

NOTIONS OF IDENTITY

Organizing Questions

- How do we identify ourselves?
- How do others identify us?
- What factors influence identity formation?
- What are some factors that shaped the identities of Japanese war brides?

Introduction

This lesson is in three parts. Part 1 challenges students to reflect on their own sense of identity and to think about what defines them both as individuals and as members of particular groups. Students learn to make connections between the ways in which they think about their own identities and how these identities provide them with a feeling of belonging. Part 2 engages students in a simulation in which they can begin to experience the dynamic between different identity groups that exist as part of a larger group. Students draw upon the simulation to begin discussing parallel issues in real life. Part 3 engages students in an activity that focuses on the analysis of eight Japanese war brides and their experiences with identity. Students reflect on takeaways from Parts 1 and 2 in their analyses.

United States History (from National Center for History in the Schools)

This lesson has been designed to meet certain national U.S. history standards. They are:

Era 4, Standard 2C, Grades 7–12: Explain how immigration intensified ethnic and cultural conflict and complicated the forging of a national identity. [Interrogate historical data]

Era 6, Standard 2A, Grades 7–12: Distinguish between the “old” and “new” immigration in terms of its volume and the immigrants’ ethnicity, religion, language, place of origin, and motives for emigrating from their homelands. [Analyze multiple causation]

Era 6, Standard 2A, Grades 5–12: Assess the challenges, opportunities, and contributions of different immigrant groups. [Examine historical perspectives]

Era 6, Standard 3A, Grades 9–12: Account for employment in different regions of the country as affected by gender, race, ethnicity, and skill. [Formulate historical questions]

Era 10, Standard 2B, Grades 9–12: Identify the major issues that affected immigrants and explain the conflicts these issues engendered. [Identify issues and problems in the past]

Objectives	<p>In this lesson, students will</p> <ul style="list-style-type: none">• identify factors that define them as individuals and as members of a particular group;• consider identity-related issues of Japanese war brides who immigrated to the United States;• appreciate the potential for conflict in a group consisting of smaller entities with different identities; and• respect the differences in people that make them unique.
Materials	<p>Handout 1, <i>Sources of Identity</i>, 6 copies Handout 2a, <i>Group One</i>, 18 copies Handout 2b, <i>Group Two</i>, 9 copies Handout 2c, <i>Group Three</i>, 3 copies Handout 2d, <i>Observers</i>, 3 copies Handout 3, <i>Analyzing the Identity of a Japanese War Bride</i>, 10 copies Teacher Information: <i>About Simulations</i> Drawing supplies: butcher paper, colored paper, felt pens, crayons, scissors, tape Japanese War Brides: An Oral History Archive</p>
Equipment	<p>Laptops with Internet access</p>
Teacher Preparation	<ol style="list-style-type: none">1. Instructions and materials are based on a class size of 30 students. Adjust accordingly for different class sizes.2. Make the appropriate number of copies of handouts.3. Become familiar with the content of the handouts and Teacher Information, <i>About Simulations</i>.4. Become familiar with the oral histories of Japanese war brides that are available on “Japanese War Brides: An Oral History Archive.”5. Make sure that there are enough laptops for small groups of students.
Time	<p>Two to three class periods</p> <p>Note to Teachers: This lesson includes a simulation. If time is limited, it is optional.</p>
Procedures Part One	<ol style="list-style-type: none">1. Inform students that they will be examining identity-related issues of Japanese war brides. Before they do, however, let the students know that they will be considering issues of identity in general.2. Pose the following question to the students: “What five factors are important in defining who you are?” Ask students to think about the question for a few minutes and then jot down their answers.3. Divide the class into six groups and distribute Handout 1, <i>Sources of</i>

Identity, to each group and ask students to compare their own list of factors to the list of factors on the handout. Ask each group to identify a reporter to share a brief summary of its group discussion and to share the factors that were most commonly noted. After the students have had a few minutes to discuss this, ask each group reporter to share. It is crucial to carefully debrief this portion of the lesson because of the potential sensitive nature of the subject. Allow your students to express themselves and share their thoughts, but lead the discussion toward the acknowledgment that individual and group differences are what make us who we are. Encourage a class discussion around the questions below. Alternatively, if you feel that students would feel more comfortable sharing their thoughts on paper, you might want to use one or more of these questions as a prompt(s) for writing assignments.

- Was it difficult for you to create your list of factors?
- How does your list of factors compare to the list of factors on Handout 1?
- Does anything on your list of factors not appear on Handout 1?
- Which factors in Handout 1 are often used to define an individual?
- Which factors in Handout 1 are often used to define groups of people?
- What parts of our identities feel innate, acquired, or learned?
- How do the factors listed on Handout 1 contribute to or take away from your sense of uniqueness?
- What is the difference between being labeled by other people and identifying ourselves?
- Which aspects of our identities are most influential in our daily lives? Why?
- Which aspects of our identities do we think about less frequently? Why?
- In what ways can a deep understanding of our identities help us to understand other people's perspectives?

Procedures Part Two

Note to Teachers: Prior to introducing Part Two, read through Teacher Information, *About Simulations*. If time is limited, you can focus the simulation on either the development of a class flag or song instead of both. Please note that the class flag should not be their own version of the American flag.

1. Except for three students, divide the class into the following three groups and make sure there is enough space in the classroom to allow each group its own section of the room. Distribute copies of Handouts 2a–2c to each corresponding group (Handout 2a to Group 1, Handout 2b to Group 2, Handout 2c to Group 3).
 - Group 1: the majority or dominant group, constituting 60 percent of the class

- Group 2: a minority group constituting 30 percent of the class
 - Group 3: a minority group constituting 10 percent of the class
2. The remaining three students will act as observers; each will observe one group. Distribute one copy of Handout 2d, *Observers*, to each of the three observers.
 3. Distribute the materials that each group will need for the simulation (butcher paper, colored paper, felt pens, crayons, scissors, tape, etc.). Instruct students to read over the instructions on its group handout and then begin their task. Remind students that they have 30 minutes to complete their tasks.
 4. Ask each group to present their class flag and their song to the rest of the class. Ask them to explain to the rest of the class what these represent and how they feel about them.
 5. After each group has presented, tell the students that they will now go back to their groups to create one class flag and one song that would represent the identity of the class as a whole.
 6. After about 10 minutes, announce that the principal has decided to divide the class into two separate classes. Arrange the new classes as follows:
Class A: Group 2 + Group 3 + 1/4 of Group 1
Class B: The remaining 3/4 of Group 1
Observers 2 and 3 will follow Groups 2 and 3 to Class A, and Observer 1 will be with Class B.
 7. Tell the new “classes” that they will now have 10 minutes to create one class flag and one song that would represent the identity of the newly formed classes. Again, the flag and the song have to represent the identity of their newly formed class as a whole. In order to create enough room for individual interpretation by the players, and to allow students to make personal decisions, the guidelines and directions for this part of the simulation are intentionally vague. During the debriefing, the observers will be asked how students made decisions both within their own groups and between the groups (e.g., Did the groups make decisions democratically? Did a leader emerge within a group who took control of the decisions of that group? How did the majority group deal with the minority groups?).
 8. Debriefing is the most important part of this activity as it allows students to reflect upon the thoughts and feelings generated by the activity and hopefully to obtain the beginning of an understanding of both the inclusionary and exclusionary potential of rallying to one’s own group identity. Since the obvious aim of a simulation is to replicate real-life situations, the ultimate purpose of the debriefing is to encourage students to draw parallels between the activity and real life.
 9. After asking some general questions about how students felt during the simulation, ask the observers to report back to the class. You might then want to ask the whole class some of the following questions:

About intragroup interactions:

- How did you make decisions within your group? (By majority? Was there a leader who imposed his or her opinion onto the rest of the group? Did the group follow his or her directions?)
- How did leaders develop within your group?
- How did you feel about the decision of your group? (Did you identify and agree with the decision? If not, did you feel you had to conform?)
- How did you experience your group/the other two groups? (Is your group homogeneous or diverse? How did you perceive the other two groups?)

About intergroup interactions:

- How did the three groups interact with each other, before and after the principal decided to divide the class into two? (Did each group send a representative or two depending on their representation within the class? Did your group act collectively, or did individual members of the groups interact with each other? What other strategies might you have tried?)
- Was it easy to resolve conflict? Why did it seem to be so difficult to reach a compromise between the three groups when it came to designing a class flag and creating a class song? (When conflicts are between identity groups, the conflict can be over basic values and beliefs that cannot be bargained over or negotiated.)
- Did all three groups agree on a common flag and song? If so, how did each group feel? How did each group feel after the principal divided the original class into two? (Did the minority groups feel like they lost their identity? How did the former members of the majority group feel when they were grouped with the minorities?)
- What are other possible developments in this conflict? (The dominant group might choose its symbols and song for the entire class and force the minority groups to give up theirs. The dominant group could try to force the minority groups out of the classroom. The minority groups could try to separate and try to form their own classes and get their own classrooms. Each group could be allowed to keep its flag and song in its area of the classroom, and they could create a common flag and song for the entire class.)

About the simulation overall:

- How do you think the kinds of things you experienced in this activity did or did not correlate to real life? Explain.
- How did the situation relate to your own values and subsequent actions during the simulation?
- How did you feel during the simulation and how do you feel—both as individuals and as members of groups—now that it is over?

Procedures Part Three

1. Point out to students that they will now examine identity-related issues of Japanese war brides. Divide the class into eight groups. Assign one of the following oral histories to each group and distribute Handout 3, *Analyzing the Identity of a Japanese War Bride*.
 - Kimiko Yamaguchi Amato, “With JFK’s Help”
 - Hiroko “Maria” Tokaji Granado, “A Blending of Immigrants”
 - Akiko Matsuda Hewitt, “Standing Out”
 - Kazuko Watanabe Jordan, “Keno in Reno”
 - Toyoko Yonanime Townsend, “Finding the Balance”
 - Chiyohi Tajima Creef, “For the Love of English”
 - Fumiko Ishikawa Langley, “A Child of God”
 - Keiko Endo Ingerson, “A Barber in Maine”
2. Allow students a class period to work on Handout 3.
3. Have student groups present their tasks during a subsequent class period. The following are excerpts of identity-related issues that were taken from the transcripts of the oral histories. They can be used to help with the debriefing of each small-group presentation.
 - Kimiko Amato, in “With JFK’s Help,” is not sure whether she feels in her heart more Japanese or American, maybe both or either at any given time. Kimiko joined an Italian American family and lived in the Italian American neighborhood of East Boston. “Yeah if they want me to be I’m Japanese. You want to know my Japan, about Japan, I give answer. But you want me to be American, I can give American answer. So much as I want to be American. If people all around me, they want me to be American, naturally I be American people together.”
 - Hiroko “Maria” Granado, in “A Blending of Immigrants,” did not know that her husband had been born in Mexico and brought to California at the age of two. But she found that his large Mexican American family was similar in some important ways to her own, although she is the 7th generation of a wealthy landowning family, and her grandfather was a Shinto priest. Life in both their homes revolved around the extended family. Outsiders were seldom a part of daily life. Also, her husband was very protective of the family for being Mexican American and tried to avoid situations where they might be denied service at a restaurant, for example.
 - Akiko Hewitt, in “Standing Out,” talks about her determination to blend in. “I made up my mind. I wasn’t gonna speak any Japanese. I wasn’t gonna eat any Japanese food. I’m not gonna teach any Japanese to kids because this is my new country. I am gonna do it.” But her eight children found various notions of identity.
 - Kazuko Jordan, in “Keno in Reno,” is about a woman who married a Black GI. There was a huge cultural and racial divide for all the Japanese women who married U.S. soldiers and landed in 1950s America. But it was greater for those who married Black men. Kazuko’s young family had neither a Black identity nor a Japanese

one. Her Japanese family ties were distant after she married Sidney, her frequent dance partner at the Zanzibar Cabaret in Yokohama. And they didn't have much contact with his family in Florida, either. But she carved out a uniquely American life for herself and her children even after her marriage ended. Ex-husband, Sidney, continued to be a part of the family, and still speaks of her with admiration. Here's Sidney: "Japanese war brides were trailblazers, basically, in the era that they came to this country. Because it was so many of them and they were so dispersed throughout the United States. And they had to deal with the different states they were in. And each state is different in their social outlook on things. America wasn't ready for that."

- The children of Toyoko Townsend, in "Finding the Balance," have sought to find balance in the multiple sides of their heritage. Modern multi-racial American; descendants of the segregated south; son or daughter of ancient Asia. They have come to value their origins from both sides of the Pacific. This is Daniel Townsend: We grew up in a Black neighborhood. We knew our mom was Okinawan. You know, we identified growing up as more Black because we were immersed in that type of a culture and environment. But my assumption would be that if we were in a more white or Japanese or Asian neighborhood, we probably would have assimilated into that. As we've gotten older—as I've gotten older, you know, I find myself more at liberty and more comfortable with who I am. I know more of my Black side than I do my Asian side. So now I gotta play catch up. There was a period of time, when I was trying to figure out, you know, get a little more information on my Asian culture, my Okinawan culture. And I was telling the girls about it, and bringing the girls up with it. Maybe 10 years ago. And my wife said, "I wish you would put as much effort into your African-American culture to your kids as you do your Asian culture." And you know, we had a conversation about it and I said, "Well, we're immersed in our African American culture every day. This is where we live, this is how people look at us and determine who we are. And they, you know—they judge us on it. They don't judge us on the Asian side."
- Chiyohi Creef, in "For the Love of English," says she was insulted by the American media's portrayal of Japanese brides as needing to be schooled to be a housewife by the Bride Schools. She also was insulted that her child's birth certificate said "Mongolian" for race.
- Fumiko Langley, in "A Child of God," found her identity as a Christian. She said: "As a child of God—number one, that's my identification. I don't really worry too much when I go back to Japan, that I had to be as a Japanese people or I don't have any kind of double life or anything. So I don't have to be pretend. I can be myself wherever I am."
- Keiko Ingerson, in "A Barber in Maine." This is her daughter speaking: "Mom was cremated. When she was younger, she

wanted half her ashes in the United States and half her ashes in Japan and then at the end she told my sister-in-law that she was completely an American at heart, and her ashes were not to go back to Japan.”

4. To bring this lesson to a close, assign a journal-writing activity by asking students to comment on one of the following questions:
 - What does it mean to assimilate into another culture? How does assimilation affect one’s identity? What are the differences between assimilation and acculturation?
 - What are some examples of cultural continuity and discontinuity in your family? Example of continuity from the oral histories: Some Japanese war brides promoted Japanese culture (e.g., Japanese food) in their new U.S. community. Example of discontinuity from the oral histories: Some Japanese war brides decided not to teach their children the Japanese language and simply encouraged them to use English.
 - What are some takeaways from the simulation that you thought of while listening to the oral history of the Japanese war bride?
 - Should a majority impose its will on a minority? If so, to what extent is such an imposition justified?
 - How far may a minority go in preserving its traditions without diminishing unity?

ABOUT SIMULATIONS

A simulation is an important learning activity that involves students in roles where they must think and act in a situation which is similar to one in real life. Although never able to duplicate the complexity of a real event or teach specific facts, a simulation may allow students to exercise some of the problem-solving skills and experience some of the feelings that occur in a real event. A simulation should never be treated as “only a game.” Good simulations have the capacity to generate very strong thoughts and feelings in their participants, and the teacher should always be prepared for that possibility.

The role of the teacher in a simulation is critical. The teacher serves as an orientation leader and a facilitator. It is important to experience the simulation yourself before introducing it to your students. Invite your friends or colleagues to participate with you.

A simulation is run most successfully when participants have had a clear, concise introduction to its framework. As rules and roles are explained, time should be allowed for questions and practice. The facilitator should avoid comments or answers that suggest strategies or imply outcomes.

During the simulation, the facilitator should carefully observe the proceedings and take notes that might help the debriefing. Because of the open-ended structure of a simulation, the students will sometimes select strategies that don’t work, and communication may sometimes be tense and difficult. Unless the participants’ safety is jeopardized, the facilitator should not coach or intervene in the interaction and should allow students the opportunity to solve problems directly.

Debriefing a simulation is essential. Unless there is adequate time for debriefing, a simulation should not be attempted. The absence of a debriefing, or an inadequate one may leave a residue of misunderstanding and misinformation, which may have negative consequences both inside and outside the classroom. Equally important is the opportunity for reflection and learning. Debriefing questions are provided with the simulation, and they include questions that elicit the following:

- a description of what happened
- strategies that were attempted and their results
- other strategies that might have been possible
- analogies to real-life situations and a discussion of how the simulation was similar or different
- how the situation related to the students’ own values and their subsequent actions during the simulation
- how the participants felt during the simulation and how they are feeling afterward (both as members of groups in which they participated during the simulation and as individuals)

Traditional evaluation methods generally are not appropriate for simulations. Students should never be evaluated for their participation in the simulation itself. Many teachers have found an effective evaluation activity to be a journal entry or other writing exercise in which students summarize their insights from the activity and its debriefing.

Simulations are often noisy and sometimes confusing because of the uncertainty of the outcome. They require considerable flexibility. Yet their potential for developing deeper understandings of

teacher information

key concepts and increased skills in decision making, communication, negotiation, and conflict management remains high, making them an important learning tool.

SOURCES OF IDENTITY

Age
Class
Country of origin
Culture
Disability
Education
Ethnicity
Family
Family background
Gender
Health
History
Hobbies
Immigration status
Language
Lineage
Money/Socioeconomic class
Occupation
Personality
Physical appearance
Place of residence
Race
Religion
Sexual orientation
Skills
Other

GROUP ONE

Your History

You have been sitting together as a group in this part of the classroom for many years. You like your area and it means a lot to you. You hold very similar values, believe in the same things, like the same music and the same clothes, and after class you all engage in the same sport. Over the years you have even created special greetings when you meet each other.

Your Identity

Of course you are all in the same class, but it's the belonging to this particular group that really matters to you. The sense of group belonging that you have developed over the years and your values and beliefs are reflected in certain symbolic activities and objects. For instance you all like the color yellow, and the shape of circles has a very special meaning to you and your group. It's difficult for you to understand how anyone could like another color or shape.

Your Task

The principal in your school has announced a schoolwide competition in which each class will present a classroom flag and a song reflecting its identity to a jury of teachers who will visit all the classes in the school. This will be a special occasion and each class is expected to decorate its classroom and wear the clothes that represent their class.

Since you feel very strongly about your group's identity, you want the class flag and song, as well as your classroom, to reflect your own views, opinions, beliefs, and practices.

As a group:

- Discuss and decide which things you consider important in defining your group and in creating a sense of unity and pride.
- Discuss and design a flag and other symbolic objects that will reflect your group's identity.
- Create a song that will represent the values and identity of your group.

Remember that the color yellow and the shape of circles mean a lot to you and your group.

Time and Procedures

You will have 30 minutes for your task. Decide in your group how you will proceed with your task and who will be responsible for which part of the group task.

You will then have to introduce your flag and your song, as well as other symbols that represent your identity. Be prepared to explain to the class what these things mean to you and why you feel strongly that they should be chosen for the class theme.

GROUP TWO

Your History

You have been sitting together as a group in this part of the classroom for many years. You like your area and it means a lot to you. You hold very similar values, believe in the same things, like the same music and the same clothes, and after class you all engage in the same sport. Over the years you have even created special greetings when you meet each other.

Your Identity

Of course you are all in the same class, but it's the belonging to this particular group that really matters to you. The sense of group belonging that you have developed over the years and your values and beliefs are reflected in certain symbolic activities and objects. For instance you all like the color red, and the shape of squares has a very special meaning to you and your group. It's difficult for you to understand how anyone could like another color or shape.

Your Task

The principal in your school has announced a schoolwide competition in which each class will present a classroom flag and a song reflecting its identity to a jury of teachers who will visit all the classes in the school. This will be a special occasion and each class is expected to decorate its classroom and wear the clothes that represent their class.

Since you feel very strongly about your group's identity, you want the class flag and song, as well as your classroom, to reflect your own views, opinions, beliefs, and practices.

As a group:

- Discuss and decide which things you consider important in defining your group and in creating a sense of unity and pride.
- Discuss and design a flag and other symbolic objects that will reflect your group's identity.
- Create a song that will represent the values and identity of your group.

Remember that the color red and the shape of squares mean a lot to you and your group.

Time and Procedures

You will have 30 minutes for your task. Decide in your group how you will proceed with your task and who will be responsible for which part of the group task.

You will then have to introduce your flag and your song, as well as other symbols that represent your identity. Be prepared to explain to the class what these things mean to you and why you feel strongly that they should be chosen for the class theme.

GROUP THREE

Your History

You have been sitting together as a group in this part of the classroom for many years. You like your area and it means a lot to you. You hold very similar values, believe in the same things, like the same music and the same clothes, and after class you all engage in the same sport. Over the years you have even created special greetings when you meet each other.

Your Identity

Of course you are all in the same class, but it's the belonging to this particular group that really matters to you. The sense of group belonging that you have developed over the years and your values and beliefs are reflected in certain symbolic activities and objects. For instance you all like the color blue, and the shape of triangles has a very special meaning to you and your group. It's difficult for you to understand how anyone could like another color or shape.

Your Task

The principal in your school has announced a schoolwide competition in which each class will present a classroom flag and a song reflecting its identity to a jury of teachers who will visit all the classes in the school. This will be a special occasion and each class is expected to decorate its classroom and wear the clothes that represent their class.

Since you feel very strongly about your group's identity, you want the class flag and song, as well as your classroom, to reflect your own views, opinions, beliefs, and practices.

As a group:

- Discuss and decide which things you consider important in defining your group and in creating a sense of unity and pride.
- Discuss and design a flag and other symbolic objects that will reflect your group's identity.
- Discuss and create a song that will represent the values and identity of your group.

Remember that the color blue and the shape of triangles mean a lot to you and your group.

Time and Procedures

You will have 30 minutes for your task. Decide in your group how you will proceed with your task and who will be responsible for which part of the group task.

You will then have to introduce your flag and your song, as well as other symbols that represent your identity. Be prepared to explain to the class what these things mean to you and why you feel strongly that they should be chosen for the class theme.

OBSERVERS

The group you are observing was given the task to create a flag and a song that will reflect the identity of their class and will be used in a schoolwide competition. After 30 minutes, the group will present its flag and song to the rest of the class. The final goal is that the entire class will come up with one song and one flag for the entire class.

After all the groups have presented their flags and songs, and after they have tried to come up with one flag and one song for the entire class, the principal decided to split the class into two classes.

As observer, you must pay careful attention to the activities going on in your group. You will be asked to report back to the class on what you observe. Use the following questions as guidelines on what to observe:

- How did your group reach a decision?
- Did any leaders develop in your group? If so, how did they develop?
- How did your group interact with the other groups?

Use the space below to take notes. Be prepared to share your observations with the class later.

ANALYZING THE IDENTITY OF A JAPANESE WAR BRIDE

You will be examining a Japanese war bride's oral history and considering her experiences with identity. Your teacher will assign one of the oral histories listed below to your group. Discuss the questions below and choose one of the tasks listed below.

- Kimiko Yamaguchi Amato, "With JFK's Help"
- Hiroko "Maria" Tokaji Granado, "A Blending of Immigrants"
- Akiko Matsuda Hewitt, "Standing Out"
- Kazuko Watanabe Jordan, "Keno in Reno"
- Toyoko Yonanime Townsend, "Finding the Balance"
- Chiyohi Tajima Creef, "For the Love of English"
- Fumiko Ishikawa Langley, "A Child of God"
- Keiko Endo Ingerson, "A Barber in Maine"

After viewing the oral history, discuss the following questions:

- What factors from Handout 1, Sources of Identity, seemed to have had a strong influence on the identity formation of the war bride? Are there other factors concerning her identity that are not listed on Handout 1? If so, what are they?
- How was her identity influenced by her immigration to the United States?
- What sorts of events (positive events as well as trauma) may have contributed to the formation of her identity?
- How does the oral history illustrate initiative on the part of the war bride, e.g., reaching for adventures and opportunities, actively guiding and raising their families.
- What was the dynamic like between the war bride and her larger community in the United States?
- What are some takeaways from the simulation that you thought of while listening to the oral history of the war bride?
- If you know a war bride immigrant in the United States who is not from Japan, describe how her identity is similar or different to the war bride that you examined.

Choose one of the following tasks:

1. Haiku is a Japanese poetic form that consists of three lines, with five syllables in the first line, seven in the second, and five in the third. Develop two haiku that capture the experiences of the war bride. The first should focus on her life in Japan and the second should focus on her life in the United States.
2. Design a one-page addition to your U.S. history textbook that focuses on Japanese war brides that includes a segment of the oral history of the Japanese war bride that your group examined.
3. Visit the website for [The National World War II Museum](#). If you had the chance to include a webpage on Japanese war brides, what would you include and why?
4. Write a short story about the war bride that captures the courage and faith that it took for her to marry a former enemy and in many cases, someone whom she barely knew.

5. Design your own project that creatively captures the experience of the Japanese war brides, including the adventures that they had, opportunities that they explored, and the challenges that they faced. This can include music, art, etc.
6. Research stories of war brides from other countries, e.g., Korea, Vietnam, Afghanistan. Write an essay about war brides from one of the countries.