cassino and the Anzio Beachhead. In the Italian campaign the unit established a reputation for fierce fighting as a crack assault troop. The 442nd finished their training and set sail for Italy in May 1944, where the 100th Battalion was attached as the 1st Battalion of the 442nd. They were sent next to France and saw some of the bloodiest as well as the bitterest fighting in the European campaign. Many outstanding examples of valor and courage were recorded as they fought in the Vosges Mountains forest. In seven major campaigns the 442nd suffered 9,486 casualties including over 600 dead. More than 18,000 individual decorations for valor were earned by these men. Among them were: one Congressional Medal of Honor, 53 Distinguished Service Medals, 560 Silver Stars and 28 Oak Leaf Clusters in lieu of second medals, 22 Legions of Merit, 15 Soldier's Medals, 400 Bronze Stars, 1200 Oak Leaf Clusters, 12 French Croix de Guerre, two Palms to the Croix de Guerre, two Italian Medals for military valor, two Italian Bronze Star medals, plus 9500 Purple Hearts including Oak Leaf Clusters. As a Unit, the 100th/442nd earned 43 Division Commendations, 13 Army Commendations, two Meritorious Service Unit Plaques, and 8 Presidential Distinguished Unit Citations.

Japanese American Artist Roger Shimomura



Minidoka No. 1 (Notification), 1978

Roger Shimomura Photo by Robert Hickerson

[This article contains excerpts from a Curriculum Guide published by the Bellevue Art Museum Education Program and can be obtained by mailing correspondence to Beverley A. Silver, Coordinator of Children and Docent Education, Bellevue Art Museum, 301 Bellevue Square, Bellevue, WA 98004. It features a sample lesson plan incorporating the Japanese experience in the concentration camps into art instruction.]

"*Roger Shimomura: An Artist's Japanese American Experience* is an education program developed as a part of the Bellevue Art Museum's exhibition *Roger Shimomura: Paintings, Prints, Installation and Performance*. . .The program is designed to integrate visual arts, language arts and social studies instruction while providing opportunities for students to see, explore and make art. The art and life of Roger Shimomura is the focus of the education program. Mr. Shimomura is a Seattle-born Japanese American artist who creates innovative work inspired by his ethnic heritage. He combines imagery of American popular culture with traditional Japanese *Ukiyo-e* prints to create paintings that portray his view of the Japanese American experience since the World War II internment camps.

In viewing Roger Shimomura's paintings and reading the artist's statements, students will learn how he depicts aspects of his cultural identity in his work. Through their own artwork and creative writing, students can respond to Roger Shimomura's art and words. . . .

There is a need for art curricula that incorporate the content and skills stated in the Essential Academic Learning Requirements for the Arts. The educational program *Roger Shimomura: An Artist's Japanese American Experience* addresses that need. Each of the lessons can be used to assist classroom teachers in guiding students toward meeting the Essential Academic Learning Requirements in the arts, social studies and communications. . . .

Each Lesson Plan/Student Guide is divided into two parts. The first, *See and Explore Art*, focuses on Roger Shimomura's visual images and statements about his work. Students are asked to respond to the artists work and words. The second, *Make Art*, provides an opportunity for students to create their own work inspired by the art of Roger Shimomura. In an effort to promote student-directed learning, instruction centers on the student guides for each lesson rather than the lesson plans for classroom use. A vocabulary section is included in each lesson. Lessons conclude with reflective questions and group sharing of work. . . .

[Lesson Plans from the series *Memories of Childhood*]

Goals

- The students will observe Roger Shimomura's art to become aware of the Japanese American internment during World War II as a theme in his work.
- The students will interpret and respond to Roger Shimomura's art and words through their own artwork and writing.

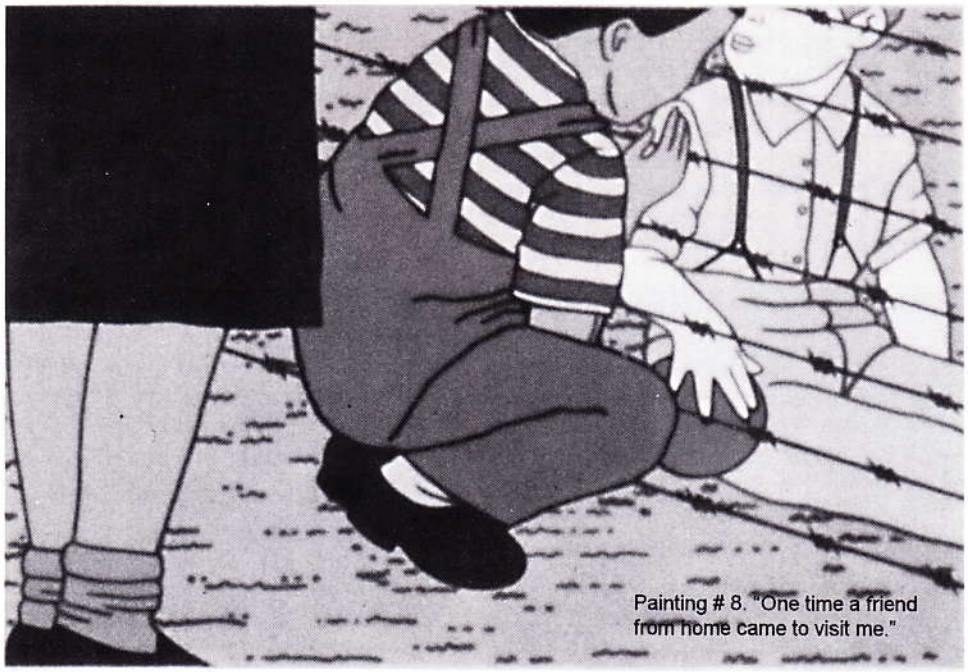
Objective

See and Explore

The students will view the transparency of the paintings *Memories of Childhood* and use the student guide to explore the meaning of paintings.

Make Art

The students will write and illustrate books of early childhood memories.



Painting # 8. "One time a friend from home came to visit me."

[Excerpts from the Student Guide to the series of paintings entitled *Memories of Childhood*]

Roger Shimomura explains:

Memories of Childhood was created for a 1994-97 traveling exhibition titled *Memories of Childhood. . .so we're not the Cleavers or the Brady Bunch*, organized by the Steinbaum Krauss Gallery in New York City. Fifteen artists were asked to write stories of their early childhood memories and create ten images based on these stories. Their work was intended to become a picture book for young children. My work is based on my experiences in the internment camp in Minidoka, Idaho during World War II. Because I was so young at the time, the memories I have are very few, but those that I have maintained are still quite vivid. This series of work represents nearly all of those memories. . . .As wonderful as it had seemed to live close to most of my friends and relatives, I remember never fully understanding exactly why we moved, and wondering if we were ever going to go back home. . . .

Make Art

Follow the steps to create a book of your early childhood memories.

Estimated Time Needed

See and Explore

One to two class periods to view and discuss the transparency of the paintings and use the student guide

Make Art

Three to five class periods for students to create illustrated books of childhood memories following directions in the student guide

One class period for student self-reflection and sharing of work

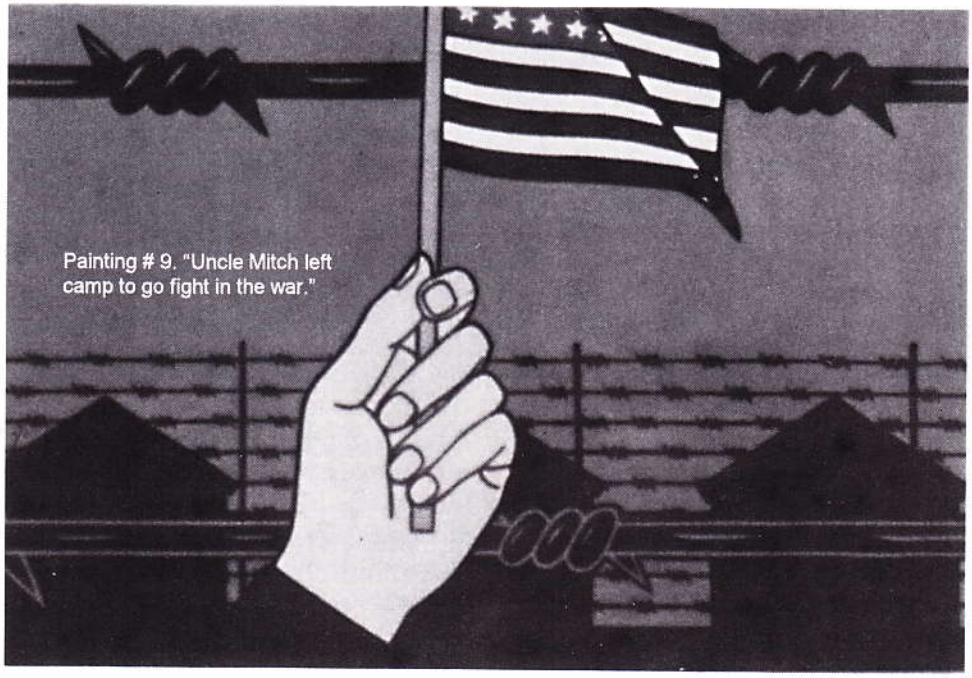
Materials Needed

Teacher Resources

1. Overhead transparency of the paintings *Memories of Childhood*
2. *The Artist's Story* (Photocopy one for each student.)
3. *Student Guide to Memories of Childhood* (Photocopy one for each student.)

Equipment and Supplies

1. Overhead projector
2. Pencils
3. Writing paper
4. Primary of white drawing paper
5. Colored markers, colored pencils or crayons



Painting # 9. "Uncle Mitch left camp to go fight in the war."

Procedure

See and Explore

The teacher begins this education program by asking students to read *The Artist's Story*

Step 1 The teacher and students view the transparency of Roger Shimomura's *Memories of Childhood*. The teacher asks students to share their initial observations and reactions to the ten paintings.

Step 2 The teacher hands out the photocopies of the *Student Guide to Memories of Childhood*. While continuing to view the transparency, the students complete the student guide. Note: The student guide content and presentation can be adapted to meet the needs of different grade levels.

Step 3 The teacher leads a discussion based on student responses to questions in the student guide.

Make Art

- The teacher reviews the directions in the student guide.
- The teacher leads the students in brainstorming several examples of childhood memories.
- The students then write five to seven statements describing their early childhood memories.
- The students make preliminary sketches to accompany their statements.
- The students select at least four statements to illustrate. Each illustrated statement will be a page in their books of childhood memories.
- The students should be encouraged to demonstrate careful planning, creativity and effort in their work.
- The students create covers and title pages.
- The teacher demonstrates methods of binding the books using available resources.
- After making their books, the students complete the questions in the student guide and share their work with each other.

Step 1 Write five to seven statements describing memories of your childhood.

Step 2 Sketch each of your memories to accompany the statements.

Step 3 Select at least four of the statements to illustrate for your final artwork.

Step 4 Create the four illustrations on separate sheets of paper using colored markers, colored pencils or crayons. Write a statement below each illustration. Each illustrated statement will be a page in your book of childhood memories.

Step 5 Create a cover and title page for your book.

Step 6 Bind your book following your teacher's instructions.

Step 7 Reflect on your work; review your written statements, sketches and completed book. Answer the following questions:

1. Which expresses your childhood memories more clearly, the illustrations or the written statements? Which were easier for you to create?

2. Roger Shimomura describes his *Memories of Childhood* Paintings as "muted and limited in color." How would you describe the colors you chose for your artwork: Why did you choose those colors?

3. Share your book with other students in the class. What memories do you have in common? What memories are different?

Vocabulary

Internment camp--a term used for the camps built by the United States government to place and hold American citizens and noncitizens of Japanese ancestry during World War II; also referred to as concentration camps or detention camps.

The Chinese and the Transcontinental Railroad

Robert Chugg

The Chinese, or Celestials (from the Celestial Empire), as they were often called in the 1800s, have a long history in Western America. Chinese records indicate that Buddhist priests traveled down the west coast from present day British Columbia to Baja California in 450 A.D. Spanish records show that there were Chinese ship builders in lower California between 1541 and 1746. When the first Anglo-Americans arrived in Los Angeles, they found Chinese shopkeepers.

Only a few Chinese were in the America's until gold was discovered in California in 1848. When news of the discovery reached China, many saw this as an opportunity to escape the extreme poverty of the time. Many peasant families were forced to sell one of their children, usually a girl, in order to survive. Paying $40 cash or signing a contract to repay $160 for passage, thousands were packed into ships for the voyage to the Golden Mountain as they called California. Lying on their sides in 18 inches of space, mortality ran as high as 25 per cent on some ships.

Unlike most immigrants, the Chinese didn't come to stay. All they wanted was to save $300-400 and then return to China to live a life of wealth and luxury. Three hundred dollars would allow them to marry, have children, a big house, fine clothes, the best foods, servants, and tutors for their children.

Opinions were mixed about these newcomers. The rich valued them as workers because they were willing to work for lower wages, were clean, dependable, did as they were told and didn't get drunk and fight at work. The working class feared that they would take their jobs. Discrimination was rampant. The Chinese could not become citizens, vote, own property, or even testify in court and had to live in certain areas of town and could only work at certain jobs. Life was hard, but by 1865, about 50,000 had come to the Golden Mountain.

After the Central Pacific (CP) started building the Transcontinental Railroad eastward from Sacramento, demand for Chinese workers increased greatly. The CP figured they needed 5,000 workers to build the railroad, but the most they ever had just using white workers was about 800. Most of these stayed only long enough for a free trip to the end of the track and then headed for the gold fields. The CP hired all the available Chinese workers and then sent agents to Canton province, Hong Kong, and Macao.

With an average height of 4'10" and weight of 120 lbs., many doubted these men could handle 80 lb. ties and 560 lb. rail sections. But handle them they did, as well as most other construction jobs. So well in fact that by the time they joined the rails at Promontory Summit, Utah on May 10, 1869, more than 9 out of 10 CP workers, over 11,000 in all where Chinese.

Much of the work they did has become legend. Driving through California's Sierra Nevada Mountains, they were faced with solid granite outcroppings. After the CP's imported Cornish miners gave up, the Chinese with pick, shovel and black powder progressed at the rate of 8 inches a day. And this was working 24 hours a day, 7 days a week, from both ends and both ways from a shaft in the middle. The winters spent in the Sierras were some of the worst on record with over 40 feet of

Artist's depiction of Chinese laborers loading coal.


Chinese laborers, Prospect Hill

snow. Camps and men were swept away by avalanches and those that weren't were buried in drifts. The Chinese had to dig tunnels from their huts to the work tunnels. Many didn't see daylight for months.

Opinions were mixed about these newcomers. The rich valued them as workers because they were willing to work for lower wages, were clean, dependable, did as they were told and didn't get drunk and fight at work. The working class feared that they would take their jobs. Discrimination was rampant.

At Cape Horn in the Sierras, they hung suspended in baskets 2,000 ft. above the American River below them and drilled and blasted a road bed for the railroad without losing a single life (lots of fingers and hands though). After hitting the Nevada desert they averaged more than a mile a day. But working in 120° heat and breathing alkali dust took its toll. Most were bleeding constantly from the lungs.

Even though the CP —realizing how valuable they were— treated them better than most, they were still not on a par with the whites. A white laborer was paid $35.00 a month plus room and board and supplies. The Chinese were paid $25.00 a month and paid for their own food, supplies, cook and headman. After a strike in the Sierras, where they won the right not to be whipped and beat and another strike in the Nevada desert, they got up to $35.00 a month but still paid for their own supplies.

The whites thought the Chinese were strange because of the strange clothes and hats they wore, because they ate strange foods and drank boiled tea all day, spoke in their sing-song language, and most of all, because they washed and put on clean clothes every day. The whites on the other had, drank from the puddles, seldom bathed or put on clean clothes, got drunk and fought and spent their hard-earned money on soiled doves and gambling.

In return for the dedication and hard work of the diligent Chinese laborers, an eight man Chinese crew was given the honor of bringing up and placing the last section of rail on May 10th, 1869. A few of the speakers mentioned the invaluable contributions of the Chinese but for the most part, the people of the day ignored them and history has neglected them. Only in the last 10-15 years has their story really started to become known. For the thousands who died aboard ship, the hundreds who died in accidents and the thousands who died of small pox it is long past due.

Golden Spike National Historic Site in Brigham City, Utah which was established in 1965, commemorates this history. On May 10, 1869, the Union Pacific and Central Pacific Railroads met at Promontory Summit Utah and united the continent with the completion of the nation's first transcontinental railroad. Hence Chinese participation is prominent in what is perhaps the most important event in the history of the western expansion of the country. It linked East to West, opened up vast areas to settlement and provided easy access to new markets.

Golden Spike National Historic Site features live demonstrations of authentic replica steam locomotives during the summer season. It is home to the Jupiter and 119 fully functional replicas of the locomotives present on May 10, 1869. They are on display from approximately May 1st to October 15 each year with demonstrations at 11:00, 1:00 and 3:00 daily. Other points of interest include the Promontory Trail Auto Tour and the Big Fill Walk. The visitor center also offers exhibits, information services and audiovisual programs. For more information, write the Ranger Division, Golden Spike National Historic Site, P.O. Box 897, Brigham City Utah 84302-0897 or call (801) 471-2209.


Chinese worker on the Central Pacific railroad

The Wing Luke Asian Museum

Charlene Mano

A dragon that was used by the Chinese American community in parades in the 1930s and 40s floats above the cultural traditions section of the permanent exhibit, *One Song, Many Voices: The Asian Pacific American Experience* at The Wing Luke Asian Museum. John Pai photo, 1994.

Wing Luke, the namesake of the Wing Luke Asian Museum, was one of the first Asian Americans elected to public office in the continental U.S. A Seattle City Council person of Chinese descent from 1962 until 1965, Luke died at age 40 in an airplane crash. In an era of civil rights activism and optimism for a just society, the popular, well spoken Luke embodied the ideals of cooperation and understanding that we continue to strive for as a museum and as a nation.

The mission of the Wing Luke Asian Museum is to educate the public about the contributions, history, and issues facing Asian Pacific American (APA) communities. To achieve this goal, the Museum serves as a vehicle for over 26 different APA groups in Washington state to present their stories through the creation of community-based and community-curated exhibitions.

On February 19, 1992, fifty years after President Franklin D. Roosevelt signed Executive Order 9066 authorizing the forced relocation of 110,000 persons of Japanese ancestry (two-thirds of whom were Americans by birthright), the Wing Luke Asian Museum opened a ground breaking exhibit on the 100 year history of Japanese Americans in the Pacific Northwest. Conceived, developed and installed by over 100 individuals from the Japanese American community, this exhibit resulted from months of planning, research and conferring among Museum staff and committee members who spanned three generations.

Because of its success, the Executive Order 9066 project continues to serve as a model for other community-driven exhibits. In May 1993, over ten different Asian ethnic communities contributed to the creation of the permanent exhibit, *One Song, Many Voices: The Asian Pacific American Experience*. An exhibit featuring members of the early Chinese American community and a companion publication were offered in 1994. In spring 1995, the Wing Luke Asian Museum opened *Twenty Years After the Fall of Saigon*. Curated by a first generation Vietnamese American and his daughter, this poignant exhibit illustrated the odyssey of Vietnamese refugees and their resettlement in the Pacific Northwest.

For many Americans, it is difficult to comprehend the vast diversity of ethnicities and cultures included under the umbrella term *Asian Pacific American*, which combines Asian American and Pacific Islander American. The term *Pacific Islander* encompasses Polynesians (of which Hawaiians, Samoans, and Tongans are the largest groups in the U.S.), Micronesians (with Guamanians being the largest group in the U.S.), and Melanesians (with Fijians being the largest group in the U.S.).

The term *Asian American* includes the largest groups, the Chinese and the Filipinos with populations of 1.6 million and 1.4 million respectively, as well as Japanese, Asian Indians, Koreans, Vietnamese, Laotians, Cambodians, and Thai. In addition, there are various Hill Tribe groups from Laos (the Hmong, Kmhmu, and Iu-Mien), and small numbers of people from other Asian countries.

Despite the tremendous growth in population, Asian Pacific Americans constitute less than 4% of the total U.S. population. Our small numbers and our racial, ethnic, cultural, and religious diversity, compounded by historic marginalization from mainstream culture, result in many Americans falling prey to the stereotypes that Asian Pacific Americans are "foreigners," the "model minority," or somehow set apart from other "Americans who belong here."

To combat these stereotypes and reduce the chances of Asian Pacific American children internalizing these negative images, the Museum presents the contributions by Asian Pacific Americans to American history and culture. The Museum also teaches students about the challenges faced by APAs and how these struggles helped to expand individual democratic rights throughout United States history. For those whose families have been in the U.S. for many generations, the Museum provides a connection to the early immigrants who toiled to build this country. For children of recent immigrants or refugees, the exhibits pay tribute to the courage and strength necessary to immigrate and survive in a new country.

For many Asian Pacific American children, the Museum is their first exposure to a public institution that features cultural artifacts and experiences that are familiar to them. The visit may also be the first time that children interact with Asian Pacific American lecturers of all ages who hold important leadership positions as spokespersons for the Museum and for American history.

The Museum also strives to instill a

sense of belonging in Asian Pacific American students by confirming that the term "American" refers to one's nationality and is not dependent upon one's race, ethnicity, native language, or cultural background. The realization that an "American" can look like anyone in the world has an impact on non-Asian Pacific American students as well, who often believe that only White or Black people can be Americans.

While teachers and parents may not be able to provide ongoing role models for Asian Pacific American children, the home and learning environments can honor the diversity among all Americans and validate the rich cultural heritages inherent in the various communities. In a country where cultural assimilation has been encouraged as the only road to success, teachers need to expand their students' concept of Americanism to embrace the many who are bicultural or multicultural. For those of Asian and Pacific Islander descent who are trying to affirm both their ethnicity and their identities as Americans, educators and parents need to convey the legacy of Asian Pacific Americans who have preserved their cultural identity while contributing to and enriching American culture at the same time.

Parent and educators can be active advocates encouraging libraries, bookstores and videostores to carry media produced by and featuring APAs. (Possible resources include the AACP in San Mateo, California at 800-874-2242, which has the largest catalog for APA literature and NAATA/Cross Currents Media at 415-552-9550 for videos) Teachers can seek curriculum materials that include and integrate the histories and cultures of Asian Pacific Americans as groups in the United States. Adults and students can critique existing teaching materials and utilize those reflecting a variety of perspectives instead of a traditional, Eurocentric view of history, art and the social sciences.

In serving the best interests of all our children, educators can help them understand the multiple perspectives and experiences that have shaped American culture and ideals. Learning about all the groups that make up our rich population not only empowers individuals towards civic participation but ensures the preservation of democracy.

(For a free bibliography on Asian Pacific American literature, send a self-addressed stamped envelope to the Wing Luke Asian Museum, 407 Seventh Avenue South, Seattle, WA 98104. Educators can also receive the Museum's membership newsletter for free!)

BOOK NOOK

[Courtesy of Hyon Rho, one of our "Teachers Talk" contributors, we have a partial list of children's literature on Asian American themes that was compiled by Kay E. Vandergrift. For a complete listing, see the Children's Literature Page on the *Internet.*]

Baille, Allan. *Rebel* Illus. by Di Wu. New York: Ticknor and Fields, 1994.
Blia, Xiong. *Nine-in-One Grr!Grr! A folktale from the Hmong People of Laos* Adapted by Cathy Spagnoli. Illus. by Nancy Hom. San Francisco, CA: Children's Book Press, 1989.
Chinn, Karen. *Sam and the Lucky Money*. Illus. by Cornelius Van Wright & Ung-Hwa Hu. New York: Lee & Low, 1995.
Garland, Sherry. *The Lotus Seed*. Illus. by Tatsuro Kiuchi. San Diego, CA: Harcourt, Brace, Jovanovich, 1993
Hamanaka Shelia. *The Journey: Japanese Americans, Racism & Renewal*. New York: Orchard, 1990
_____. *Bebop-a-Do-Walk!* New York: Simon & Schuster, 1995.
Heo, Suzanne Crowder. *The Rabbit's Escape*. Illus by Yumi Heo. New York: Holt, 1995.
_____. *The Rabbit's Judgement*. Illus. by Yumi Heo. New York: Yolt, 1994.
Ho, Minfong, *Hush! A Thai Lullaby*. Illus. Holly Meade. New York: Orchard 1996.
Kline, Suzy. *Son Lee and the Leech Man*. Illus. by Frank Remkiewicz. New York: Viking, 1995.
Lee, Huy Voun *At the Beach*. New York: Holt, 1994.
Louie, Ai-Ling. *Yeh-Shen: A Cinderella Story from China*. Illus. by Ed Young. New York: Philomel, 1982.
Maruki, Toshi. *Hiroshima No Pika*. New York: Lothrop, Lee & Shepard, 1980.
Matsutani, Miyoko. *The Crane Maiden*. Illus. by Chihiro Iwasaki. New York: Parent, 1968.
Morimoto, Junko. *Kenju's Forest*. Sydney, Australia: Collins Publishing Australia, 1989.
_____. *The Inch Boy*. New York: Puffin Books, 1984.
Mochizuki, Ken. *Baseball Save Us*. Illus. by Dom Lee. New York: Lee & Low Books, 1993.
Narahashi, Keiko. *Is That Josie?* New York: Margaret McElberry, 1994.
Paek, Min. *Aekyung's Dream*. San Francisco, CA: Children's Book Press, 1988.
Rappaport, Doreen. *The Journey of Meng*. Illus. by Yang Ming-Yi. New York: Dial, 1992.
_____. *The Long-Haired Girl: A Chinese Legend*. Illus. by Yang Ming-Yi. New York: Dial, 1995.
Rattigan, Jama Kim. *Dumpling Soup*. Illus. Lillian Hsu-Flanders. Boston, MA: Little Brown, 1993.
_____. *The Woman in the Moon: A Story from Hawaii*. Illus. by Carla Golembe. Boston, MA: Little Brown, 1996.
Rhee, Hami. *Magic Spring: A Korean FolkTale*. New York: Putnam, 1993.
Tsusui, Yoriko. *Anna's Secret Friend*. Illus. by Akiko Hayashi. New York: Viking/Kestral, 1986.
_____. *Before the Picnic*. Illus. by Akiko Hayashi. New York: Philomel, 1987.
Uchida, Yoshiko. *The Bracelet*. Illus. Joanna Yardley. Yew York: Philomel, 1993.
_____. *The Magic Purse*. Illus. by Keiko Narahashi. New York: Margaret McElderry, 1993.
_____. *The Birthday Visitor*. Illus. by Charles Robinson. New York: Scribner's, 1975.
Yagawa, Sumiko, *The Crane Wife*. Trans. by Katherine Paterson. Illus. by Suekichi Akaba. New York: Morrow, 1981.
Yep, Laurence. *The Khan's Daughter: A Mongolian Folktale*. Illus by Jean and Mou-Sien Tseng. New York Scholastic, 1997
Young, Ed. *Lon Po Po: A Red-Riding Hood Story from China*. New York: Philomel, 1989.

Yoshiko and the Foreigner
Written and Illustrated by Mimi Otey Little

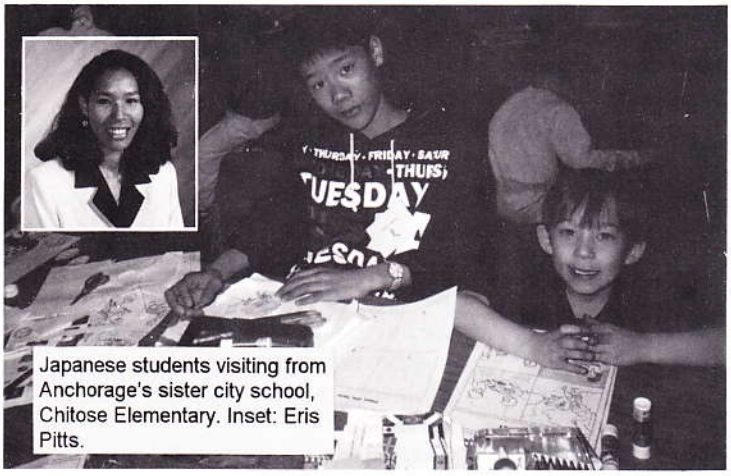
In Japan it was the custom that well brought-up Japanese girls didn't speak to strangers and especially not to foreigners. Yoshiko knew this custom, but when she was approached by a young American Air Force officer who was totally lost on a crowded Tokyo train, she decided that she would help him. She found herself wanting to help him even more when the passengers find great humor in his very mixed up Japanese language. Little did Yoshiko know that this young man would bring a great change to her life. He would also win favor with her father as the story unfolded.

Mimi Otey Little shares her family history with the reader who will delight in the way two cultures will become one through the love shared by Yoshiko and the young American. By reading this story children will gain an understanding that differences can be a bridge that unites two people who are worlds apart. Differences + Love = Unity of Two People/Unity of Two Worlds in the book *Yoshiko and the Foreigner.*

FREE STUFF! Receive a free bibliography of Asian Pacific American literature from Wing Luke Asian Museum, 407 Seventh Ave. South, Seattle, WA 98104. Educators can also receive the Museum's newsletter for free!

Teachers Talk

In Anchorage, Alaska students have the unique opportunity to learn an Asian language, Japanese. Foreign language instruction is rare in American elementary schools and only 15% of the nation's high school students study a foreign language. Considering its good economic relations with Japan, Alaska is a great place for students to learn Japanese. In 1989 the Sand Lake Japanese Partial Immersion Program began. Some of the program's philosophies are: "knowledge of international languages is essential to communication; in an increasingly interdependent world, knowledge of international languages is paramount; and the ability to communicate effectively in a second language increases international consciousness, cross-cultural understanding and mutual respect."



Japanese students visiting from Anchorage's sister city school, Chitose Elementary. Inset: Eris Pitts.

Students are taught the Anchorage School District adopted curriculum in Japanese for half of the day and for the other half of the day the instruction is in English. Most of the immersion teachers try to integrate subjects as much as possible since their time is very limited. The Japanese teacher is primarily responsible for math, science, social studies, and health. The English teacher is responsible for reading, writing, and language arts.

Unlike language skills, language acquisition does appear in a sequential order. Throughout the program, students will go through the following different stages: Preproduction - students communicate with gestures and actions to build listening comprehension and vocabulary. This stage includes a silent period during which students are allowed to sort out the structures of the language. Early Production - Students give one word responses and say words that they have heard. Speech Emergence - Students speak in two to three word sentences while continuing to expand language skills. Beginning Fluency - Students engage in simple, functional conversation limited to the classroom setting, using limited adjectives. Intermediate Fluency - Students begin to engage in a verbal conversation with a high comprehension level. They begin to produce connected narrative. The students now read and write in full sentences and make fewer errors in speech. Each learner progresses at their own pace through the stages of second language acquisition, therefore it is very likely to see a classroom made up of learners at varies stages of language acquisition.

Partial Immersion differs from the traditional instruction in which foreign languages are taught as separate subjects. In this program, students are literally immersed in their target language for half of the day. In first grade, the majority of the instruction consists of various songs, games as well as learning *Hiragana*, one of the Japanese writing systems. In second grade, students learn another Japanese writing system, *Katagana* and in the third grade on up *Kanji* which are the Chinese characters. As students progress throughout the grades, their fluency in reading, writing as well as speaking increases. In sixth grade, students are able to visit Japan, hosted by their sister city school in Chitose, Japan.

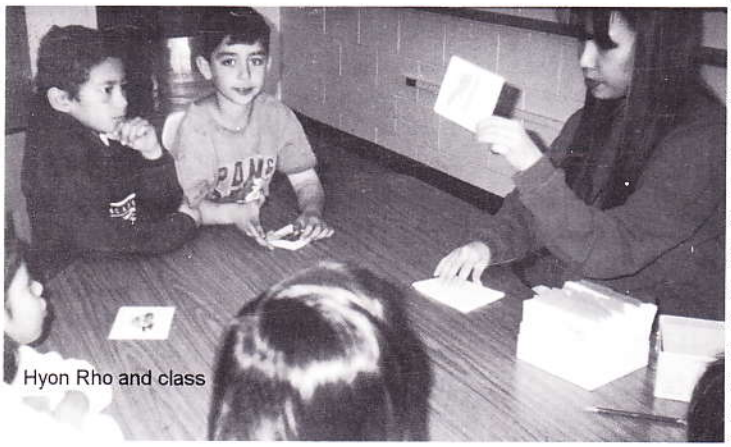
At Sand Lake Elementary, students are not only given the opportunity to learn another language, but to appreciate and understand other cultures. Immersion teachers strive hard to promote international peace and understanding, to ensure mutual respect and to develop a bonding of cultures. One of the songs that all of the Immersion students learn is the Peace Song: "What a goodly thing, if the children of the world, could live together in peace . . . *Moshimo sekaiju no kodomo ga miina heiwa ni nakayoku sumetara ii na*"

Submitted by:
Eris Pitts
Sand Lake Elementary
Anchorage, Alaska

II

Before I share my insights into Asian Americans and their contributions to the United States and how I would teach this history to bilingual students, I want to share a little about myself. I was born in South Korea and immigrated with my family to the United States in 1979. My parents owned a clothing factory and worked 6 to 7 days a week, 16 hours a day. I graduated from the University of Alaska and Anchorage with a degree in Elementary Education. I am currently a Bilingual Resource Teacher with the Anchorage School District. I teach students who speak little to no English. My classroom is a very rich environment because my students come from all over the world and they bring with them their culture, language, and willingness to learn about America.

Asian Americans have made a tremendous contribution to the United Stated starting from the 1860s when the Americans thought it was too dangerous to work on the railroads, it was the hard working Chinese who helped build them from San Francisco to Nevada. The railroads aren't the only accomplishment Asian Americans contributed but just the beginning.


Hyon Rho and class

Since I don't teach all subjects and I have a very limited time (2.5 hours a day), I try to integrate Social Studies with Language Arts. During the month of February, we did a unit on China. We discussed and did many activities about Chinese New Year, and we also talked about influential Chinese Americans and their contribution to the U.S. We studied Ms. Janet S. Wong and her poetry which taught us that "Poetry is in a way, like shouting. Since you can't yell at the top of your lungs for a very long time, you have to decide what you really need to say and say it quickly." I want my students to realize that they can be anything they want to be in the United States, if they apply themselves. We not only studied about the poet but also a Chinese politician, Gary Locke, the Governor of the state of Washington. On the lighter side, I showed a Jackie Chan movie and we admire his acting and karate.

I think it is important for my students to recognize that you don't necessarily need to be white to achieve fame an glory. Having a guest speaker come to my classroom who is an Asian American really makes a impact on my students. I invited Dr. Chang, a Chinese dentist, who came to the United States when he was in grade school. Dr. Chang talked about his profession and what kind of sacrifice he made to become a dentist.

This month we will be studying about Asian American authors and discussing where they are from and the books they have written. Each student will do a brief report on the author they have chosen. I will give an example of a report about Amy Tan and her accomplishments, particularly her book, *The Joy Luck Club*. I believe studying about Asian American authors is very important for my Asian students because they can find themselves and their cultures reflected in the literature we share with them. There are so many excellent Asian American authors, I found a list and the books they have written on the Internet [listed in "Book Nook"].

I think the most important contribution Asian Americans have made to the United States is the food. Where would we be without the Chinese, Korean, Japanese, Filipino, Thai, and Vietnamese food? Since we have so many Asian restaurants that specialize in their own ethnic dishes we can add different flavors to our lives. At our school before Christmas vacation, we have International Potluck for the bilingual students, their parents, and our staff. Our International Potluck is very successful because the students contribute a large part. They do a play and sing a song they have practiced for the classroom teachers and their parents.

In conclusion, I must reaffirm that Asian Americans have made a big contribution to the United States, and we need to teach our Asian American students that the can also make their future brighter by participating in the society.

Submitted by:
Hyon Rho
Willow Crest Elementary
Anchorage, Alaska

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