

Novel Resource 5

Cynthia Kadohata, *Weedflower*, 2006, Atheneum Books for Young Readers, An imprint of Simon & Schuster Children's Publishing Division

Cynthia Kadohata was born in Chicago, Illinois. Her father is Japanese. Her father had several jobs and moved her around the country. She lived in Georgia and Arkansas until she was nine years old. Her family moved north when she was nine. Her father was held in a Japanese internment camp during World War II. She had two uncles who died fighting for Japan during WWII. Her father served in the US Military Intelligence.

She had adopted a baby from Kazakhstan and has a Doberman Pincer. She has a degree in journalism. She has written three books for children and three books for adults. She won the Newbery award for *Kira-Kira*.



Annotation

Weedflower follows a year in the life of a young girl in California to a Japanese internment camp in Arizona during World War II. The novel examines racism and fear during World War II. The book takes us into what life was like for the Japanese in an internment camp as well as a brief look at the lives of Native Americans in the 1940's.

Genre-historical fiction

Point of View-Third person

Theme-The theme of this book is the rewards and challenges of friendship across racial lines. It is also another book whose theme falls under perseverance and hope. Upon initial reading of the title, the word weedflower doesn't give a clue to the theme of the book. After reading the book, the title does fit the book; amongst the weeds, you might find a flower or some weeds are pretty. It is what you see in it.

Conflict-The main conflict is external and it is racism and prejudice as a result of fear. Japanese/American families are uprooted, livelihoods eliminated, and families separated because of the bombing of Pearl Harbor. The resolution of this particular story is finding friendship in unlikely places and making your home wherever you are.

Characters

Sumiko- a 12 year old Japanese girl; parents have died and lives with her brother, aunt, uncle, cousins, and grandfather; she is lonely and attends school with very few Japanese children; she works on the flower farm that her aunt and uncle owns.

Takao (Tak-Tak) Sumiko's younger brother. He is very dependant on Sumiko.

Jiichan-Sumiko's grandfather. He likes to act obstinate and mean. He really cares and loves his family.

Aunt and Uncle- the people who took Sumiko and Tak-Tak in after their parents died. They are very practical and hard working. Uncle appreciates and knows the special talent Sumiko has with the flowers.

Bull and Ichio- cousins to the children; Bull is quiet and hardworking. Ichio likes to live the American lifestyle. Ichio is not as committed to the flower farm. However, he keeps the family informed on world events.

Baba-Sumiko and Tak-Tak's horse. The horse is very important to both children. They feel like it is the one possession that is their own.

Mr. Moto-a man Sumiko befriends in the internment camp. He shares her love for flowers and gardening.

Frank-Indian boy Sumiko and Tak-Tak befriend. They help each other in a variety of ways.

Setting- Begins in California, 1940's and ends in a Japanese internment camp in Arizona in the 1940's.

Reading Level

Reading Level 4th-5th ; Interest Level 6th-8th

Book Talk- At age 12, Sukimo's life has been turned upside down twice. At a very young age, her parents are killed in an accident. Her aunt and uncle have taken in Sukimo and her brother. They take care of both of them and love them. Living in California and going to school with children who are not Japanese has been a hardship for Sukimo. Fortunately, she always has

the flower farm to go home to. Her life turns upside down again when the Japanese bomb Pearl Harbor in Hawaii. Panic grips the West Coast. People are arrested and evacuated because they are Japanese. Read this moving novel to discover how a family survives life in a camp they are not allowed to leave.

Questions

Chapter 1- Pre-read What do you think “Weedflower” means? During-How would it feel to be the only person of your color at a school? (3) How does Sumiko know she is important to the family? (9-10) Why is Sumiko so excited about being invited to the party? (2-3) After-Compare life at your house with what we know about Sumiko’s life so far.

Chapter 2-pre-read- Why might the family share bathwater? During-What are Nikkei? (14) Should Ichiro talk about the Nikkei being killed in front of the two children? (14) How does Sumiko comfort herself when she thinks about the war? (15) Why did Jiichan come to America? (18) After- Have you ever lived in fear? Do you think there are children who are afraid because of war?

Chapter 3-Pre-read- What chores, if any, do you have to complete before you go to school? During- What does Sumaki have to do before she goes to school? (23-24) Should Sumaki go to Japanese school? (27) Is she missing an important part of her heritage? What does Jiichan do at the dinner table to show he likes being difficult? (28-29). How can we tell Uncle really cares about the children? What does he do for Sumiko? (31) After- Should Sumiko feel guilty that Uncle spent \$4 on the scarf? Why or Why not?

Chapter 4-It’s time for the party. What do you think will happen? During- We see the first signs of prejudice. Why would someone want to be so mean to a little girl? (36-37) What do you think of the mother? (36) How did you feel when she went back and asked for the scarf? (37) Why didn’t she tell her family what happened? After-Was Bull comforting for her? Describe what kind of person Bull is after reading this section.

Chapter 5- pre-read-How does the receipt book help Sumiko? During-Why is the family burning anything that has to do with Japan? (48-49) What is the real reason Sumiko does not want to burn her notebooks? (50) After-Can you be a different nationality and be loyal to the country you live in?

Chapter 6- pre-read-Why does Sumiko leave the curtains open the night that the burnings happen? During-Why are Japanese-Americans being arrested? (55-56) Japanese are people who have a great deal of pride and show little emotion. Find examples that support the statement. (55, 59,60) After- Were you aware of this part of our history, people being arrested for being a

different race?

Chapter 6- Pre-read-Will the family be able to continue the flower farm?
During-Do you think it is a good idea for Sumiko to stay home from school?
(62) Should Ichiro go into town to sell the flowers for the day? (63) Bull says to take change, accept it, and use it to be a better person. Is he right? Can change make you a better person? (64) After- How has Sumiko's life changed so far?

Chapter 8- Pre-read-What do you think has happened to Uncle and Jiichan?
During-Does the speech made on the radio make any sense at all? (67)
What is this another example of? Why are the Japanese given a curfew?
(69) After-Are you feeling any outrage at this point? People are being forced from their homes and taken places they don't want to be . Can you compare this to any other time in history?

Chapter 9- Pre-read- Will Sumiko and her family have to leave? During- Sumiko finally knows they will be evacuated. She says she feels relief. Do you think that is an odd thing to say? Why or why not? (73) Does Bull show what kind of person he is when he comes to tell Tak-Tak he sold Baba? What does it show about him? (74)

Chapter 10-pre-read- They are being relocated to a horse racetrack. How can people live at a racetrack? During- How do you think Sumiko is feeling when she is leaving her home? Do you think this is too much for her to understand what is really going on? (78-80) After- How are the Japanese being treated? Should they be treated like prisoners?

Chapter 11- Pre-read- Is the American government wrong? Is it okay to say that the government is wrong? During- They are living in horse stables. They have to fill their own mattresses. Tak-Tak thinks they are going to kill them. Sumiko tells him why would they give us mattresses if they were going to kill us. Does that make sense? (85) The government has given them food that made them sick. (88) What have these people done that is so wrong that they are treated this way? After-Sumiko tries to remain positive. Why do you think she tries?

Chapter 12-Pre-read-Summarize the novel up to this point. How do you feel when reading or hearing this story? During- How do we know that Sumiko is bright and catches on fast? (91-92) Can boredom send you over the edge...make you lose your mind?(94) What finally gives her a glimpse of hope? (94) After - Compare her life with that of a slave.

Chapter 13-Pre-read-Is it possible they are heading somewhere better or possibly worse? During- Why are they so hot? (100-101) Does she have the right to feel hate and anger?(100) After- What will happen to the family?

Chapter 14- Pre-read Can people live in a desert? During-What are

barracks? (104) Should airmen harass these people? (105) Is the family going to have to learn fast in order to survive? (108) Would you eat snake? How hungry would you have to be?(113) Is this place final for them as Sumiko thinks? (114) After-Is Sumiko's dream really gone? Can she still transform and own a flower shop?

Chapter 15- Pre-read- Between Sumiko and her Auntie, who do you think is stronger and able to keep the family together? During- Would it be hard to take a shower with other people? (117-118) Would you eventually get used to it? Why does Sumiko finally feel a twinge of hope? (120-121) Describe Sachi. Does she have a vivid imagination? After- Was Sumiko quick to judge the Indians? Does that say something about her?

Chapter 16- pre-read- Do you think she will meet with the Indian boy again? During- Many of the people in the camp seem to find something to do. Does Sumiko need to be a bit more proactive in finding her way in the camp? (128-129) Was it necessary to beat the inu, the snitch? Why do you think the men of the camp beat him? (131-132) After- Would Sumiko have been able to do anything if she had gone outside when the inu was being beaten? Explain?

Chapter 17-Pre-read-Does Sumiko need to write more informative letters to her uncle and grandfather? Why? During- The camp is run like a town, you can do anything you can do in a town. Is it really like living in a town though? Explain. (134-135) Why are the children in the camp wild and bad? (135-136) When Uncle writes a letter to Sumiko a letter there is some humor in the letter. What is it? (137) What do we find out about the land the internment camp is on? What do you find out about how the Native Americans are treated compared to the Japanese? (141-143) After- Is Frank poor? Do they have electricity?

Chapter 18- Pre-read-What does Sumiko need to do in order to be a little happy? During-What finally happens to cheer up Sumiko? (145) Why is it hard for her to tell Mr. Moto about the cheesecloth? (146) She says she doesn't like that Indian boy? (147) Do you believe her? After- Why do you think Tak-Tak wants to go and see the Indian boy?

Chapter 19- Pre-read- Will Mr. Moto and Sumiko become friends? Why? During-Is Sumiko resourceful? Give an example (150) Is Sumiko becoming her old self again? (153) After-Do we need to find our own happiness?

Chapter 20-Pre-read- Do the children of the camp need school? During- Should the family leave the camp? (156) Was Frank right in what he said about them not being the first people to lose things? What did he mean when he said that? (160-161) After-Compare the plight of the Indians with

what is happening to the Japanese. Are there any similarities? What are the differences?

Chapter 21- Pre-read- Were you surprised to hear that the internment camp was a better place to live than where some Native Americans were living?

During-What do Frank and Sukimo have in common? (165) After-Should she talk to Bull about meeting Frank's brother, Joseph? Why?

Chapter 22-pre-read- Should Sukimo have entered the garden in the contest without telling Mr. Moto? Do they have a chance at winning? During-Did Mr. Moto and Sukimo try their best at the garden? Was it a good idea for the Indians to come and play basketball with the Japanese? (171) Is it possible that the Japanese aren't aware of how badly the Indians are treated and that is why there is bad feelings between the groups? (172) After-How is Sukimo feeling now that they won a ribbon?

Chapter 23- pre-read-How would you deal with the constant heat? Are you a person who is able to tolerate heat or one who can't? During-Should a first time teacher be teaching at an internment camp? (176) On the argument of why they are in the camps, who is right, Irchio or Auntie? (179) If you were a Japanese American and they wanted you to come fight in the war, would you? Explain your answer. (180)After- How did Bull apologize to Tak-Tak? Why do you think he called him stupid?

Chapter 24-Pre-read- Would it become easy to be hostile and frustrated in the situation the family is in? What kind of things happen when people become frustrated? During - Was Sumiko surprised to see herself in the mirror? (189) Do you think it had been a while since she had seen herself? What was different about her? (189-190) What made the night special for Sukimo? (194) After- Did it really feel like Christmas to Sukimo? Why did she try and act happy at the party?

Chapter 25- Pre-reading-How much time do you think has passed since they have been at the internment camp? During-Does Frank like Sukimo? How do we know? (196, 199) Why did Sukimo protect Frank? (201) Is she brave? After-Will she bring Bull to the river on Saturday? Support your answer?

Chapter 26-Will Sukimo have problems since she hit the boy who was beating up Frank? During-Did Sukimo show courage when she went to apologize? (204) Why did he accept her apology so easily? (204) What does Sukimo mean when she says some people are struck with a type of lightning when they are born? (206) After-Can Sukimo relate to the feelings the dancing girl has for the Indian boy? Why?

Chapter 27-pre-read-If she talks to Bull, do you think he will go to the river? During-Does Tak-Tak have a lot of worries? (209) Do you think he has

more worries than we even know about? Why? After-Has there been a time you had to apologize, but you weren't really sorry?

Chapter 28-Pre-read- Do you think Bull and Joseph will get along? During- What did Joseph want from Bull? (215) Did Bull like Joseph and Frank? What evidence was there? 212, 213, 220 After- Have you ever said something inappropriate about a persons ethnic background? How did you feel? Does it make you a bad person?

Chapter 29-Pre-read- Have dust storms just become a way of life? Did anyone seem to bothered by the storm? During- What do you think of the US Government asking the Japanese-American Citizens to enlist in the war? (224-225) From the way the questions are formed, do the Japanese really have a choice on their answer? After-Are you surprised that Irchio answered yes to the questions?

Chapter 30-Pre-read-Will Bull and Irchio have to fight in the war? During- Why doesn't Sukimo want to leave the camp? (232-233) According to Mr. Moto's nephew say about living on the outside? (235) After-Should she leave the camp with Auntie?

Chapter 31-Pre-read-Will things be better or worse if they leave the camp? During-Should she have gone and asked her uncle who had never helped her after her parents died, if she could stay with them? (238) Is she betraying her real family? After-Can a person have a premonition about someone's future?

Chapter 32-Pre-read- Would you worry every day if someone you loved was fighting in a war? Is anyone in your family currently serving? During- Is Frank being a good friend by telling her to leave? Why?(246)After- Is it okay for a friend to be truthful even if it hurts?

Chapter 33-Will Frank come to see her before she leaves? Has this experience made Sukimo a wiser person? Does she still have tough times ahead?

Overall, how has this book made you feel about what happened to Japanese Americans during WWII? Was it necessary to isolate Japanese American? Do you think the government learned anything after this experience?

Vocabulary

Internment camp-to confine or compound, especially during a war

A camp that Japanese Americans were sent to during WWII

Censors-an official, during war times, who reads communications, and removes sensitive material

A censor is a person who reads incoming and outgoing mail, during war times to make sure people are not writing about anything that could help the

enemy.

Ranunculus- a flower family

Claustrophobic- abnormal dread of enclosed spaces

To be claustrophobic is to be extremely afraid if you are in a small space.

Barracks-a structure resembling a barn or shed that provides temporary shelter

Barracks are usually simple wooden structure that provide a person a place to sleep. They are not permanent.

Indiana Academic Standards

Language Arts- Sixth grade; 1.2, 1.3, 2.7, 3.1, 3.2, 3.3, 3.6, 3.7, 3.8, 3.9

Seventh Grade-1.1, 1.3, 2.4, 2.7, 3.2, 3.3, 3.4, 3.7, 3.9

Eighth Grade-1.1, 1.3, 2.9, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.9

Anticipation Statements-Weedflower

Iraqi American Citizens should be isolated from the general population.

Freedom of speech should be eliminated during war times.

Japanese Americans were a threat during World War II.

Native Americans were treated fairly by the American Government.

Read Aloud Passages

Selection 1- pages 34-37; I chose this passage because it shows how prejudice was already occurring even before the bombing of Pearl Harbor. It also shows that an innocent child was affected.

Selection 2-pages 99-102; I chose this section because it shows what type of environment the family was entering.

cynthia@kira-kira.us
www.simonsays.com

If

is a
her

You Like *Weedflower*, then you'll love

Kira-Kira by Cynthia Kadohata- This book written by the same author and is Newbery Award winner.

Hattie Big Sky by Kirby Larson-Hattie is a young woman who overcomes obstacles in order to make a new life for herself.

Penny From Heaven by Jennifer Holm-Penny has a new life when her parents have both died. Her father's death is mysterious and may be government related.

Life in a Japanese American Internment Camp by Diane Yancey-This is a

nonfiction book that looks at life in a camp.

Across the Curriculum Connections

Documentary, “Children of the Camps”, Public Broadcasting System, The Children of the Camps Project, 1999.

The video would need to be purchased through

www.americanasiamedia.com

A teacher could preview the video and have questions prepared for the students to answer. Students could also write a paragraph or short paper on what they had learned. Students could compare and contrast Sukimo’s life in the camp and what is in the video.

6.5.2, 6.5.6, 6.5.8, 7.4.3, 7.5.6, 7.5.7, 8.4.3, 8.4.7, 8.5.6

The Library of Congress, American Memory; 1965 Ansel Adams

Photographs of Japanese-American Internment at Manzanar

This is a collection of photographs taken at the internment camp.

<http://memory.loc.gov/ammem/collections/anseladams>

The connection here is art. There is a direct link to a teacher resource page for visual arts. The teacher can follow the page directly or modify the available resource. This resource is from the Library of Congress.

Art- 6.1.1., 6.3.1, 6.7.1, 6.7.3; 7.1.1, 7.3.1, 7.7.1, 7.7.3, 8.1.1, 8.3.1, 8.7.1, 8.7.3

Book Activities

“Dear Miss Breed”

Students will interpret letters written by children in internment camps to a librarian, Miss Breed. Students will understand that primary documents give an authentic voice to the past. Students will understand that writers of historic documents bring their own biases and points of view.

Teacher will need to purchase or obtain the book, *Dear Miss Breed*.

Give history of Clara Reed; as follows

On April 7, 1941, as the evacuation began in San Diego, Miss Breed came to see her friends off at the train station. She handed out stamped, self-addressed post cards and encouraged the children to write her of their experiences. Amid the anti-Japanese hysteria Miss Breed’s presence was reassuring. As one of “her children” recalled, “She gave me a warm feeling to know someone cared about us...She promised we wouldn’t be forgotten.”

Most Japanese American families from San Diego ended up incarcerated at a camp called Poston in the brutally hot Arizona desert. Miss Breed became their lifeline. She regularly sent books, which were treasured and shared, and fulfilled requests for much needed

supplies. Hundreds of letters were sent back and forth detailing the challenges of life in the camps, and the struggle to create a sense of normalcy while isolated from the rest of the world. These simple, persistent acts of caring lifted the spirits of dozens of Clara's young friends over the course of their incarceration.

Miss Breed was an ordinary citizen, a young librarian who was sparked into action by injustices during a painful time when our nation was at war. Appalled that Americans could be deprived of their civil liberties, Clara Breed spoke out by writing articles and letters in their defense. Most of all, she never stopped writing to "her children," who in turn wrote more than 200 letters to her. *Dear Miss Breed* makes this private correspondence public. Weaving together the children's letters, and Clara Breed's articles, as well as oral histories and Congressional testimony, *Dear Miss Breed* ensures that this story will never be forgotten.

Activity

Explain the significance of using primary documents to your students:

- Primary sources are the letters, journals, photographs, and other written and visual accounts that document a moment in time by a person who was there. Primary sources describe one person's experience. They are the eyewitness account, the actual documents that have survived from the past. Secondary sources are books and other writings created long after historical events took place. Their authors usually rely on primary documents to recreate events. Textbooks are secondary sources usually written with an objective voice of authority. Other history books can be written with more subjectivity and voice the author's opinions on historical events.

Make copies of the following two letters: September 7, 1942, pp. 118-119 (Tetsuzo Hirasaki aka Tets or Ted) and August 27, 1942, p.112 (bottom) to 115, (Louise Ogawa)

- Divide the class into small groups; each group works together to interpret the two letters.
- Instruct each group to make a Document Analysis Chart. Assign a secretary to write. Hold a paper horizontally, fold it in thirds. Write "Questions" at the top of column 1, "Tetsuzo" at the top column 2 and "Louise" on column 3. Under "Questions" write out #1-5 below on the front and #6-9 on the back of the paper leaving room for the answers:
 1. Date document was written
 2. Location of writer
 3. Purpose of this document (Why was it written?)
 4. Write a quote that indicates the writer's "point of view" or opinion of their circumstances.
 5. Describe how the writer adapted to unfamiliar daily routines.
 6. Write a quote that shows the writer's resilience during a time of hardship.
 7. What does each writer want the recipient to know about their experience?
 8. What do these letters tell us about American history at this time?
 9. What questions would you like to ask the writers if you could?
- Ask students to read the letters aloud in their small groups. Encourage a lively discussion. Remind the class to record their responses on their chart. When completed, compare and contrast the class's responses. Conclude with these questions: How did these two students bring their own opinions and perspectives to their experience at Poston? How did each respond to their circumstances? Did reading both letters give you a

more complete picture of life at Poston? Would your understanding of these events have been different if a historian had described this, rather than the participant? How?

Rubric

Working cooperatively in group-10 points

Questions answered completely -25 points

Participation in compare and contrast activity-10 points

Standards: Language Arts-Grade 6- 2.7, 3.6, 5.1, 5.3, 7.5, 7.6

Grade 7-2.7, 3.6, 5.1, 5.3, 7.5, 7.6

Grade 8- 2.4, 3.9, 7.15

9. What questions would you like to ask the writers if you could?

- Ask students to read the letters aloud in their small groups. Encourage a lively discussion. Remind the class to record their responses on their chart. When completed, compare and contrast the class's responses. Conclude with these questions: How did these two students bring their own opinions and perspectives to their experience at Poston? How did each respond to their circumstances? Did reading both letters give you a more complete picture of life at Poston? Would your understanding of these events have been different if a historian had described this, rather than the participant? How?

The next activity is Argument, Persuasion, or Propaganda? Analyzing World War II Posters

The purpose of the activity is to recognize and analyze posters that were distributed and put up over the country during WWII.

This lesson is from the International Reading Association and the National Council of English Teachers.

Students will view a variety of WWII posters and using a rubric will analyze the posters.

Everything the teacher needs is on this website. You can link to and print everything needed.

http://readwritethink.org/lessons/lesson/_view.asp?id=829

In this lesson plan, students analyze World War II posters, chosen from online collections, to explore how argument, persuasion, and propaganda differ. The lesson begins with a full-class exploration of the famous "I WANT YOU FOR U.S. ARMY" poster, featuring a determined Uncle Sam. Students' individual analysis projects can focus on any World War II poster.

The available collections include not only American posters, but also posters from

Canada, Great Britain, Germany, and the Soviet Union. Students complete an online analysis and submit either an analysis worksheet or use their worksheet responses to write a more formal essay.

Visual texts are the focus of this lesson, which combines more traditional document analysis questions with an exploration of World War II posters. The 1975 “Resolution on Promoting Media Literacy” states that explorations of such multimodal messages “enable students to deal constructively with complex new modes of delivering information, new multisensory tactics for persuasion, and new technology-based art forms.” The 2003 “Resolution on Composing with Nonprint Media” reminds us that “Today our students are living in a world that is increasingly non-printcentric. New media such as the Internet, MP3 files, and video are transforming the communication experiences of young people outside of school. Young people are composing in nonprint media that can include any combination of visual art, motion (video and film), graphics, text, and sound—all of which are frequently written and read in nonlinear fashion.” To support the literacy skills that students must sharpen to navigate these many media, activities such as the poster analysis in this lesson plan provide bridging opportunities between traditional understandings of genre and visual representations.

Further Reading

“[Resolution on Promoting Media Literacy](#).” Urbana, IL: NCTE, 1975.

“[Resolution on Composing with Nonprint Media](#).” Urbana, IL: NCTE, 2003.

Students will:

- discuss the differences between argument, persuasion, and propaganda.
- analyze visual texts individually, in small groups, and as a whole class.
- (optionally) write an analytical essay.

Resources

- [Argument, Persuasion, or Propaganda Chart](#)
- [Document Analysis for Argument, Persuasion, or Propaganda](#)
- [Poster Analysis Rubric](#)
- [Analysis of a Visual Message Interactive](#)
- [Analyzing a World War II Poster Interactive](#)
- [Argument, Persuasion, or Propaganda Chart](#)
- [Document Analysis for Argument, Persuasion, or Propaganda](#)
- [Analysis of a Visual Message Interactive](#)
- [Analyzing a World War II Poster Interactive](#)
- [Poster Analysis Rubric](#)

Preparation

- Make appropriate copies of [Argument, Persuasion, or Propaganda Chart](#); [Document Analysis for Argument, Persuasion, or Propaganda](#); and [Poster Analysis Rubric](#).

- Explore the [background information on the Uncle Sam recruiting poster](#), so that you are prepared to share relevant historical details about the poster with students.
- If desired, explore the online poster collections and choose a specific poster or posters for students to analyze. If you choose to limit the options, post the choices on the board or on white paper for students to refer to in Session Two.
- Decide what final product students will submit for this lesson. Students can submit their analysis printout from the [Analyzing a World War II Poster Interactive](#), or they can write essays that explain their analysis. If students write essays, the printouts from the interactive serve as prewriting and preparation for the longer, more formal piece.
- Test the [Analysis of a Visual Message Interactive](#) and the [Analyzing a World War II Poster Interactive](#) on your computers to familiarize yourself with the tools and ensure that you have the Flash plug-in installed. You can download the plug-in from the [technical support page](#).

Instruction and Activities

Session One

Display the [Uncle Sam recruiting poster](#) using an overhead projector.

Ask students to share what they know about the poster, noting their responses on the board or on chart paper.

If students have not volunteered the information, provide some basic [background information](#).

Working in small-groups, have students use the [Analysis of a Visual Message Interactive](#) to analyze the Uncle Sam poster.

Emphasize that students should use complete, clear sentences in their responses. The printout that the interactive creates will not include the questions, so students responses must provide the context. Be sure to connect the requirement for complete sentences to the reason for the requirement (so that students will understand the information on the printout without returning to the [Analysis of a Visual Message Interactive](#)).

As students work, encourage them to look for concrete details in the poster that support their fact.

Circulate among students as they work, providing support and feedback.

Once students have completed the questions included in the [Analysis of a Visual Message Interactive](#), display the [poster](#) again and ask students to share their observations and analysis.

Emphasize and support responses that will tie to the next session, where students will complete an independent analysis.

Pass out and go over copies of the [Argument, Persuasion, or Propaganda Chart](#).

Ask students to apply genre descriptions to the Uncle Sam poster, using the basic details they gathered in their analysis to identify the

Session 2

Review the [Argument, Persuasion, or Propaganda Chart](#).

Elicit examples of argument, persuasion, and propaganda from the students, asking them to provide supporting details that confirm the genres of the examples.

When you feel that the students are comfortable with the similarities and differences of the three genres, explain to the class that they are going to be choosing and analyzing World War II posters for a more detailed analysis.

Pass out the [Document Analysis for Argument, Persuasion, or Propaganda](#), and go over the questions in the analysis sheet. Draw connections between the questions and what the related answers will reveal about a document's genre.

Demonstrate the [Analyzing a World War II Poster Interactive](#).

Point out the connections between the questions in the interactive and the questions listed on the [Document Analysis for Argument, Persuasion, or Propaganda](#).

If students need additional practice with analysis, choose a poster and use the [Analyzing a World War II Poster Interactive](#) to work through all the analysis questions as a whole class.

Explain the final format that students will use for their analysis—you can have students submit their analysis printout from the [Analyzing a World War II Poster Interactive](#), or they can submit polished essays that explain their analysis.

Pass out copies of the [Poster Analysis Rubric](#), and explain the expectations for the project.

If time allows, post the World War II Poster Collection URLs below, and invite students to begin exploring the collections for a poster to analyze.

- [Posters on the American Home Front \(1941-45\), from the Smithsonian Institute](#)
- [Powers of Persuasion, from the National Archives](#)
- [World War II Poster Collection, from Northwestern University](#)
- [World War II Posters, from University of North Texas Libraries](#)

Session Three

Review the poster analysis project and the handouts from previous session.

Answer any questions about the [Analyzing a World War II Poster Interactive](#) then give students the entire class session to work through their analysis.

Circulate among students as they work, providing support and feedback.

Remind students to refer to the [Poster Analysis Rubric](#) to check their work before saving or printing their work.

If you are having students submit their printouts for the final project, collect their work at the end of the session. Otherwise, if you have asked students to write the essay, ask them to use their printout to write the essay for homework. Collect the essays and printouts at the beginning of the next session (or when desired).

If desired, students might share the posters they have chosen and their conclusions with the whole class or in small groups.

Extensions

The [Propaganda Techniques in Literature and Online Political Ads](#) lesson plan offers additional information about propaganda as well as some good Web sites on propaganda.

Web Resources

[Posters on the American Home Front \(1941-45\)](#)

<http://americanhistory.si.edu/victory/index.htm>

This collection of posters from the Smithsonian Institute focuses on All-American values—the question is who has decided what American is and what Americans value!

[Powers of Persuasion](#)

http://www.archives.gov/exhibits/powers_of_persuasion/powers_of_persuasion_intro.html

From the National Archives, this collection explores the strategies of persuasion as evidenced in the form and content of World War II posters.

[World War II Poster Collection, from Northwestern University](#)

<http://www.library.northwestern.edu/govpub/collections/wwii-posters/>

This comprehensive collection from Northwestern University includes over 300 posters, published from 1941–1945. The collection includes informational posters on such topics as health and nutrition as well as posters focusing on supporting American troops.

[World War II Posters, from University of North Texas Libraries](#)

<http://digital.library.unt.edu/browse/department/rarebooks/wwpc/wwii/?PHPSESSID=5dfe6b9152dc4a9f0664ea666d321db3>

This collection, from the University of North Texas Libraries, includes Canadian posters, Nazi posters, and anti-Japanese American posters. The site provides an interesting alternative to the U.S. focus of the other sites.

[The Art of War, from the National Archives of England, Wales and the United Kingdom](#)

<http://www.nationalarchives.gov.uk/theartofwar/>

This rich site includes newsreels, posters, and morale-boosting artwork created for Britain's Ministry of Information during World War II.

[Selling War, from PBS' NOW with Bill Moyers](#)

<http://www.pbs.org/now/politics/propaganda.html>

This site provides a historical overview of propaganda and war, beginning with the campaigns of Marcus Ulpius Traianus (Roman Emperor from AD 98-117) and moving through history right up to modern and contemporary examples. The site provides options for further study for students interested in how propaganda is used at times of war.

Student Assessment/Reflections

Use the [Poster Analysis Rubric](#) to evaluate and give feedback on students' work. If students have written a more formal paper, you might provide additional guidelines for standard written essays, as typically used in your class.

I think this is a great lesson and can be adapted to fit the classroom teacher's need and objective.

Standards

Grade 6-2.1, 2.8; Grade 7-2.1, 2.8, 2.9, 2.10; Grade 8-2.1, 2.2, 2.7

Bibliography

International Reading Society/National Council of English Teachers

Weedflower by Cynthia Kadohata

Bound to Stay Bound

Indiana State Department of Education/Standard Resources

Public Broadcasting System

Library of Congress

Merriam-Webster On-line Dictionary

Amazon.com