THE WAR
NISEI SOLDIERS
BAY AREA STORIES
SOLDADOS

A resource for educators

www.kqed.org/thewar
Dear Educators

Ken Burns’ “The War,” a documentary epic about World War II, has been one of the most highly anticipated series in PBS’ history. Its arrival presented NCPB with a special opportunity and challenge - to discover the War’s legacy and impact on our own communities. This task has been that much more urgent as veterans grow older and their eyewitness accounts become rarer and more precious.

Over several months, the producers at NCPB gathered the stories and reminiscences of local veterans and their families from San Francisco to Monterey. They talked to those who fought in the war, those on the home front who contributed to the war effort, and those who were not allowed to do either and instead were interned in government camps.

From these interviews, we created the two hours of documentary films compiled on this DVD. “The War: Bay Area Stories” is a one-hour program that gives voice to a cross-section of veterans and ordinary citizens from the many diverse groups that make up the Bay Area. It shows how the war deeply affected each and every community and how it brought about historic changes to the area.

Two half-hour films highlight communities that have large populations in Northern California -- Japanese Americans and Latino Americans. “The War: Nisei Soldiers” focuses on soldiers who were part of the highly decorated all -Japanese American unit, the 442nd Regimental Combat Team. These men enlisted and fought bravely despite the fact that their families had been forcibly removed from their homes and interned in camps by the government.

"The War: Soldados" tells the stories of Latino American veterans, particularly those who were farm workers, and their experiences during World War II. Many of them who fought for freedom overseas would return home to fight for their own civil rights. Some, including Cesar Chavez who served in the Navy, went on to found the United Farm Workers and battle for the rights of agricultural workers.

We hope that these first-hand accounts - many of which are deeply moving - will enrich students’ understanding of World War II and inspire them to discover the stories of their own family members, friends, and neighbors.

Sincerely,

Louise Lo
Executive Producer
Northern California Public Broadcasting
THE WAR

KQED and KTEH have produced three documentaries about Bay Area World War II veterans that serve as local complements to the seven-part PBS/WETA series THE WAR—A Ken Burns Film.

Directed and produced by Ken Burns and Lynn Novick, THE WAR explores the Second World War from an American perspective, following the experiences of a handful of men and women—on the home front and on the battlefront—whose lives were transformed during devastating years of war from 1941 to 1945. The film honors and celebrates the bravery, endurance and sacrifice of the generation of Americans who lived through the conflagration.

Six years in the making, the seven-episode, 14½-hour film relates the story of World War II both in the United States and around the globe, focusing on the lives and experiences of Americans from four geographically distributed communities that were transformed by this war: Waterbury, Connecticut; Mobile, Alabama; Sacramento, California; and the small farming town of Luverne, Minnesota. These often harrowing personal journeys and testimonies create a vivid portrait of the war that profoundly affected American lives, communities and society.

The film interweaves intense eyewitness accounts of the harsh realities of frontline combat with the memories of Americans who tried their best to carry on with the business of daily life at home while loved ones served overseas. Unlike many of Ken Burns’ previous films, THE WAR relies not on analysis from historians and academic experts, but instead draws its narrative power exclusively from first-person stories that convey the full dynamics of the war’s emotional impact. THE WAR underscores the underlying truth of Burns’ conviction that “in extraordinary times, there are no ordinary lives.”

Episode One—A Necessary War, December 1941–December 1942
Episode Two—When Things Get Tough, January 1943–December 1943
Episode Three—A Deadly Calling, November 1943–June 1944
Episode Four—Pride of Our Nation, June 1944–August 1944
Episode Five—FUBAR, September 1944–December 1944
Episode Six—The Ghost Front, December 1944–March 1945
Episode Seven—A World Without War, March 1945–September 1945

“The Second World War brought out the worst as well as the best in a generation, and I think it may also have reflected the last time the United States of America was truly united in one single purpose.”

—KEN BURNS
KQED & KTEH Present
Local Stories from World War II

The War: Nisei Soldiers—Produced by KTEH, this program tells the story of Japanese American veterans in the South San Francisco Bay Area and Central Coast of California who fought valiantly for their country despite the internment of their families by the U.S. government.

The War: Bay Area Stories—Produced by KQED, this one-hour documentary tells the compelling wartime stories of veterans and citizens on the home front in the San Francisco Bay Area.

The War: Soldados—Produced by KTEH, this 30-minute documentary tells the story of Latino veterans of the South San Francisco Bay Area and Central Coast of California.

PROGRAM SUMMARIES

The War: Nisei Soldiers
This KTEH documentary begins with the second year of the war at the bombing of Pearl Harbor (December 7, 1941) and the events that followed—the forced evacuation and relocation of 110,000 men, women and children of Japanese ancestry away from their homes in Washington, Oregon, California and Arizona, to 10 inland “camps” for the duration of the war. Beginning in late 1942, families began to watch with a mixture of pride and fear as, one by one, their sons either were drafted or enlisted right out of the camps into the United States Army. These young men left behind families living in uncertain and restrictive conditions in the internment camps. They stepped forward because they had the strong desire to prove they were patriotic Americans. Some of the men who had good Japanese language skills were placed in MIS units (Military Intelligence Service) attached to integrated Army groups bound for the Pacific Theater. The others were placed in the “segregated” all-Japanese American 442nd “Regimental Combat Team (RCT)” and its auxiliary units. They served alongside the all-Japanese American 100th Battalion Infantry—made up largely of enlisted men from the Hawaiian territory. (Hawaii was not yet a state.) They adopted the old gambling phrase “Go for Broke,” meaning “put it all on the line,” as their unit motto.

The 442nd soon became engaged in some of the heaviest and most intense fighting in Italy in the battles of Monte Cassino, Anzio, Belvedere and the Rome Arno campaign. The Allied march continued into France, where the unit helped to liberate the towns of Bruyères and Belmont from German occupation. Next came the battle of Biffontaine, where the men experienced one of their bloodiest battles as they liberated the region. All told, they fought in eight major battles and campaigns in the European Theater. Their most famous battle was one that took the greatest toll on the men, the rescue of the Lost Battalion. An Army unit from Texas, the Lost Battalion became trapped behind enemy lines in eastern France for several weeks. Soon after, the 442nd was ordered to rescue the 211-member battalion, but not without great cost, suffering over 800 casualties during the rescue. Near the end of the war, the 442nd marched on to Germany, where it participated in the liberation of Dachau, one of the infamous Nazi death camps.

The 442nd RCT and 100th Battalion are considered the most decorated units in U.S. military history for their size and length of service, with over 18,000 medals and citations to date, including 21 Medals of Honor. Ironically, the 442nd only received one Medal of Honor during the war. The other 20 were given by President Clinton in 2000, after a detailed review of the service records of soldiers of color. Senator Daniel Inouye (Hawaii’s first senator, elected in 1959), who lost an arm during his combat service with the 442nd, was one of the recipients.
Nisei Soldiers is presented and narrated by Ken Kashiwahara and features seven veterans: George Oiye and Duke Tokiwa (San Jose), Lawson Sakai (Gilroy), Gordon Miyamoto (Carmel), Shig Kizuka (Watsonville), all from the 442nd Regimental Combat Team (RCT), and Peter Nakahara (San Jose) and Yas Shimoguchi (Sunnyvale) from the Military Intelligence Service (MIS). Also featured is Dave Tatsuno, a San Jose business owner and amateur filmmaker, along with some of his remarkable full-color home movie footage shot while interned at Topaz Relocation Center near Delta, Utah. These interviews were originally extra footage from KTEH’s Return to the Valley and Evening of Remembrance productions. Much of it has never been seen by the public before.

The War: Bay Area Stories
Bay Area Stories is a one-hour look at the impact of World War II on the Bay Area and its diverse communities. Northern California served as a port of embarkation for the Pacific Theater. Due to the area’s strategic and coastal location, residents feared the possibility of another attack. The increased climate of paranoia served as the rationale for the arrests and internment of Japanese, Italian and German Americans. Kats Hikido and Margaret Shimada reflect on their time spent in camp, while John Christgau and Costanza Ilaqua discuss the little-known fact of German and Italian internment.

The countries of birth for many of the Bay Area’s ethnic communities became battlefields during World War II. Members of these populations, including Chinese and Filipinos, enlisted in the armed forces in large numbers, often encountering discrimination and prejudice within the military. Dorothy Eng, Alberto Saldajeno and Vangie Buell talk about the Chinese and Filipino soldiers who fought heroically, eager to help their new home country and prove their patriotism. Racism also played a part in the largest single loss of life in the United States during the war. In 1944, an explosion at Port Chicago, a Navy ammunition loading base in the San Francisco Bay Area, killed hundreds of sailors, most of them African American. Dewhitt Jamison, one of the last survivors of the explosion, shares his experience. The subsequent fallout from Port Chicago eventually led to the desegregation of the armed forces.

The Bay Area was also a major naval and shipbuilding center during World War II. With young men away at war, and many others interned, employment at Kaiser Richmond and other shipyards opened up to minorities and women, including Connie Gomez, who were known as “Rosie the Riveters.” The wartime labor shortage was also helped in 1942, when the United States and Mexico established the Bracero Program, bringing thousands of Mexican men north to work in the agricultural fields and on the railroads. Rosa Escobar and Raymond Gomez, himself a highly decorated WWII veteran, recall their experience with the Bracero Program.

The War: Soldados
After the bombing of Pearl Harbor on December 7, 1941, the United States was plunged into the conflict of World War II, committing troops, equipment and money to the war effort. At that time, the U.S. Armed Forces was largely made up of enlisted white men who “embodied the West Point ideal,” but soon the United States found it did not have enough manpower to fight a two-ocean war. In 1943, a large-scale draft and recruitment effort began. Among the men who enlisted or were drafted were 500,000 Latinos, mostly of Mexican ancestry, and an additional 50,000 who were Puerto Rican. Latinos eventually comprised the second largest minority group in the United States Armed Forces, behind African Americans.

Soldados is told in the words of Mexican American veterans from the Santa Clara Valley and Central Coast region. The program begins with a look at the Valley and Central Coast just before 1941—largely an agricultural area with thousands of people of many cultural backgrounds, including Mexican Americans working on the farms and at the canneries. The veterans recall the backbreaking work their families endured and the harsh living conditions and racial prejudice that were a part of everyday life. When war broke out, many of the young men were either drafted or enlisted into the U.S. Army Infantry—bound for Europe or the Pacific. Some chose other branches of the service, but most were assigned to integrated units. Among those who served was an 18-year-old named Cesar E. Chavez.
He was from a modest, hardworking farm family in San Jose, California. In time, he would become known around the world for his work as a humanitarian and activist and founder of the United Farm Workers Union—but in 1945, he was just an ordinary sailor in the U.S. Navy.

After the war, the “soldados,” now veterans, came home to the farming communities they had left. Almost all of them found they could not go back to the life of farm labor and began to seek other opportunities. Some took the GI Bill and went to college or received other types of training. Others left the fields and applied for jobs previously closed to people of color. They felt they had served their country and deserved all the rights enjoyed by every American. Many wanted to make their communities better for their families and became involved in civic and veterans organizations.

The veterans featured in Soldados are: Isidor Sanchez and Tomas Cortez (San Jose), Frank Sanchez and Pete Garcia (Gilroy), Frank Aguillon (Castroville) and Jimmie Ruiz (Salinas). Also featured are Rita Chavez Medina (sister of Cesar Chavez) and Rudy Medina (nephew of Cesar Chavez).

Background information on veterans:
Isidor Sanchez, 30th Division, 117th Regiment, U.S. Army. He participated in the D-Day invasion.
Tomas Cortez, U.S. Army, European Theater. He was in the infantry in a Tank Destroyer Unit.
Pete Garcia, U.S. Army, Pacific Theater. He served both in WW II and Korea.
Frank Sanchez, U.S. Army, European Theater. He served as an artillery gunner.
Frank Aguillon, U.S. Army, European Theater. He served in both WW II and Korea.
Jimmie Ruiz, U.S. Army, Pacific Theater.
Cesar Chavez, U.S. Navy. He served in the Pacific Theater, Guam, Saipan, Japan.

How To Use This Guide

This educator guide, War Stories from Northern California, offers a resource to enrich the Modern World History-Social Science curriculum. The units presented in the guide support three locally produced documentaries that voice the experiences of the different communities living in the Bay Area during World War II as they struggled to negotiate the conflicts and challenges presented by war. These local stories, the voices on the ground, add texture to the curriculum. They provide the thoughts and memories of different races and ethnicities, and honor the men and women, who fought for their country as loyal Americans.

Organized in three sections, the educator guide focuses on each of the three productions:
The War: Nisei Soldiers
The War: Bay Area Stories
The War: Soldados

Grade level
9-12, College

Subject areas
Social Studies, History, Media Studies, Language Arts, Ethnic Studies, Cultural Studies, Current Events

This guide targets high school students, but can be adapted for use with other grade levels. Intended to be incorporated into existing curriculum, all content aligns with California State Content Standards for History and Social Studies. Each unit includes a short synopsis, quotations from the film, previewing or warm-up questions and discussion questions intended to trigger critical responses to the content and issues. The quotations can be used to introduce each documentary and encourage students to reflect on the issues presented.
The activities and assignments invite students to explore the educational content in more depth, but also to make connections that extend beyond the specific focus of each production. It is hoped that students will bring their own experiences to the stories, comparing the accounts of families, relatives and friends who lived through the cataclysm of the Second World War with the memories recounted in the films. The questions also invite students to reflect on the contemporary relevance of these stories.

As part of KQED’s commitment to encouraging community-created content, we have included a selection of digital stories. Your students can draw on these examples and contribute their own stories through the Share Your Story tool. All of these stories can be used as pre-activity warm-ups or to contextualize class discussions around war and peace.

**Manzanar, Our Legacy and Hope** by Yasko Tahara. A Japanese woman visits Manzanar more than 60 years after it closed and finds great hope in its terrible legacy.

**A Hero’s Street** by Sally Joan Baker. Fifty-two years after World War II ended, an African American soldier finally receives the Congressional Medal of Honor, having fought both the Nazis in Europe and racism here in the United States.

**More like the American Nightmare** by Xiani Kikuchi Ynogojo-Wang. A grateful granddaughter captures the heartbreaking story of her grandfather’s journey to America and his internment at a relocation camp in Arizona.

**February 15, 2003** by Rachel Kirkbride. A first hand account of the 2 million-person march in London against the Invasion of Iraq, illustrates how diverse communities come together in the pursuit of peace.

The unifying theme of all THE WAR productions are best captured by Yasko Tahara in *Manzanar, Our Legacy and Hope*. What is the legacy offered by these stories? Why is it important to remember what happened? How do these stories offer hope?

**Language Arts Themes**

Although the lesson plans focus primarily on historical content, embedded within are explorations of universal language arts themes. We’ve broken them down into the following: **identity, community** and **responsibility**. Keep in mind these essential questions, which are tied to some of the larger historical themes of civil rights, citizenship and what it means to be an “American.” When introducing this content to your classrooms, scaffold in these questions as you see fit.

**Identity**

How do you define yourself? How do you define yourself within social groups? How does society define you, and what impact does this have on who you are? Parts of your identity are socially constructed, such as race, gender or nationality. Parts of your identity draw upon your life experiences, such as your family life or where you grew up. Are any one of these aspects of your identity more important to you than others? Which aspects of your identity do you think about less
frequently? How does your identity inform and influence how you interact with your family, your friends and the world at large? In what ways can a deep understanding of your identity help you to understand other perspectives?

Community
How do you define community? What communities do you identify with? Do you have a hierarchy among the communities you identify with—such as family first, then neighborhood, school, city, country, or family first, then ethnicity, or religious group first, then family, etc.? How do you determine that hierarchy? How is your identity or culture connected to the community(ies) you associate yourself with? Is there a history of change or action in your community? How do you define universality? In what ways are universality and community connected? In what ways does identity limit the concept of universality as it applies to our ability to come together as one and build community? In what ways does identity broaden the concept of universality as it applies to our ability to come together as one and build community? What factors encourage communities to come together? What factors prevent communities from coming together?

Responsibility
What duties or obligations do you owe your community, your family, yourself? What obligations do you owe your country? How does living in a country create responsibilities? Is this the same as loyalty? Does responsibility to your country encompass the obligation to defend your country against attack? Are you obliged to support your country, right or wrong? Can responsibility to your community conflict with responsibility to your country? How do you negotiate this conflict? What responsibilities does your country owe you?
Discussion questions

1. “Yet as these men fought to liberate people in other countries, their families were forcibly interned and denied civil rights back home.”
   What civil rights were denied to Japanese Americans before the war? What rights, protected by the Constitution and Bill of Rights, were violated by internment?

   In times of war, is a government entitled to respond unconstitutionally? Guide this discussion toward contemporary responses to perceived “terrorist” threats. Do Arab Americans and Muslim Americans today face similar circumstances?

2. What is an American? Does allegiance to one’s country override ethnicity? The Japanese American veterans in the film thought so; they were prepared to fight against the country of their heritage. Ask students if, in their view, these obligations conflict. Can they think of examples when loyalty to America has been in conflict with their culture or race?

Activities

1. From the 1890s on, the Japanese American presence in California and the Bay Area was mainly accounted for by labor demands. Japanese American labor was important for agriculture, supplying San Francisco and the Bay Area with food. How were Japanese Americans in San Francisco making their living at the outbreak of the war?
   Students may be interested to view the Japanese American Historical Society collection of photographs and oral histories on Japanese American life at http://www.njahs.org
   How did Japanese American communities in California rebuild their lives after the war? Ask students to imagine the challenges involved in rebuilding a life.

   For background information on Japanese American communities in the Santa Clara Valley and California, and the post-war resettlement refer students to Return to the Valley (KTEH documentary, 2003) at http://www.returntothevalley.org/

2. Ask students to look at local newspaper coverage in 1942 (in public libraries) to explore the debates surrounding the internment camps. Encourage them to imagine they were American citizens living in California in 1942, and suggest they write a letter to the local press responding to this news. Source material at http://www.sfmuseum.org/war/evactxt.html
3. At the end of the war, President Harry Truman said of the 442\textsuperscript{nd} (Japanese American) Regiment, “You fought for the free nations of the world…you fought not only the enemy, you fought prejudice—and you won.” However, Japanese Americans were still not accepted by employers after the war and, despite college degrees, former soldiers were forced to take jobs such as gardening and casual household work. Discrimination also persisted in the military.

Ask students to research the post-war period in terms of legislation against discriminatory practices that impacted Japanese Americans. Advise them to look at the Alien Land Law 1948 and the McCarran-Walter Act 1952. For information on redress and reparation, and civil rights activism, visit Return to the Valley at http://www.returntothevalley.org/ch11.html

4. In January 1943, Japanese Americans, including those interned in camps, were forced to enlist in a racially segregated U.S. Army unit to test the loyalty of all people of Japanese ancestry who were incarcerated in the camps. Everyone 17 years of age and older was asked to answer “the loyalty questionnaire.” Two questions were central to the test: Government officials decided that a “yes” response to question #28 indicated loyalty and a “no” response indicated disloyalty to the United States.

**Question #27:**
Are you willing to serve in the armed forces of the United States on combat duty, wherever ordered?

**Question #28** “the loyalty oath”:
Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any and all attack by foreign or domestic forces, and forswear any form of allegiance to the Japanese Emperor or any other foreign government, power, or organization?

Explore the Japanese American dilemma with the class. What conflicts did they face? Was this a fair test of loyalty? Those who answered “no” to both questions were referred to as “no-no boys”. Would you condemn their decision?

Recommend that students read No-No Boys by John Okada to further explore these issues.

GLOSSARY of terms and phrases at http://www.returntothevalley.org/faq.html

“I think the majority of them felt they had to do something to prove that they are loyal to this country. After all, we were born here.”
— SHIG KIZUKA

“I never felt I wasn’t American. I had grown up as one. I didn’t know anything else.”
— LAWSON SAKAI
Discussion questions

1. Share Barbara Kingsolver’s reflection with the class:
“Memory is a complicated thing, a relative to truth, but not its twin.”
—Animal Dreams. What is the issue here? Ask students to explain her meaning and comment on it.

Draw on students’ responses to discuss the role of oral history and personal testimony as historical evidence. How do these stories, as primary source material, offer insight into what happened?

Is oral history of equal validity, in terms of historical evidence or accuracy, to the interpretation of a historian? How does personal narrative differ from the narrative of the historian? How do we negotiate the differing versions and accounts in the film?

Activities

1. What message does Bay Area Stories communicate? What does the film say to you? Give students five minutes to write a brief response to this question. Then ask them to work in small groups and compare responses. Invite each group to share ideas with the class and move on to assess the importance of the film’s message. Encourage students to compare Bay Area Stories to other histories of World War II studied in class or represented on film or TV.

2. The remains of World War II are inscribed on the landscape surrounding San Francisco—military bases and coastal defense fortifications, ships and shipbuilding facilities, workers’ housing, etc. Guide students to the travel itinerary highlighting historic places listed in the National Register of Historic Places, locations that reflect the San Francisco Bay Area’s role in the war. For example, Fort Point, at the Golden Gate Straits, Fort Mason, the Presidio and Moffett Field. Direct students to take a virtual tour or visit selected sites to explore the history, then share their findings with the class. Source material at http://www.nps.gov/history/nr/travel/wwIIbayarea/intro.htm

What does Pastor Niemöller suggest in this poem about being forced to make a choice?

In Germany, they came first for the Communists, And I didn’t speak up because I wasn’t a Communist;
And then they came for the trade unionists, And I didn’t speak up because I wasn’t a trade unionist; And then they came for the Jews, And I didn’t speak up because I wasn’t a Jew; And then . . . they came for me . . . And by that time there was no one left to speak up.”
—MARTIN NIEMÖLLER (1976 VERSION)

3. How did employment for women change at the outbreak of the war? Suggest that students visit the Rosie the Riveter/World War II Home Front National Historical Park in Richmond, which played a significant role in the World War II Home Front. The site commemorates the women who worked in defense industries, known as “Rosie the Riveters,” named after a song written in 1942. What happened to these jobs after the war?

PREVIEWING QUESTIONS

1. Kats Hikido—“You have to take an active part. Whenever you see an injustice being done, you should take action. Because some day, you may be the target of that injustice.”
—Bay Area Stories

Invite students to discuss this sense of social responsibility and obligation to become involved. What choices might they have made in similar circumstances?

2. Martin Niemöller was a Lutheran pastor who opposed the Nazi regime during World War II. He wrote this poem in 1945 at the end of the war.

“My father experienced horrific discrimination and prejudice in the Navy. They thought that Filipinos were monkeys and they said that they had tails, and they stripped my father on board ship to look for his tail. And that happened to him several times.”
—VANGIE BUELL
Ronald Takaki wrote, “World War II was the transition to the Civil Rights Revolution.” (A Different Mirror, A History of Multicultural America, Little Brown & Company, 1993, p. 399.)

How were the demands for social justice and equality met? How long did the “transition” take? Were the experiences of the different ethnic groups the same? Has this Civil Rights Revolution taken place?

Alberto Saldajeno, a former Filipino soldier who lives in the Bay Area, talks on behalf of Filipino veterans: “It was during the war that President Roosevelt promised us that after the war we’ll be receiving the same benefits as those American soldiers who served during the war and we can be naturalized as American citizens to live an American dream.” —Bay Area Stories

Trace the struggle for civil rights for Filipino WWII veterans. What has been accomplished? What rights still need to be won?

Was there a sense of a common struggle for democratic rights among different ethnic groups? Is there evidence of a common cause in Bay Area Stories?

John Christgau—“The interesting question, and perhaps the political one, is, What are the connections between what happened in WWII and today? In my mind, there are various connections, beginning with the idea that foreign nationality is a cause for suspicion, that merely because you are an immigrant, you are potentially somebody we need to worry about.” —Bay Area Stories

Ask students to assess these connections. Are they valid?

By the end of the first day, more than 2,500 Enemy Aliens were arrested and detained in various facilities throughout the United States…including the immigration and naturalization service headquarters on Silver Avenue in San Francisco and, later, the Sharp Park Detention Center in Pacifica.

“We were the nerve center for the war in the Pacific. And what happened here marked what was going to happen throughout the country.”
—Betty Soskin
Discussion questions

1. In discussing *Mexican-Americans and World War II*, a collection of essays edited by Maggie Rivas-Rodriguez (Austin: University of Texas Press, 2005), Todd Moye has written, “The war was a literal turning point in the process of self-identification for Mexican-Americans, in effect shifting the emphasis from the first to the second half of that phrase for millions of men and women in the United States.” Invite students to comment on this analysis, drawing upon testimonials from *Soldados*. Does the film reinforce this assessment or challenge it?

2. Ask students to reflect on the stories told by Latino veterans in *Soldados*. How did Latinos feel they were perceived and treated by Americans in the period before World War II? How have these stories broadened their understanding of the struggles faced by Latino communities in America in the 1940s and 1950s? What do these stories add to their understanding of that period in history?

Activities

1. Latinos, especially Mexicans, began migrating to the U.S. in increasing numbers in the early 20th century. Many found work in Oakland and the East Bay. Have students research labor patterns, drawing on The Latino History Project at http://www.museumca.org/LHP/nar_intro.htm

What work were Latinos undertaking in the 1940s? How did the war change employment opportunities? How did things change after the war? What impression do students glean from the veterans in *Soldados*? Encourage them to draw on these stories and visit Picture This: California’s Perspectives on American History at http://www.museumca.org/picturethis/4_10.html to assess the post-war situation for veterans in Northern California.

How did the GI Bill impact opportunities for Latino veterans after the war?

2. Screen *Soldados* and *Nisei Soldiers* and ask students to compare the experiences of Latino and Japanese Americans. How were their experiences the same? How were they different?

3. During World War II (1939-1945), the governments of the United States and Mexico signed the Mexican Farm Labor Program Agreement (known as the Bracero Program). This was a response to the need for farm workers when U.S. men were fighting overseas or working in factories for the war effort. In 1942, 15,000 braceros were transported to California. Ask students to investigate this program. What did it promise? What did it deliver?

Compare and contrast the Bracero Program to the current controversy around immigrant labor. In particular, have students examine the guest worker program proposed by President Bush.

“Actually, that’s what it was. Prejudice. Discrimination. Because we were Mexicans. Because we were farmers. We were people that didn’t need education; we were going to be farmers all our lives.”
— PETE GARCIA
4. “Cesar would say, ‘Somebody has to do something about this, about the farm workers.’ He said it’s not fair the way they treat farm workers, the way they treat us.” —Rita Medina (Soldados)

Ask students to research the work of Cesar Chavez as a labor activist and spokesperson for migrant farm workers and assess his importance.

5. “Because of the lack of documentation, the exact number of Hispanics who died in defense of the United States is unknown. According to ‘Undaunted Courage: Mexican American Patriots of World War II,’ published in 2005 by Latino Advocates for Education, Inc., at least 9,170 Hispanics gave their lives for their country. Those estimates are based on the listings of military service personnel compiled from military records, historical documentation or personal accounts.”


Why are some voices not heard in historical accounts? Whose voices are so often left out? What is the role of oral history to fill this void?

—RITA MEDINA

—ISIDRO SANCHEZ
Story Share

Share your story about World War II

Ken Burns’ *THE WAR* explores the history and horror of WWII from an American perspective. An important focus of this film is that in extraordinary times there are no ordinary lives. The film focuses on a handful of men and women from four American towns but could have aimed its camera at any town in America for deeply personal stories about the Second World War.

To augment these Ken Burn-“produced” stories, KQED has created a very easy and intuitive uploading tool so your students can add the stories they collect to the PBS national repository. If your students have used YouTube or FaceBook, or even attached a file to a document, they will have no problem contributing their story using the step-by-step directions. The stories can be text and include a picture or they can be called in and posted as an audio file. This publishing tool is a perfect culminating project for an oral history unit or family biography. With so many of our WWII veterans dying every day, we encourage you to capture and publish these enriching stories before they are lost forever.

To collect and upload a story, go to this site and follow the step-by-step instructions at http://www.kqed.org/programs/tv/thewar/sharestories.jsp?page=5

We are collecting stories from our Northern California community. How did WWII affect your life or the life of someone you know?

You can also browse or search for other stories about the war from your community and from around the country at http://www.kqed.org/programs/tv/thewar/sharestories.jsp?page=1

Videos, original photos, original letters and more can also be sent to the Library of Congress Veterans History Project at http://www.loc.gov/vets/kit.html

For further stories and information on digital storytelling, see KQED Digital Storytelling at http://dsi.kqed.org/index.php

This resource offers educators the opportunity to encourage students to discuss the stories and comment on the lived experiences of ordinary people during one of the most cataclysmic events in history.

Recommended California State Standards

Secondary curriculum standards for History and Social Studies, grades nine through twelve, adopted by the California State Board of Education. For a complete list of standards, please visit http://www.cde.ca.gov/be/st/ss/hstmain.asp.

GRADE NINE—Elective Courses in History (recommended)

• Our State in the Twentieth and Twenty-First Centuries
• The Humanities
• Area Studies: Cultures
• Sociology
• Women in Our History
• Ethnic Studies
• Law-Related Education
GRADE TEN—World History, Culture and Geography: The Modern World
10.6 Analyze the effects of the First World War.

10.8, 2) Understand the domestic distractions in Europe and the United States prior to the outbreak of World War II.

10.9, 2) Analyze the causes of the Cold War, with the free world on one side and Soviet clients on the other, including competition for influence in the Middle East, Africa, Southeast Asia, and Central and South America.

GRADE ELEVEN—United States History and Geography: Continuity and Change in the Twentieth Century
11.1, 2) Analyze the ideological origins of the American Revolution, the Founding Fathers' philosophy of divinely bestowed unalienable natural rights, the ratification of the Constitution and the addition of the Bill of Rights.

11.2, 2) Describe the changing American landscape, including the growth of cities linked by industry and trade, and the development of cities divided according to race, ethnicity and class.

11.4 Students trace the rise of the United States to its role as a world power in the twentieth century.

11.6, 3) Discuss the human toll of the Depression, natural disasters, and unwise agricultural practices and their effects on the movement of people, with particular attention to their social and economic impacts in California.

11.6, 5) Trace the advances and retreats of organized labor, from the creation of the American Federation of Labor to current issues of a post-industrial, multinational economy, including the United Farm Workers in California.

11.7, 1) Examine the origins of American involvement in World War II, with an emphasis on the events that precipitated the attack on Pearl Harbor.

11.7, 3) Identify the roles and sacrifices of individual American soldiers, as well as the unique contributions of the special fighting forces (e.g., the 442nd Regimental Combat Team).

11.7, 5) Discuss the constitutional issues and impacts of events on the home front, including the internment of Japanese Americans (e.g., Fred Korematsu v. United States of America).

11.8, 2) Describe the significance of Mexican immigration and its relationship to the agricultural economy, especially in California.

11.10) Discuss how the civil rights movement of African Americans influenced the agendas, strategies and effectiveness of the quests of American Indians, Asian Americans and Hispanic Americans for civil rights and equal opportunities.

GRADE TWELVE—Principles of American Democracy
12.1 Explain the fundamental principles and moral values of American democracy as expressed in the U.S. Constitution and the Bill of Rights.

12.2 Evaluate, take and defend positions on the scope and limits of rights and obligations as democratic citizens, the relationship among them and how they are secured.

12.5 Summarize landmark U.S. Supreme Court interpretations of the Constitution and its amendments.
Resources

Websites
- http://www.defendthehonor.org/ Defend the Honor  Preserving the legacy of Hispanics of the World War II generation
- http://www.americangiforum.org/ American GI Forum  Dedicated to addressing discrimination and inequities endured by Hispanic veterans
- http://www.museumca.org/picturethis/4_10.html Picture This World War II/Post War Era: 1940-50s Impact of WWII on the Bay Area.
- http://bancroft.berkeley.edu/ROHO/projects/rosie/ Bancroft Library - Regional Oral History Office
- www.amvets.org Golden Gate Amvets #34 in San Francisco is the big Bay Area post
- www.digiclub.org/sv/ Digital Clubhouse Stories of Service Project  High school kids collect stories from veterans of all wars and create online digital oral histories
- www.loc.gov/vets/ Veterans History Project at the Library of Congress
- http://library.uncg.edu/depts/archives/veterans/ University of North Carolina Women Veterans Historical Collection
- www.fsu.edu/~ww/ The Institute on World War II and the Human Experience at Florida State University

Japanese
- The California Civil Liberties Public Education Program, California State Library  Projects and resources about the Japanese American experience in California www.library.ca.gov/ (type CCLPEP in the search window)
- Books and DVDs of documentaries available on the Japanese American experience in the U.S. military www.goforbroke.org
- Teacher guide on the Japanese American experience during WW II www.returntothevalley.org
- National Japanese American Historical Society is an archive and research facility in the heart of San Francisco's Japantown www.njahs.org

Latino
- Latino/Latina WWII Oral History Project at University Texas Austin at http://www.utexas.edu/
- Latino History Project at Oakland Museum of California http://www.museumca.org/LHP/

Museums
- Chinese Historical Society of America, San Francisco www.chsa.org  Promotes the contributions made to the United States of America by Chinese Americans living in this country.
- Japanese American Museum of San Jose, www.jamsj.org  Preserves and disseminates the culture and history of Japanese Americans, with a special focus on the Santa Clara Valley.
- Rosie the Riveter World War II/ Home Front National Historical Park, www.rosietheriveter.org/ The first national monument to celebrate and interpret women's crucial contributions to the World War II Home Front. Located in Richmond, California, in Rosie the Riveter Memorial Park at the site of the former Kaiser Shipyards, which were the largest and most productive of World War II.
DVDS
*The World at War* - 32-hour BBC series available for purchase through Shop PBS
*Victory at Sea* - PBS, produced shortly after WW II by film legend Frank Capra and others

Books


*Among the Valiant* by Raul Morin, Introduction by Lyndon B. Johnson, Valiant Press, Los Angeles, 1961, renewed 7th printing 2002
This is the first book written in English about Latino WW II and Korea War veterans.

*Blossoms in the Desert, Topaz High School Class of 1945* edited by Darrell Hamamoto, 2003, Giant Horse Printing, San Mateo

*Heart Mountain, a Photographic Essay* by Eiichi Edward Sakuaye, 2002


*Mexican Americans and World War II*, edited by Maggie Rivas-Rodriguez, University of Texas Press, 2005

*No-No Boys* by John Okada, University of Washington Press, 1979

See also [http://www.kqed.org/programs/tv/thewar/resources.jsp](http://www.kqed.org/programs/tv/thewar/resources.jsp) for further titles

GUIDE CREDITS

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