EXPEDITIONARY LEARNING

Grade 8: Module 3A: Unit 3: Lesson 3

Researching Miné Okubo: Gathering Textual Evidence

Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)	
Supporting Learning Targets	**Ongoing Assessment**
• I can gather evidence about Miné Okubo's life from informational texts for my narrative. • I can plan a narrative that describes the moment when Miné Okubo "became visible again."	• *Unbroken* structured notes, pages 389–398 (from homework) • Narrative Writing: Becoming Visible Again after Internment note-catcher

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Discussing the Focus Question (10 minutes) B. Reviewing Learning Targets (1 minute) 2. Work Time A. Gathering Textual Evidence about Miné Okubo (32 minutes) 3. Closing and Assessment A. Previewing Homework (2 minutes) 4. Homework A. Finish reading the informational text about Miné Okubo's life that you began in class today. Choose the moment in Okubo's life that your narrative will describe. (The four choices are listed on the Narrative Writing: Becoming Visible Again after Internment handout from Lesson 2.) In writing, answer this question: "Based on your research, why did you choose this moment?"	• In this lesson, students read an informational text about Miné Okubo's life so they have enough information to write a well-informed narrative on how Okubo "became visible again" for their performance task, Narrative Writing: Becoming Visible Again after Internment. • The two informational texts about Okubo's life, "Riverside's Miné Okubo" and "Miné Okubo," are both rich but vary in length and difficulty. Consider choosing just one of the texts for the entire class to read, or assign different texts to different students depending on their reading level. Advanced readers will benefit from reading multiple texts; consider assigning the second informational text for these students to read for homework. • Since students are embarking on brief research in this lesson, in the spirit of the other research lessons at this grade level, the two texts provide differentiated levels to allow students greater independence as they study this aspect of Miné Okubo's life. Consider extending this lesson over one more class period if you wish to have students read both texts in class. • Although the performance task is a more creative project than the informational essay students wrote in Unit 2, it is designed to be based on textual evidence and resemble Hillenbrand's literary nonfiction style. As students work, it will be important to remind them that the major events in their narratives should have a factual basis, although they are being dramatized and fictionalized using students' imaginations. The model narrative provides a good example of this; although smaller incidents in Okubo's life have been fictionalized (such as her encounter with the woman at the newsstand), the major events are drawn from informational texts about her life (such as the publication of her drawings in a national magazine). • In advance: Split students into groups of four for the focus question discussion; read the two informational texts about Okubo ("Riverside's Miné Okubo" and "Miné Okubo") and decide which students will read each one. • Post: Learning targets.

Lesson Vocabulary	Materials
ethics, serene, frugal, appropriated, integrity (from Informational Texts about Miné Okubo: Source 1); refine, alter, wry, scanty, vivid (from Informational Texts about Miné Okubo: Source 2)	• "The Life of Miné Okubo" (from Unit 2, Lesson 4) • Gathering Textual Evidence: Becoming Visible Again after Internment note-catcher (one per student) • "Riverside's Miné Okubo" (one per student) • "Miné Okubo" (one per student) • Narrative Writing: Becoming Visible Again after Internment handout (from Lesson 2; one to display) • Document camera

Opening	Meeting Students' Needs
A. Engaging the Reader: Discussing the Focus Question (10 minutes) • Divide students into groups of four. Have them discuss their answers to the focus question on the structured notes homework: * "What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?" • In their groups, have students write a thematic statement about resilience based on the new information in their homework reading. • After a few minutes, have each group share out their thematic statement about resilience. • Congratulate students on finishing *Unbroken*. Give specific positive praise for evidence of their growing stamina as readers.	

B. Reviewing Learning Targets (1 minute)
• Have students read along silently as you read the learning targets aloud:
  * "I can gather evidence about Miné Okubo's life from informational texts for my narrative."
  * "I can plan a narrative that describes the moment when Miné Okubo 'became visible again.'"
• Tell students that they will use the rest of today's class to read about Miné's life so they have enough information to start writing their narratives tomorrow. Remind them that like the narrative in *Unbroken*, their narrative will be based on true events, so they need to gather textual evidence to build on.	

Work Time	Meeting Students' Needs
A. Gathering Textual Evidence about Miné Okubo (32 minutes) • Have students take out their copy of **"The Life of Miné Okubo"** while you distribute the **Gathering Textual Evidence: Becoming Visible Again after Internment note-catcher**. Explain that before they can write the story of how Miné became visible again, their narrative will need to orient readers to the reasons Miné is "invisible" in the first place. Remind students that they have already done the work of tracking how people tried to make Miné invisible during the war when they gathered evidence for their informational essay in Unit 2. Tell them to skim through "The Life of Miné Okubo" to refresh their memories about her experiences in the internment camp, then jot down some notes in the left-hand column of the note-catcher. • After a few minutes, cold call students to remind the class of the ways in which Miné was "invisible" during the war. Listen for: "She was isolated and dehumanized by being moved out of her home and into a remote camp," "She was forced to live in a former horse stable," "She was watched by armed guards," "She was not allowed to bring her possessions with her," and "Her name was replaced by the number 13660." Encourage students to write these ideas down in the left-hand column of their note-catcher if they do not already have them. • Point out the other two columns on the note-catcher: The middle column is for students to write down any evidence they find about how Miné became "visible" again (which will be critical in crafting their narratives), and the right-hand column is for any interesting details that they want to work into their narratives. (For example, they may want to write down details that reveal aspects of Miné's character in this column.) • Tell students that you will give them a new informational text about Miné's life after she left the internment camp. Explain that the new texts begin by reviewing information they already know about Miné's childhood and her time in the camp. However, students should still read the entire text, because they might find new details in it that will help them write an engaging narrative. • Depending on which text you have decided to have each student read (see Teaching Note at the top of this lesson), distribute **"Riverside's Miné Okubo"** and/or **"Miné Okubo."** Give students the rest of the class period to read and take notes. Circulate while they work to check in with them about what they are learning and to help them strike a balance between grounding their narrative in textual evidence and using their imaginations to dramatize the moment when Miné became visible again.	• Advanced readers will benefit from reading multiple texts; consider assigning the second informational text for these students to read for homework.

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (2 minutes) • Ask students to take out the **Narrative Writing: Becoming Visible Again after Internment handout** (from Lesson 2). Display a copy using a **document camera**. • Draw students' attention to the four moments from Okubo's life that they may choose to write about. Explain that for homework, they should first finish reading the informational text they began in class today, and then choose the moment in Okubo's life that they want to write about in their narrative. On a separate sheet of paper, they should explain why they chose this moment to write about.	
Homework	**Meeting Students' Needs**
• Finish reading the informational text about Miné Okubo's life that you began in class today. Choose the moment in Okubo's life that your narrative will describe. (The four choices are listed on the Narrative Writing: Becoming Visible Again after Internment handout from Lesson 2). In writing, answer this question: "Based on your research, why did you choose this moment?"	

EXPEDITIONARY LEARNING

Grade 8: Module 3A: Unit 3: Lesson 3
Supporting Materials

Gathering Textual Evidence:
Becoming Visible Again After Internment

Name:

Date:

PROMPT: Writing from Miné Okubo's perspective, tell the story of **one moment** in her struggle to become visible again after leaving the internment camp. Use narrative techniques and incorporate information from sources about Okubo's life to write an original narrative. Answer the question: "How did Okubo become visible again after her life in the internment camp?" The narrative must end with the sentence, "I was visible again."

Evidence of invisibility during WWII (from "The Life of Miné Okubo")	Evidence of visibility after WWII (from Source #:)	Other interesting details and facts about Okubo's life that I want to remember

Riverside's Miné Okubo

Name:

Date:

Miné Okubo was born in Riverside, California, in a rented house on Eleventh and Kansas Streets, on June 27, 1912. While Miné was growing up, the house was surrounded on three sides by citrus groves. She loved playing in the water of the groves' irrigation ditches, found pollywogs there, and sometimes brought them home in a pail, just to watch them swim. Like many other residents, her parents crossed an ocean to build a new life.

She was the fourth child of seven. Her father, a scholar of Japanese history and philosophy, named her after the Japanese creation goddess Mine, [pronounced mee-neh], a great honor. However, most people in her hometown, unfamiliar with the creation goddess, called her "Minnie."

Miné's parents offered to send her to Japanese language school, but she declined, saying, "I don't need to learn Japanese! I'm an American!" She learned Japanese culture at home, anyway. Mama taught her calligraphy, and Father endowed her with the Japanese philosophy of the Four Noble Truths, a guide to ethics1.

In 1931, Miné enrolled at Riverside Junior College. Richard M. Allman, Professor of Art, quickly recognized Miss Okubo's potential. She had talent and had learned discipline from her artist mother, who assigned her, early on, to paint a different cat every day, making sure to capture the cat's personality, as well as its shape and color. Dr. Allman encouraged the shy, quiet girl to illustrate for the school's newspaper and become art editor of her class of 1933 yearbook. He said she should also pursue advanced study, preferably at the University of California at Berkeley. Miné didn't know where Berkeley was, and didn't think she or her family could afford it. Dr. Allman recommended her, anyway, Berkeley accepted her, awarded her a scholarship, and, with her part-time jobs, she could afford to study among some of America's finest art teachers.

[1] ethics: morals; ideas about right and wrong

Riverside's Miné Okubo

Miné distinguished herself at Berkeley, but missed Riverside, especially Mama. When Miné felt lonely, she pictured Riverside as she remembered it, then painted what she loved most – a serene[2] image of Mama, seated in front of her neighborhood church, Bible in her lap, a cat at her side. That painting, "Mama with Cat," featured in exhibitions, books and magazines, now rests in a place of honor at Oakland Museum.

Graduating from Berkeley in 1937 with a Master's degree in both Art and Anthropology, Miné won their prestigious Bertha Taussig Traveling Art Fellowship, to study art in Europe. The frugal[3] Miss Okubo chose to take a freighter across the Atlantic, rather than travel via passenger ship, saying there weren't many passengers on board the freighter, but plenty of grain!

She bought a used bicycle as soon as she got to France, rode it all over Paris, and parked by the Louvre, where she could study original art by The Great Masters. In France, she learned more about art, and she learned about French accent marks. She quickly appropriated[4] one for her own name, and, from then on, signed her work with an accent mark.

As she traveled throughout Europe, she often packed lunch and art supplies into her bicycle's big basket, pedaled to a place that interested her, and stopped to internalize what she saw. Then, she created her own image of the place's meaning, its artistic truth. She traveled in over a dozen different European countries while on fellowship.

By September 1939, however, war was coming to Europe. Friends urged her to go home, where it was safer, but she continued to work, until the day she received a telegram from Riverside, saying Mama was very sick. Miné should come home right away.

She had little money with her in Switzerland, her belongings were back in France, and the Swiss-French border was already sealed. Leaving seemed almost impossible, but her Swiss friends loaned her money to travel, and, somehow, she got back to France and worked her way aboard the last American passenger ship leaving Bordeaux, France. Along with terrified refugees hurrying to leave Europe before bombs started falling, Miné headed home, crossing an Atlantic full of unseen dangers. World War II in Europe was declared while they were still at sea.

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[2] serene: calm, peaceful
[3] frugal: careful with money; not spending too much
[4] appropriated: took or used something for one's own purposes

Riverside's Miné Okubo

Miné made it back to Riverside in time to see her mother alive, but Mama died in 1940. After mourning her mother, Miné looked for work. In response to the Depression, America had implemented a series of federal employment programs. They hired artists. Miné returned to the Bay

Area, where people knew her work. She was hired to create murals for luxury liners, frescoes for military bases Treasure Island and Fort Ord, and to work in conjunction with the great Mexican muralist Diego Rivera, in San Francisco.

Glad to be earning money as an artist on important projects, Miné was also pleased to be sharing an apartment with her younger brother, Toku, now a Berkeley student. It was good to be with family again.

But on December 7, 1941, Japan launched a surprise bomb attack on Pearl Harbor. Many Americans, stunned, no longer trusted anybody of Japanese heritage, even those formerly known personally as good neighbors. War changed everything.

People were edgy. Violence against Asians made headlines. A series of Presidential decrees ordered people of Japanese heritage to register, then to settle their affairs, prepare for mandatory evacuation from their homes. They must dispose of all belongings, pack as if going to camp, and bring only what each could carry. Nobody knew how long they would be away.

Miné and her brother were given three days' notice to report. At their Berkeley assembly center, they were assigned collective family number 13660, and were never again referred to by officialdom by their given names. Under armed guard, with other evacuees, they boarded a bus and were driven over a bridge to San Bruno's former race track, Tanforan, now an assembly center, where they lived for six months, in a horse stall.

Cameras were forbidden to internees, but Miss Okubo, knowing Americans wouldn't believe what was happening unless they saw it for themselves, determined to document every day she spent behind barbed wire. Carrying her sketch pad throughout the camp, she carefully recorded all she saw and experienced.

After six months at Tanforan, she was shipped to Topaz, an internment camp in the desert of central Utah. Behind another set of barbed wire, she meticulously committed to paper all aspects of internment. She also taught art to interned children and illustrated covers for the three issues of Trek, the newsmagazine produced by and for the camp's internees.

Riverside's Miné Okubo

From her first week in internment to her last, she kept up extensive correspondence with friends outside. She even entered a Berkeley art contest by mail. She won! That brought her to the attention of editors of Fortune Magazine, in New York City, who were planning a special April 1944 issue, featuring Japanese culture. They offered Miss Okubo a job, illustrating their special edition. They

asked her to please come to New York City within three days.

To leave Topaz, she had to undergo extensive security and loyalty checks. When finally cleared and en route to New York City, she reflected on her years of internment, and wondered how she'd be able to adjust to open society again.

Fortune Magazine's editors welcomed her, helped her find an apartment, and put her right to work. When they saw her camp drawings, they were so impressed they dedicated a full-blown illustrated article to internment camps, the first published in a national magazine.

After the special issue came out, the most trusted man in news, Walter Cronkite, gave his entire nationally televised CBS program to his interview with Miss Okubo. The shy girl from Riverside had become a national phenomenon.

Urged to publish her camp drawings as a book, Miné added short captions and called the book Citizen 13660. Columbia University Press published it in 1946, to great reviews, after which Miné toured the country, telling her story, exhibiting her art, and making a special stop to see friends at Riverside Public Library.

She taught art at U.C. Berkeley for two years, then returned to New York to devote full time to her own art. Her illustrations appeared in major magazines, newspapers and scientific books, and her artwork was exhibited from Boston to Tokyo.

In 1981, she testified on behalf of internees at New York City's Congressional hearings of the U.S. Commission on Wartime Relocation and Internment of Civilians, presenting commissioners a copy of Citizen 13660.

Riverside's Miné Okubo

Miss Okubo received many honors for her work and her commitment. In 1973, Oakland Museum hosted a major retrospective of her work; in 1974, Riverside Community College named her Alumna of the Year; in 1987, the California State Department of Education featured her as one of twelve California women pioneers in The History of California (1800 to Present), on their large classroom poster, California Women: Courage, Compassion, Conviction, and in An Activities Guide for Kindergarten Through Grade 12; in 1991, she received Washington, D.C.'s National Museum for Women in the Arts' Women's Caucus for Art Honor Award; in 1993, Japan featured her in their 2006 National High School yearbook, used in all Japanese schools; and in the same year, Riverside Community College paid her tribute by renaming a street on campus after her and featuring the original play, Miné: A Name for Herself, at their Landis Performing Arts Center. The Smithsonian

Institution later selected that play for its 2007 Day of Remembrance, and sponsored its performance in Washington, D.C.

Miné Okubo dedicated her life to art. She portrayed truth and beauty with integrity5, and she did it with such simplicity that a child of seven could appreciate and understand her renderings.

When Miss Okubo died on February 1, 2001, obituaries appeared in newspapers from New York to New Zealand. Memorials were held in New York City, Oakland, and Riverside. She left a legacy of courage, discipline, and love.

Her work continues to enlighten and to challenge. Her artwork hangs in major galleries and is treasured by collectors worldwide; her book, Citizen 13660, continues to be studied in classrooms across America and Canada.

Adapted from Curtin, Mary H. "Riverside's Miné Okubo." Web log post. Splinters-Splinters. George N. Giacoppe, 27 Aug. 2011. Web. 12 Apr. 2013. <http://splinters-splinters.blogspot.com/2011/08/riversides-mine-okubo.html>.

[5] integrity: honesty; with solid principles and beliefs

Miné Okubo

Name:

Date:

In the camps, first at Tanforan and then at Topaz in Utah, I had the opportunity to study the human race from the cradle to the grave, and to see what happens to people when reduced to one status and one condition.

— Preface to the 1983 edition of *Citizen 13660*

Miné Okubo was born on June 27, 1912, in Riverside, California, to Japanese immigrant parents. From an early age Okubo was interested in art, and her parents always encouraged her to develop her artistic talent. To **refine**[1] her craft, Okubo attended Riverside Community College and, later, the University of California at Berkeley, where she earned a Master of Fine Arts. In 1938, Okubo was the recipient of the Bertha Taussig Traveling Art Fellowship, which presented her with the once in a lifetime opportunity to travel to Europe and continue her development as an artist. However, due to the outbreak of World War II and her mother's illness, Okubo was forced to cut her stay in Europe short and return home. Upon her return, Okubo was commissioned by the United States Army to create murals. It was during this time that Okubo's mother passed away.

On December 7, 1941, the Japanese government bombed Pearl Harbor, an event that would forever **alter**[2] Okubo's life as well as the lives of 110,000 other Americans of Japanese descent. On April 24, 1942, she was forced to relocate to the Japanese internment camp of Tanforan. Here, Okubo produced countless paintings and drawings that documented the life of the internees. In 1944, with World War II coming to a close, the editors of *Fortune* relocated Okubo to New York City, where she worked as an illustrator for the magazine. In 1946, Okubo published a book of her paintings, drawings and sketches from the internment camps, titled *Citizen 13660*.

The dramatic, detailed artistry and brief text depict life in the camps, recording Okubo's observations and experiences. Her pen and ink drawings document daily life, and each picture is accompanied by captions that thoroughly explain each scene. Inside of these camps, cameras were not allowed, which

[1] refine: improve
[2] alter: change

makes Okubo's artwork even more valuable. *Citizen 13660* helped give voice to the tragic and shameful internment of the Japanese American community, propelling this disgraceful act onto the center of the American social stage.

Many critics at the time considered *Citizen 13660* to be a very significant record of the internment of Japanese Americans. American novelist Pearl S. Buck said that, "[Miné Okubo] took her months of life in the concentration camp and made it the material for this amusing, heart-breaking book. . . . The moral is never expressed, but the **wry**[3] pictures and the **scanty**[4] words make the reader laugh—and if he is an American too—sometimes blush." The New York Times Book Review called *Citizen 13660* "A remarkably objective and **vivid**[5] and even humorous account. . . . In dramatic and detailed drawings and brief text, she documents the whole episode—all that she saw, objectively, yet with a warmth of understanding." As a result of the publication of *Citizen 13660*, Okubo was featured on national television when Walter Cronkite interviewed her on his show.

However, interest dwindled as years passed, and *Citizen 13660* became less important to the American public, including to Japanese Americans. As Okubo herself wrote, "The war was forgotten in the fifties. People throughout the country were busy rebuilding their lives."

As many third generation Japanese Americans had been very young, or not yet born during the internment, they first found it hard to grasp its importance. When many of them started attending college in the late 1960s and early 1970s, they began to understand the terrible injustice that had happened to their parents and grandparents. They organized and demanded that people again discuss the internment, and that the government give reparations to those who were affected by it. It was this issue that brought about the second publication of *Citizen 13660* in 1973. This reprinting introduced the book to many new readers who not only had never heard of it, but also had never even heard of the internment of Japanese Americans. In 1981, Okubo testified on behalf of all Japanese-American internees at New York City's Congressional hearings of the U. S. Commission on Wartime Relocation and Internment of Civilians. She even gave the commissioners a copy of *Citizen 13660*. The University of Washington Press reprinted the book again in 1983.

[3] wry: amusing in an ironic or unexpected way
[4] scanty: sparse, little, few
[5] vivid: bright, lively, clear

Miné Okubo

After publishing *Citizen 13660*, Okubo continued to create numerous artistic works and serve as an important voice for the Japanese American community. She was honored by receiving several awards and having her artwork exhibited numerous times. A play about her life, titled *Miné: A Name for Herself*, was performed at Riverside Community College in 1993. New York City remained her home until her death at the age of 88 on February 10.

Adapted from Hanstad, Chelsie, Louann Huebsch, Danny Kantar, and Kathryn Siewert. "Mine Okubo." *Voices from the Gaps*. University of Minnesota, 3 May 2004. Web. 12 Apr. 2013. <http://voices.cla.umn.edu/artistpages/okuboMine.php>.