

the **VOW**
from **HIROSHIMA**
A STUDY GUIDE

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THE VOW FROM HIROSHIMA

A STUDY GUIDE

for the documentary by
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LETTERS FROM SUSAN AND MITCHIE



“ Thank you for choosing to study our documentary, *The Vow From Hiroshima*. I hope you will find the movie’s themes valuable and thought-provoking. Over the 5 years it took to complete the film, the emphasis of the story we set out to tell changed several times. In part, this was because unexpected events were occurring and we needed to include them to achieve an accurate and exciting record of history. As a result, we frequently had to modify the narrative we planned to tell.

An issue that is incredibly important to me, but wasn’t covered comprehensively in the film, is the connection between nuclear weapons and the climate crisis. Everyone working on nuclear disarmament has a sense of urgency to prevent the massive devastation that would be caused by any nuclear detonation. But for the person who hasn’t thought much about these horrific weapons, the relationship between them and climate change is not always so clear. That is why it’s an important section within our teacher’s guide and deserves close attention.

Having said that, our film intentionally focuses on the inspiring stories of Setsuko Thurlow and Mitchie Takeuchi. We know that an audience relates much more to a person’s powerful personal experiences than they do to a dry argument for a particular cause. My greatest hope is that our audience enjoys the film and gains an understanding of the nuclear weapons issue by being moved by the lives of Setsuko and Mitchie and by the commitment of all the people world-wide who are dedicated to this critical movement. ”

Susan Strickler



“ Thank you for watching *The Vow From Hiroshima*. The documentary was very meaningful for me to make and took me on an unexpected journey. You will learn about it when you watch the film but I want to share with you how my life changed because of this experience. My mother and grandfather survived the horrific bombing of Hiroshima. That makes me a second generation survivor. But when I was growing up in Hiroshima, there was a silence about the bombing that pervaded the city. The survivors rarely spoke of their experiences, which was true in my family as well. As I recall, none of my friends spoke of it either when I was growing up. We lived with the unspoken trauma and loss of our family members, never recognizing the impact that it had on us.

When Setsuko encouraged me to explore my family’s history, it took me on a path of understanding the intergenerational consequences. I realized then the importance of being in the film, which was never my intention.

In January, 2021, *The Vow* was shown in a movie theater in Hiroshima for 4 weeks which I was very excited about. My classmates and friends who had a similar experience to mine - where their mother or father was seriously injured or lost family members during the atomic bombing and never talked about their experience - came to see it. By watching the film, my peers are now understanding why their families kept silent. Our parents did not want their children to worry about nor suffer from the potential discrimination from the multi-generational impact of radiation. I realize now that this is why my generation was unaware of our parents’ experience and suffering - they kept silent to protect us.

Silence can be noble or well-intentioned, but sometimes it needs to be broken. It’s hard to go against our parents’ wishes. But it is important to break the silence among us so we can acknowledge the horror that the atomic bomb generated on our families and our city. This is what I was able to share by making our film. My story resonated in the hearts of my contemporaries whose parents were silent survivors. Hopefully, our movie will create the opportunity for my contemporaries to dig into their family’s history, not only to remember but to acknowledge the inhumane suffering that the atomic bomb caused. And if they do, maybe they will be inspired to speak out about it so that no one else will have to experience this abhorrent fate ever again. ”

Mitchie Takeuchi





INTRODUCTION



In these times of international upheaval, we are amazed and inspired by the youth who are on the frontlines. This guide intends to enlighten teachers and students about the bombings of Hiroshima and Nagasaki, about nuclear weapons and to build on this wave of youthful engagement.

Being a guide, being a teacher, being a leader in times that are changing unpredictably in ways wondrous and heinous, is to walk between structure and freedom. We need to be flexible and nimble, able to reinvent ourselves in order to meet our transforming world. We need to assist our students in doing the same.

Structure helps us feel secure enough to take the risks necessary to create and learn. Structure creates a safe haven in which to grapple with traumatic and violent events. This guide offers an explicit, *scripted* structure within which to examine *The Vow From Hiroshima*. It offers questions essential to making meaning of the documentary, and for turning that meaning into action. It lists understandings that will endure long after the viewing of the documentary, the unit of study, and the actions taken in response, are completed. Escorted by this structure, both educators and students can learn and remember facts about the bombings of Hiroshima and Nagasaki in particular, and about nuclear weapons in general.

This guide names **skills** (words highlighted in **pink** can be found in the Glossary, pages 54–61), and **strategies** students will practice. **Graphic organizers** are offered to hold students' thoughts and feelings as they journey. **Academic vocabulary** is listed that students need to own, in order to read, view and communicate in sophisticated ways. Using this vocabulary gives them membership into a community of civic leaders.



Teachers may choose to follow this curriculum exactly as it is written.



If they prefer, there are numerous options, choices and opportunities for teachers and students to veer off the path provided, to take side trips, to discover original ways and differing amounts of time (skipping lessons, taking two days when a lesson is labeled as one...) to arrive at the intended goal: finding an issue that is personally important, and becoming empowered to make change (the final product / the **Performance Task**). An appendix has a beginning list of texts of different genres and complexities, to enrich the journey. These texts are excellent as homework reading, or, if a teacher intends to extend this unit, as **Book Club Books**. Educators and students may customize the curriculum to meet their needs, follow their curiosities, and to increase their confidence and initiative.

Adding to the crystalline, many faceted nature of this curriculum, is the knowledge that it may be taught in person, **virtually**, or in a **hybrid** fashion. Activities are described in ways that can be accomplished remotely, virtually and/or physically with students. **Benchmark assessments** help teachers keep track of student learning, so that interventions can be made in a timely fashion, to ensure success.



This unit is appropriate for grades eight through graduate school, and **across the curriculum**. It is a particular geo-history of Japan and the United States (Social Studies). Much of this significant history has been forgotten or taught with enormous gaps in knowledge. It is the story of two remarkable women (**English Language Arts**). These women find their **voices** resulting in empowerment, rather than disempowerment, and in advocating for change (Women's Studies, Civics). It is a description of nuclear weapons and their effects (science, climate, environmental studies). It utilizes data (math), illustrations (art), and politics (political science) to make its argument.

Teachers may work within their content area, or collaborate with colleagues who teach other subjects.

Following this introduction are lesson plans. As with everything in the guide, use them as fits your teaching style, teaching situation and students' abilities. If you make changes, we would love to read them, and to include them as best practice in another appendix: *Student and Teacher Suggestions*. Future publications of this guide will include examples of student products. With the permission of your students and their families, please send us their creations that inspire change.





WATCHING THE DOCUMENTARY

It is recommended that *The Vow from Hiroshima* be watched, at least for the first time, in its entirety, in order to get its full impact. After this, in the way of all **close readings**, it can be revisited in parts, based upon need and purpose.

With teaching being done virtually, in-person and in hybrid fashions, we have the opportunity for students to watch the film on their own, at their own pace, rewatching, or pausing to take notes, as needed. This gives a new freedom, one not had when teaching was limited to forty-five minute or ninety minute blocks. A freedom not had when taking a whole class period to watch a film, was frowned upon.

Bullfrogfilms has subtitled the following numbered Scene Selections as a way to watch the documentary. They are grouped to fit the lessons in this guide.



SCENE

LESSON

1	Introduction	(1.5 minutes)	}	Day 1
2	Mitchie and Setsuko	(3.7 minutes)	}	Day 2
3	Hibakusha Stories	(2.2 minutes)	}	Day 3
4	August 6 th 1945	(2.9 minutes)		
5	The Bombing's Aftermath	(3 minutes)		
6	Mitchie's Grandfather & Red Cross Hospital	(3.2 minutes)	}	Day 4
7	Mitchie's Visit to Hiroshima	(2.7 minutes)		
8	Mitchie Researches Family's Lost History	(2.3 minutes)		
9	The Occupation	(1.8 minutes)		
10	Journals of Mitchie's Grandfather	(1.9 minutes)	}	Day 5
11	Setsuko and Jim	(2.5 minutes)		
12	Hydrogen Bomb Test, Setsuko Arrives in US	(1.5 minutes)		
13	Marriage and Family Life in Canada	(5.6 minutes)		
14	Setsuko's Sister, Bomb Victim	(2.5 minutes)		
15	Mitchie Leaves Japan	(1.4 minutes)	}	Day 7
16	Toronto Activism	(2.7 minutes)		
17	Global Peace Movement Erupts	(5 minutes)		
18	Cold War Ends	(1 minutes)		
19	Jim's Death	(2.9 minutes)		
20	Mitchie's Mother Dies	(1.3 minutes)		
21	Illusion of Deterrence	(1.9 minutes)		
22	ICAN	(1.2 minutes)		
23	Vienna Conference	(3 minutes)		
24	The Humanitarian Pledge	(2.6 minutes)		
25	Negotiations for Nuclear Weapon Ban Treaty	(0.4 minutes)		
26	Setsuko's UN Speech	(1.8 minutes)		
27	The Treaty Vote	(3.1 minutes)		
28	Second Generation Hibakusha	(3 minutes)		
29	Nobel Peace Prize	(2.4 minutes)		
30	Ceremony in Oslo	(4.6 minutes)		
31	Call to Action	(1.9 minutes)		
32	End Credits	(3.3 minutes)		





UNDERSTANDINGS, QUESTIONS, SKILLS & ASSESSMENTS

ENDURING UNDERSTANDINGS

Nuclear bombs are not deterrents, they are a dangerous “threat to annihilate millions and millions of innocent civilians” (Eric Schlosser, minute 52.45). They are weapons of mass destruction that take lives, maim people, destroy land, and have health and climate repercussions lasting generations.

Women and children are disproportionately affected by armed conflict.

Anyone, no matter their age, race, gender, sexual orientation, dis/ability or socioeconomic background can speak truth to power, and make change.



ESSENTIAL QUESTIONS

How and why do people use and abuse weapons?

What are the roles and responsibilities of health care professionals in connection to climate and weapons?

How have women's roles developed as change agents?

What were the intended and unintended consequences of the dropping of Atomic Bombs on Japan?

What are the different ways people respond to trauma and tragedy?

In what ways are secrets and censorship necessary parts of life and peace keeping?

How do advocates choose a focus for their actions?

How do researchers differentiate fact from opinion in order to find the information that best supports their argument?

How do advocates find a voice that is most original and powerful in order to make change?

How do advocates choose and then broaden their audience?

How does one communicate so that others will listen?



SKILLS AND STRATEGIES STUDENTS WILL PRACTICE DURING THIS UNIT

Close Reading

Identifying bias in ourselves & others

Identifying and analyzing censorship

Questioning

Discussion

Researching

Note-taking

Using evidence

Citing sources

Identifying tone

Choosing voice

Identifying & creating symbolism

FORMATIVE ASSESSMENTS

- Vocabulary Pre and Post checklist
- Pre and Post **Anticipation Guide**
- **Researcher's Notebook**
- Classroom and Partnership Discussion
- **Thumbs-up**
- Giving & receiving **warm & cool feedback**





LESSONS

DAY 1: STRUCTURES, CONTEXT AND FIRST THOUGHTS

During this lesson, students will begin thinking about the issues included in the unit, they will be introduced to what led-up to the dropping of the bombs in Japan, and be given a beginning understanding of nuclear weapons. This is also an opportunity to pre-asses students' knowledge of the Academic Vocabulary that is necessary to the unit, and to setup lesson structures and expectations.

What you will need:
Vocabulary Pre-assessment
Word Wall
Anticipation Guide
A Research Notebook for each student
Timeline of Historical Events
Purposeful Partnerships or Triads of Students

Teacher Script: *We are about to start a unit that will, at times, be difficult emotionally and intellectually. Because of this, we will begin every class session with a few minutes for you to think about issues without me talking, without other's voices. The end of each class will give us quiet time again, to respond in our Researcher's Notebooks, to what we have learned.*

Today is an exception to this structure, as there are many tools to introduce. First, there may be words and phrases that you do not know. In order for me to decide what to teach, please fill out the Vocabulary Chart with check marks under the heading that best describes your knowledge. Be honest. This isn't a quiz, but a way for me to know what to explain.

Students fill out charts:

Name

Word	Know it well and can explain it	Know something about it, can relate it to a situation	Have seen or heard the word	Do not know the word
Abolition				
Activism				
Annihilate				
Atomic Bomb				
Censorship				
Deterrence				
Detonate				
Disarmament				
Hiroshima				
Occupation				
Nuclear Weapon				
Radiation				

Teacher: *I have set you up in partnerships or triads, so that you have someone to think with. Turn to your **Thought Partner(s)** and share what you have on your charts. If one of you knows a word that the other doesn't, explain it to them.*

Students **Turn & Talk**. Teacher listens in and takes notes.

As we go through the lessons, raise your hand as soon as you hear one of our vocabulary words. We will then interrupt the class in order to make sure we all know what the word means.

*Now for your private, beginning of the lesson, **Think Time**. Here is something else to fill out. It is called **Forced Choice**, because you **HAVE** to write either yes or no on the line before each sentence. You might think of lots of reasons not to, you might think your answer is a 'maybe,' or an 'it depends.' But for now, force yourself to choose the yes or no answer that is **MOST** true for you.*

While students fill out the Anticipation Guide, on paper or computer, teacher observes and tallies the numbers that have the most divergent answers.

Anticipation Guide

Directions: Read each statement and write Yes in the blank if you believe the statement or No in the blank if you do not believe the statement. After we finish our unit, we will revisit these statements.

Before the documentary	After the documentary
.....
1. Countries need strong weapons to protect themselves	
.....
2. Women are weaker than men	
.....
3. Anyone is able to make change in the world	
.....
4. Everyone is prejudiced	
.....
5. Secrets are a necessary part of life	
.....
6. All people deal with trauma and tragedy the same way	
.....
7. Accessible healthcare is a fact of life	
.....
8. The health of the environment influences everything else	

Teacher: Now that you are all almost done, Turn & Talk once again. See which answers are the same, which different. Discuss the different ones.

After students have spoken to each other for five minutes, teacher listening in (and taking notes on her **Discussion Chart** / Appendix 2), stop them and discuss the number(s) that elicited the strongest differences. This is NOT a time for judgement, but for students to begin grappling with challenging concepts. Make sure that students disagree with ideas, not with particular students. Disagreements should be based on evidence.

It is obvious that we have strong beliefs and values around these statements. As we journey through this unit, you may find more evidence to backup your opinions and/or you might discover evidence that changes your mind completely. It is a sign of intelligence, to be able to change your mind based upon new learning.

Before we watch *The Vow* from **Hiroshima**...

Right! One of our vocabulary words is in the title. We need a vocabulary interruption: Does anyone know what this word refers to?

If students know, have them teach the class. If they do not, teach the word. Either way, chart the words with **student-friendly definitions**, use in a sentence and, if possible, a picture. If you have students who speak various languages, have them translate the word into their language(s) and add that to the chart. Say the word several times, having students repeat it chorally.

8 th Grade E.L.A. Vocabulary					
Stanza - paragraf of writing and poem	Prediction Prediction 预告 Prognoza	Contrast Контраст 对比 kontrast	Theme Pierpad 题目 motyw	Simile 比喻 УПОДОБЛЕНИЕ porównanie	Metaphor 比喻 метафора metafora
Refugee - a person who has been forced to leave their country to escape danger	Refugee Refugiato 避难者 uchodźca	Evacuee эвакуированный wysiedleniec i spęgnular evacuado	Stringent 严格 przekonywający	Inevitable (unavoidable) nieunikniony неизбежный	Free Verse verso libre wolny wiersz varg i libre свободный стих

Before we go to the film, you need some of the history of the time. Some of it is common knowledge, some VERY few people know, some has just been made public. Let us start with a timeline so that we can place ourselves in the context during which these events occurred. We begin with World War II:

1939	<p>September 1st World War II begins with Germany's invasion of Poland. Britain and France declare war on Germany.</p> <p>President Franklin D Roosevelt forms agencies that lead to the Manhattan Project (a research and development undertaking that produces the first nuclear weapons).</p>
1940	<p>June 10th Italy enters the war as a member of The Axis Powers.</p> <p>July 10th Germany launches an air attack on Great Britain. These attacks last until the end of October and are known as The Battle of Britain.</p> <p>September 22nd Germany, Italy and Japan sign the Tripartite Pact creating the Axis Alliance.</p>
1941	<p>June 22nd Germany and the Axis Powers attack Russia with a force of over four million troops.</p> <p>December 7th The Japanese attack the US Navy in Pearl Harbor. The Next day, the US enter World War II on the side of the Allies.</p>
1942	<p>August 13th The Manhattan Project (led by the united States, and supported by Canada and the United Kingdom,) was created.</p>
1943	<p>September 3rd Italy surrenders to the Allies, however Germany helps Mussolini escape and setup a government in Northern Italy.</p>
1944	<p>June 6th D-Day and the Normandy Invasion. Allied forces invade France and push back the Germans.</p>
1945	<p>May 7th Nazi Germany surrenders and ends the war on the Western Front</p> <p>July 16th First successful detonation of the Atom Bomb in New Mexico</p> <p>August 6th & 9th US drops atomic bombs on Hiroshima and Nagasaki</p> <p>August 8th Soviet Union declares war on Japan</p> <p>August 15th Japan surrenders</p>
1945-	<p>1945 - 1952 - US occupies Japan and there is strict ensorship regarding anything having to do with the atomic weapons and their destruction and aftermath</p>



[Another vocabulary interruption. Since we have now introduced most of our words, these will happen less frequently.]

Teacher: *You have many questions, some of which will be answered as we watch and discuss the film. Certain things will hold special interest for you. Now is a good time to let you know that you each must choose at least one **supplemental text** (a text can be a video, a podcast, song, book...) that you will read for homework (or during Book Club class time).*

Some texts can be found in the booklist (Appendix 3). If you don't find one there that you like, you can find one on your own, but you need to get it approved by me.

Further Reading

Some possibilities, for those of you interested in the history of this time, are:

Hiroshima By John Hersey. This is a history book written almost like a novel. It is one of the first writings about what really happened in Hiroshima, considered a classic and quoted, even recently in newspapers.

Embracing Defeat: Japan in the Wake of World War II By John Dower. This is another history book. It won several prizes for its writing and its ability to deal with the difficult social, economic, cultural and political situation in Japan during this time.

Faithful Elephants: A True Story of Animals, People and War By Yukio Tsuchiya. This is an emotional picture book about how zoo keepers prepared for the dropping of bombs.

As I told you at the beginning of class, we will end every lesson with quiet, independent think time. During this time you will work in your Researcher's Notebook. You will add facts that you learned and found interesting, cite where you learned them, and then choose one (or more) fact to reflect upon.

Here is an example from today's lesson.

[The example given within this notebook is what a student might write. If you have a better example, one that better fits your student population, please replace it.]

My Researcher's Notebook

Name: _____

Fact	Source	Reflections
America was the first country to test Atomic Bombs	3/12/21 class lecture	It is amazing that so many countries knew about this kind of weapon and were trying to make it. It is scary that the US had the money and people to do it. I guess the US wanted to stay the most powerful smartest country? How could anyone want to build something that could kill so many people?

DAY 2: INTRODUCTION TO THE DOCUMENTARY AND TO THE PERFORMANCE TASK

During this lesson, students will begin watching the film. They will be introduced to Setsuko and her life-long activism. With Setsuko as a model, they can begin to think about an issue that is important enough to them, that they would make sacrifices for it. They will see the **Choice Board** and one Essential Question will be shared.

What you will need:
The Vow from Hiroshima
Word Wall
Essential Questions
Choice Board
A Research Notebook for each student
Purposeful Partnerships or Triads of Students

Teacher: *As a reminder, every class is going to begin with quiet, independent think time. Time to consider some of the big issues that we will be studying. Today's **Write to Think** question is a question we will revisit:*

How and why do people use and abuse weapons?

Whenever you answer a Write to Think question, you should include your opinion and any evidence that opinion is based upon. This evidence might be from your life, from TV, from the news, movies, books, video games... You will write these reflections in your Researcher's Notebook, starting at the back. Don't worry about spelling. You don't have to share with the class unless you want to, but I will be checking your notebooks every now and then.

(Notebook assessment in Appendix 2)

Students write.

Students share with partners.

2–3 students share with the whole class. During the whole class share, listening students put a thumb-up if they agree or can relate to what the sharing student says.

We know from yesterday's lesson, that this film is about the dropping of Atomic Bombs on Japan. Some of your thoughts about weapons use and abuse might help you make connections to what we are about to watch.

We are going to watch just two minutes of the film, the introduction. Keep your notebooks out, as you might hear and/or see facts that you want to add to it. Don't worry if you can't write while watching, you will have time to write after we finish the two minutes. Remember that we are also listening for our vocabulary words - either words we discussed yesterday, or words we haven't discussed yet.



Watch introduction.

Write in Researcher's Notebooks

Whole class discussion. If you need to prompt students, some questions are:

What did the photographs and videos add to our understanding of Hiroshima and Atomic Bombs?

What do we think **disarmament** (you might break-up this word into its parts - dis / arm / ament - to help make meaning) and **abolition** mean?

Further Reading

If nuclear weapons are of particular interest to you, texts you might choose to read for homework are:

The Doomsday Machine: Confessions of a Nuclear War Planner By Daniel Ellsberg. This is a memoir about the secrets of America's nuclear program.

Thermonuclear Monarchy: Choosing Between Democracy and Doom By Elaine Scarry. This is a long and sophisticated book about why leaders want nuclear weapons and how people allow their leaders to have nuclear weapons.

[Did Nuclear Weapons Cause Japan to Surrender?](#) Speaker: Ward Wilson. This excerpt tries to answer the question 'Did nuclear weapons really cause Japan to surrender?'

Banning the Bomb, Smashing the Patriarchy By Ray Acheson. This book will be published in June 2021. It tells the story of the power of popular resistance to nuclear weapons.

Setsuko survived the bombing when she was only thirteen years old, and then focused the rest of her life on the abolition of nuclear weapons. In this short introduction she says that she made many sacrifices, but believes that she can change the world.

During this unit you are going to choose an issue that you feel strongly about. You might want to join Setsuko in her fight for nuclear disarmament. You might, as some of you wrote at the beginning of class, want to fight for or against guns. You might have something else that bothers you, that you want to change. You don't have to choose right now, but you do need to start thinking about what you are willing to sacrifice for.

You can choose from anything on this board:



Turn and talk with your partner(s) about which issue you might choose and why.

Teacher listens in and takes notes.

While we watch the documentary, you will take notes on everything, but especially on the facts connected to your issue. If you haven't chosen an issue, it might chose you. When you look back at your notes, you might find that the majority of what you have written about is around one topic.

Let us take our silent thinking time to write in the back of our notebooks about what we saw in the introduction, and what was significant to you from the opening discussion about weapons and/or the topic you will focus on.

If students have access to the film at home, homework could be to watch the film in its entirety.



DAY 3: DEEPENING OUR UNDERSTANDING AND KNOWLEDGE ABOUT THE ATOMIC BOMB

During this lesson students either have watched the whole film and will begin a close reading of it, or will continue to watch the film, discovering the effects of Atomic Bombs and the different ways that Setsuko and Mitchie reacted to their experiences. With Setsuko and Mitchie as models, students will begin to examine their own reactions.

What you will need:
The Vow from Hiroshima Essential Questions A Research Notebook for each student Purposeful Partnerships or Triads of Students Word Wall

Students should know by now, that when they enter the class they look for the Write to Think prompt. Today's prompt is another Essential Question:

*What are the different ways that people respond to trauma and tragedy?
What evidence do you have to support your opinion?*

Students write in the back of their notebooks

Students Turn and Talk, teacher listens in and takes notes.

Two-three students share with the whole class. Listening students give a thumbs-up if they agree or connect with the speaker.

Teacher: *I promise that we are not going to watch the whole documentary in lots of bits and pieces, with a million interruptions. But we will watch just four minutes now, before we stop. This is for two reasons. One is that we are about to hear some disturbing descriptions of what the bomb did to people. Another is that we are practicing note-taking off a video. If you cannot add to your notebook while watching and listening, you will have time to do so once I stop the film.*

Watch *Mitchie* and *Setsuko* (these subtitles are from Bullfrogfilms scene selections)

Write in Researcher's Notebooks

Whole class discussion. If you need to prompt students, some questions are:

How did Setsuko's story deepen or change your understanding of Atomic Bombs?

How are Setseko and Mitchie the same and different in their reactions to this tragedy?

As we have seen, and will continue to witness, Setsuko and Mitchie are good friends who believe in the dismantlement of nuclear weapons. They are also very different people who have different voices and styles. They focus on different parts of what happened in their home city.

This is like what most of you wrote about at the beginning of class. As we watch,



you might identify more with Setsuko, or more with Mitchie, or you may have your own original way of reacting and acting.

Let us watch some more.

Watch *Hibakusha Stories, August 6th, 1945* and *The Bombing's Aftermath*

Write in Researcher's Notebooks

Whole class discussion. If you need to prompt students, some questions are:

What else have we learned about Hiroshima, about Atomic Bombs?

What did you think about the use of survivor's art? Why do you think the director, Susan Strickler, made the decision to use art?

*We need another vocabulary interruption: **radiation**. Let us add it to our Word Wall. This is the second time we have heard about health care and the health repercussions of the bombing. As you may recall, this is one of the issues on our Choice Board. What have we learned about the successes and challenges around health?*



Further Reading

If radiation and radiation sickness are fascinating to you, possible texts are:

Strange Glow: The Story of Radiation By Timothy Jorgensen, will tell you almost everything you want to know, good, bad and ugly, about radiation. This is a combination history and science book.

Nagasaki After Nuclear War By Susan Southard. This book tells the story of five Hibakusha survivors. It describes the effects of radiation on each.

[*Hibakusha Episode 8 - Survivors of the Bomb*](#)

This is a Podcast during which you can hear Setsuko and others speak of surviving.

Hiroshima Diary: The Journal of a Japanese Physician, August 6th–September 30th, 1945
By Michihiko Hachiya M.D. This diary tells the first person experience of a doctor.

The Radium Girls: The Dark Story of America's Shining Women By Kate Moore. This is both a book and a movie. It is about female factory workers who contracted radiation poisoning from painting watch dials with self-luminous paint.

Let us take our silent thinking time to write in the back of our notebooks about what we saw in the film, what was significant to you from our discussion and/or ideas about our personal voice and reactions to tragedy.

DAY 4: SILENCE AND CENSORSHIP, VOICE AND ADVOCACY

During this lesson, students will be introduced to various examples of censorship.

They will learn of the self-imposed silence in Mitchie's family and the censorship imposed upon Japan by the occupying American forces.

What you will need:
The Vow from Hiroshima Essential Questions A Research Notebook for each student Purposeful Partnerships or Triads of Students Word Wall

Write to Think:

*Are secrets a necessary part of life and keeping the peace?
What evidence do you have to support your opinion?*

Students write in the back of their notebooks

Students Turn and Talk, teacher listens in.

Two-three students share with the whole class. Listening students give a thumbs-up if they agree or connect with the speaker.



Teacher: *Now that we have we have a sense of what is going on historically, we know the people in the documentary, and we have had practice taking notes during and after viewing, we will watch for a longer time - around twelve minutes.*

Watch Mitchie's Grandfather & Red Cross Hospital, Mitchie's Visit to Hiroshima, Mitchie Researches Family's Lost History, The Occupation and Journals of Mitchie's Grandfather

Write in researcher's Notebooks

Whole class discussion. If you need to prompt students, some questions are:

*We had two more vocabulary interruptions: **activism** and **occupation**. Let us add them to our Word Wall.*

How were the hospitals and medical professionals able or unable to help?

What motivated and supported Setsuko in her activism?

What are your thoughts on the silence in Mitchie's family, the unspoken rule that she should not ask certain questions?

Why do you think the American forces censored everything about the results of the Atomic Bomb? Do you believe this was a necessary action?



Further Reading

If silence and censorship are your areas of interest, some possible texts are:

Banned in the Media: A Reference Guide to Censorship in the Press, Motion Pictures, Broadcasting, and the Internet / Edition 1 By Herbert N Foerstel. This book describes almost every kind of censorship experienced in the USA.

The Landry News By Andrew Clements is about how important it is for people in the media to tell the truth.

Red-Color News Soldier By Li Zhensheng. This is a book created in spite of censorship in China. The photographer took secret pictures to capture a history the government didn't want known.

Palestine By Joe Saca. This book, written in graphic novel style, is the story of Palestine that the occupying country forbade.

Let us take our silent thinking time to write in the back of our notebooks about what we saw in the film, or what was significant to you from our discussion and/or ideas about secrecy and censorship.



DAY 5: PREJUDICE AND WOMEN'S RIGHTS

During this lesson, students will watch a long multi-faceted part of the documentary. Within this section, various of forms of prejudice and discrimination will be evident, as will another layer of the health effects of radiation.

What you will need:
The Vow from Hiroshima Essential Questions A Research Notebook for each student Purposeful Partnerships or Triads of Students

Write to Think:

When we started this unit, we discussed the statement that all people are prejudice. How many types of prejudice can you think of? Do you think that women and girls have been victims of discrimination? In what ways have you been either the victim or the perpetrator of prejudice?

Students write in the back of their notebooks

Students Turn and Talk, teacher listens in and takes notes.

Two–three students share with the whole class. Listening students give a thumbs-up if they agree or connect with the speaker.

Teacher: *We are about to watch and take notes on fifteen minutes of the documentary. This is going to be challenging for a variety of reasons: one, it is the longest segment we have watched; two, as with the rest of the film, Susan Strickler decided to keep moving back and forth between stories and times in history (you might think about why she decided to make the film this way); and finally, there is going to be all sorts of new information about health issues resulting from the bombing AND there will be many examples of prejudice and women's roles. Some of this will be obvious, some implied. It will take close attention to catch it all.*

As always, after viewing, you will have time to write. You might want to jot notes in the fact column as we watch, so that you can keep track of as much new information as possible.

Watch Setsuko and Jim, Hydrogen Bomb Test, Setsuko Arrives in US, Marriage and Family Life in Canada, Setsuko's Sister, Bomb Victim and Mitchie Leaves Japan

Write in Researcher's Notebooks

Whole class discussion. If you need to prompt students, some questions are:

The Radiation Effects Research Foundation found that the most common defects seen at birth were anencephaly, cleft palate, cleft lip with or without cleft palate, club foot, polydactyly (additional finger or toe), and syndactyly (fusion of two or more fingers or toes). Setsuko was worried about what might happen to her children. Mitchie's mother hid her exposure to the bombing of Hiroshima. What questions or thoughts do you have about this?

Both Setsuko and Mitchie leave Japan to study and expand what they, as women, are able to do and be. Setsuko, Mitchie and Mitchie's mother have specific roles as women that they accept and/or challenge. How does this help you understand the limits put on women?



This film was created by two women about two women. What does this make you think about women's evolving roles as change agents?

How many types of prejudice did you notice during this fourteen minute segment? Do you think that these types of prejudice still exist today and in your country?

Further Reading

If you or those around you are affected by prejudice or sexism, some possible texts are:

Racism Explained to My Daughter By Tahar Ben Jelloun. In this book, the author and other famous people, try to explain racism to their children.

Glory By Common and John Legend. This song was the theme song for the movie Selma . It sings about African American's struggles - and makes the case that all people need freedom.

Things I Have to Tell You: Poems & Writing by Teenage Girls Ed. by Betsy Franco. Franco collected a variety of writings by teenage girls who both struggle and succeed.

Let us take our silent thinking time to write in the back of our notebooks about what we saw in the film, what was significant to you from our discussion and / or ideas about prejudice, discrimination and women's rights?



DAY 6: PERFORMANCE TASK

In order to have an authentic task, to differentiate instruction, and to empower students, choice and variety are paramount. It is suggested that teachers offer students as many of the choices below as make sense to their subject area (science, math, social studies...) and / or student population (**self-contained special education, ELL...**). Choices can be scaffolded or translated into the student's primary language. Teachers may guide students towards particular issues, to support success. Remember that successful choices involve struggle and include joy. But too much choice can overwhelm.

Teachers and students can find information on the various choices by clicking on the titles in the Choice Board (on the next page) and / or going to Appendix 1.

What you will need:
Choice Board Graphic Organizer for Issue Graphic Organizer for Voice A Research Notebook for each student Purposeful Partnerships or Triads of Students



Teacher: *We have watched half of the documentary, have been thinking about the issues therein, and the issues in our lives. Now is the time to decide which issue is yours. Let us look back at the Choice Board. You are going to have to make a first, second and third choice, with your reasons why. You are going to have to convince your Thought Partner(s) and me, that you believe in your first choice enough that you get to pursue it for the rest of this unit. If you need*

further possibilities for each choice, just click on the title, and it will take you to a description with names of young people who have undertaken that topic.

Students work with Choice Board and fill out the Choice Chart:

Name _____

Ranking	Issue	Reason(s) I care and will stick with it
First Choice		
Second Choice		
Third Choice		

Turn and Talk with your partner(s). See if you can convince them of your “sacred stubbornness” (Robert Croonquist, minute 1.04) around your top issue. Challenge your partners to convince you of their’s.

Teacher listens in, takes notes and offers guidance.

Now that you have chosen your topic, you need to decide who you want to convince. Your audience can be as small as one person - the world is changed one step at a time. It can be your classmates - Setsuko started by speaking to her Virginia classmates. It can be a person in power - Setsuko wasn’t afraid to speak truth to ambassadors, as we will see in the next part of the film. You might do some research to see who has power over your issue, and focus on them. List your potential audience(s) in your notebook.

Turn and Talk with your Partner(s). See if they agree with your choice and/or

if they have a better suggestion for you. Then do the same for them. End by circling the audience you hope to transform.

Teacher listens in, takes notes and offers guidance.

Now that you have your issue and your audience, you have to choose your strongest voice. Are you like Setsuko, able to make speeches to hundreds of people? Are you more like Susan, who directed this film? Might your strongest voice be art, like the drawings and paintings throughout the film? Another consideration to make is, which voice will your chosen audience hear the best?

On the next page is a list of possible voices. Once again you are going to have to fill out a chart and convince your Thought Partner(s) and me, which voice is best for your action.

Students review choices and fill out Chart (on page 39).

Choosing a Voice:

- ABC book
- Art, drawing, painting, collage
- Article for a newspaper or other media outlet
- Comedy
- Comic Book
- Dance, performance art, skit
- Email or letter writing
- Garden design. The Peace Garden has a symbolic flame and water (minute 43.41). It has statues and phrases that explain its purpose. What might a garden for your issue include?
- Lesson plans
- Memoir or biography
- Photography exhibit. One of Setsuko's first actions was a photographic exhibit (minute 39). The pictures chosen were clear and unambiguous in their message.
- Videos. If you were moved by The Vow from Hiroshima, that Susan Strickler directed, you can try your hand at making a short video that will move others to action.
- Picture book
- Podcast
- Poetry, prayer or song lyrics. In the Haiku in the documentary (minute 24.36), Mitchie's grandfather chooses each word with great care to complete his essay:
Summer grass is growing
Standing in the ruins
Impossible to leave
- **Recipes** for peace or justice, for overcoming shame or prejudice...
- Speeches or lectures. Both Setsuko and Mitchie make speeches. After hearing the speech of Tokuko Kimura (1.08:14), Mitchie has an epiphany, and finds her voice.



Name _____

Ranking	Voice	Evidence that it is my strength	How it matches my audience
First Choice			
Second Choice			
Third Choice			

Turn and Talk with your Partner(s). See if they agree with your choice and / or if they have a better suggestion for you. Then do the same for them.

Teacher listens in, takes notes and gives guidance.

Now that you have chosen your issue, if you haven't already started reading something from the text list, you need to choose a text to supplement your knowledge. The most persuasive arguments are the ones with the most information; those with the most facts to back them up.

Students choose a supplemental text with teacher guidance.

DAY 7: ACTIVISM

During this lesson students will watch the rest of the documentary (perhaps, finishing-up on their own for homework) and take notes on social activism. They will note who takes responsibility, why and how they do so. They will observe the successes and challenges that occur. In this way, they have a road map to follow for their own actions.

What you will need:
The Vow from Hiroshima Essential Questions A Research Notebook for each student Purposeful Partnerships or Triads of Students

Write to Think:

How do advocates choose a focus for their actions?

How do advocates find the voice that is most original and powerful in order to make change?

How do advocates choose and then broaden their audience?

How does one communicate so that others will listen?

Teacher: *Today we don't have time to turn and talk, or to share thoughts with the class. Yesterday you chose your issue, your audience and your voice. Today we are going to watch the rest of the documentary. During the next forty min-*



utes you are going to see and hear a variety of activists. You will see and hear why they chose their issue, their audience and their voice. This great variety of people may become your role models, your teachers. Make sure to jot anything useful in your notebook.

Watch the remainder of the documentary.

Further Reading

If you need help as an agent of change, some texts that offer guidance are:

Not for the Faint of Heart: Lessons in Courage, Power, and Persistence By Amb. Wendy R. Sherman

Do Hard Things: A Teenage Rebellion Against Low Expectations By Alex & Brett Harris

The Secret to Teen Power By Paul Harrington

Putting Peace First: Seven Commitments to Changing the World By Eric David Dawson

Let us take our silent thinking time to write in the back of our notebooks about what we saw in the film, and how it will help you in your own advocacy.

DAY 8: REVISITING OUR BELIEFS AND UNDERSTANDINGS

During this lesson we will note how students' knowledge, understandings and beliefs have changed or deepened. They will take part in a whole class discussion, using their Researcher's Notebooks and chosen supplemental texts as resources. They may include fellow students as sources in their notebook notes.

What you will need:
Vocabulary Post-assessment Word Wall Anticipation Guide A Research Notebook for each student Purposeful Partnerships or Triads of Students

Teacher: *Tomorrow we will start the workshop part of this unit, during which you will work independently and with your thought partners, to complete your Action Project. First let us take some time to revisit the charts we filled out on day one. Remember, a sign of intelligence is changing your mind based on evidence/new knowledge.*

Students fill out charts. Teacher observes and confers. Tally the words that are still not “owned,” and the Anticipation Guide statements that receive the most diverse responses.

Name _____

Word	Know it well and can explain it	Know something about it, can relate it to a situation	Have seen or heard the word	Do not know the word
Abolition				
Activism				
Annihilate				
Atomic Bomb				
Censorship				
Deterrence				
Detonate				
Disarmament				
Hiroshima				
Occupation				
Nuclear Weapon				
Radiation				

Anticipation Guide

Directions: Read each statement and write Yes in the blank if you believe the statement or put a No in the blank if you do not believe the statement. Notice if your answer changed from before the documentary and think about why / why not.

Before the documentary

After the documentary

- | | | |
|-------|---|-------|
| ..... | 1. Countries need strong weapons to protect themselves | ..... |
| ..... | 2. Women are weaker than men | ..... |
| ..... | 3. Anyone is able to make change in the world | ..... |
| ..... | 4. Everyone is prejudiced | ..... |
| ..... | 5. Secrets are a necessary part of life | ..... |
| ..... | 6. All people deal with trauma and tragedy the same way | ..... |
| ..... | 7. Accessible healthcare is a fact of life | ..... |
| ..... | 8. The health of the environment influences everything else | ..... |

Before starting the whole class discussion, go back to the Word Wall and clarify any words that are not in the first or second columns in the majority of the students' sheets.

Ask the class where they noticed the biggest changes in their Anticipation Guides. Start a Whole Class Discussion with that statement. If the discussion lags, move onto another statement.

OR

A more student-centered way to facilitate this final discussion is to have students write three **level three questions** that challenge them, for homework the night before this class. (In appendix 2, you can find a handout to support student question creation.). When students arrive in class, they share their questions in groups of five or six in order to choose a top question = one that will elicit the most discussion. These winning questions can then be used to focus the discussion.



Whichever way you choose to focus the discussion

Students should use their Researcher's Notebooks and supplemental texts as resources during the discussion. They may also take notes during the discussion, as it should answer questions that they need answered for their projects.

Let us take our silent thinking time to write in the back of our notebooks about what we heard during the discussion that we think will be powerful and useful in our advocacy work. You may include quotations from fellow students.





WORKSHOP SUGGESTIONS

The Workshop part of this unit can either be once a week, or for consecutive days at the end of the unit for as long as the teacher deems necessary. During this time, students work independently, checking in with their Thought Partners and conferring with the teacher. It culminates in their Action leaving the classroom and meeting the world - their chosen audience.

Teacher: *You now have the opportunity, the challenge, to create your own change in the world. As Amanda Gorman, the youngest poet to read at a presidential inauguration, said in a New York Times interview, "...we have to remind ourselves of the history that we stand on, and the future that we stand for." What is your history? What future do you want to work towards? You will be working independently, with your Thought Partner(s) and with my assistance. Although this is an iterative process - you will keep revising it as you go along - you need to make some decisions now, and get them approved by me before you move on.*

Students fill in blanks, teacher confers / gives approval or guidance.

Name:

1. What is your **issue**? The more focused you are, the better you will be able to collect evidence and act on it.

My issue is

2. Who is your **audience**? Again, the more specific you are, the better. You need to have your audience in mind as you work. You will be able to focus your arguments on them. It is fine to have an audience of one person or a small group of people.

My audience is

3. Which **voice** will you use to make your argument? This has to be a voice that you are comfortable with, and one that your audience will hear.

My voice is

4. The more **sources** you use to get the facts that your argument/ action is based upon, the better. Everyone in class will have four resources in common:

- The Vow From Hiroshima
- Class lectures
- Class discussions
- Researcher's Notebook

For homework, you were to choose one or more supplemental source. These could be from the book list provided, or a text that you found on your own, and for which you received approval from the teacher.

My supplemental sources are:

.....

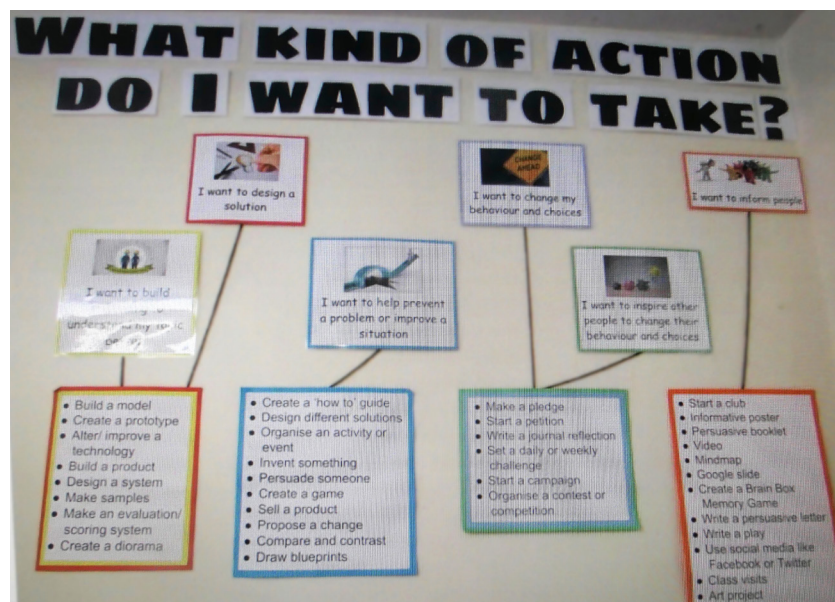
.....

.....

.....

Teacher's feedback:

Before you start to plan how you will proceed, I would like to share this picture to give you some ideas.



The picture was taken in an elementary school in England, in which the students were taking actions of their own. As you see, each action is begun with I want to, but then followed with a variety of purposes:

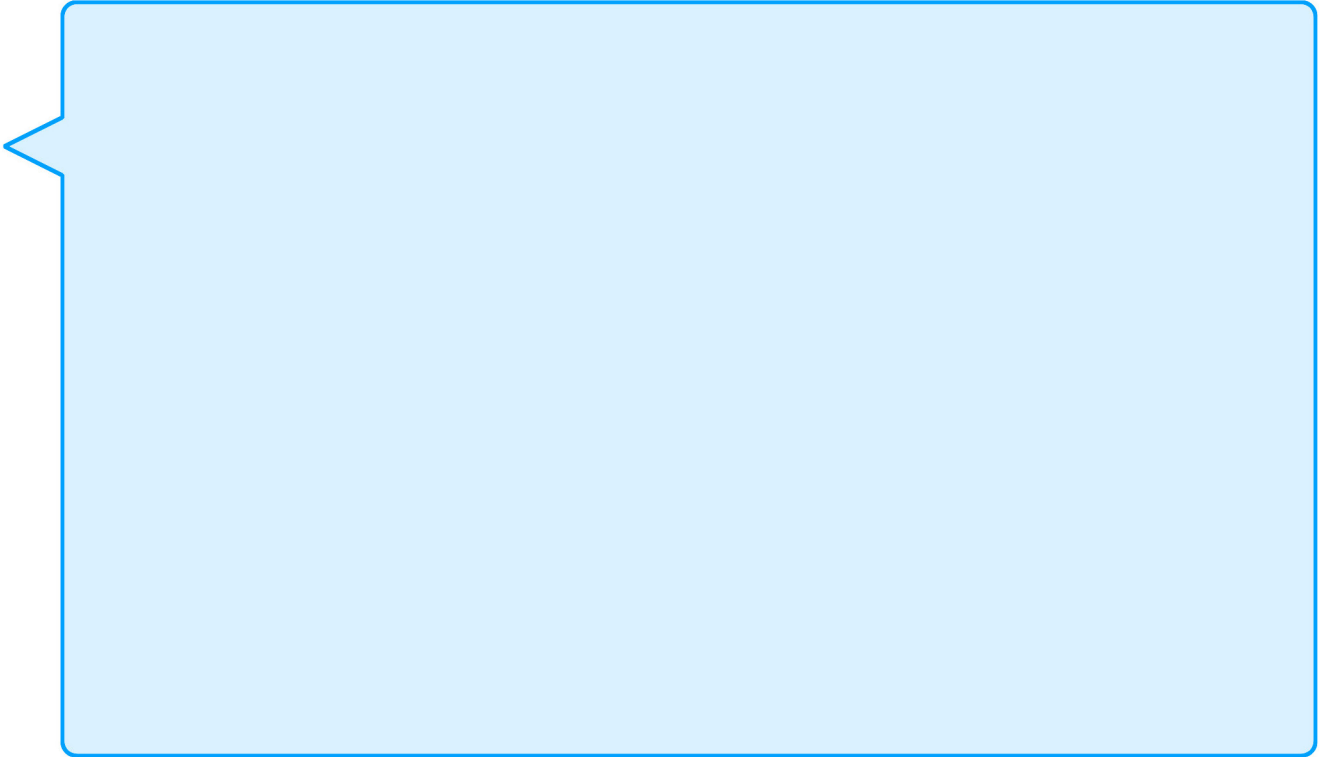
- build my own knowledge and understanding
(for this, you are your own audience)
- design a solution
- help prevent a problem or improve a situation
- change my behavior and choices
(for this, you are your own audience)
- inspire other people to change their behavior and choices
- inform people

Under each of these, this class came up with types of action, what we have called voice. You can choose one of theirs or one of ours.

Now it is time that you draft your plan. How will you start? What will your finished product look like, sound like? What materials will you need and where will you get them? You have _____ number of days to be completely done and to present your action to your audience. What is your timeline?

My Plan and Timeline:

(It is recommended that teachers share a draft of their own plan and timeline as a model to all or some students)



Before I give you the go-ahead on your plan, share it with your Thought Partner(s). Their job is to ask you questions, to give you suggestions, to praise the parts that they think will work. You will then do the same for their plan.

Partner's Name **Feedback:**

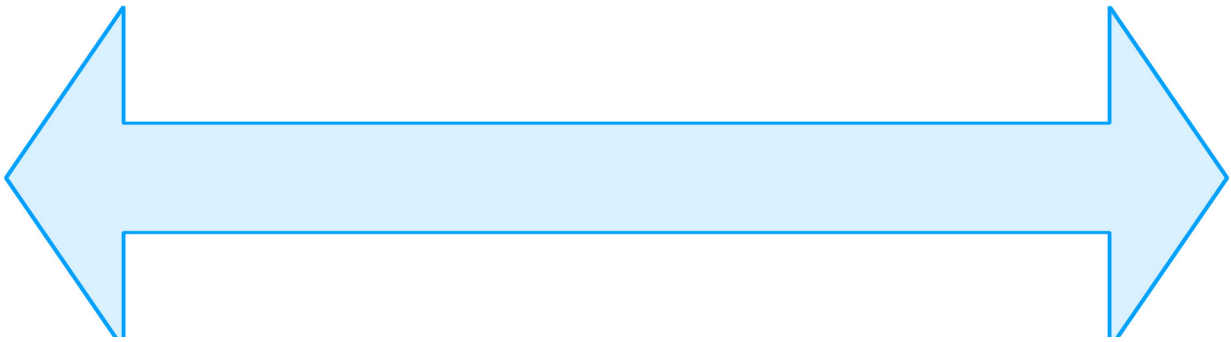
One praise/compliment:

Two suggestions:

Three questions:



Teacher's Feedback:



Here is the checklist with which your project will be graded. Even though some of you will be creating paintings, others songs, some speeches, others dance, all of you will need to have the following components:

Indicator	Mastery	Approaching Mastery	Low Mastery
A clear, defined, compelling point of view, thesis, claim			
Specific, relevant, accurate and verifiable facts/ evidence from a variety of sources			
Analysis of the facts to persuade. Argument is based on facts.			
Argument is based on historical, political and/or cultural context . It takes into consideration possible implications of the action.			
Strong, engaged voice			

As you work you will assess yourself (and I will assess you) according to this rubric:

Quality	Yes! I'm getting it.	Where are you on the continuum between 5 and 1? 5 = "Yes! I'm getting it!" 1 = "Not yet!"	Not yet!
Care- I know what I care about and express care to others.	I know what I care about and express care often.	5 4 3 2 1	I am not sure what I care about and I don't show care very often to others.
Responsibility- I am responsible for my own learning and for my materials.	I am highly responsible for my learning and my materials.	5 4 3 2 1	I am not very responsible about my learning and/or my materials.
Ambiguity- I'm OK with a little confusion - knowing there is more than one way to do something.	I don't need to ask the teacher a lot of questions. I like to think for myself.	5 4 3 2 1	I am more comfortable being told exactly how to do something.
Curiosity- I ask questions and seek answers.	I am curious and I look up things that interest me. I'm a lifelong learner and inquirer.	5 4 3 2 1	I don't have a habit of asking questions for the joy of learning. I'm not sure I really want to learn new things.
Brainstorming- I create lots of possible ideas.	I am able to create a list of ideas. I use my imagination.	5 4 3 2 1	I feel easily frustrated coming up with ideas.
Originality- I create unique ideas. I'm not afraid of what others might think of my ideas.	I can think of new ideas that others may not have thought of before.	5 4 3 2 1	I think of ideas that others have thought of first. I don't always like new ways of doing things. I like to stick with old ways of doing things.

adapted from The Genius Hour Handbook

Krebs & Zvi. 2020

(With thanks to *Choice and Challenge in Any Setting for Joyful, Engaged Learning* by Katie Egan Cunningham)

Teachers, if you prefer a rubric to a checklist, an example is provided in Appendix 2. It is based upon a rubric created by the New York Performance Standards Consortium.

Now it is time to get started. You will need to do some work at home, some during class. You are welcome to use your Thought Partners, me, or anyone else who can help. There will be a scheduled time for you, right before the due date, to practice with your Thought Partner and get feedback.



Of course, the most significant feedback will be from your audience. Their reaction will send you back to the drawing board, no matter what that reaction is. Setsuko has not stopped working towards her goal. Neither has ICAN, the Red Cross doctors, nor any of the activists we met in The Vow from Hiroshima. They all hit resistance, sometimes taking that resistance as a sign of progress (for example, when the US ambassador had a meeting outside the UN in an attempt to stop the treaty, minute 1.01:24).

Thank you for joining the fight to make this world a better place.





GLOSSARY

Academic Vocabulary - Every content area, every academic assembly, every organization has words and phrases particular to them. Knowing this language gives others entry into membership and understanding. Sometimes the same words and phrases are ones that hold different meanings, depending upon the group. For example, volume can mean different things in music, science and math classes.

As with skills and strategies, it is important that educators identify and teach the academic vocabulary necessary to make meaning in each unit of study.

Across the Curriculum - Middle, high school and college teachers most often teach within a particular subject. When possible, combining teaching across subjects makes learning deeper and more lasting.

Anticipation Guide - These guides are created to activate students' prior knowledge and an examination of personal beliefs before a unit of study begins. They are often used again at the end of a unit, to assess changes in knowledge and belief.

Benchmark Assessments - These assessments are low-stakes and given frequently. They are diagnostic and formative, giving the instructor data on how each student is progressing toward specific goals.

Book Clubs - Teachers know that the students in each class are diverse in their reading abilities. Book Clubs offer a solution by meeting students where they are. Books can be chosen around specific content (ie Nuclear Weapons) or specific themes (ie conflict), but with different text complexity. Frequently, students are grouped homogeneously, with books written on their level.

Choice Board - Lasting knowledge and understanding are acquired through ownership and choice. Choice Boards give students with different abilities, a venue through which to prove their understanding. Choice Boards give students particular foci within a broad topic, so that they can follow their own curiosities and passions.

Close Reading - Although this is not a new activity, it is receiving renewed attention. It requires the reading and rereading of a text (that text can be an image, a map, a graph, a film, an article, a book...). The purpose of Close Reading is to intensify analyses of a text in order to understand what it says, how it says it and what it means.

Discussion Chart - The most traditional assessments are ‘pen and paper.’ Some of our students are better at speaking than writing or test taking. All of our students can improve their abilities in oral communication. The Discussion Chart shared here, is an example of what a teacher might value in such communication (listening, questioning, using evidence...). This chart should be shared with students before it is used to assess them.

ELL - English Language Learner

Enduring Understandings - This is a phrase popularized by internationally acclaimed curriculum designers, Grant Wiggins and Jay McTighe. They suggest that the planning of any unit of study begin with answering: What do we want our students to understand for the rest of their lives? These Enduring Understandings become the framework for every lesson.

English Language Arts (ELA) - This label is used for what used to be entitled English Class. It is an attempt to clarify that during this time, one isn’t only learning the spelling and grammar of the English language, but also the literature that makes-up the multicultural and historical experience of its reading, writing, speaking and listening.



Essential Questions - This is a phrase popularized by internationally acclaimed curriculum designers, Grant Wiggins and Jay McTighe. They suggest that the planning of any unit of study begin with choosing the BIG questions that the unit is attempting to answer. Answering these complex questions becomes the energy that drives the unit.

Forced Choice - Generally, forcing people to choose between two or more answers can be frustrating and limits creativity. It is used in an Anticipation Guide, to force students to take a stand, to think about what they mostly believe. It should not be used as competition, but as a low-stakes way to begin examining beliefs.

Formative Assessment - This type of assessment has been proven to have the strongest correlation with learning. It is on-going evaluation and feedback that helps teachers know what to teach and students know their strengths and challenges.

Graphic Organizer - These are tools that help teachers and students organize information and ideas. Organizing thought helps in making meaning of complex texts or in preparing to communicate clearly. Some graphic organizers are simplified, or include scaffolding that can support the learning of students with diverse abilities and needs.

Interventions - Rather than waiting until the end of a unit of study to correct student knowledge or understanding, benchmark and formative assessments allow teachers to know when and what help is needed. Teachers then intervene to help particular students or groups of students. They may reteach or give other supports to students before misunderstandings become entrenched.

Levels of Questions - Although all questions are valuable, they are valuable at different times and for different purposes. Students need to learn how to ask increasingly complex questions, both as empowerment tools



and in order to make meaning of texts, and to plan research. If one Google's Bloom's Taxonomy, she can find many levels of complexity. For the sake of simplicity, we have chosen three that are shared in the student handout in Appendix 2.

Notebook Assessment - We assess what we value. If students are spending time keeping a Researcher's Notebook, we need to assess it. Before doing so, we need to share our criteria. The criteria offered here is an example. Teachers can customize the criteria to fit their student population. A balance needs to be kept, between boxes checked and making space for creativity, originality and imagination.

Performance Task - According to the latest research, the best assessment of students' knowledge and understanding is evidenced through performing a task (i.e., designing a garden, writing a letter, creating a comedy sketch...) that demonstrates their understanding, knowledge and proficiency. The best of these tasks are original and authentic. They include choice and real audiences.

Pre-Assess - An enormous waste of precious teaching time is done in teaching what students already know or, conversely, assuming that they have background information and understanding that will make what is being taught, stick. By assessing students at the beginning of a unit, a teacher can make data-driven decisions on how to focus instruction.

Purposeful Partnerships or Triads/Thought Partners - Learning is often a social experience. Talking about ideas and facts helps dispel misunderstanding and deepen meaning making and memory. When students are shy, they can get lost in class discussions. When English is not one's primary language rehearsing what one wants to communicate with a trusted partner, helps. Having partnerships that students can turn to, to talk out ideas, is one way to solve all of these issues. Creating these partnerships purposefully, taking into consideration personality and intellectual proclivities, makes them successful. Some teachers prefer triads, in case a student

is absent or if there are issues of behavior.

Recipes - We almost all know what a cooking recipe is, but using this form for content other than food, is less common knowledge. In this combination of content and form, the form remains the same, but the content can be anything. For example, a recipe for love might be:

Ingredients

1 Cup of humor

6 ounces of empathy

12 tablespoons of respect

Instructions

Take affection and mix in humor, empathy and respect. Blend with another's thoughtfulness and hope. Let sit two weeks. Serve with hugs.

Researcher's Notebook - All researchers take notes and organize those notes. Through the journey of research, theories are created and dismissed. Citations are collected. The best researchers save time during writing, by taking explicit notes throughout. This Researcher's Notebook was created as a Graphic Organizer for beginning researchers.

Self-Contained Special Education - In the United States, these classrooms usually cater to particular dis/abilities and are smaller than regular class sizes. They have a high adult-to-student ratio.

Skills and Strategies - One common analogy when describing the need and use of skills and strategies in content courses, is that the content (Nuclear Weapons) is the car, and the skills and strategies (identifying bias, using evidence) are the gas.

Skills are abilities such as comparing and contrasting.

Strategies necessitate intentionally making decisions, making a plan of when and how to use skills in order to make meaning.



When writing lessons or curriculum, it is imperative that the skills and strategies students need to make meaning are clear. In this way, they can be taught before they are assessed.

Student-Friendly Definitions - Too often students get definitions from dictionaries. They copy them down, and sometimes even memorize them. This rarely helps them understand what a word means. Teachers will not know if students understand a term until they can define it in their own words, using examples from their own lives.

Supplemental Texts - Traditionally, teachers assign a text or texts to students, and that text is the whole of a student's information. Supplemental texts are other texts that support making meaning of information or concepts found in the primary text. These can be texts that give background knowledge; that concern same topic, but in simpler form; or texts that give contradictory information or points of view. Every student can have supplemental texts that match their needs and abilities.

Think Time - Teachers know that their classroom are filled with students who require different amounts of time to think through ideas, challenges and problems, yet we rarely provide such time. One failure of teaching is the rapid-fire questioning that goes on, during which most students get left behind or shamed. Creating predictable times for students to think independently, and/or with one-on-one intervention, gives all students the opportunity to contribute and learn. Some students will go deeper than they ever considered, others will have an ah ha, some will only scratch the surface, but all will have the opportunity to engage.

Thumbs Up - Putting a thumb up is an almost universal physical sign of agreement and well-being. For the purpose of this unit, it is a quick formative assessment. Students can signal thumbs-up (agreement), sideways (unsure) or down (disagreement). Teachers scan the room (or Zoom), to

get a quick look at where the majority stands. It is also a technique used in active listening.

Turn & Talk - This technique gives students time to think through facts and ideas collaboratively. It is generally a short time (~3-5 minutes) during which students discuss a specific question or idea. It gives all students the opportunity to speak and be heard.

Virtual and Hybrid Teaching - Virtual teaching is when teachers and students communicate via the Internet (ie Zoom). Hybrid teaching includes teaching via the Internet combined with in-person, in classroom instruction.

Voice - Voice in writing and reading is the emotion, attitude, tone and point of view expressed through word choice and diction. Being able to identify it as a reader, helps one understand the writer's intent. Being able to choose a voice as a writer or speaker, empowers her to communicate clearly and with power.

Warm and Cool Feedback - Giving (and being able to receive) feedback that leads to learning is an art form. The best feedback begins with pointing out something that is successful (warm). As in the template for students, this includes a compliment. After a learner feels pride, they are more open to taking-in advice (cool). In the student template, this can be in the form of a question to consider, or a suggestion.

Word Wall - Research on language learning has determined that learners must hear, speak, read and write a word innumerable times before it becomes their own. Word Walls are one attempt to assist in this learning, by making words constantly available to all students. They can simply look up at the wall, to see what a word means. The best word walls are co-created by teachers and students. Students define the word, draw images of it, translate it into the languages they speak, and create original sentences.



Write to Think - Most of us need rehearsal time to think through ideas. Writing is one way to rehearse. Starting a lesson with a big question, that is accessible to every student in the class, is a way to focus minds on the concepts that the lesson will uncover. Some students may prefer to write in their primary language. Some may need to illustrate their thoughts. Some will type, others write long hand. Some may record their thoughts, or have a teacher-scribe. Writing can take many forms. When this is done via the internet, the students may write on a “Black Board” that is accessible to only the teacher, or to the whole class.



APPENDIX 1

CHOICE BOARD LINKS

ACTION

*Love cannot remain by itself - it has no meaning.
Love has to be put into action, and that action is service.*

Mother Teresa

Christian faith without action, is not the Christian faith.

Reverend Tanimoto (minute 19)

I'm not interested in sympathy. I want your commitment.

Your action.

Setsuko Therlow (41.10)

Every time one communicates, it is an argument with the world. It is an announcement of I AM. For this task, you will chose a way to make the world more just. You will take something you believe in, and help others believe in it as well. You will take what you have noticed as being unfair, and attempt to make it fair, not only for yourself, but for others.



NUCLEAR WEAPONS

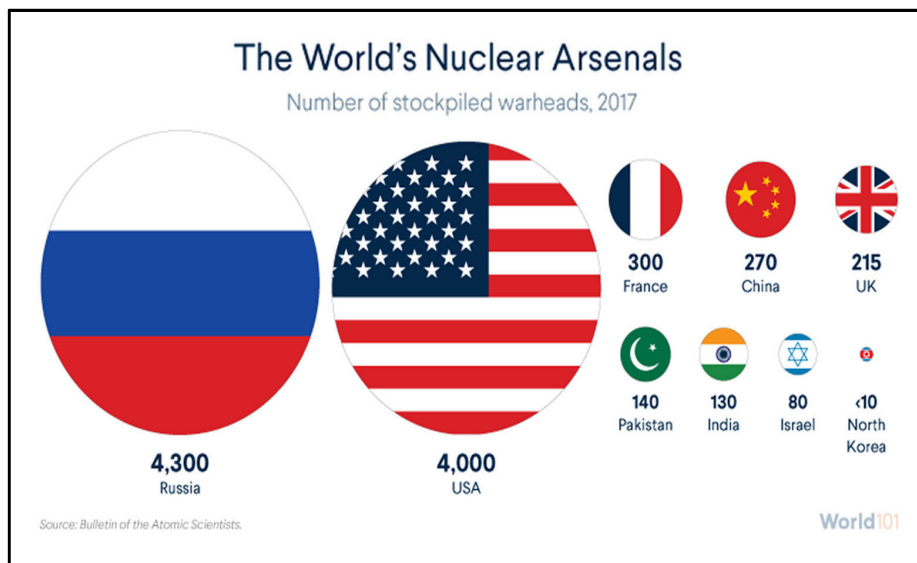
The Treaty on the Prohibition of Nuclear Weapons (TPNW), negotiated by more than 130 states, is a good faith effort to meet their responsibility as signatories of the nuclear Nonproliferation Treaty (NPT) to pursue effective measures on disarmament. The prohibition treaty further reinforces the commitments of these states against the use, threat of use, development, production, manufacture, acquisition, possession, stockpiling, transfer, stationing, or installation of nuclear weapons. It reinforces states' commitments to the NPT and the Comprehensive Test Ban Treaty (CTBT). Although the prohibition treaty by itself will not eliminate any nuclear weapons, the treaty can help to further delegitimize nuclear weapons and strengthen the legal and political norm against their use.

On October 24, 2020, the the 50th state (Honduras) delivered its instrument of ratification, triggering the treaty's entry into force 90 days later, on January 22, 2021. As of January 2021, 86 states have signed the treaty and 52 have ratified it.

Arms Control Association

This list of signatories does NOT include the United States.

For this issue you can choose to find ways to join Setsuko's and Mitchie's Fight against Nuclear Weapons OR You can choose to fight for or against gun control. Which impacts you more? Which will you choose?



Bana Alabe started her international fight against war when she was seven years old.

Shana Grant started fighting for gun control and nonviolence in the United States when she was seventeen.

ENVIRONMENT

A major environmental concern related to nuclear power is the creation of radioactive wastes such as uranium mill tailings, spent (used) reactor fuel, and other radioactive wastes. These materials can remain radioactive and dangerous to human health for thousands of years.

U.S. Energy Information Administration

Although the documentary does not refer directly to the impact of nuclear weapons and nuclear power on the environment, we saw images of destroyed earth. We saw in the illustration of Mitchie's grandfather's meeting with the emperor, the color chartreuse, the color of hope that the earth would heal. As with health care, environmentalists want to prevent nuclear bombs because the destruction to the environment would be catastrophic. As with health care workers, there would be nothing to cure, it would be too late.

Issues of environmental injustice can be as small as a neighborhood. Is there lead paint in the buildings in which you live? Do you live near factories or busy streets, where smoke and exhaust leave your windowsills black? Do people in your neighborhood frequently



suffer from illnesses such as asthma or cancer? Your action can be focused big or small. It can encompass the climate or your back yard.

Greta Thunberg and Timoci Naulusala are a young girl and boy, from very different countries, who are trying to protect the environment. Like Setsuko, they started with small audiences and now receive international acclaim.

HEALTHCARE

Of all the forms of inequality, injustice in health is the most shocking and inhuman.

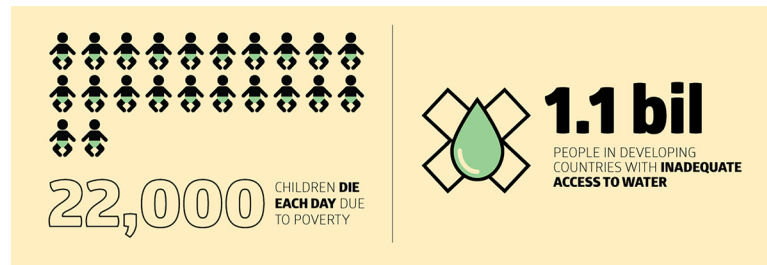
Martin Luther King

Research has found that the higher your income, the better your health...One reason health care inequality in America is so high is that it's the only developed country that relies on private health insurance.

Kimberly Amedeo

The Vow From Hiroshima includes voices of many medical professionals, starting with Dr. Ken Takeuchi, Mitchie's grandfather. The Red Cross, as a group, acknowledges that preventing the use of nuclear weapons is the only recourse. If a nuclear bomb is used, it will be more powerful than the ones that dropped on Japan. The loss of life would be extensive, including the lives of health care providers. You may choose to join this fight with ICAN.

In the United States, health-care and the propensity for illness are based too often on one's zip code. Stories like water contamination in Flint Michigan, heart disease among Native Americans, and that African American women - as even the famous and wealthy tennis player, Serena Williams did - can experience giving birth as a harrowing experience. COVID killed more healthcare workers than it did any other profession.



For this issue, you may research the radiation sickness spoken about in the documentary, or choose a health issue that you - or someone you know - is grappling with.

Time Magazine has named its first-ever "Kid of the Year": 15-yr-old scientist & inventor Gitanjali Rao.



SILENCE AND CENSORSHIP

...researchers found far from encouraging debate, social media nurtured a phenomenon known as the ‘spiral of silence’ – a term coined in the mid-70s to describe how individuals suppress their own views if they believe they differ from those of family, friends and work colleagues.

James Vincent

Secrecy involves norms about the control of information, whether limiting access to it, destroying it, or prohibiting or shaping its’ creation....secrecy and openness reflect conflicting values and social needs and exist in an ever-changing dynamic tension...

Censorship...involves a determination of what can, and can not...be expressed to a broader audience in light of given political, religious, cultural, and artistic standards... Censorship assumes that certain ideas and forms of expression are threatening to individual, organizational and societal well-being as defined by those in power...

Gary T. Marx

The only sure bulwark of continuing liberty is a government strong enough to protect the interests of the people, and a people strong enough and well enough informed to maintain its sovereign control over the government.

Franklin D. Roosevelt

This issue is the most abstract of all the issues on the Choice Board. You know this from your own life. There are many types of secrecy and secrets. Many reasons, both productive and destructive, for being silent or silencing others.

In *The Vow From Hiroshima*, Takako Taeuchi, Mitchie’s mother, remains silent in order to protect her children. Mitchie realizes “the heroic strength it took [for her mother] to maintain a lifetime of silence.” Yet, in a seeming contradiction, Mitchie is impressed by other’s willingness to talk about tragedy, and Setsuko demands: “We have to break the silence. We have to make this issue visible.” (minute 39)



On a larger scale, governments, or people in power, can and do control the censorship of information. In the documentary, after the bombing of Hiroshima and Nagasaki, American General MacArthur was sent to ‘rehabilitate’ Japan. Part of this ‘rehabilitation’ was the seven year long censorship of press, diaries, correspondence or anything that would give a negative impression of the United States. This, combined with the self-imposed silence of the survivors, led to living “blindfolded” (23.09)

If you choose this issue to explore, you can argue for or against the need for silence or censorship. It may exist in your family (what secrets are kept?) or your school (which books do you NOT read?). It may exist in your community. It may be self-imposed or imposed by those in power.

Will you break the silence?



Sonita Alizadel put out a rap song at sixteen (even though it is illegal for women to sing publicly in Iran) to raise awareness about the harm in the tradition of child brides.

PREJUDICE

Prejudice: *prej·u·dice* / 'prejədəs /

noun

preconceived opinion that is not based on reason or actual experience.

*example: "**prejudice against** people from different backgrounds"*

verb

give rise to prejudice in (someone); make biased.

*example: "the statement might **prejudice** the jury"*

If we were to wake up some morning and find that everyone was the same race, creed and color, we would find some other causes for prejudice by noon.

George Aiken

Is it possible that we are all both perpetrators and victims of prejudice? In *The Vow From Hiroshima*, we encounter all sorts of prejudice:

Physical: The survivors of the bombings were discriminated against because of the scars on their faces (minute 31.30)

Cultural: When Setsuko wrote an article as a student in the United States, she is verbally attacked and told to go back to Japan. (29.50). Setsuko's parents did not want her to marry outside of her culture or class. (26.55)

Economic: Setsuko admits to class prejudice. Having come from a Samurai family, she found it difficult to accept people who were poor. (34.43)

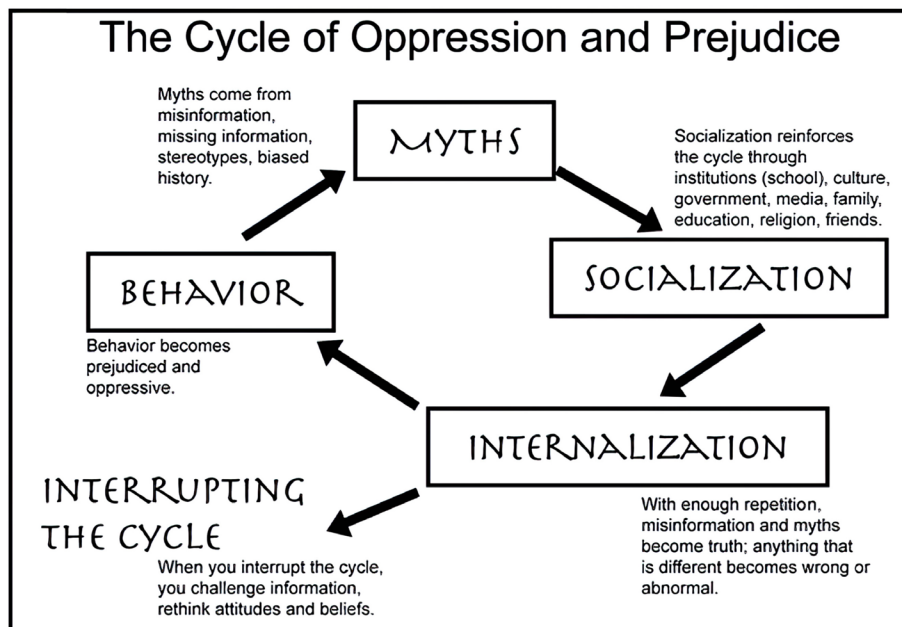
Racial: When Setuko and her fiancé wanted to get married, they were not allowed to do so in Virginia. A person with dark skin was not allowed to marry a white person as recently as 1967. (30.31)



Health: Mitchie's mother's silence was first enforced by her parents. She wouldn't be able to get married if others knew she was Hibakusha. (27.17) Later, she kept this silence to protect her children from the same prejudices. (1.01:14)

Group affiliation: Mitchie's family kept secret their connections to the Emperor. (20.01)

Discrimination because of appearance, culture, class, gender, dis/ability, and/ or race are only some ways that humans find to degrade and hold each other down. Which of these are you familiar with? Which would you like to eradicate?



Courtesy of the Gay, Lesbian, and Straight Education Network.

Eleven year old Thandiwe Abdullah was one of the people who started the Black Lives Matter movement.

WOMEN'S RIGHTS

Women belong in all places where decisions are being made. It shouldn't be that women are the exception.

Ruth Bader Ginsberg

The Connections between and among women are the most feared, the most problematic, and the most potentially transforming force on the planet.

Adrienne Rich

I raise up my voice—not so that I can shout, but so that those without a voice can be heard ... We cannot all succeed when half of us are held back.

Malala Yousafzai

In many ways, *The Vow from Hiroshima* is a women's film. It is written, directed, and produced by women. The film is about two women, and the women who proceed and follow them. The women in the film are subject to the gender restrictions of their times and cultures, and all break through the restrictions. Mitchie's mother wishes more for her daughter, and fights for her freedom, her right to leave her family, to invent a life of her own. Setsuko is a wife, a mother and an international proponent and instigator of change. Many of the scientists, health care professionals and activists highlighted in the film, are women.



If this is the issue you choose, you can:

Follow in the footsteps of a woman from the film, continuing her work

OR

You can work on an issue that disproportionately affects women and girls

OR

You can think of issues personal to you or women you know.

At 18, Arielle Geismar serves as the national action chair of the Next Gen Activist Women's Caucus. Arielle credits her social justice work to her Jewish background, saying her religious upbringing taught her the value of speaking up.

When she was 11 years old, Marley Dias started a book donation campaign that went viral: #1000BlackGirlBooks. She wants her stories to “be reflected for the black girls who are reading them, so they can identify themselves and learn about their history.”





APPENDIX 2

GRAPHIC ORGANIZERS & ASSESSMENT TOOLS

Academic Vocabulary

Name _____

Word	Know it well and can explain it	Know something about it, can relate it to a situation	Have seen or heard the word	Do not know the word
Abolition				
Activism				
Annihilate				
Atomic Bomb				
Censorship				
Deterrence				
Detonate				
Disarmament				
Hiroshima				
Occupation				
Nuclear Weapon				
Radiation				

Anticipation Guide

Directions: Read each statement and write Yes in the blank if you believe the statement or No in the blank if you do not believe the statement. After we finish our unit, we will revisit these statements.

Before the documentary	After the documentary	
.....	1. Countries need strong weapons to protect themselves	.....
.....	2. Women are weaker than men	.....
.....	3. Anyone is able to make change in the world	.....
.....	4. Everyone is prejudiced	.....
.....	5. Secrets are a necessary part of life	.....
.....	6. All people deal with trauma and tragedy the same way	.....
.....	7. Accessible healthcare is a fact of life	.....
.....	8. The health of the environment influences everything else	.....

My Researcher's Notebook (with possible sentence starters and frames)

Name: _____

Fact/ Quotation/ Image	Source	Reflections
	I read this on page__ from a book called_____	This makes me think of _____ This bothers me because _____ I don't understand _____ I wonder why _____ This also happened in _____ when_____

Researcher's Notebook Assessment Checklist

Student	Frequency of Entries	Variety of Entries (Stop & Think, Reflection, Citations)	Quality (Depth of thought, insights, connections)

Can be marked on a scale of 1-5, or with checks, check +, check -

Three Levels of Questions

Level 1: “Right There Questions”

- Have a right or wrong answer
- Concrete
- Answer can only be found within the text
- Necessary groundwork for any discussion
- Fill-in-the-blank, multiple choice type

Level 2: “Search and Think Questions”

- Has more than one answer
- Abstract
- Answer can only be found within the text
- Short answer type

Level 3: “Go Beyond Questions”

- Has more than one answer
- Abstract
- Asks for the whys and what ifs of the topic
- Is from the text, but is bigger than the text
- Asks for connections
- Essay type



Partner, Triad and Whole Class Discussion Checklist

Student	Asks clarifying question	Provides evidence	Challenges ideas respectfully and with evidence	Listens and takes notes

Project Grading Checklist

Indicator	Mastery	Approaching Mastery	Low Mastery
A clear, defined, compelling point of view, thesis, claim			
Specific, relevant, accurate and verifiable facts/ evidence from a variety of sources			
Analysis of the facts to persuade. Argument is based on facts.			
Argument is based on historical, political and/or cultural context . It takes into consideration possible implications of the action.			
Strong, engaged voice			

Project Rubric (1 of 3)

Performance Indicators	Outstanding	Good	Competent	Needs Revision
Viewpoint: Thesis/Claim	<p>Has sharply defined, compelling organizing idea, thesis or question.</p> <p>Coherent, complex, sophisticated argument supports organizing idea/thesis.</p>	<p>Has clearly defined organizing idea, thesis or question.</p> <p>Coherent, sometimes complex arguments support organizing idea/thesis.</p>	<p>Organizing thesis, idea or question is comprehensible but not especially clear.</p> <p>Coherent but rarely complex or sophisticated arguments support organizing idea/thesis.</p>	<p>Organizing idea, thesis, or question is not clear.</p> <p>Arguments lack coherence and/or clarity.</p>
Evidence & Sources	<p>Supporting arguments include specific, relevant, accurate and verifiable, and highly persuasive evidence, drawn from both primary and secondary sources.</p>	<p>Supporting arguments include relevant, accurate and verifiable, and mostly persuasive evidence, drawn from both primary and secondary source.</p>	<p>Evidence for supporting arguments is accurate and verifiable, mostly specific and relevant, and generally persuasive.</p>	<p>Supporting arguments may include inaccurate evidence and lack clear, persuasive, or relevant evidence.</p>

Project Rubric (2 of 3)

Performance Indicators	Outstanding	Good	Competent	Needs Revision
Analysis & Persuasion	<p>Argument draws on, explains, and critiques evidence from alternative points of view.</p> <p>Clearly, thoughtfully, and thoroughly explains and analyzes the connection between all evidence and argument being made.</p>	<p>Argument draws on evidence from alternative points of view.</p> <p>Mostly clear and thoughtful explanation or analysis of how the evidence presented supports each argument.</p> <p>Counter-evidence may be introduced.</p>	<p>Some alternative arguments are presented but not always well integrated.</p> <p>Some explanation of how the evidence presented supports each argument, but the explanations are not always clear and thorough.</p>	<p>Evidence supporting alternative arguments is either missing or poorly integrated.</p> <p>No explanation or analysis of how or why the evidence supports each argument.</p>

Project Rubric (3 of 3)

Performance Indicators	Outstanding	Good	Competent	Needs Revision
Understands Implications and Context	<p>Arguments, ideas, and voice reflect a highly informed awareness of the larger historical, political, or cultural context surrounding questions addressed.</p> <p>Broader implications of the central arguments are presented and thoroughly explored.</p>	<p>Arguments, ideas, and voice reflect a somewhat informed awareness of the larger historical, political, or cultural context surrounding questions addressed.</p> <p>Some broader implication of the central argument is presented and explored.</p>	<p>Arguments, ideas, and voice reflect a very general, somewhat less informed awareness of the larger historical, political, or cultural context surrounding questions addressed.</p> <p>The broader implications of the central argument are alluded to but not necessarily explored.</p>	<p>Arguments, ideas and voice reflect almost no awareness of the larger historical, political, or cultural context surrounding the questions addressed.</p> <p>The broader implications of the central argument are neither presented nor explored.</p>
Strong, Engaged Student Voice	<p>Confident, highly fluid style; lively, engaging. Product has distinct, individual voice that serves to develop and further the argument throughout.</p>	<p>Confident style; engaging. Product has an individual voice that manifests itself at important points in the text.</p>	<p>Engaged but somewhat tentative or basic style.</p>	<p>Awkward, wooden, or confusing style: student voice is buried at best.</p>

Self Assessment Rubric

Quality	Yes! I'm getting it.	Where are you on the continuum between 5 and 1? 5 = "Yes! I'm getting it!" 1 = "Not yet!"	Not yet!
Care- I know what I care about and express care to others.	I know what I care about and express care often.	5 4 3 2 1	I am not sure what I care about and I don't show care very often to others.
Responsibility- I am responsible for my own learning and for my materials.	I am highly responsible for my learning and my materials.	5 4 3 2 1	I am not very responsible about my learning and/or my materials.
Ambiguity- I'm OK with a little confusion - knowing there is more than one way to do something.	I don't need to ask the teacher a lot of questions. I like to think for myself.	5 4 3 2 1	I am more comfortable being told exactly how to do something.
Curiosity- I ask questions and seek answers.	I am curious and I look up things that interest me. I'm a lifelong learner and inquirer.	5 4 3 2 1	I don't have a habit of asking questions for the joy of learning. I'm not sure I really want to learn new things.
Brainstorming- I create lots of possible ideas.	I am able to create a list of ideas. I use my imagination.	5 4 3 2 1	I feel easily frustrated coming up with ideas.
Originality- I create unique ideas. I'm not afraid of what others might think of my ideas.	I can think of new ideas that others may not have thought of before.	5 4 3 2 1	I think of ideas that others have thought of first. I don't always like new ways of doing things. I like to stick with old ways of doing things.

adapted from The Genius Hour Handbook

Krebs & Zvi. 2020





APPENDIX 3

SOME SUPPLEMENTAL TEXTS

The following list of texts is neither exhaustive nor are they all necessary. They are categorized broadly, and texts can fit under a variety of headings. Each category includes diverse genres. Genres can be used to match to student's reading preferences, to broaden the types of research sources, and/or to be used as models for student's own final products.

Japan

Remembering Manzanar: Life in a Japanese Relocation Camp By Michael Cooper (history)

Embracing Defeat: Japan in the Wake of World War II By John Dower (history)

Japanese Internment By William Dudley (history)

Japanese-American Internment in American History By David Fermon (history)

This Light Between Us: A Novel of World War II By Andrew Fukunda (historical fiction)

Hiroshima Diary: The Journal of a Japanese Physician, August 6–September 30, 1945 By Michihiko Hachiya M.D. (history)

Hiroshima By John Hersey (history)

[*Hibakusha Stories*](#) (website)

[*Hibakusha - Survivors of the Bomb*](#) (podcast)

The Comfort Women: Sex Slaves of the Japanese Imperial Forces
By George Hicks (history)

[The Vow from Hiroshima](#) (instagram)

Japan Rising By Kume Kunitake (history)

The Penguin Collection of Japanese Short Stories Ed. by Jay Rubin (short stories)

Our Burden of Shame: The Japanese-American Internment during World War II
By Susan Sinnott (history)

Discovering the Global Past: Looking at the Evidence Volume II: Since 1400 (Chapter 13)
By Wiesner, Wheeler, Doeringer and Curtis (history)

Action

Resist: 35 Profiles of Ordinary People Who Rose Up Against Tyranny and Injustice
By Veronica Chambers (biographies)

Putting Peace First: Seven Commitments to Changing the World
By Eric David Dawson (guide)

Legendborn By Tracy Deonn (fantasy)

Marley Dias Gets it Done (and so Can You) By Marley Dias (memoir)

[Youth poet laureate Amanda Gorman's inaugural poem](#) (poem)

The Secret to Teen Power By Paul Harrington (guide)

Do Hard Things: A Teenage Rebellion Against Low Expectations
By Alex & Brett Harris (guide)

A Call to Character: A Family Treasury of Stories, Poems, Plays, Proverbs, and Fables to Guide the Development of Values for You and Your Children
Ed. by Greer, Colin & Kohl (anthology)

Voices of Justice: Poems About People Working for a Better World By Ella Lyin (poetry)

Lybaya's Quiet Roar By Marilyn Nelson (picture book)

Angel of Greenwood By Randi Pink (novel)

[How To Raise Informed, Active Citizens](#) (podcast)

Rise Up: The Art of Protest By Jo Rippon (guide)

The Awakening of Malcom X By Ilysa Shabazz (novel)

Peaceful Fights for Equal Rights By Rob Sanders (picture book)

Not for the Faint of Heart: Lessons in Courage, Power, and Persistence
By Amb. Wendy R. Sherman (guide)

Us Kids Directed by Kim Snyder (documentary film)

Action for Disarmament By Kathleen Sullivan and Peter Lucas (guide)

Turning to One Another: Simple Conversations to Restore Hope to the Future
By Margaret Wheatly (self-help)

Censorship

Speak By Laurie Halse Anderson (novel)

The Landry News By Andrew Clements (journalism)

Banned in the Media: A Reference Guide to Censorship in the Press, Motion Pictures, Broadcasting, and the Internet / Edition 1 By Herbert N Foerstel (Reference)

Americus By MK Reed & Jonathan Hill (graphic history)

When You Trap a Tiger By Tae Keller (magical realism)

Palestine By Joe Saca (graphic journalism)

Red-Color New Soldier By Li Zhensheng (photography)



Environment

A Nuclear Winter's Tale: Science and Politics in the 1980s By Lawrence Badash (science)

Endangered Planet By David Burnie (science)

Weather for Dummies By John Cox (science)

No Planet B: A Teen Vogue Guide to the Climate Crisis
Ed. by Lucy Diavolo (multi-genre first person accounts)

[*From the Pentagon Papers to the Doomsday Machine*](#) By Daniel Ellsberg (history)

We Are Water Protectors By Michaela Goade (picture book)

All We Can Save: Truth, Courage, and Solutions for the Climate Crisis
Ed. by Ayana Elizabeth Johnson & Katharine K Wilkinson (science)

[*How would nuclear war affect the climate?*](#) By Kathryn Hansen, NASA (science)

Gone Forever! An Alphabet of Extinct Animals
By Sandra and William Markle (alphabet Book)

Nuclear Wastelands: A Global Guide to Nuclear Weapons Production and Its Health and Environmental Effects Reprint Edition
Ed. by Arjun Makhijani, Howard Hu, Katherine Yih (science)

A.D. : New Orleans After the Deluge by Josh Neufeld (graphic novel/historical fiction)

Merchants of Doubt: How a Handful of Scientists Obscured the Truth on Issues from Tobacco Smoke to Climate Change By Naomi Oreskes and Erik M. Conway (history)

[*Nuclear Weapons Tests and Environmental Consequences: A Global Perspective*](#)
By Remus Prăvălie (history)

One Earth: People of Color Protecting Our Planet By Anuradha Rao (science)

Heroes Of The Environment True Stories Of People Who Are Helping To Protect Our Planet
By Harriet Rohmer (biographies)



Earth Democracy By Vandana Shiva (science)

Climate Action By Seymour Simon (science)

The David Suzuki Reader: A Lifetime of Ideas from a Leading Activist and Thinker
By David Suzuki (science)

No One is Too Small to Make a Difference By Greta Thunberg (memoir)

Ghost Fishing: An Eco-Justice Poetry Anthology Ed. by Melissa Tuckey (poetry)

Health

Body Toxic: An Environmental Memoir By Susanne Antonetta (autobiography)

The Inheritors: Moving Forward from Generational Trauma
By Gita Arian Baack (psychology)

International Handbook of Multigenerational Legacies of Trauma
Ed. by Yale Danieli (psychology)

The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures By Anne Fadiman (medical anthropology)

Tom's River: A Story of Science and Salvation By Dan Fagin (science journalism)

Mom's Cancer By Brian Fies (graphic memoir)

[*Hiroshima: The medical aftermath of the day that changed the world*](#) (website)

Strange Glow: The Story of Radiation By Timothy J. Jorgensen (science history)

Light Filters In: Poems By Caroline Kaufman (poetry)

Thunderstruck By Erik Larson (novel)

When the Body Says No: Exploring the Stress-Disease Connection
By Gabor Mate MD (science)



The Emperor of All Maladies: A Biography of Cancer
By Siddhartha Mukherjee (medical biography)

Atomic Doctors: Conscience and Complicity at the Dawn of the Nuclear Age
By James Nolen (medical history)

[*How atomic bomb survivors have transformed our understanding of radiation's impacts*](#)
(web article)

[*Generation + Radiation Impact Project*](#) (blog)

Haunting Legacies: Violent Histories and Transgenerational Trauma
By Gabriele Schwab

Nagasaki After Nuclear War By Susan Southard (history)

Nuclear (and other) weapons

Fallout: The Hiroshima Cover-Up and the Reporter Who Revealed It to the World
By Lesley M.M. Blume (history)

Citizen-Protectors: The Everyday Politics of Guns in an Age of Decline
By Jennifer Carlson (politics)

The Gun Debate: What Everyone Needs to Know
By Philip J. Cook and Kristin A. Goss (sociology)

Ground Zero: A Novel of 9/11 By Alan Gratz (novel)

Violence in American Schools: A New Perspective Ed. Delbert S. Elliott (sociology)

The Doomsday Machine: Confessions of a Nuclear War Planner
By Daniel Ellsberg (memoir)

Nuclear Weapons By Susan Freese (history)

Gangs in Garden City: How Immigration, Segregation, and Youth Violence are Changing America's Suburbs By Sarah Garland (cultural studies)



[Can We Prevent Nuclear War?](#) By Dr. Helfand (Ted Talk)

Private Guns, Public Health By David Hemenway (healthcare)

[ICAN - International Campaign to Abolish Nuclear Weapons](#) (website)

The 2020 Commission Report on the North Korean Nuclear Attacks Against the United States: A Speculative Novel By Jeffrey Lewis (novel)

Stand Your Ground: A History of America's Love Affair with Lethal Self-Defense
By Caroline Light (history)

Atomic Women: The Untold Stories of the Scientists Who Helped Create the Nuclear Bomb By Roseanne Montillo (history)

[Peace Boat US](#) (website)

Arsenals of Folly: The Making of the Nuclear Arms Race By Richard Rhodes (history)

Thermonuclear Monarchy: Choosing Between Democracy and Doom
By Elaine Scarry (history)

The Hate U Give By Angie Thomas (novel)

[Did Nuclear Weapons Cause Japan to Surrender?](#) By Ward Wilson (lecture)

Just and Unjust Wars: A Moral Argument with Historical Illustration
By Michael Walzer (history)

Prejudice

The Absolutely True Story of a Part-Time Indian By Sherman Alexie (memoir)

Love From A to Z By S.K. Ali (novel)

Dancing with Bigotry: Beyond the Politics of Tolerance
By D. Macedo and L Bartolome (sociology)



Urban Narratives: Portraits in Progress - Life at the Intersection of Learning Disability, Race & Social Class By David J. Connor (disability studies, education)

Eyes That Kiss in the Corners By Joanna Ho (picture book)

Racism Explained to My Daughter By Tahar Ben Jelloun (memoirs)

Starfish By Akemi Dawn Bowman (novel)

Glory By Common and John Legend (song)

Remembering Manzanar: Life in a Japanese Relocation Camp
By Michael Cooper (primary source documents)

Selma Directed by Lee Daniel, 2014 (film)

Laughing Without an Accent: Adventures of a Global Citizen
By Frioze Dumas (memoir)

The Skin I'm In By Sharon Flake (novel)

Remembering Jim Crow: African Americans Tell About Life in the Segregated South
Eds. William Chafe, Raymond Gavins, Robert Korstad (memoir)

George By Alex Gino (novel)

Paper Son: The Inspiring Story of Tyrus Wong, Immigrant and Artist
By Julie Leung (biography)

Crossing Into America: The New Literature of Immigration
Ed. by Louis Mendoza & S. Shankar (multi-genre)

Marching for Freedom: Walk Together, Children, and Don't Grow Weary
By Elizabeth Partridge (photo-essay)

All American Boys By Jason Reynolds (novel)



Stamped: Racism, Antiracism, and You By Jason Reynolds and Ibram X Kendi (history)

The Rose That Grew From Concrete By Tupac Shakur (poetry/memoir)

The Arrival By Shaun Tan (wordless picture book)

Women's Rights

Loud Black Girls: 20 Black Women Writers Ask: What's Next?

Ed. by Yomi Adegoke & Elizabeth Uviebienene (memoirs)

The Unwomanly Face of War By Svetlana Alexievich (history)

Woman: An Intimate Geography By Natalie Angier (science)

Against Our Will: Men Women and Rape By Susan Brownmiller (history)

American Panda By Gloria Chao (novel)

Amelia to Zora: Twenty-Six Women Who Changed the World

By Cynthia Chin-Lee (alphabet book)

Adios Barbie: Young Women Write About Body Image and Identity

Ed. by Ophira Edut (memoir)

Things I Have to Tell You: Poems & Writing by Teenage Girls

Ed. by Betsy Franco (memoirs)

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The Poetry of Arab Women: A Contemporary Anthology

Ed. by Nathalie Handal (poetry)

Half the Sky: Turning Oppression into Opportunity for Women Worldwide

By Nicholas Kristof and Sheryl WuDunn (stories of women)

The Sleeper Wakes: Harlem Renaissance Stories by Women

By Marcy Knopf (short stories)



Sold By Patricia McCormick (novel)

Nerves Out Loud: Critical Moments in the Lives of Seven Teen Girls
Ed. by Susan Musgrave (anthology)

Las Soldaderas: Women of the Mexican Revolution By Elena Poniatowska (biographies)

The Disturbed Girl's Dictionary By NoNieqa Ramos (novel)

Keeping Women and Children Last: America's War on the Poor
By Ruth Sidel (economics)

8 Ball Chicks: A Year in the Violent World of Girl Gangs By Gini Sikes (history)

Hispanic, Female and Young: An Anthology Ed. by Phyllis Tashlik (multi-genre)

