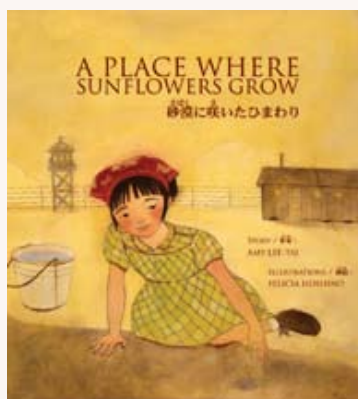
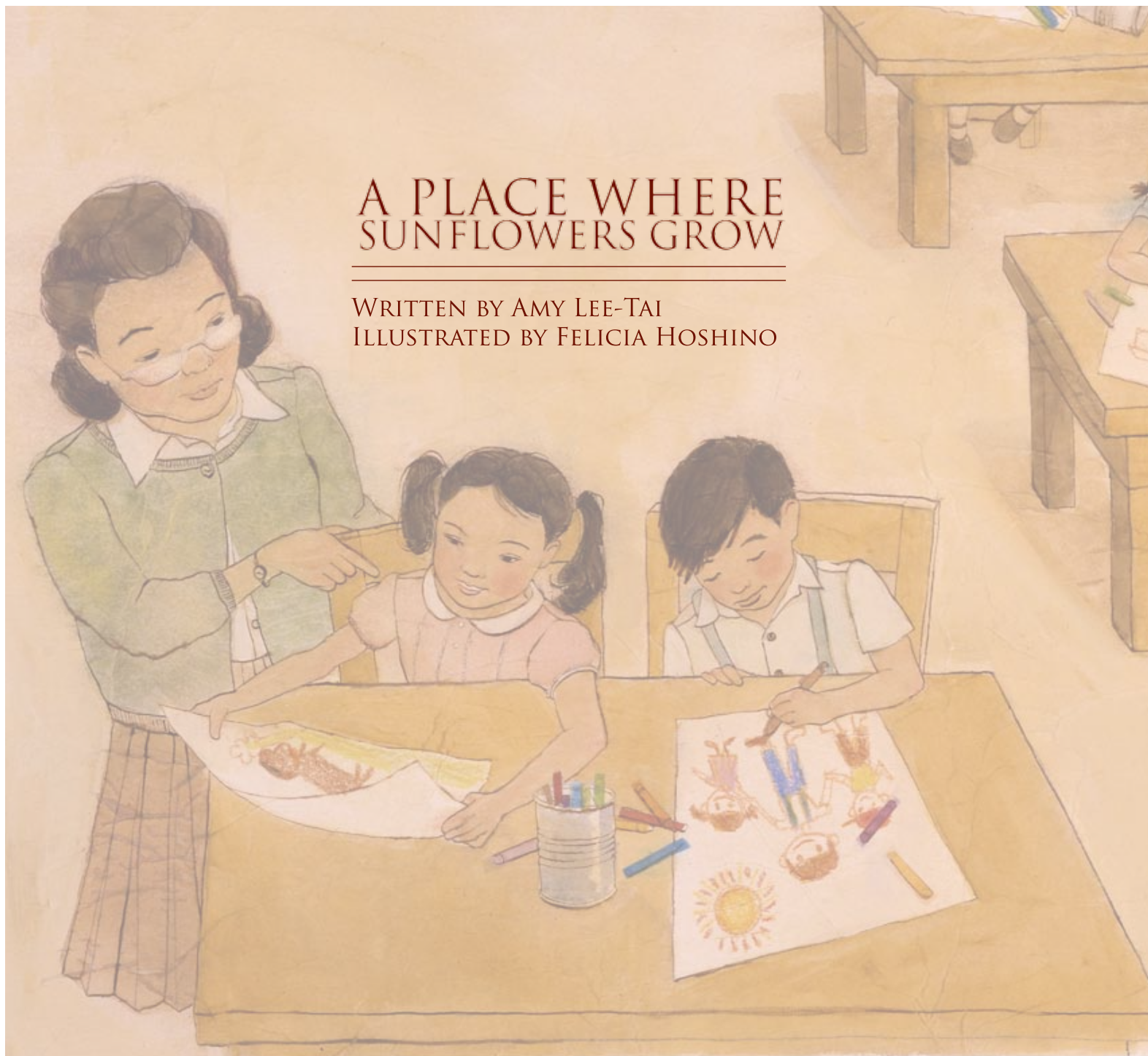


# A PLACE WHERE SUNFLOWERS GROW

WRITTEN BY AMY LEE-TAI  
ILLUSTRATED BY FELICIA HOSHINO



## READING COMMUNITIES: A Children's Book Press Teacher's Guide

### CONTENTS:

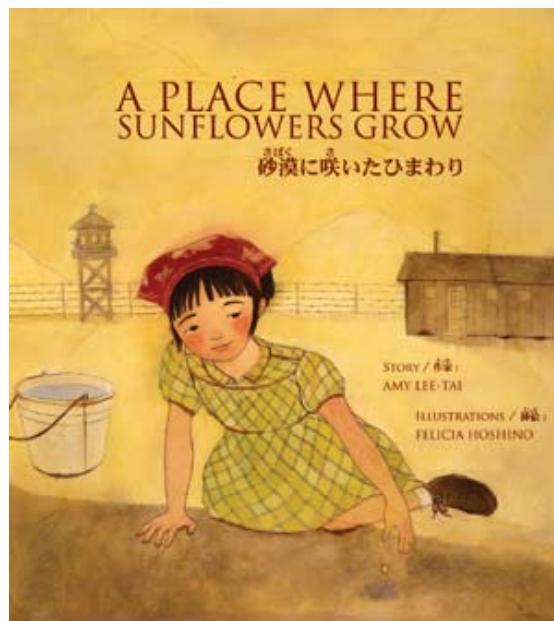
About the Book .....	4-5
Classroom Preparation .....	6-9
Cross-Curricular Activities .....	10-26
Resources and Credits .....	27-29

This Teacher's Guide was funded by a grant from the  
CALIFORNIA CIVIL LIBERTIES PUBLIC EDUCATION PROGRAM.



# A PLACE WHERE SUNFLOWERS GROW

---



WRITTEN BY AMY LEE-TAI  
ILLUSTRATED BY FELICIA HOSHINO



READING COMMUNITIES:  
A Children's Book Press Teacher's Guide

## WHAT'S IT ALL ABOUT?

---

The incarceration of over 120,000 Americans of Japanese ancestry during World War II is one of this country's most shameful episodes—and one that is still obscured in our history books, our classrooms, and our national discourse about civil liberties and the relationship between individual citizens and government. In *A Place Where Sunflowers Grow*, author Amy Lee-Tai has recreated for young readers the Topaz Relocation Center in Utah, where her grandparents (who were both artists), her mother, and her uncle were incarcerated for three years during the war. At Topaz and other internment camps, art classes were created and maintained by those who were incarcerated, as places where they could express themselves and transcend the injustice of their circumstances.

In *A Place Where Sunflowers Grow*, eight-year-old Mari plants sunflower seeds next to her family's barrack at Topaz, to remind herself of the house in California that her family was forced to leave. Mari has been sad and withdrawn since their arrival, so she begins attending a summer art class at Topaz. However, Mari can't think of anything worth drawing—nothing beautiful seems to grow in the Utah desert. Over time, Mari finds strength through the action of creating art, and learns that even in the hot sand of the desert, both sunflowers and the human spirit can bloom.

*A Place Where Sunflowers Grow* is inspired by internment stories passed down by the author's mother and by the paintings of the author's grandmother, Hisako Hibi, a prominent Japanese American artist who taught art at Topaz and who painted prolifically before, throughout, and after the war. This book is an important starting point for units about the purpose of art and artists; family and community structure; discrimination and prejudice; and of course, the Japanese American internment itself. Not only is the mass incarceration aspect of this history important to understand, but also the racist undertones of the internment—the fact that American descendents of other “enemy countries” such as Italy and Germany were not systematically incarcerated during the war.

### A Note on Language: “Internment Camps” versus “Concentration Camps”:

One cannot underestimate the emotional and psychological impact upon a group of citizens of mass incarceration by their own government. Therefore, it is crucial to approach teaching this historical period with sensitivity. It is also important to understand the diversity within the Japanese American community about how to explain and make sense of this experience. Differences in generation, class background, gender, citizenship status, and camp location, for example, have been sources of both conflict and cohesion within the Japanese American community with respect to understanding its history within the US. One manifestation of these differences can be seen in the terminology used to describe the camps themselves: “internment” versus “concentration” camps.

Historically, the camps have been referred to as “internment camps.” However, today, many use the term “concentration camps” to more accurately express the United States government's intent to suppress or destroy all aspects of Japanese culture and language via the camps. In *A Place Where Sunflowers Grow*, the author has chosen to use the term “internment camps,” and so for consistency's sake we have used that term throughout this guide.

### A Note on State and National Standards:

Many states require that the incarceration of US citizens of Japanese ancestry be taught in school. The National History Standards also recommends that in third and fourth grades students understand the interactions among different groups of residents throughout the history of their state. These standards can be found at <http://nchs.ucla.edu/standards/>.

## WHAT'S IT ALL ABOUT? (continued)

---

**COMMUNITY:** Japanese American

### THEMATIC UNITS

**Leaving Home:** Forced relocation/migration, uncertainty, change, memories of home

**The Power of Art:** Creativity, expressing ideas and feelings, appreciating beauty, the purpose of art and artists

**Justice and Injustice:** Discrimination and prejudice, fairness, government and citizenship, civil rights/constitutional rights

### SYMBOL KEY

Each activity in this guide uses the following symbols to give you a quick idea of what it entails.



Time allotted for the activity



The activity's group size



Materials needed



### ABOUT THE AUTHOR

Amy Lee-Tai, who is of Japanese and Chinese descent, was born in Queens, New York. She first learned about the incarceration of Japanese Americans from her mother and through her grandmother's paintings. After earning her Master's in Education from Harvard, she worked in schools as a Reading Specialist. She lives in Virginia with her husband and two daughters. This is her first book.

### ABOUT THE ARTIST

Felicia Hoshino was born in San Francisco, California. A graduate of the California College of the Arts, she is a prize-winning full-time artist and illustrator. In addition to creating mixed-media images for children's books and magazines such as *Cicada*, Felicia also studies and performs Japanese classical dance. She and her husband and son live in San Francisco, California.



## GETTING THE CLASSROOM READY

---

### Sunflowers, Sand, and Barbed Wire



Map of the United States showing where the internment camps were located; books about, historical documents from, and photographs from the camps (see Resources section of this guide); photocopies of Hisako Hibi's and others' paintings of camp life; fresh sunflowers; gardening supplies.


- Create a display in a corner of your classroom with images and information about the Japanese American community before World War II. In this corner, post a map of where the camps were located. You may also want to post a copy of Executive Order 9066, which authorized the establishment of the internment camps for “enemy aliens,” making an indirect reference to Japanese Americans.
- In another corner of your classroom, create a display with images and information about the internment camps. Post a map of camp locations as well as a map of one of the camps. Include other children’s books about the topic, as well as books of photographs taken during the same period (see RESOURCES section of this guide).
- Create a gallery of images and paintings made by artists who were incarcerated, such as Hisako Hibi, Chiura Obata, Henry Sugimoto, etc (see RESOURCES section of this guide).
- Create a garden area with freshly cut sunflowers, sunflower seeds, a pot filled with soil, and a watering can.

## GETTING READY FOR READING


---

### What would you take with you?


Students create lists of what they would take with them if they were forced to relocate from their homes, in order to relate to the experience of Mari and other Japanese Americans during World War II.



20 minutes



Whole class,  
pairs



Paper, pencils

**CA Language Arts Standard 1.2** (Listening and Speaking): Students connect and relate prior experiences, insights, and ideas to those of a speaker.

1. Ask students to think about their homes, neighborhoods, and communities. What places and people would they miss most if they had to leave? List their answers on the board.
2. Now ask students to think about the things they love most in the world—their favorite objects, toys, books, pets, etc. Tell students to pretend that they must leave their home and can only bring what will fit in one suitcase. Ask each student to write a list of the ten things they would take with them. Have a few students share their list. Now tell them that they must eliminate half the items on their list, because only five of their items will fit in their suitcase. Make a special note that pets were not allowed in camps and needed to be left behind.
3. Explain to students that the book they are about to read is about a time in our national history when the US government forced many Japanese Americans to leave their homes on very short notice, and they could only take with them what they could carry. They had no idea where they were going, or for how long. At the time, America was at war with Japan, and the government falsely believed that Americans of Japanese descent would be disloyal to America during the war. Therefore, they forced them to live in prison-like conditions far from their homes for the duration of the war. America was also at war with Italy and Germany, but the government did not force Italian Americans and German Americans to be interned—the government specifically isolated the Japanese American community because of racism. Many years later, the government admitted they had incarcerated people unjustly and apologized to the Japanese Americans for wrongly imprisoning them.

## GETTING READY FOR READING

---

### Additional Activities

#### Photo Sleuths:

1. Blow up 5 photographs, each showing an internment camp scene (see **RESOURCES** section of this guide). Split the class into 5 small groups and give each group a different photograph.
2. On the board, write four questions: (1) Who do you think are the people in the picture? (2) Where do you think they are? (3) What do you think they are doing / what is happening? (4) How do you think they are feeling? Tell students that today they will be sociologists or journalists, and that their job is to answer the questions on the board.
3. Once every group has had a chance to discuss the photos, have the class come together to report their answers to the questions on the board.
4. Explain that the photos are from World War II, when America was at war with Italy, Germany, and Japan. Explain that the US government imprisoned Americans of Japanese descent during the war because they were descended from one of America's "enemies"—however, they didn't imprison Americans of German or Italian descent. The book you will be reading together is about this period in American history, and about the experience of Japanese Americans during the war. Alternatively, you could choose not to explain the content of the photographs, but instead suggest that the meaning of the photos will unfold as your class studies further, and that it is their role to discover their meaning as sociologists, journalists, researchers, etc. Revisit the photos and questions after you have read the book as a class.

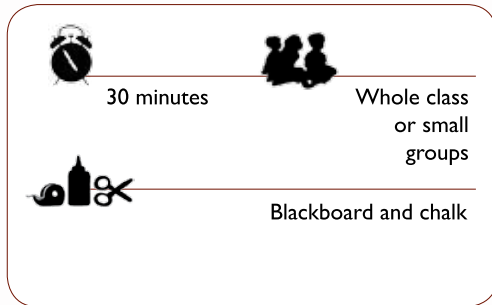
#### Falsely Accused:

1. Ask students to think of a time when they were falsely accused of doing something wrong. What happened? How did they feel? Were they punished? What did they learn? Have them share their experiences as a class.
2. Tell students that at different times in history, entire communities and large groups of people have been accused of doing something they did not do. This is a big topic in the book they will be reading.
3. Explain that the book they are about to read takes place in Topaz, Utah during World War II. Explain that during this time, many Americans of Japanese descent were forced to leave their homes and were made to live in internment camps far from everything they knew. The US government made a terrible assumption—that Americans of Japanese descent were a threat to national security since the US was at war with Japan. However, no Japanese American was ever formally accused of being disloyal, and no Japanese American was ever found guilty of doing anything disloyal during the war. Note also that Italian Americans and German Americans were not imprisoned, despite the fact that America was also at war with Italy and Germany.

## EXPLORING THE BOOK

---

### Diving In



Introduce the book to students in a large or small group. The focus of this first reading should be reading for pleasure—encouraging students to enjoy the beauty of the book and the story it tells. In order to foster this enjoyment, try some of the following activities:

1. Discuss the cover and the title. What do students think the title means? What is happening in the cover illustration? Where do they think the scene is taking place? What do they think the book is about? List the students' predictions. Let the students know that it is not so important whether their predictions come true, but rather that they are actively thinking about the information.
2. Encourage students to further explore the book actively by taking a "picture walk" through the book, thinking about the story as it is told in the illustrations. Continue to list the students' predictions.
3. Look at the structure of the book—how it is set up with both English and Japanese text on every spread. Ask students what story they think the book tells, and why they think the book tells the story in both languages. Continue to list the students' predictions.
4. Read sections aloud to the group, or have students read the book on their own, in pairs, or in small groups.
5. Return to the students' predictions to check them.






## FIRST TIME AROUND: VOCABULARY DEVELOPMENT

---

### Two Words in One

Students identify and create sentences using compound words found in the story.

 30 minutes	 Whole class and individually	<b>CA English-Language Arts Standard</b> (Reading) <b>I.6:</b> Use sentence and word context to find the meaning of unknown words.
 <b>COMPOUND WORD</b> worksheet		

1. Point out to students that in the story, the author uses many compound words. Explain that compound words are made up of two different words; the meaning of the compound word comes from the meanings of the two smaller words within it. For example, there is even a compound word in the title: “sunflowers,” made up of the words “sun” and “flowers”.
2. Distribute the **COMPOUND WORD** worksheet to each student. Ask students to draw a line connecting the halves of each compound word. If necessary, students can refer to the book to find the words, all of which can be found in the text.
3. Once everyone has completed the worksheet, review the worksheet together as a class. (You may wish to review the worksheet this way: Write each compound word on a large index card. Cut each index card so that the compound word is broken down into its two component words. Place double sided tape or magnetic tape on the back of each card. Create two columns of words on the blackboard: the first column containing the first component words, the second column containing the second component words. Students take turns coming to the board to manipulate the cards, matching the component words to make the compound words.)
4. Ask students if there are any words on the list that they didn’t know before reading the story. As an additional activity, have students look up or infer from context the meaning of the words.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## A PLACE WHERE SUNFLOWERS GROW: Compound Words Worksheet

### INSTRUCTIONS:

Compound words are made up of two smaller words. Draw a line between the words below to connect them so that they make different compound words found in the story. Write the complete compound word on the line to the right.

SUN	NOON	_____
BACK	BRUSH	_____
TAR	DROP	_____
WATCH	ROOM	_____
CLASS	YARD	_____
DOOR	TOES	_____
AFTER	FLOWERS	<u>sunflowers</u>
SUN	TOWERS	_____
GUARD	WAY	_____
SAGE	ROOM	_____
TEAR	PAPER	_____
TIP	LIGHT	_____

## VOCABULARY DEVELOPMENT

---

### Additional Activities

#### Words from Mari's World:

1. Tell students that they will be creating a class dictionary of internment camps words from Mari's world. Ask them to identify English words that refer to different parts of Mari's experience living at Topaz. Write them on the board. Following are some words they might include: sand, barrack, watchtowers, military, mess hall, latrine, stalls, internment, guardsmen, sagebrush.
2. Ask students what strategies they can use to find out the meaning of words they don't know. These could be: ask an adult, use the dictionary, or figure out from the context—from the words around or near the word they don't know.
3. Divide class into small groups, and divvy up the list of words among the groups. Each group is responsible for a few words. Using a separate piece of paper for each word, the group will write the word, define the word (using the strategies that the class has brainstormed), and draw a picture of the word.
4. Ask each group to present their work to the class, noting the strategies they used to find the meaning of each word.
5. Gather the pages and bind them into a class dictionary for students to refer to.

#### Many Meanings:

Discuss how words can have more than one meaning, depending on the context. Ask students what they think of when they hear the word "camp" (some ideas might be: day camp, sleep away camp, summer camp, religious camp). After reading the book, what other words could alter their understanding of the word "camp" (for example, internment, relocation, prison, concentration)? How is this different from other kinds of camp? Refer to page 9 of the book to highlight how people "in camp" were afraid, or feared for their safety, and why. How would they have felt living in an internment camp?

#### Drop that e! Double that letter!


1. Tell students that they will be learning three phonics patterns that will help them add "ing" to the ends of verbs. On the board, tape up three large sheets of paper, each with a different pattern:
  - Drop that e! —When a verb ends in "e", drop the "e" before adding "ing"  
Example: hope → hoping
  - Double that letter! —When a verb ends on exactly one vowel and one consonant (and almost always is one syllable), double the last letter before adding "ing"  
Example: hop → hopping
  - No change! —For all other verbs (which is most verbs), just add "ing"  
Example: laugh → laughing
2. Divide class into small groups. Distribute verb cards among the groups (cards with infinitive/root verbs from the book printed in large letters: **carry, cry, cringe, force, glare, grab, notice, plant, reply, share, slam, stare, stop, talk, tap, try, wait, walk, worry**).
3. Have each group sort the verbs by which pattern it falls into; apply the appropriate rule and ending; and have one student in the group record their new verbs on a sheet of paper.
4. Bring class together as a group to share their findings. If students are up to the challenge, have them apply the three rules to other multisyllabic words from the text.

## SECOND TIME AROUND: READING COMPREHENSION


---

### Mapping the story, mapping emotions


Students create a storyboard that shows what happens, and how Mari's emotions change, over the course of the story.



30 minutes



Whole class,  
pairs



Xeroxed images from the story  
with words covered up, card stock  
or heavy construction paper

**CA English-Language Arts Standard**  
(Reading and Comprehension) **2.0:**  
Students read and understand grade-level-appropriate material. They draw upon a variety of comprehension strategies as needed.  
(Response and Analysis) **3.3:** Determine what characters are alike by what they say or do and by how the author or illustrator portrays them.

1. Xerox eight to ten images from the book, with the text covered up so that only the illustration is visible. (For example, pp. 4-5, 6-7, 10-11, 14-15, 18-19, 22-23, 24-25, 28-29, 30-31, as well as the cover.) Mount or glue images on cardstock or heavy construction paper. Prepare enough images so that each pair of students can share one image.
2. Brainstorm a list of sequence words with the students and write them on the board (i.e.: first, then, next, after, following, finally).
3. Pair up students, and distribute the images one to a pair. Tell student they must arrange themselves in a line according to the sequence of events.
4. After the students have correctly sequenced themselves, have the partners discuss what is happening in their picture using sequence words.
5. Once the whole storyboard is sequenced, have students curve their line so that they are able to see one another well. Starting with the first image, have students describe the events in the story using sequence words.
6. As an additional challenge, ask students how Mari feels at their particular point in the story. How do they know? If they like, they may refer back to the story for evidence.

### Additional Activity:

---




#### Problems and Solutions:

1. As a class, identify the main characters and the problems or difficult situations they face at different points in the story. For example:
  - Mari—Sad because she had to leave her home in California
  - Papa—Worried by Mari's sadness and silence
  - Mari—Unable to draw in art class
  - Mari & Aiko—Caught in the dust storm
2. Ask students to think about how the characters try to solve their problems, and to support their claims with evidence from the book.
3. Do all of the characters' problems get solved by the end of the book? Which problems get solved, and which ones don't? If a problem doesn't get solved by the end of the book, how does that feel to them as readers? Can they think of different solutions to the problems in the story?
4. To help students organize their thoughts, create a chart on the board. Divide the board into six columns with the following headings: Character, Problem, Solution, Evidence, Solved: yes or no?, Different Solution. You may want to give the students some time to work independently before asking for their ideas.

## AFTERWARDS: LITERARY RESPONSE AND ANALYSIS

### People Grow, Too

Students make inferences about how the main character grows and changes; students identify and explore the main themes of the story. **\*Note:** This is an involved activity. You may want to address a few steps at a time over the course of a few lessons.

 40 minutes* (See Note above)	 Whole class
 Blackboard and chalk	

**CA Language Arts Standard (Reading) 3.0:** Students distinguish between the structural features of the text and literary terms or elements (e.g., theme, plot, setting, characters);  
**3.4:** Determine the underlying theme or author's message in fiction and nonfiction text.

1. Refer students back to the storyboard they created earlier (see **SECOND TIME AROUND: READING COMPREHENSION**). Recap the events in the story and Mari's corresponding emotions.
2. Ask students if they know what the "plot" of a story is. On the board, write a working definition of "plot": The plot is the pattern or series of events in a story, play, movie, etc. Ask students if they can figure out the plot for the book.
3. Ask students if they know what the "theme" of a story is. Below the definition of plot, add a definition of theme: "A theme is an idea or lesson found in a story, play, movie, etc."
4. Ask students to use one word to describe what the story is about. Write down these single words on the board. Are these words themes? If they aren't, could they be, by expanding them?
5. Lead students to significant moments in the text that relate to the ideas they come up with. For example, if a student mentions art as an idea or theme, point out the passage on page 23 where Mari peppers her father with questions. The last paragraph states, "It was as if, with every drawing she created, Mari found another question to ask and the courage to ask it." Ask students what they think this means. What is the author trying to say about art, and the act of creating art? What other evidence can they find in the story to support their answers?
6. Another idea that may arise from your discussion with your students is that of hope, and the role it can play in dealing with difficult situations. Ask students if they can find symbols or examples of hope in the story. If necessary, direct students to the image of the sunflowers. What do they think the sunflowers represent? Why?
7. Have students write their answers to your questions about the ideas, characters, and symbols in the story. What do they think the author is trying to say? How can students shape their answers into themes?

## LITERARY RESPONSE AND ANALYSIS

---

### Additional Activities

#### Flowering Language and Imagery:

Work with students to locate examples of the author's use of descriptive or figurative language including metaphor and simile. Then have students work in pairs to interpret their meanings. Examples may include:

- "She glared at the sand like the hot May sun" (p.5)
- "The mountains, the vast sky, and the blazing sun made Mari feel as small as a sunflower seed." (p.9)
- "Passing through the mess hall doorway was like turning up the volume on a radio." (p.12)"
- "the garden with its rainbow of colors" (p.19)
- "she noticed Mrs. Hanamoto's and Aiko's smiling faces, as cheerful as the sunflowers in her drawing." (p.28)
- "seeing the little seedlings was like seeing old friends again" (p.31)

#### Cycles and Symbols:




1. Point out the paragraph on page 23 of the book where Papa tries to answer Mari's questions by noting the cycle of life. He says, "Spring comes after winter; and flowers bloom again. Peace comes after war. Try not to worry, Mari-chan." What does Papa mean when he says this? What do the spring and winter symbolize?
2. Ask students if they notice any other symbols in the book. If necessary, flip through the illustrations or point to the title page so that students can see images of sunflowers. What do they think the sunflowers represent? Can they think of more than one thing that the sunflowers may represent? Why are the sunflowers so important to Mari?

## LANGUAGE ARTS

---

### Behind Barbed Wire

Students pretend to be Mari and write letters to the friends they left behind after they were forced to relocate.

	20-30 minutes a day for 2-3 days		Individually and with a partner
	Blackboard; chalk; paper; pencils		

**CA English-Language Arts Standard**  
(Writing) **2.3:** Write personal and formal letters, thank you notes, and invitations.

- Plan:**  
Ask students to imagine that they are Mari. Have them review the part in the story where Mari draws a picture of her old backyard and begins to open up. Ask students to describe how Mari seems to be feeling at this point in the story. List students' responses.
- Draft:**  
Tell students that they are going to write a letter to a friend that they left back home in California. Explain that in this letter, they will:
  - Describe their new life at Topaz
  - Talk about what they see and do
  - Share what their hopes and fears are
  - Discuss what they miss about their life before they were forced to relocateRemind students to not worry about spelling or punctuation at this stage in the writing process. Instead, their job is to focus on getting their ideas down on paper.
- Revise:**  
Have students check that their drafts contain the five elements of a letter: date, greeting, body, closing, and signature. Then have them share their letters with a partner and revise anything that seems unclear.
- Edit:**  
Ask students to proofread their letters for grammar, spelling, and punctuation errors. Encourage students to consult dictionaries or other appropriate reference tools to help them edit their work.
- Publish:**  
Have students make clean copies of their revised and edited letters. Invite volunteers to read aloud their letters to the class. Share the letters by posting them in the classroom or in the hallway.

### Additional Activities

---

#### Reader's Theatre:

Turn the text of the book into a class play. Break down the book down into different scenes. Divide the class into small groups, with each group responsible for particular scenes. Have students take on the roles of the characters and the narrator(s). Explain to the class that the characters' lines are those in quotes; the narrator reads everything else. This activity could be extended to include students' artwork for props and scenery. Have groups perform the scenes for each other, or for another class.

#### After the Ending:

Have students write another episode that they imagine might take place after the end of the story. Allow them to write an episode that features any of the characters in the story and encourage them to use their imagination to the fullest, though the episode should draw on what they already know of the characters and camp life.

#### Empathy Poem:

Using the **EMPATHY POEM** worksheet, have students write a poem from the point of view of one of the characters. They can choose to be Mari, Papa, Mama, Aiko, or Mrs. Hanamoto. Have students share their poems with the class. Bind the poems together to make a class anthology.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## A PLACE WHERE SUNFLOWERS GROW: Empathy Poem Worksheet

### INSTRUCTIONS:

Imagine that you are one of the characters from the book *A Place Where Sunflowers Grow*. Finish the following sentences from the perspective of this character.

I am \_\_\_\_\_

I wonder \_\_\_\_\_

I hear \_\_\_\_\_

I see \_\_\_\_\_

I want \_\_\_\_\_

I am \_\_\_\_\_

I pretend \_\_\_\_\_

I feel \_\_\_\_\_

I touch \_\_\_\_\_

I worry \_\_\_\_\_

I cry \_\_\_\_\_

I am \_\_\_\_\_

I understand \_\_\_\_\_

I say \_\_\_\_\_

I dream \_\_\_\_\_

I try \_\_\_\_\_

I hope \_\_\_\_\_




I am \_\_\_\_\_



## SOCIAL STUDIES

### Everyday Heroes

Students explore the role citizens can have in protecting the civil liberties that we enjoy in the US, and research the life of Fred Korematsu, a Japanese American hero.

	
Over 2 days	Whole class and individual
	
	Newsprint/chart paper; markers; access to internet

**CA History-Social Science Standard 3.4.2:** Discuss the importance of public virtue and the role of citizens, including how to participate in a classroom, in the community, and in civil life; **3.4.6:** Describe the lives of American heroes who took risks to secure our freedoms.

1. Tell students that America honors many people—ordinary people—who have helped to protect the freedoms we all enjoy. For example, Yoshiko Uchida, a prolific Japanese American author who has written several books about the Japanese American community's experience during World War II (see the **Resources** section of this guide for titles) and winner of several literary honors, is an everyday hero. Other well-known heroes are Martin Luther King, Jr., or Cesar Chavez, or Angela Davis. Remind class that we all know “ordinary heroes” —including our tireless teachers, caring parents, local firefighters, neighborhood grocers who feed the homeless, etc. Ask students to think about the people in their families and/or communities. Who are their heroes and why?
2. Present your class with the following challenge: Recently, Davis county in California decided to name a new school after Fred Korematsu, a Japanese American. Students are going to be researchers today, working to find out:
  - Who is Fred Korematsu?
  - Why or how is he an American hero?
3. Allow students the opportunity to augment their research by searching the Internet. They can narrow their search by identifying key sites such as:
  - [http://en.wikipedia.org/wiki/Fred\\_Korematsu](http://en.wikipedia.org/wiki/Fred_Korematsu)
  - <http://myhero.com/myhero/hero.asp?hero=Korematsu>
4. As a class, review students' collective research, writing ideas in bullet form on newsprint or chart paper.
5. Review key elements of a paragraph: Indentation, topic sentence, supporting sentences, and closing sentence.
6. Have the class work together to organize their findings into one opinion paragraph.
7. Ask students to generate ideas for a topic sentence. Model how to shape it into a strong topic sentence, guiding them as needed.
8. Ask students to brainstorm supporting sentences and decide together how to sequence them. Have students come to the board to write different clauses.
9. Finish with a strong closing statement.
10. Once completed, this paragraph can serve as an excellent model for future paragraph writing. Label each part of the paragraph (indentation, topic sentence, supporting sentence, and closing sentence) with a contrasting color, laminate, and post.

## SOCIAL STUDIES

---

### Additional Activities

#### Presidential Orders & Presidential Actions:

1. Read and discuss the following documents:
  - Constitutional Amendment 14 (<http://www.usconstitution.net/const.html#Am14>)
  - Exclusion poster (<http://geocities.com/athens/8420/poster.html>)
  - Franklin D. Roosevelt's Presidential Order #9066 ([http://www.digitalhistory.uh.edu/learning\\_history/children\\_ww2/children\\_ww2\\_teacher.cfm](http://www.digitalhistory.uh.edu/learning_history/children_ww2/children_ww2_teacher.cfm))
  - Gerald Ford's declaration that FDR's order was a mistake ([http://www.amperspective.com/html/internment\\_of\\_japanese.html](http://www.amperspective.com/html/internment_of_japanese.html))
  - Ronald Reagan's HR 442 providing reparations for surviving internees (<http://bss.sfsu.edu/internment/Congressional%20Records/19880804.html>)
2. Elicit opinions of the internment:  
Why do you think the U.S. government did this?  
Do you think it was fair? Why or why not? Could the U.S. government have acted differently? How?
3. Elicit opinions of U.S. presidential actions following the internment:  
What do you think of the apology letter? Was the government's offer of reparations enough? (Explain that many years after the war, a younger generation of Japanese Americans sought an official apology and reparations from the federal government for incarcerating their parents and grandparents during the war. Highlight that the US government was not open to issuing reparations, and that the Japanese American community, along with many allies from different communities, had to fight and struggle for them.) What do you think should have been offered by the government? What would you do if you were president during or after the war?

#### Looking for Clues:

Ask students to study the images in the book that contain clues about the living conditions at Topaz. For example, review page 21, which contains an image of the inside of the family's barrack. What can they learn about the camp from looking at those pictures? What was life like?




#### Oral History Project:

Find out if there is a Japanese American in your community whose family was imprisoned in the camps. Invite her or him to visit your class to participate in an oral history project. Ask students to prepare a list of questions to ask the invited guest. During the interview, have students take notes and later write a brief summary of what they learned about life in an internment camp. Compare and contrast what they learned from the interview to what they learned about Mari's experience in the book.

## ART

### Inspiring Artwork

Students will study the book's illustrations along with the artwork that inspired them. Students will create their own original images incorporating the artists' ideas.

 2 hours	 Whole class, and individual
 INSPIRING ARTWORK worksheet	<b>CA Visual Art Standard 3.0:</b> Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to visual arts and artists. <b>3.1:</b> Compare and describe various artworks from different time periods that use a similar theme.

1. Explain to class that the book's illustrator, Felicia Hoshino, drew inspiration from Hisako Hibi's artwork (Hisako Hibi was the author's grandmother). Read the section entitled "A note about the artwork" on page 32 of the book for more information.
2. Use the **INSPIRING ARTWORK** worksheet to illustrate how the illustrator integrated elements from some of Hisako Hibi's paintings into her own drawings. With the entire class, have students find the similarities and differences between the drawings. Can they find specific images in the book's illustrations that are taken directly from Hisako Hibi's paintings? Why do they think the illustrator chose to do this?
3. In the space provided on the worksheet, have students complete their own drawing inspired by the accompanying images.
4. Exhibit the students' artwork in your classroom.
5. As an additional step, have students research other Japanese American artists who were interned during World War II. (See **RESOURCES** section for information.) Have students incorporate the artwork and style of the Japanese American artist they research into their own drawings.

### Additional Activities

#### Bringing Memories to Life:

Explain that art can be used to recall good memories and loved ones. Have students look for examples of ways in which the book's illustrator has done this in the book. For example, on page 7 the illustrator shows Mari's happy home life back in California. Have students do drawings that reflect their own happy memories.

#### What's On the Inside:

Have students review the illustrations in the book that show the interiors of different buildings at Topaz. For example, the mess hall is shown on pages 12 and 13. The book's illustrator studied photographs of interior images of buildings in the camps to create certain spreads in the book. Assign students the job of "researching" an interior space—in their home, in the classroom, or elsewhere. Each student then creates a drawing that shows the details of this interior environment.

#### Photographs with Purpose:

Provide background information on famous photographers Ansel Adams and Dorothea Lange (see the **RESOURCES** section for more information). Explain that these two photographers took photos of the Japanese American community during World War II. Show students a variety of photographs by both artists, and ask them:

- What do you think was Dorothea Lange and Ansel Adam's purpose in taking and publishing these photographs?
- Do the photographers have an opinion or a point of view? If so, what is it? What makes you think so?
- Are they successful in communicating this opinion? How or why do you think so?
- What do the photographs provide for viewers today?

## A PLACE WHERE SUNFLOWERS GROW: Inspiring Artwork



From *A Place Where Sunflowers Grow*, Page 14.



From *Peaceful Painter* Hisako Hibi: *Memoirs of an Issei Woman* Artist. Image appears courtesy of Ibuki Hibi Lee.

### INSTRUCTIONS:

Notice how the artist of *A Place Where Sunflowers Grow* used elements from Hisako Hibi's paintings for her own drawings. Now it's your turn! Create your own drawing inspired by the images on the left.

Title of drawing

Name

Date

## A PLACE WHERE SUNFLOWERS GROW: Inspiring Artwork #2

**INSTRUCTIONS:** Notice how the artist of *A Place Where Sunflowers Grow* used elements from Hisako Hibi's paintings for her own drawings. Now it's your turn! Create your own drawing inspired by the images on the left.



From *A Place Where Sunflowers Grow*, Page 24.



From *Peaceful Painter Hisako Hibi: Memoirs of an Issei Woman Artist*.  
Image appears courtesy of Ibuki Hibi Lee.

Title of drawing

Name


Date

## MATH


---

### Population Sizes

Students practice rounding, addition, and subtraction using the population sizes at the ten internment camps in the U.S.




1 hour



Individually  
or in pairs

---



**AMERICA'S INTERNMENT CAMPS**  
worksheet

**CA Mathematics Standard 1.4:** Round off numbers to 10,000 to the nearest ten, hundred, and thousand. **2.1:** Find the sum or difference of two whole numbers between 0 and 10,000.

1. Explain to students that during World War II, over 120,000 Americans of Japanese ancestry were forced by the US government to relocate to ten major camps in remote, inland regions of the United States.
2. Hand out copies of the **AMERICA'S INTERNMENT CAMPS** worksheet. Have students refer to it as they respond to the questions on the sheet. Have students work independently or in pairs to answer the questions. You may have to model the addition and subtraction skills required to answer them.

### Additional Activity

---

#### Long Distance:

1. On a map of the United States, show students how far Mari had to travel from the Tanforan Assembly Center, located in San Bruno, CA, to Topaz Relocation Center in Utah. (Be sure to explain the difference between an assembly center and a relocation center.)
2. Using the map's scale, have the students determine the distance between the two locations.
3. Then, have each student figure out how far they would have to travel if they were forced to move from their home to each of the ten internment camps.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



# America's Internment Camps Worksheet

Camp Location	Camp Pop.	Round to 10	Round to 100	Round to 1000
Amache, CO	7,318	7,320	7,300	7,000
Gila River, AZ	13,348	_____	_____	_____
Heart Mountain, WY	10,767	_____	_____	_____
Jerome, AK	8,497	_____	_____	_____
Manzanar, CA	10,046	_____	_____	_____
Minidoka, ID	9,397	_____	_____	_____
Poston, AZ	17,814	_____	_____	_____
Rohwer, AK	8,475	_____	_____	_____
Topaz, UT	8,130	_____	_____	_____
Tule Lake, CA	18,789	_____	_____	_____

1. Which camp had the largest population? \_\_\_\_\_
2. Which camp had the smallest population? \_\_\_\_\_
3. What was the difference in population between these two camps? \_\_\_\_\_
4. How much larger was the camp population in Manzanar, California, compared to that in Rohwer, Arkansas? \_\_\_\_\_
5. How much smaller was the camp population in Amache, Colorado, compared to that in Tule Lake, California? \_\_\_\_\_
6. What was the total population of those incarcerated in all ten camps? \_\_\_\_\_

## SCIENCE

### Sprouting Sunflower Seeds

Students will observe and record the sprouting of sunflower seeds, noting the different parts of a plant and the changes that occur over time.



Over a couple weeks



Individually or in pairs



**WATCH ME GROW** worksheet; colored pencils; sunflower seeds separated and labeled by type for student selection; Petri dishes; coffee filters; small watering can; bucket.

**CA Science Standard 3.a:** Students know plants and animals have structures that serve different functions in growth, survival, and reproduction. **5.c:** Use numerical data in describing and comparing objects, events, and measurements. **5.d:** Predict the outcome of a simple investigation and compare the result with the prediction. **5.e:** Collect data in an investigation and analyze those data to develop a logical conclusion.

1. Have students observe their seeds (three seeds per student or pair of students). On the **WATCH ME GROW** worksheet, have students carefully draw one of the seeds, or one of each type.
2. After recording, ask each student to place a coffee filter into a petri dish, then place seeds on the filter. Next, students will pour water in the dish so that it barely covers the bottom of the dish.
3. At the end of the day have each student drain the water from the dish into a bucket, throw away the filter and replace it with a dry coffee filter.
4. On subsequent days: Each morning students should first record their observations and draw and measure their seeds on their **WATCH ME GROW** worksheet. After doing this, they should then add just enough water to cover the bottom. At the end of the day, they should drain their dish, remove the filter, and replace it with a new one. Sprouts should begin forming after a few days, and sprouts that will be ready to plant should form within a few weeks.
5. As sprouts form, post a diagram illustrating the parts of a plant. Discuss which parts come first, which shrink, which separate, etc. Ask students why they think these things happen, and what purpose they might serve the plant. Each day, after class discussion, have them record their thoughts and ideas.
6. Once seeds are ready to plant, have students plant them. Continue to care for them and watch them grow as a class.

### Additional Activity

#### Desert Living:

1. The internment camps were located in desert environments. Have students do research on deserts. What type of vegetation grows there? What are the weather conditions at different times of the year? What are the temperature differences between day and night? What is the average rainfall?
2. The Japanese Americans who were incarcerated were relocated from the west coast of the United States. Research the weather, vegetation, and temperature of the west coast, and compare and contrast it to that of the desert environment of the camps.
3. On pages 24 and 25 of the book, Mari and Aiko are caught in a dust storm. What causes a dust storm? What is it like to be caught in one?





Name: \_\_\_\_\_

Date: \_\_\_\_\_

## A PLACE WHERE SUNFLOWERS GROW: Watch Me Grow Worksheet

### INSTRUCTIONS:

Observe your seeds daily. Carefully draw one of the seeds and write down what you notice about it. Has it grown? What changes have you noticed?

Date: \_\_\_\_\_

My Observations: \_\_\_\_\_

---

---

---

Date: \_\_\_\_\_

My Observations: \_\_\_\_\_

---

---

---

Date: \_\_\_\_\_

My Observations: \_\_\_\_\_

---

---

---

## RESOURCES: BOOKS

---

### Related Titles from Children's Book Press

- *Sachiko Means Happiness*. Written by Kimiko Sakai, illustrated by Tomie Arai.
- *Two Mrs. Gibsons*. Written by Toyomi Igus, illustrated by Daryl Wells.

### Picture Books and Chapter Books (Fiction) from Other Publishers

- Bunting, Eve. *So Far From the Sea*. Clarion Books, 1998.
- Mochizuki, Ken. *Baseball Saved Us*. Lee & Low Books, 1993.
- *Heroes*. Lee & Low, 1995.
- Noguchi, Rick and Jenks, Deneen. *Flowers From Mariko*. Lee & Low, 2001.
- Poynter, Margaret. *A Time Too Swift*. Macmillan Children's Group, 1990.
- Shigekawa, Marlene. *Blue Jay in the Desert*. Polychrome Publishing Corporation, 1993.
- Uchida, Yoshiko. *The Best Bad Thing*. Atheneum, 1983.
  - *The Bracelet*. Viking Press, 1958.
  - *The Happiest Ending*. Atheneum, 1985.
  - *The Invisible Thread*, A Memoir by Yoshiko Uchida. Rebound by Sagebrush, 1991.
  - *A Jar of Dreams*. Atheneum, 1982.
  - *Journey Home*. Atheneum, 1978.
  - *Journey to Topaz*. Charles Scribner's Sons, 1971, 1985.
  - *Samurai of Gold Hill*. Heyday Books, 1972.
- Yashima, Taro. *Umbrella*. Viking Press, 1958.

### Nonfiction Books from Other Publishers

- Hamanaka, Sheila. *The Journey*, Japanese Americans, Racism and Renewal. Orchard Books, 1990.
- Hiroto, Edwin, ed. *Through Innocent Eyes*. Keiro Services, 1990. (Cassette tape available)
- Hongo, Florence M. and Burton, Miyo, eds. *Japanese American Journey: The Story of a People*. Asian American Curriculum Project, Inc., 1985.
- Japanese Americans, *The Untold Story*. Holt, Rinehart and Winston, Inc., 1971.
- Leathers, Noel L. *The Japanese In America*. Lerner Publications Company, 1991.
- Tunnell, Michael O. & Chilcoat, George W. *The Children of Topaz: The Story of a Japanese American Internment Camp*. Holiday House, 1996.

### Books about Art, Photography, & Artists in the Camps

- Adams, Ansel. *Born Free and Equal: The Story of Loyal Japanese Americans*. U.S. Camera, 1944. (You can also access quality prints from the book by going to: <http://memory.loc.gov/ammem/collections/anseladams/aamborn.html>)
- Hibi, Hisako & Lee, Ibuki H. *Peaceful Painter Hisako Hibi: Memoirs of an Issei Woman Artist*. Heyday Books, 2004.
- Gesensway, Deborah & Roseman, Mindy. *Beyond Words: Images from America's Concentration Camps*. Cornell University Press, 1987
- Higa, Karin M. *The View From Within: Japanese American Art from the Internment Camps, 1942-1945*. Japanese American National Museum, 1992.
- Hill, Kimi Kodani. *Topaz Moon: Art of the Internment*. Heyday Books, 2003.

### Additional Resources

---

**A LESSON IN AMERICAN HISTORY:** The Japanese American Experience Curriculum and Resource Guide, 4<sup>th</sup> Edition. Japanese American Citizens League (JACL), 2004.

**JAPANESE AMERICAN CURRICULUM FRAMEWORK.** Japanese American National Museum, 1999.

**THROUGH INNOCENT EYES:** Life in Poston, Arizona Internment Camp 1942-1943 (cassette). <http://www.janmstore.com/40496.html>

## RESOURCES: WEBSITES

---

**DENSHO:** The Japanese American Legacy Project. Densho's mission is to preserve the testimonies of Japanese Americans who were unjustly incarcerated during World War II before their memories are extinguished. For upper elementary to undergraduate students, Densho provides multidisciplinary lessons featuring firsthand accounts and compelling images of the forced removal and detention. A comprehensive list comparing and contrasting the terms used by the US government to terms now used to more accurately describe the experience of the camps is included on the website. Available at <http://www.densho.org/>

**DIGITAL HISTORY's** website features a number of teacher resources for educators to use when covering the history of the internment camps and WWII in the classroom. Available at [http://www.digitalhistory.uh.edu/learning\\_history/children\\_ww2/children\\_ww2\\_teacher.cfm](http://www.digitalhistory.uh.edu/learning_history/children_ww2/children_ww2_teacher.cfm)

**THE FILLMORE.** A PBS documentary highlighting a neighborhood that, at the beginning of the 20th century was among the most diverse in the country, home to Jews, Japanese, Mexicans, and many other immigrant groups. But World War II changed it all: the wholesale removal of Japanese Americans from the Fillmore in 1942 left blocks of empty houses, which were to be filled within months by thousands of newcomers, mainly African Americans, coming to work in the war industry. The Fillmore web site includes activities and lessons that, in conjunction with the television program, support thematic studies of the Harlem Renaissance, Japanese American Internment, Urban Renewal, Neighborhoods, and Community Activism. Available at <http://www.pbs.org/kqed/fillmore/learning/index.html>

**THE JAPANESE AMERICAN NETWORK (JA\*Net)** is a partnership of Japanese American organizations based in Little Tokyo, Los Angeles. A goal of this partnership is to encourage the use of the Internet and interactive communications technologies to exchange information about Japanese Americans—art, culture, community, history, news, events, social services, and public policy issues. Available at <http://janet.org/>

### JAPANESE AMERICAN RELOCATION DIGITAL ARCHIVES

(JARDA) serves as a gateway for seven organizations that house primary resources from the internment experience. The website itself contains, but is not limited to, personal diaries, letters, artwork (including 64 internment paintings by Hisako Hibi), and photographs (including the Dorothea Lange collection). Available at <http://jarda.cdlib.org/index.html>

**THE NATIONAL JAPANESE AMERICAN CITIZENS LEAGUE (JACL)** is the oldest and largest Asian American civil and human rights organization in the United States. Its ongoing mission is to secure and maintain the civil rights of Japanese Americans and all others who are victimized by injustice and prejudice. The leaders and members of the JACL also work to promote cultural, educational and social values, as well as preserve the heritage and legacy of the Japanese American community. Available at <http://www.jacl.org/>

**THE NATIONAL JAPANESE AMERICAN HISTORICAL SOCIETY (NJAHS),** founded in 1980, is a non-profit membership supported organization. It is dedicated to the collection, preservation, authentic interpretation, and sharing of historical information of the Japanese American experience for the diverse broader national community. NJAHS specializes in traveling exhibitions, publications, videos, interactive multimedia, military and camp collections, and educational programs. Available at <http://www.njahs.org/>

**OAKLAND MUSEUM OF CALIFORNIA's** website offers information and images from the photographer Dorothea Lange. Available at [http://www.museumca.org/global/art/collections\\_dorothea\\_lange.html](http://www.museumca.org/global/art/collections_dorothea_lange.html)

**TIME OF FEAR (DVD).** Through interviews with the internees and local citizens, this PBS program explores how the influx of outsiders affected the local community and the impact this history had on the issues of civil rights and social justice in America then and now. Available at <http://www.shoppbs.org/sm-pbs-time-of-fear-dvd--pi-1988756.html>.

**WOMEN COME TO THE FRONT: JOURNALISTS, PHOTOGRAPHERS, AND BROADCASTERS DURING WORLD WAR II.** This website includes information on Dorothea Lange, photographer who documented the US during its involvement in WWII. Available at <http://www.loc.gov/exhibits/wcf/wcf0013.html>

## CONTRIBUTORS

---

Lisa Hirai Tsuchitani has worked for over fifteen years as a consultant, lecturer, and advocate in the fields of curricula development, oral history, and philanthropy. Her doctorate is in the field of Social and Cultural Studies in Education, with a particular emphasis on educational equity issues for ethnic/racial minorities. She is an active participant at the Children's Center of the Stanford Community, where she enjoys learning about the world through her three-year old son's eyes.

Amy Lee-Tai is the author of *A Place Where Sunflowers Grow*. She earned her Masters in Education, with a specialization in language and literacy, from Harvard. As a reading specialist, she worked for eight years teaching, coordinating reading programs, and providing staff development. She plans to continue writing children's books while raising her two young daughters.

Alexandre Petrakis has been an educator for over 10 years. She first taught about the incarceration of Japanese Americans while developing meaningful curricula for her third grade class learning about the history of their community, San Francisco's Western Addition. She is currently coaching and supporting teachers while actively seeking ways to support opportunities for students to develop meaningful, personal connections to lives different from their own.

## TIPS FROM THE PROS

---

Please share your own ideas for how to use *A Place Where Sunflowers Grow* in the classroom. We'll be pleased to post your work on our web site for other teachers to use. Email us your lesson plans at: [general@leeandlow.com](mailto:general@leeandlow.com)

## SPECIAL THANKS

---

This Teacher's Guide was funded by a grant from the CALIFORNIA CIVIL LIBERTIES PUBLIC EDUCATION PROGRAM.

This Teacher's Guide was produced by:

CHILDREN'S BOOK PRESS  
2211 Mission Street  
San Francisco, CA 94110

[www.childrensbookpress.org](http://www.childrensbookpress.org)

This Teacher's Guide © 2006 by Children's Book Press.

This and all Children's Book Press Teacher's Guides are for instructional use only. No portion of any Teacher's Guide may be reproduced for resale purposes. Children's Book Press is a nonprofit 501(c)3 organization.