



Landscapes of Injustice

****DRAFT****

Canada's Internment Era: A Field School

Syllabus for In-Service Teachers (tentative)

Professor: Jordan Stanger-Ross

*with Art Miki, Vivian Wakabayashi Rygnestad, Greg Miyanaga, and
Mike Perry-Whittingham and the Landscapes of Injustice research collective*

In 1942, the Canadian government uprooted and interned all people of Japanese descent living in coastal British Columbia. The following year, it authorized the sale of everything that they had been forced to leave behind. As a result, when Canada's internment era finally ended in 1949, Japanese Canadians had nothing to return to. Their homes, farms, businesses, fishing vessels, cars, family pets, personal belongings—in short, everything that they had been unable to take with them—was gone. The uprooting and dispossession transformed the geography of British Columbia: hundreds of localities where Japanese Canadians had made their lives would, without the dispossession, have been very differently comprised, understood, and remembered. Dozens of locales in which the internment occurred have been since haunted by this injustice.

Welcome to an unusual course that I'm especially excited to teach. It is comprised of 20 students: 5-10 are regular UVIC graduate and undergraduate students and 10-15 are in-service teachers recruited from across Canada. We'll spend two intensive weeks together, first travelling to the British Columbia interior on the Nikkei National Museum's bus tour of sites of internment. Then, we'll spend a week together at the University of Victoria in classroom seminars (mornings) and completing group projects (afternoons).

This course emerges from Landscapes of Injustice, a major national research project centred at UVIC and funded by the Social Sciences and Humanities Research Council

of Canada Partnership Grant program. The project has been working since 2014 to research and tell the history of the dispossession of the property of Japanese Canadians, a dimension of the internment era that was until recently only little understood and that many on our project feel is essential to understanding the internment era. I'm delighted, as the Director and lead researcher of Landscapes of Injustice, to be able to offer this course to you.

I hope that all students emerge both informed and inspired. I hope you'll know the history of the internment and dispossession of Japanese Canadians better than you do now, that you'll acquire knowledge through readings, discussion and assignments, as well as by seeing Canada's interment sites with your own eyes, walking them with your own feet, and meeting people who lived through this history. At the end of the course I hope you'll feel conversant in the history of Japanese-Canadian internment, that is, able to speak about it in an informed and confident fashion. But the course aims to provide you with something more than knowledge. I also hope you'll also feel inspired. I wish for each of you a personal connection with this history that will propel you toward continued study of historical injustice and your own pursuits of justice in the present.

I hope that the mix of in-service teachers and regular students benefits everyone. The course aims to provide teachers with the tools to teach this history in your own classrooms. To this end one we'll be joined—on the bus tour and for two in-class sessions—by the marvelous co-chairs of the Teacher Resources Cluster of Landscapes of Injustice, Greg Miyanaga (elementary) and Mike Perry-Whittingham (secondary). Both are in-service educators who have been working with Landscapes of Injustice since 2014 and will share with you the resources that they have been developing. I hope that the teachers in this class will go on to teach this history, but also that you'll be advocates for it among your peers.

At the same time, I hope that discussions of teaching this history outside the academy will be enriching for all students. Public history—engagement with the past outside of the academy—is one of my scholarly passions: it provides rich opportunities to interrogate the purpose, importance, and meaning of the past. I hope all students leave the course thinking about the public application of academic

learning: What do scholars and partners outside of the academy offer to each other, in the telling of history? What roles can historical learning have in broader democratic life and practice?

We're lucky (and I'm delighted) to be joined in this course by two important leaders within the Japanese-Canadian community, each of them distinguished educators in their own right and members of the Landscapes of Injustice Community Council.

*Arthur Miki has had a distinguished career as an educator and community activist. He began his career as an elementary school teacher and later served as principal for 18 years. Mr. Miki was president of the National Association of Japanese Canadians when he led the negotiations to achieve a just redress settlement for Japanese Canadians interned during the 1940s. In 1991 he received this country's highest recognition, the Order of Canada. On July 12, 2012 he received the Order of Manitoba. Mr. Miki was Citizenship Judge for Manitoba and Saskatchewan from 1998 to 2008. He is currently a part time lecturer at the University of Winnipeg, Faculty of Education. He is also author of *The Japanese Canadian Redress Legacy; A Community Revised* (2003) and co-author of *Shaku of Wondrous Grace; Through the Garden of Yoshimaru Abe* (2007).*

Vivian Wakabayashi Rygnestad is a retired school principal and lives in Richmond B.C. She is committed to learning, understanding, honoring, preserving and teaching others about Japanese-Canadian history. Along with her extended family in B.C. and Toronto, she has been active within the Japanese Canadian community for many years. She is President of the B.C. Retired Principals' & Vice-Principals' Association, and has experience working with school districts, teachers, and principals/vice-principals as a presenter and facilitator in professional development. She has worked with two book committees on Japanese Canadian history: "Honouring our People" (stories of our elders), and "Pidgin English" (preserving our oral history). In 2015, Vivian was honoured as one of UBC's Outstanding Alumni from the Faculty of Education.

So . . . enough with the introductions. On to business . . .

We recommend that teachers register for this course through the Division of Continuing Studies at UVIC. However, you may also choose to take the course for undergraduate credit at UVIC, which would entail additional registration costs and would require modified evaluation from the description below. Graduate enrolment is not available to teachers, except by special permission of the instructor.

Course Assignments/Evaluation:

Photo journal: 40%

Capstone Project: 60%

Course meetings/class structure

WEEK 1

Date	Activities	Assignments
<p>Sun. July 12 Afternoon</p> <p>Evening</p>	<p><i>Orientation Meeting</i></p> <p>Vancouver Japanese Language School & Japanese Hall 487 Alexander St, Vancouver</p> <p>Evening on own</p>	<p>Please read this classic work before the course starts.</p> <p>Ken Adachi, <i>The Enemy That Never Was</i></p>
<p>Mon. July 13</p>	<p>Bus Tour Starts! Check-in at Nikkei National Museum 6688 Southoaks Crescent, Burnaby, BC</p> <p>Day 1 <i>Matome</i> (<i>Ma-toe-may-Summary</i>)</p>	<p>Photo journals day 1</p> <p>*Daily <i>Matome</i> discussions will happen each evening on tour. These will be opportunities for us to discuss the day in small groups and, at least on some days, to</p>

		<i>write and share initial photo journal entries with one another.</i>
<i>Fri. July 17 7:00 pm</i>	<i>Bus Tour ends. Overnight Vancouver</i>	
<i>Sat. July 18</i>	<i>Tour of Steveston (a key early Japanese Canadian fishing settlement and community hub) and bus to Victoria. Check In University of Victoria cluster dorms</i>	

WEEK 2

<i>Date</i>	<i>Activities</i>	<i>Assignments</i>
<i>Mon. July 20 9:30 am</i>	<i>Seminar 1: Room: Clearihue Bld. B215</i>	
	<i>Landscapes of Injustice: Understanding the internment from the perspective of dispossession.</i>	<i>Read: Landscapes of Injustice, "Introduction"</i>
<i>11:00 am</i>	<i>Break</i>	
<i>11:15 am</i>	<i>Greg Miyanaga, Teaching the Dispossession in Elementary Schools</i>	<i>Visit: Draft elementary school website: http://www.sfu.ca/~akadir/loi-teacher-resource-elementary/</i>
<i>11:45 am</i>	<i>Mike Perry-Whittingham Teaching the Dispossession in Secondary Schools</i>	<i>Visit: Draft secondary school materials on Basecamp site.</i>
<i>12:15 pm</i>	<i>Lunch</i>	

12:45-4 pm	<p><i>Final Project Work Session 1</i></p> <p><i>Room: Digital Scholarship Commons</i></p> <p><i>McPherson Library, 3rd FL.</i></p>	<p><i>See instructions for group work assignments. You need to arrive to this session ready to start work!</i></p> <p><i>End of session: Group statements of purpose (200 words max) and intended audience (100 words) are due.</i></p>
<p><i>Tues. July 21</i></p> <p><i>9:30 am</i></p> <p><i>11:00 am</i></p> <p><i>11:15 am</i></p> <p><i>12:30 pm</i></p> <p><i>1:15-4 pm</i></p>	<p><i>Seminar 2: The Deliberate Killing of Home</i></p> <p><i>Break</i></p> <p><i>Teacher Resources Discussion</i></p> <p><i>Lunch</i></p> <p><i>Project work</i></p>	<p><i>Read at least 1 chapter (your choice) from the “Deliberate Killing of Home” section of LOI Book.</i></p> <p><i>Assignment Due: Photo journals (must also be circulated digitally to the course website group)</i></p>
<p><i>Wed. July 22</i></p> <p><i>9:30 am</i></p> <p><i>11:00 am</i></p> <p><i>11:15</i></p> <p><i>12:30 pm</i></p>	<p><i>Seminar 3: The Dispossession Required Sustained Work</i></p> <p><i>Break</i></p> <p><i>Remembering Dispossession with guest</i></p> <p><i>Lunch</i></p>	<p><i>Read at least 1 chapter (your choice) from the “Sustained Work” section of LOI Book.</i></p>

1:15-4 pm	Project work	
Thurs· July 23		Read at least 1 chapter (your choice) from the “Reasoning Wrong” section of <i>LOI Book</i> .
9:30 am	Seminar 3: <i>The Dispossession Required Reasoning Wrong</i>	
11:00 am	Break	
11:15	<i>The Landscapes of Injustice Museum Exhibit</i>	
12:30 pm	Lunch	
1:15-4 pm	Project work	
Fri· July 24		Read at least 1 chapter (your choice) from the “Dispossession is Permanent” section of <i>LOI Book</i> .
9:30 am	Seminar 5: <i>Dispossession is Permanent</i>	
11:00 am	Break	
11:15 am	<i>Legacies with guest</i>	
12:30 pm	Lunch	
1:15-3 pm	Project work	
3-5 pm	Cocktail hour, project presentations, final conclusions.	Beta versions of group projects due for 3 pm.

Assignment Details

Participation

Although your participation is not a graded component of this class, it is crucial to all of us accomplishing our aims. The ability to read and encounter complex material, formulate opinions, and then engage others in evidence-based discussion may be the most important skill that we can teach in a history course. This is a real-life capacity that you'll be able to use outside of the classroom, just as much (if not more) than advanced writing skills. So, I hope that this class will be a site of lively discussion and debate.

A lot of this depends on you. For discussions to work, you have to arrive prepared and ready to talk. This means reading in advance of our meetings, processing while on tour, and honing your ability to express your views out loud and on the spot. And don't be afraid to disagree with one another (or with me)! Respectful disagreement is a hallmark of healthy intellectual and democratic discussion.

1. Photo Journal: 40% (Due in-class on the morning of Tuesday July 21)

The Photo Journal assignment is designed to integrate visual and textual storytelling and to help you to process and analyze your time on the bus tour. As you all know, today's communication landscape is as much visual as it is textual. You'll get a chance in this assignment to use both means to tell a story or explore ideas important to you. Your results will also help us to create a video (see group assignments) that will convey this course experience to outside audiences, a part of the public history emphasis of this course.

The Photo Journal assignment will be completed during the course, based on photographs (and, if you wish, very short videos) that you will take during the tour component of the class (week 1). You're welcome to use your phones to take the photographs, although if some participants have more refined skills/gadgets, that would be wonderful too. The photographs themselves will not be graded on aesthetic grounds, but rather in terms of your use of them as evidence/illustration of the themes you develop in your journal (see below).

*Every day on tour, you'll be expected to select two photographs or videos to represent that day's activities. At our evening *matome* sessions while on the tour, you'll have a chance to jot-down some of your thoughts about the images/videos that you've selected for that day. We'll do some sharing about these in our discussions together. Please note that the Photo Journals are intended for public use/use within the class, so they should be images and thoughts that you are comfortable sharing and that are appropriate to this purpose.*

Your full Photo Journal is due at the start of class on Tuesday July 27; you will submit digitally to the course Basecamp site. Journals should be comprised of:

- 1. 10 photographs or videos (2/day on tour). Videos cannot exceed 1 minute in length.*
- 2. Short annotation for each photograph or image (approximately 100 words each, so the total annotation is 1000 words).*
- 3. A short introduction and conclusion (max. 100 words each).*

Your journal can be personal and self-reflective, or more outward-looking and analytic in nature. It will be graded according to the following ideal features, each equally weighted:

- 1. The introduction articulates clear and compelling guiding questions and/or themes.*
- 2. The journal includes 10 photographs/videos that clearly respond to and relate to the themes/questions of the introduction.*
- 3. Annotations for all photographs/videos are organized, thoughtful, well formed (error-free) and provide additional information critical for the reader's understanding.*
- 4. Photographs/videos and annotation present a unified and coherent response to guiding questions or themes, telling a coherent story or conveying a coherent message.*
- 5. The conclusion draws the journal to a close and prompts further reflection.*

Examples: Humans of New York is a model; more creative/chaotic forms (as long as they still ultimately cohere) also welcome.

2. Capstone Projects (60%)

During the in-class component of the course, teachers will complete and present a capstone project. The project may be completed individually or, if preferred, in groups. The capstone project is a summary of the learning acquired during the field school. Capstone projects plans must be approved by the end of the class session on Monday July 20. You then have three intensive days to work on them, and present your final projects to your peers on Friday July 24.

The Capstone Project will include the following:

- A summative compilation of your learning, highlighting areas of interest or growth*
- Demonstration of new knowledge including but not limited to the photo journal, matome discussions, classroom seminars and experiential learning while on the bus tour*
- An action plan for disseminating LOI curriculum (where, when, what, how, why, and to whom)*
- Description of how you will incorporate Landscapes of Injustice teacher resources in your classroom*
- Visual elements including, but not limited to PPT, Prezi, info graphics, vlog, video or other media sources/types*

While I encourage group work (I think most great accomplishments result from people working together), I also want to encourage you to use this time as best suits your ability to (1) teach the history of internment when you return home, and (2) to disseminate Landscapes of Injustice materials to teachers in your home communities. If these goals are best met by your working alone, then that is fine too.