

EXTRA

Sierra Madre Playhouse

5 CENTS

VOL. 72 Pearl Harbor, Hawaii

PRESENTS

December 7, 1941 NO. 145

NOTHING ^{IS} THE SAME

By Y York

*Directed by Tim Dang**

*Member Stage Directors & Choreographers Society

Pearl Harbor was a kid's paradise! Until everything changed.
A true story told with humor -- and nothing but the truth.



STUDY GUIDE

“My play is a fictional story placed in a fabric of fact.”
- Y York

About the Play

December 1941. The island of Oah’u in Hawai’i makes for a terrific childhood. Four 11-year-old friends, George, Mits, Daniel and a girl named Bobi, swim in the river and at the beach, play marbles, and go to school and church. When Japanese military planes bomb their town on the way to Pearl Harbor, Hawai’i is suddenly at war, along with the entire United States. Their games are over, school is stopped, food is rationed and curfews are ordered. The children must help their parents work, learn to wear gas masks and recognize a Japanese enemy.

Nothing is the same – but can their friendship survive?

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What’s it about?

When America is attacked by Japan, four Asian American friends find themselves identifying everything about Japan as the enemy. But does that include their friend Mits, a boy of Japanese descent? Have their Japanese neighbors suddenly become the enemy? This comic drama traces what happens when friendship is challenged by war.

About the Playwright



The Playwright Y York

Y York has written many plays for children and adults. She received the AATE Charlottes Chorpensing Awards for her body of work for young audiences. In addition to many productions, her work has received multiple awards and fellowships. She is a proud alumna of New Dramatists and a member of The Dramatists Guild.

For two years, she was artist in residence at Honolulu Theatre for Youth. During that time, she conducted an oral history project with elderly Hawai'ians of various cultural backgrounds who had lived through Pearl Harbor as children. That process resulted in *Nothing is the Same*. An early draft of the play was read for fourth and fifth graders at Wahiawa Elementary School on Oah'u. The play was then developed at the Kennedy Center for the Performing Arts and went on to premiere at Honolulu Theatre for Youth.

From the Playwright

“Dear Teacher, I spoke with a dozen individuals who were all children living in Wahiawa in 1941. These people were generous with their time and their history. They told me their memories of childhood-- what Wahiawa was like, what life was like, how they remembered the attack of December 1941. For example, Howard Oda told me about a gasmask test that made him never forget to take his mask with him: he and his friends were made to put on their masks in a room filled with teargas, then told to remove the mask, take a breath, and run out. In my play, the event is used to highlight the deteriorating emotional state of Mits, a Japanese eleven-year-old who loses his source of pride and identity after the December 7th attack. My play is a fictional story placed in a fabric of fact. My goal was, as my goal always is, to write a strong play that follows dramatic structure, a play to awaken sleeping compassion. Thank you for bringing your class to our play. Thank you for bringing the important history of Hawai'i in World War II to our students.”

- Y York.

Synopsis

Inside Nothing is the Same

Based on oral histories taken with residents of Wahiawa, this powerful yet humorous drama explores the effects of war on children.

On the morning of December 7, 1941, three boys and a girl are playing outside a Wahiawa church when military planes fly overhead, dropping bombs. The four are unharmed physically but the fear and changes in their daily lives slowly impact their relationships. Daniel, the bully of the group, teases Mits, because he is of Japanese ancestry. At the same time, Mits, along with his family, get rid of everything they own that looks Japanese in any way, including a cherished samurai sword. Suddenly suspicious of friends and neighbors because of where they came from, the friendships between these four children get tense in a world that has changed. In the end, their differences challenge them to truly make sense of what it means to be American.

About the Oral History Project

Oral Histories

An “oral history” is a personal account spoken by someone about his or her impressions or memories of real life events.

Before writing *Nothing is the Same*, playwright Y York interviewed several people who grew up in Hawai'i during the war. Below is an excerpt from her interview with Albert Montalbo.

..”on the GI pay day they would all come to Wahiawa...and my brother and I would get our shoe shine box...he would shine one shoe and I would shine the other shoe...we would charge ten cents and he would get five cents and I would get five cents. Those days the GIs were generous, they were friendly to us, I remember one time, one particular sergeant ... took us to a store, he went in there and said you guys buy whatever you want. We brought a rubber tube for swimming, that’s how we learned how to swim....we were third or fourth grade. And the river was right next to our house... My mother would say, don’t you guys go swimming, you better not swim, and we’d go and try to sneak out and get dried out, but she’d look at our hair and she’d say, you guys went swimming. She could spot us ... every year people would drown in that river. But once we got the tube, she felt safe. She didn’t approve, but we went anyway.”

Teachers: Read this excerpt aloud with your students before seeing *Nothing is the Same*. Encourage students to note how the playwright used the information in her play. How did she make this information an important part of the characters’ lives and relationships?

Hawai’ian Creole English

Hawai’i has two official languages, English and Hawai’ian, a native language spoken by the original inhabitants of the islands. Most people raised in Hawai’i, however, speak and understand a third language -- Hawai’ian Creole, commonly referred to as “Pidgin.”

Hawai’ian Creole is based on English and a number of other languages spoken in Hawai’i. It is not the same as Hawai’ian. Hawai’ian Creole is spoken by Hawai’ian-born residents on all the islands, as well as those born on the U.S. mainland.

Hawai’ian Creole developed as a common language by workers on the sugar and pineapple plantations who came from a variety of backgrounds. As a result, it was influenced by many languages, including English, Hawai’ian, Portuguese, Spanish, Cantonese, Korean and Japanese. Hawai’ian Creole spread from the plantations into the cities and became the primary means of communication among different ethnic groups. Public school children learned it from their classmates, and eventually it became the primary language of most people in Hawai’i, replacing their original languages.

The Power of Words

Here are some words you will encounter in *Nothing is the Same*.

Some terms in *Nothing is the Same* are words or slang that were used by Japanese, Filipino, or Korean families living in Hawai’i at the time.

Furo	A Japanese bathtub heated with firewood.
Hamajang	Crooked, messed up.
Huli	(“Hoo lee”) Turned over, upside down.
Lolo	Crazy.
Make	(“Mah kay”) Dead, to die.
Pau	(“Pow”) Done, finished, over.
Shishi	(“Shee shee”) To go pee-pee.
Shibai	(“Shee bye”) A lie.
Wahine	(“Wa hee nay”) Girl, woman.

Guiding Questions and Activities

It would be worthwhile to familiarize students with the events of Pearl Harbor before they attend the performance of *Nothing is the Same* at the Sierra Madre Playhouse. The more students know about what they are going to see, the more benefit they will derive from the experience.

1. Introduce the history of Pearl Harbor to the class by either reading the explanation in this study guide aloud, or by asking students to read the Pearl Harbor Timeline aloud.
2. Ask students to:
 - Identify the main events of the plot, their causes, and their effects on future actions.
 - Discuss the traits of major characters, their motivations and contributions to the dramatic action.
 - Identify speakers or narrators.
 - Talk about the story’s underlying theme(s) or message.

Cast of Characters

George	A boy of Filipino heritage
Bobi	A girl of Korean heritage
Mits	A boy of Japanese heritage
Daniel	A boy of Korean heritage

All are eleven years old.

Friends from many countries

“Filipino” is a term for people from the Philippines, or whose ancestors originated from the Philippines.

<i>The Philippines</i>	<i>a country in Southeast Asia in the Southwestern Pacific made up of more than 7000 islands.</i>
<i>Korea</i>	<i>a country in East Asia, extending south from Northeast China</i>
<i>Japan</i>	<i>an Asian island country located off the Eastern coast of Asia.</i>
<i>Hawai’i</i>	<i>a state of the United States, consisting of a group of islands in the Pacific. As of 1941, Hawai’i was still a U.S. Territory. Its statehood was granted in 1959.</i>

Hawai'i and Pearl Harbor

The Fabric of Facts

The History of Hawai'i

In 1959, Hawai'i became the 50th state to join the United States of America. To this day, Hawai'i remains the only U.S. state located outside North America and the only one composed entirely of islands.

Hawai'i's rich culture history, however, dates back to 500 A.D. when early Polynesians inhabited the islands. Throughout most of Hawai'i's history, each island was ruled by a different chief. In the late 1700s, Chief Kamehameha rose to power and took over all the islands.

After British Captain James Cook visited the islands in 1778, Hawai'i would be forever changed by western influence. In the early 1800's, Christian missionaries opened schools and taught English to native Hawai'ians. The whaling industry brought ships, money, and disease from Europe, killing many native Hawai'ians and resulting in the loss of many native Hawai'ian traditions.

Sugarcane became the major business in Hawai'i in the mid-1800's, bringing immigrant laborers from China and Japan to the islands. In the early 1900's, immigrants from Korea and the Philippines came to Hawai'i as well. American business interests in sugarcane resulted in close ties and trade treaties with Hawai'i. As a result of those contacts, the Republic of Hawai'i was recognized as a U.S. territory with several military bases positioned on the islands, including Pearl Harbor. In order to annex and eventually make Hawai'i a state, American businessmen and military officials undertook to depose Hawai'i's ruling monarch, Queen Liliuokalani.

Pearl Harbor and World War II

When World War II began, the United States tried to stay out of the war. That position became impossible when the Japanese launched a surprise attack on the U.S. naval base at Pearl Harbor on December 7, 1941. U.S. ships were sunk and 2,500 people were killed. The U.S. responded by entering the war.

After World War II, many Americans wanted Hawai'i to become a state – and on August 21, 1959 Hawai'i was admitted as the 50th state.

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The Attack

Pearl Harbor is located in Hawai'i on the island of Oah'u.

On December 7th, 1941, hundreds of Japanese airplanes made a surprise attack on the US Navy stationed in Pearl Harbor. Their bombs and torpedoes destroyed many ships and killed many soldiers. This attack forced the United States to enter World War II.

World War II had been raging in Europe and Asia for two years, but the United States had been reluctant to enter the war. Meanwhile, Japan was prepared to take over much of Asia, but was worried about the presence of the US Navy fleet in Hawai'i. Japan decided to strike before the United States attacked them.

The Japanese destroyed many American ships, including warships, destroyers, and cruisers. They also destroyed fighter planes and aircraft at the air base. Over 2,250 Americans lost their lives that day.

After the Attack

Americans were in shock. They had tried to avoid the war, but they could not ignore this attack. The Japanese had hoped to break the Americans by attacking Pearl Harbor, instead they united them. The next day, December 8th, 1941, the US declared war on Japan. The United States was now a major part of World War II.

Hawai'i had been a melting pot of people from many different cultures, including Japan. After the Japanese attack, however, Japanese and Japanese American residents of Hawai'i were seen as resident aliens. In California and other states, Japanese and Japanese American residents were placed in concentration camps for the extent of the war. While some internment did occur in Hawai'i, (About 1,300 Japanese in Hawaii were interned in various camps, most notably in Honouliuli and some were sent with family members to mainland camps) the large Japanese American population among the islands did not face the same extreme situation as in the mainland -- but that didn't mean things were easy. Civilians of Japanese heritage who worked for the Army lost their jobs. They were suspected of being the enemy, whether they had any involvement with Japan or not. Items like radios, weapons, and even binoculars, were taken away from them. Still, thousands of Japanese American men volunteered for military service in segregated units, and served their country with distinction.

Pearl Harbor Timeline

PEARL HARBOR TIMELINE, DECEMBER 7

Teachers: Have your students take turns reading the items on the Pearl Harbor timeline aloud in the classroom. Discuss how quickly the events of that day were happening. Compare the elapsed time to a similar period of time during your own day at school.

DECEMBER 7, 1941 TIMELINE

The morning of December 7, 1941:

03:42 An ensign aboard the minesweeper Condor spots a submarine periscope in the ocean through the darkness.

06:00 The first wave of Japanese planes depart for Hawai'i from aircraft carriers sailing north of the islands.

06:45 After searching for hours, the ship Ward fires depth charges, sinking the Japanese submarine.

07:02 Two privates stationed on Oah'u's North Shore notice blips on a radar. They are mistakenly told by a superior that they have spotted an incoming flight of American planes.

07:49 The Japanese Commander Mitsuo issues the attack signal. Four minutes later he calls out, "Tora! Tora! Tora!"—code words confirming that the Japanese have surprised their enemy.

07:55 The raid begins at Pearl Harbor as the Raleigh, Helena, Utah and Oklahoma are attacked.

07:56 There are two explosions on the Arizona.

07:58 Bombs explode on Ford Island. Lt. Comdr. Ramsey messages, "Air raid, Pearl Harbor. This is not drill!"

08:02 Twenty-five bombers dive toward Wheeler Field.

08:06 A missile hits the Arizona. "It was so vivid," says Private Le Fan. "[The Arizona] just quivered, buckled and then settled. It looked like ... well, that killed it ... It was so devastating.:

08:08 Two bombs strike the West Virginia. KGMB radio announces: "All Army, Navy and Marine personnel to report to duty."

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08:10 In Washington, President Roosevelt is informed of the sneak attack on Pearl Harbor.

08:12 The Utah capsizes.

08:14 Americans at Wheeler Field fire at Japanese planes, bringing down one Zero.

08:35 A number of U.S. planes on a scouting mission see that they cannot land on Ford Island. They head for Ewa Field. When one of the planes touches the ground, a Marine shouts, “For God’s sake, get into the air or they’ll strafe you too!” The plane manages to take off again.

08:35 The first wave of the attack ends.

08:50 The battleship Nevada heads out of Pearl Harbor. The Japanese determine to sink her, hoping to block the channel. “The Japanese bombers swarmed down on us like bees,” recalls Lt. Ruff.

08:54 The second wave of Japanese attack. 54 high-level bombers and 78 dive-bombers spread out to hit targets throughout Oah’u, while 36 fighters maintain air control.

09:00 Japanese Zero planes strike Bellows Field. KGMB blurts over the air, “This is the real McCoy!”

09:05 At Wheeler Field, 27 Japanese planes attack aircraft that are parked on the ground. The Japanese also strike barracks, service buildings and a baseball field.

09:10 In order not to block the channel that leads out of the harbor, Lt. Comdr. Thomas beaches the wounded Nevada at Hospital Point. 09:40 The flames on the West Virginia reach as high as the foretop.

10:00 The Japanese first wave returns, victorious and exultant, to its aircraft carriers. FBI’s Honolulu bureau places a guard at the Japanese consulate.

10:04 A Japanese midget sub shoots two torpedoes at the St. Louis, which has made its way clear of the channel. Captain Rood reacts and has the ship change course; the torpedoes strike near the harbor’s entrance. Sailors fire at the sub when it surfaces.

Friendship and Transformation

Transformation

Theater Games: Changing all the time!

Teachers: The four friends in Nothing is the Same are forced to deal with everything changing. Use these theater games to explore the concept of transformation with your classmates

Object Transformation

Procedure: Organize your students into a circle. Show a simple object, like a chalkboard eraser. Demonstrate the activity by transforming the eraser into something else simply by the way you use it. For example, it could be a candy bar, a walkie-talkie, or a telescope. Pass the object from student to student, guiding each to “transform” the object into something different than anyone else has done. With each transformation, the other students identify and describe what they see.

Team Charades

Procedure: Organize small groups of 4-5 students to sit in a line on the floor. Place a single object in front of each group. On your cue, one group member at a time transforms the object as other members guess what it has become. When someone guesses correctly, the next member transforms the object into something different from the first. The first group to successfully guess correctly what each member of their group has pantomimed scores a point. Switch objects amongst the groups. Ask students not to repeat ideas from previous objects.

Transformation in Nothing is the Same

Teachers: Tell students that transformation happens in Nothing is the Same but it doesn’t happen to an object. It happens to a person. Encourage students to be on the lookout for which characters in the play transforms -- and how they change.

Friendship

George, Bobi, Mits, and Daniel are friends in Nothing is the Same. But what does it mean to be a friend? Is a friend only someone you play games with? Or is friendship something more? What is the difference between a good friend, a best friend, and an okay-friend? How do you know if you have what it takes to be a good friend?

After the play, try and answer these questions:

- George is a good friend to Bobi when he _____.
- George is a bad friend to Mits when he _____.
- Bobi is a bad friend to George when she _____.
- Bobi is a good friend to Daniel when she _____.
- Mits is a good friend to George when he _____.
- Mits is a bad friend to Bobi when he _____.
- Daniel is a good friend to Geroge when he _____.
- Daniel is a bad friend to Mits when he _____.

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Interactive Exercises

Who am I?

Personal Poster

Before seeing *Nothing is the Same*: Copy and distribute the “A Poster about Me” page. Under each of the headings, “Family,” “Friends,” “Food” and “Fun,” have students create a drawing or a mini-collage that illustrate what makes each area unique to him/her. For example, under “Family,” a student might put a picture of her family, but also an illustration of where her family is from or with “Fun,” or cut out and paste pictures of activities she enjoys. When finished, hang them up around the room as if a museum gallery. Talk a gallery walk. Have everyone try to identify to whom each poster belongs.

Journal Writing

After seeing *Nothing is the Same*, have students write journal entries as if they are one of the characters. Suggested writing prompts include:

For DANIEL: Imagine it is a few days after the bombing of Oah’u. In his journal, Daniel describes what he thinks should happen to Mits and his family. What has Mits done that makes Daniel feel this way? Why does Daniel think that Japanese people are different from Filipinos, Koreans or others?

For GEORGE: Imagine it is the day that Mits asks George to hide the sword and other Japanese objects. George is not sure whether he should do this. Why is he nervous about it? What is he afraid might happen if someone sees him with the sword and other objects? What does he consider doing with the objects? How does he finally make up his mind what to do?

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Compare and Contrast: Headlines and Prejudice



Since the earliest immigration efforts before the 1900's, people of Asian heritage had been subjected to prejudice and bias in the United States in terms of employment, housing, and social interactions. After the Pearl Harbor bombing, relationships between Americans, Japanese and Japanese Americans became very tense. However, Hawai'i was different. The two newspaper headlines above, one from Honolulu and one from Washington, D.C., offer a sense of those differences.

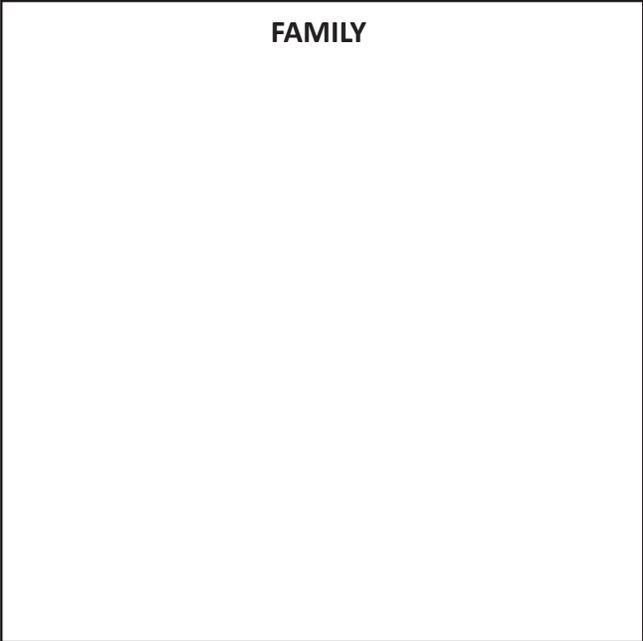
1. What is the difference between the headlines? Is there a different tone or attitude?
2. What do the headlines suggest about the way the editors feel about the Pearl Harbor attackers?
3. How would each headline make people who read them feel about the Japanese? Would the feeling be the same or different? Why do you feel that way?
4. In *Nothing is the Same*, how did each of the characters feel about the Japanese at the play's beginning? How did each feel after the attack? Why did some of them change their minds?
5. How did Mits, the Japanese American boy, feel about himself at the beginning of the play? How did he feel after the attack? What made him change his feelings about himself?

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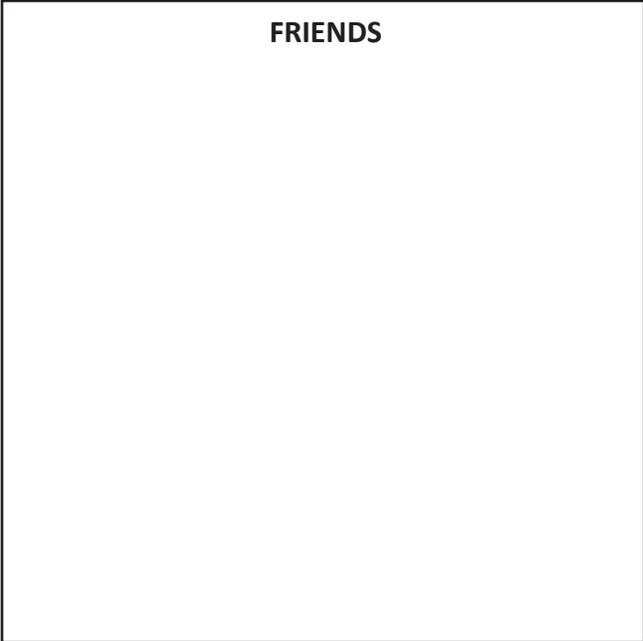
A Poster About Me

My name is: _____

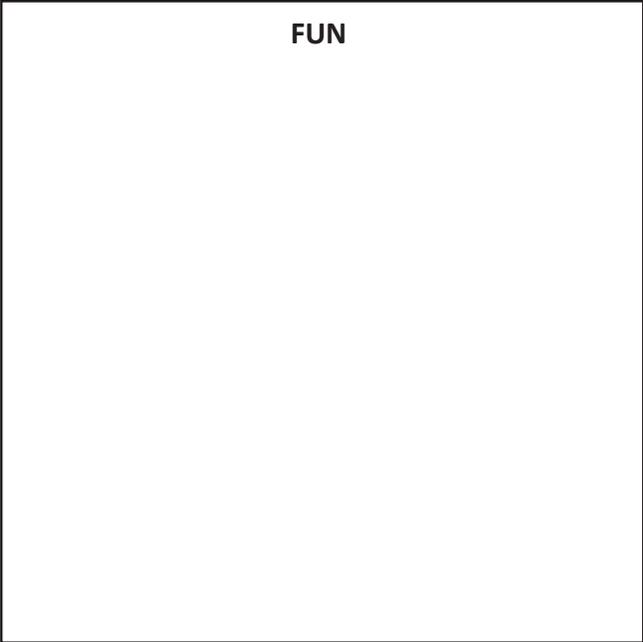
FAMILY



FRIENDS



FUN



FOOD



Post-Show Questions

Questions for Post-Show Discussion

Following the students' experience of this stage production of *Nothing is the Same*, educators might use the following questions to prompt a classroom discussion.

1. How did the play differ from students' expectations or predictions?
2. How did the actors look in terms of their costumes, makeup, or movement? How did the actors handle the roles? How did the stage look in terms of scenery, lighting, and props? How did the play sound to the ear in terms of music, singing, and special effects?
3. What elements of *Nothing is the Same* made it a drama? What elements made it a comedy?
4. The characters in the play speak in Hawai'ian Creole English. What made it difficult to understand the way they were speaking? What made it easy to understand the way they were speaking? At one point did you realize that you had no problem understanding the characters?
5. The characters represent four friends, all eleven years old. How are they the same and how are they different? What efforts are made in the stage production to distinguish the characters, in terms of costuming, lighting, movement, and performance?
6. Who are the "good guys" in the story? Who are the "bad guys" in the story?
7. The surprise attack on Pearl Harbor is a major event in *Nothing is the Same*. How did the stage production create the impression that the attack on Pearl Harbor was happening? How did the design elements – lights, sound, projections, choreography, costumes, etc. – contribute to the impression that the attack had happened?
8. What does the play have to say about the subject of friendship?
9. Who is the most courageous character in *Nothing is the Same*? Why?
10. Do children live in war-time today? How are contemporary children likely to handle war-time?
11. Where are the adults in these children's lives? How much do adults "matter" in a child's life? Or in a kids' world?
12. Compare and contrast the four friends. What traits do they share? How are they distinct and/or different?
13. Strengths and areas for growth: Identify each character's strengths, along with areas for growth.
14. Do you agree with the decisions made by the characters? Would you make different choices?

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Resources

Books

Non-Fiction:

Air Raid – Pearl Harbor! The Story of December 7, 1941 by Theodore Taylor

Farewell to Manzanar by Jeanne Wakatsuki Houston and James D. Houston

Fred Korematsu Speaks Up by Laura Atkins and Stan Yogi

Remember Pearl Harbor: American and Japanese Survivors Tell Their Stories by Thomas B. Allen

Fiction:

Boy at War by Harry Mazer

Early Sunday Morning: The Pearl Harbor Diary of Amber Billows Hawai'i, 1941 by Barry Denenberg

Janey G. Blue, Pearl Harbor, 1941 by Kathleen Duey

Under the Blood-Red Sun by Graham Salisbury

Weedflower by Cynthia Kadohata

Websites

Interview with Mrs. May Mosebrook

sandysq.gcinet.net/uss_salt_lake_city_ca25/mosebro3.htm

Teacher’s Guide “My Story: Pearl Harbor”

teacher.scholastic.com/pearl/tguide.htm

A Unit on the Japanese American Internment

www.csupomona.edu/~tassi/intern.htm

Activities concerning multiculturalism and diversity

www.edchange.org/multicultural

Japanese American Internment - Teacher’s Guide Library of Congress

www.loc.gov/teachers/classroommaterials/primarysourcesets/internment/pdf/teacherguide.pdf

KCET Japanese internment in California

www.kcet.org/shows/lost-la/national-security-racism-detention-the-relocation-of-californias-Japanese-American

World War II: Internment of Japanese Americans 45 photos The Atlantic Photos of Santa Anita in Arcadia

www.theatlantic.com/photo/2011/08/world-war-ii-internment-of-Japanese-Americans/100132/

A High-School Educator’s Curriculum on Hawai’i Internment

www.Hawai’iinternment.org/educators/educators

National Park Service – World War II Valor in the Pacific

www.nps.gov/valr/index.htm

Smithsonian – The Nisei Soldier Congressional Gold Medal

www.cgm.smithsonianapa.org

Online Collection of Letters between San Diego Librarian Clara Breed and Students in Camp

www.janm.org/collections/clara-breed-collection/

Online Course on Teaching Japanese American Incarceration with Primary Sources–Densho

www.densho.org/learning-center/

Five Things To Know About Liliuokalani, the Last Queen of Hawaii – Smithsonian Magazine

<http://www.smithsonianmag.com/smart-news/five-things-know-about-liliuokalani-last-queen-hawaii-180967155/#THV5zk2Tr5YmoJMe.99>

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Explore Los Angeles

For further engagement with the story of Pearl Harbor, the Japanese American internment, and the experience of Asian-American immigrants, students, teachers, and families could visit and explore:

The Japanese American National Museum, located in the Little Tokyo district of downtown Los Angeles, is dedicated to preserving the history and culture of Japanese Americans. The museum covers 130 years of Japanese American history, dating to the first generation of immigrants. It also contains artifacts, textiles, art, photographs, and oral histories of Japanese Americans.

100 North Central Avenue
Los Angeles, California 90012
213.625.0414
<http://www.janm.org/>

The Go For Broke Memorial is located adjacent to the Japanese American National Museum, at the end of North Central Street. The monument honors Japanese Americans who served in the United States Army during World War II.

355 E 1st St Ste 200
Los Angeles, CA 90012
310 328-0907
www.janm.org/exhibits/goforbroke

The Manzanar National Historic Site is located in Independence, CA., within driving distance of Los Angeles. In 1942, the United States government ordered more than 110,000 men, women, and children to leave their homes and detained them in remote, military-style camps. The Manzanar War Relocation Center was one of ten camps where Japanese American citizens and resident Japanese aliens were incarcerated during World War II.

5001 Hwy 395
Independence, CA 93526
760 678-2194
www.nps.gov/manz/index.htm

The Museum of Tolerance is a multimedia museum in Los Angeles, California, designed to examine racism and prejudice around the world with a strong focus on the history of the Holocaust.

9786 W Pico Blvd, Los Angeles, CA 90035
310 772-2505
www.museumoftolerance.com

The Korean Bell of Friendship is a massive bronze bell housed in a stone pavilion that was presented by the South Korean government to the United States to celebrate the 1976 bicentennial and to symbolize friendship between the two countries.

Angel's Gate Park
3601 S Gaffey Street
San Pedro, CA 90731
310) 548-7705
www.facebook.com/Korean-Friendship-Bell-258800735999/

The Dawool Jung Korean Pavilion is a traditional Korean gazebo with a garden built by South Korean craftsmen in 2006 as a tribute to the location where Koreatown began in the late 1960s. The title refers to a harmonious gathering place.

Located at the intersection of West Olympic Blvd & Irolo St
Los Angeles, CA 90006
visitkoreatown.org/korean-pavilion-garden-dawooljung/

The Filipino American National Historical Society Museum promotes understanding, education, enlightenment, appreciation, and enrichment through the gathering, identification, preservation, and dissemination of the history and culture of Filipino Americans in the United States.

337 E Weber Ave
Stockton, CA
209-932-9037
[By appointment only]
<http://fanhs-national.org/filam/>

Historic Filipinotown Christmas Parol (Lantern) Parade held in early December in downtown Los Angeles along Union and Temple streets. An iconic symbol of victory of light and hope over darkness during Christmas season in the Philippines, a parol is an ornamental, star-shaped Christmas lantern that is made of bamboo and colorful paper and comes in various sizes and shapes. Parol is a well-known Christmas decoration in the Philippines, as well as in countries where Filipinos live as expatriates.

<https://www.facebook.com/parolparade/>

Festival of Philippine Arts & Culture

Annual festival with food, arts, performances. Held in October in 2017 (location was Echo Park).
<http://www.filamarts.org/>

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Santa Anita Park is a thoroughbred racetrack in Arcadia, California. With its panoramic view of the San Gabriel Mountains, it is one of the world's most beautiful race tracks.

It is also the historic site of the Santa Anita Assembly Center where Japanese residents and Japanese American citizens were processed for "evacuation" during World War II from newly created military zones.

285 W Huntington Drive

Arcadia, CA 91007

626 574-7223

www.santaanita.com

The Goodwill Garden at Sierra Madre Elementary School was originally built by Japanese American students in the 1920's to celebrate a new school building in 1930. In the aftermath of Pearl Harbor, the garden was destroyed in an act of hatred toward Japanese Americans. The Japanese garden was rediscovered and restored by students in 1993.

141 West Highland Avenue

Sierra Madre, CA 91024

626 396-5890

The Japanese Garden at Descanso Gardens

The one-acre Japanese-style garden within Descanso Gardens contains a stroll garden, a pond-and-stream garden, a tea garden and teahouse, and a small raked-gravel garden. The gardens were expanded to include a bridge and a small replica of a traditional Japanese farmhouse. Members of the Japanese American community volunteered to complete the construction. The acreage outside the Japanese garden includes the largest collection of camellias, many of which were acquired from Japanese American growers who were forced to leave their West Coast homes and nurseries.

1418 Descanso Drive

La Cañada Flintridge, CA 91011

818 949-4200

<https://www.descansogardens.org/>

The Japanese Garden at the Huntington Botanical Gardens

Built over a century ago, the historic Japanese Garden at the Huntington features a distinctive moon bridge, a drum bridge, koi-filled ponds, a bamboo forest, the historic Japanese House, a walled Zen garden, an expansive bonsai court, and a ceremonial teahouse and tea garden.

1151 Oxford Road

San Marino, CA 91108

626 405-2100

www.huntington.org/JapaneseGarden/

The Storrier Stearns Japanese Garden in Pasadena was created by landscape designer Kinzuchi Fujii (1875-1957), who commenced the project in 1935 and abandoned the endeavor in 1942 due to World War II internment. The garden was named after its first patrons, Charles and Ellamae Storrier Stearns. The park holds a koi pond with koi, a tea house where tea ceremony is regularly held, and aura of equanimity. In 2005, the Garden became a California Historical Landmark and was placed on the National Register of Historic Places.

270 Arlington Drive

Pasadena, CA 91105

626 399-1721

www.japanesegardenpasadena.com/

NOTHING IS THE SAME – STUDY GUIDE

Standards

Here are some of the California state standards that apply to fifth grade students attending this performance of Nothing is the Same and doing the activities in this study guide from visual and performing arts. Other grade years are available by visiting: <http://www.cde.ca.gov/be/st/ss/thmain.asp>

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.

Comprehension and Analysis of the Elements of Theatre

1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

Development of Theatrical Skills

2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

2.2 Demonstrate the use of blocking (stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations.

Creation/Invention in Theatre

2.3 Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

Role and Cultural Significance of Theatre

- 3.1 Select or create appropriate props, sets, and costumes for a cultural celebration or pageant.
- 3.2 Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.

History of Theatre

- 3.3 Analyze ways in which theatre, television, and film play a part in our daily lives.
- 3.4 Identify types of early American theatre, such as melodrama and musical theatre.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

- 4.1 Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.

Derivation of Meaning from Works of Theatre

- 4.2 Describe devices actors use to convey meaning or intent in commercials on television.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

- 5.1 Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in history social science.

Careers and Career-Related Skills

- 5.2 Identify the roles and responsibilities of performing and technical artists in theatre, film, television, and electronic media.