

OFFICIAL ISSUE

# STUDY GUIDE

MARCH 2018

EDUCATION DEPARTMENT

# ALLEGIANCE

A NEW MUSICAL INSPIRED BY A TRUE STORY

ISSUED TO:

SCHOOL:

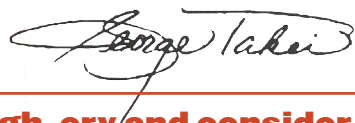
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# From George Takei

Dear Students and Teachers,

My name is **George Takei**. You may know me from the TV and Movie series *STAR TREK* as Mr. Sulu, or perhaps, from Facebook and Twitter. I am honored you are attending the Los Angeles premiere of ***Allegiance***, a musical theater piece depicting the Japanese American WWII experience from 1941-1945. This story reflects my own personal history as an American whose childhood was spent “evacuated and relocated” behind barbed wire in an American “internment camp” because I, and my fellow Japanese Americans, happened to look like the people who bombed Pearl Harbor. I was happy to sit down and answer questions regarding this experience and discuss my decision to create this show. It had long been my dream to give back to society this ‘legacy project,’ and now, it is my sincere hope the struggles and triumphs of my community helps you make better sense of a quickly changing modern world full of challenges and opportunities. In this respect, be mindful to preserve your heritage, but peacefully live in the present while keeping an eye on building for a sustainable future. I ask that you, too, “pay it forward” by sharing your “takeaway learnings” from this piece with three of your friends—and remember, ***Allegiance*** is as much for you as it is for me.

Love,



**Please laugh, cry and consider the important dispositions theater gives us all: empathy, compassion, and an ability to embrace a basic human decency.**



**Student:** Why did you bring ***Allegiance*** to Los Angeles?

**George:** Bringing the show to Los Angeles is an exciting prospect because LA is my birthplace. I grew up here, love its diversity and learned first hand from Los Angelenos ‘how to’ embrace all people for who they are, and not simply for what they represent. This is the city that I love and this will be the city where I am buried. However, the fact that the show is coming here has more than personal ramifications for me—it is an actual opportunity to frame a conversation amongst and between all residents of Southern California.

In the greater Los Angeles region we have the largest concentration of Japanese Americans in the entire USA—of whom a good number have direct family linkages to the WWII internment experience. Through ***Allegiance***, we are honored to share this history with the direct descendants of the “relocation and internment” experience. We aim to engage all Los Angelenos as a springboard source for rich discussion and a common ground for mutually respectful, cooperative learning-focused discussions.

As we are mindful to learn from the past, in the hopes of living in a brighter future, we highlight the importance of live theater to ‘stimulate and simulate’ the feelings and experiences of the characters portrayed in this American immigrant story. Please laugh, cry and consider the important dispositions theater gives us all: empathy, compassion, and an ability to embrace a basic human decency.

For us, in theater arts, we inherit the promise, the best humanity has to offer—an ethic of common care for all living beings. Bringing ***Allegiance*** to the 880 seat JACCC Aratani Theatre has allowed us to embrace all of Southern California and present a uniquely important show at “Broadway” scale to local and regional audiences and agencies. More than a money maker, sharing ***Allegiance***’s message is the right thing to do!

**Student:** What do you hope we take away from seeing your show?

**George:** As an American it’s important to tell this American story to all Americans of all backgrounds. While I believe it’s important for all of us to embrace the greatness of the idea of American democracy, it’s also important for us to never presume we are free of the responsibility of modeling what that ideal is in our own actions. Being aware of the mistakes that we made in this chapter of WWII history reminds us to respect not only America’s diverse tapestry, but to “set an example...” that people from all around the world can embrace.“ For us, the dark and harrowing chapters of historical error must not be repeated again—this is a simple basic human imperative.

## For Students

Dear Students,

Welcome to ***Allegiance***! We are happy to share the story of the Kimura family and their community with you. With the enactment of **Executive Order 9066**, Japanese Americans were forced to evacuate—leaving behind homes, farms, businesses, friends, classmates and pets—to be **detained** and then **incarcerated** in camps located across the nation. Japanese Americans were racially profiled because they were considered **enemy aliens**, regardless of their citizenship. While thousands of people of Japanese ancestry were interned—including Japanese Mexicans, Japanese Latin Americans and Japanese Canadian—the experience of wartime internment affected people in different ways. Some Japanese Americans joined the military, some held their sadness inside, others protested, and most did what was necessary to survive. *Allegiance* tells the story of the fragility of **democracy** and how each of us have the **agency** to make a difference. Today, we continue to see mistreatment, inequality and challenges to our democracy. We hope after watching ***Allegiance*** you can reflect on how you might respond to these ongoing issues, and see that you play an important role in creating social change.

**Carolina San Juan, PhD**

Arts Education Director, East West Players

**Kent Marume**

Community Engagement Coordinator, JACCC

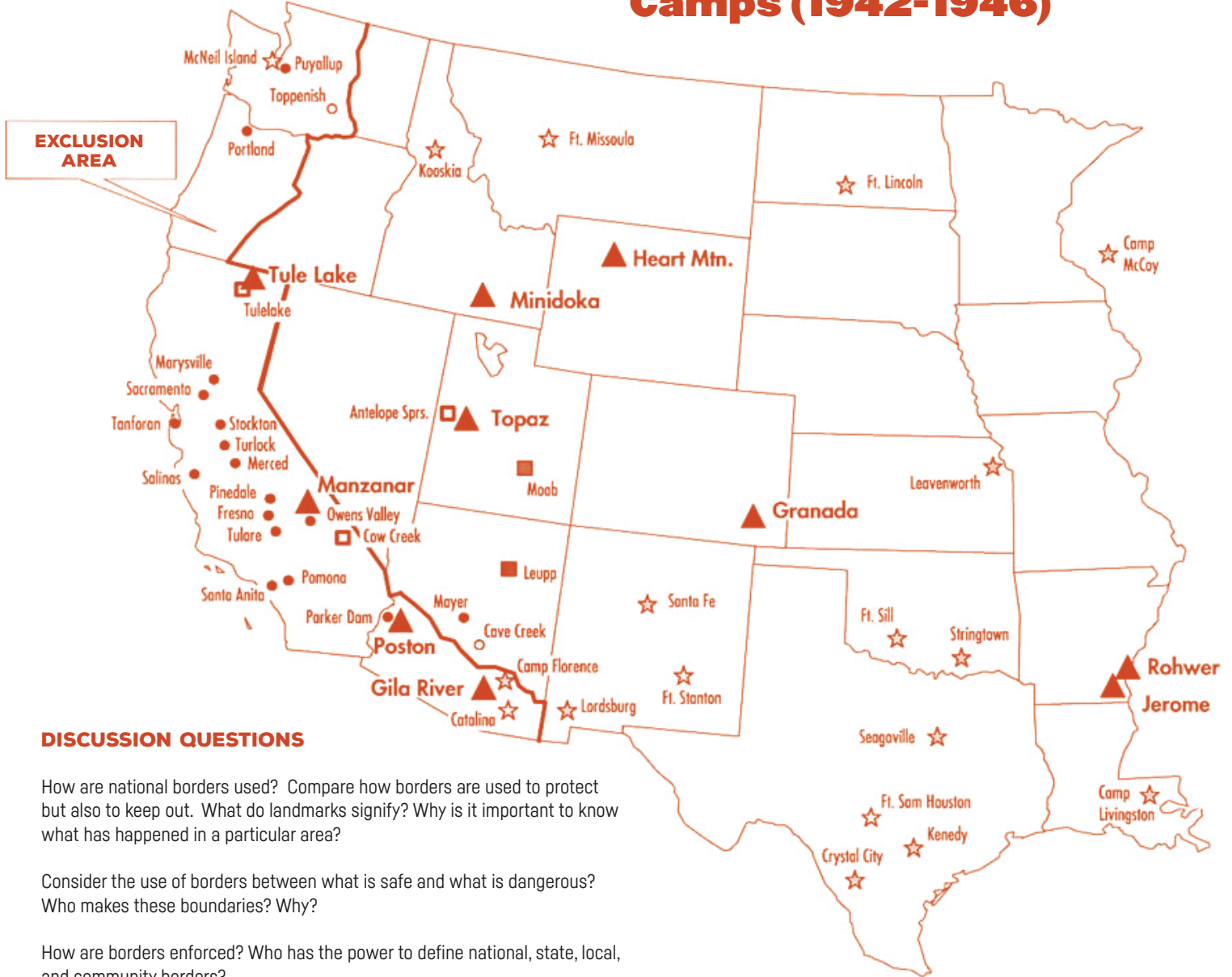
## Note to Educators

We hope ***Allegiance*** provides the opportunity for your students to discuss, not only the historical events of World War II, but more importantly, issues concerning **civic engagement** and **social justice**. From the Civil Rights, to the DREAMers, to the #MeToo movement, our youth have always led the country's greatest social movements. We owe a debt of gratitude to you—our teachers for creating the space to **think critically** about their world and our futures.

## For our Families

The play centers on the experience of one Japanese American family during World War II. We hope your students can relate to the story's themes of **tradition, patriotism, and assimilation**. The play demonstrates how despite disagreements, a home is defined by our families—regardless of where we find ourselves.

# American Concentration Camps (1942-1946)



## DISCUSSION QUESTIONS

How are national borders used? Compare how borders are used to protect but also to keep out. What do landmarks signify? Why is it important to know what has happened in a particular area?

Consider the use of borders between what is safe and what is dangerous? Who makes these boundaries? Why?

How are borders enforced? Who has the power to define national, state, local, and community borders?

● WCCA Assembly Center ▲ WRA Relocation Center ■ WRA Isolation Center □ WRA Temporary/Other Facility ☆ Justice Dept., U.S. Army or Other Facility

## SIGNIFICANT EVENTS IN AMERICAN IMMIGRATION HISTORY

### 1850s:

Beginning of Asian immigration to the United States: As the U.S. expanded westward Asian workers were recruited to provide cheap labor as railroad workers, miners, farmers and domestic workers.

### 1848:

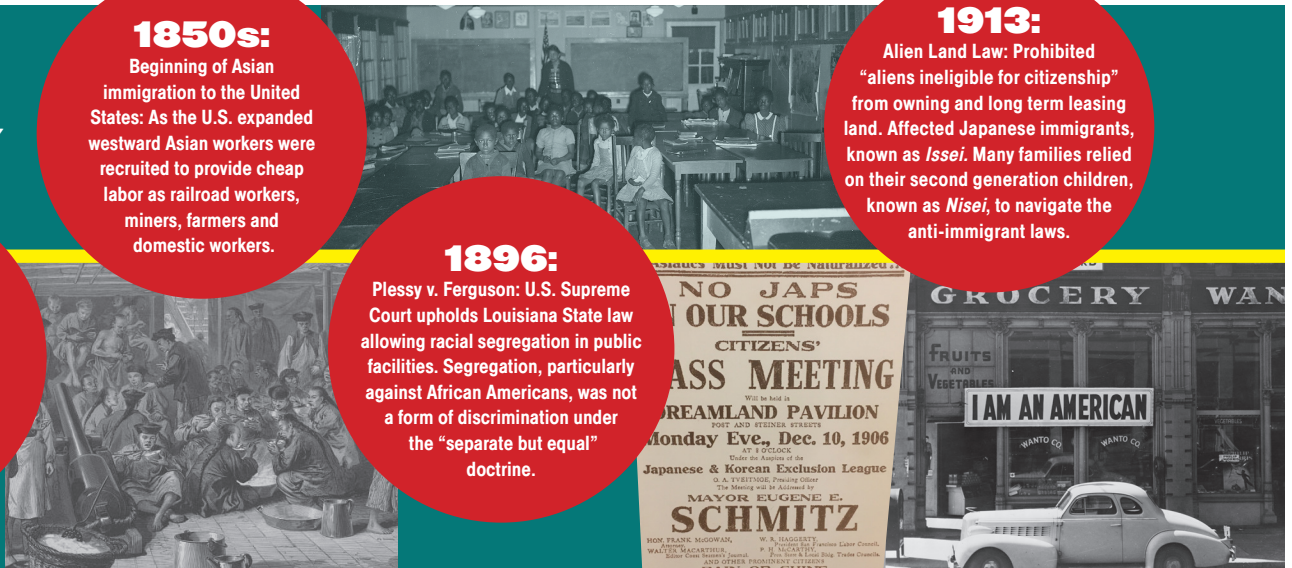
Acquisition of California from Mexico: Following the Treaty of Guadalupe Hidalgo, Mexico ceded to the U.S. the northern territories of Alta California, and Santa Fe de Nuevo Mexico.

### 1896:

Plessy v. Ferguson: U.S. Supreme Court upholds Louisiana State law allowing racial segregation in public facilities. Segregation, particularly against African Americans, was not a form of discrimination under the "separate but equal" doctrine.

### 1913:

Alien Land Law: Prohibited "aliens ineligible for citizenship" from owning and long term leasing land. Affected Japanese immigrants, known as *Issei*. Many families relied on their second generation children, known as *Nisei*, to navigate the anti-immigrant laws.

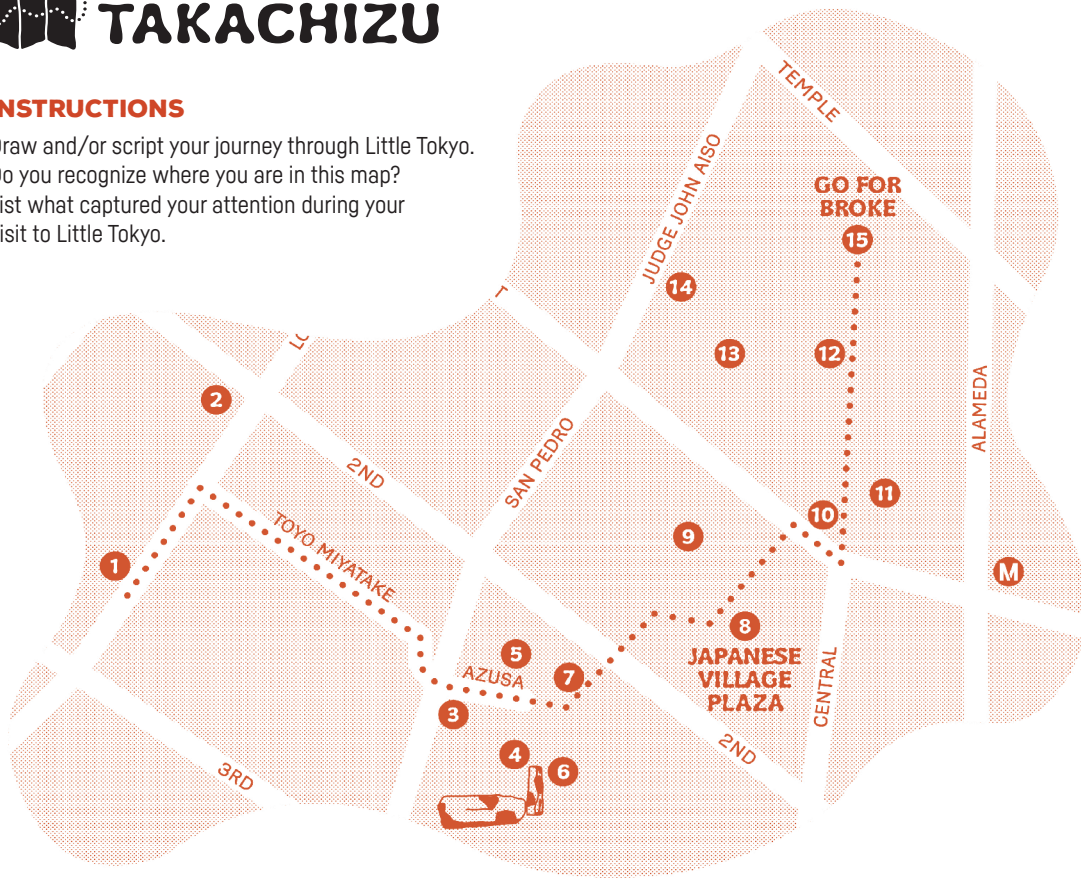


# The Local is Political



## INSTRUCTIONS

Draw and/or script your journey through Little Tokyo. Do you recognize where you are in this map? List what captured your attention during your visit to Little Tokyo.




- 1 Future Home of Budokan**  
Future home of Budokan, a multi-purpose sports and activities center/Former home of Takachizu temporary exhibition.
- 2 Little Tokyo Public Library**  
Original site of Koyasan Buddhist Temple
- 3 Historic Grapefruit Tree**  
+150 year-old grapefruit tree named Sunny
- 4 For the Issei**  
Rock sculpture by world famous sculptor and designer, Isamu Noguchi
- 5 Site of 312 Azusa Street**  
First African Methodist Episcopal Church in Los Angeles and birthplace of Pentacostalism in the nation
- 6 Japanese American Cultural & Community Center**  
Historic Aratani Theater, Isamu Noguchi Plaza, Center Building & James Irvine Japanese Garden
- 7 Frances Hashimoto Plaza**  
Frances Hashimoto was an influential businesswoman, community activist, and inventor of Mochi ice cream
- 8 Japanese Village Plaza Stage**
- 9 Koyasan Buddhist Temple**  
Founded in 1912, Koyasan Buddhist Temple is one of the oldest existing Buddhist temples in the North American mainland
- 10 Japanese American National Museum**  
Largest museum in the US dedicated to sharing the experience of Americans of Japanese ancestry
- 11 Go For Broke National Education Center**  
Originally Nishi Hongwanji Buddhist Temple, it was built in 1925 by Japanese immigrants
- 12 Little Tokyo National Historical Landmark**  
Japanese immigrants settled in this commercial district in the late 19th and early 20th centuries. Before World War II, Little Tokyo was the largest Japanese community in the U.S.
- 13 Historic Grapefruit Tree**  
+130 year-old grapefruit tree
- 14 Union Center for the Arts**  
Asian Pacific Islander multi-media arts complex. Home of Visual Communications, East West Players, and LA Artcore
- 15 National Center for the Preservation of Democracy**
- 16 Historic Aoyama Tree**  
Historic Cultural Monument No. 920
- 17 Go For Broke**  
Monument commemorating Japanese Americans who served in the United States Army during World War II

## THINGS I FOUND INTERESTING IN LITTLE TOKYO

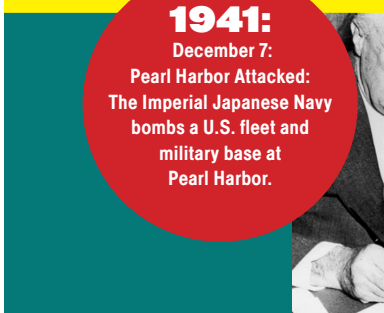

Left: American Concentration Camps map reprinted from Japanese Americans in World War II, National Park Services U.S. Department of the Interior, National Historic Landmarks Program.

Above: TAKACHIZU Map reprinted with permission from Sustainable Little Tokyo (sustainablelittletokyo.org)

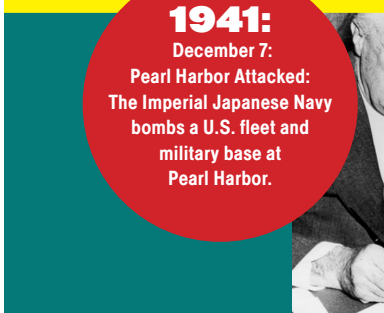
**1941:**  
December 7:  
Pearl Harbor Attacked: The Imperial Japanese Navy bombs a U.S. fleet and military base at Pearl Harbor.



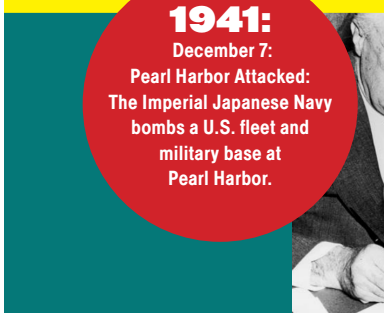
**1942:**  
February 19:  
Executive Order 9066: President Roosevelt enforced designated military areas "from which any or all persons can be excluded." Authorized the forced evacuation and incarceration of an estimated 120,000 people of Japanese ancestry.



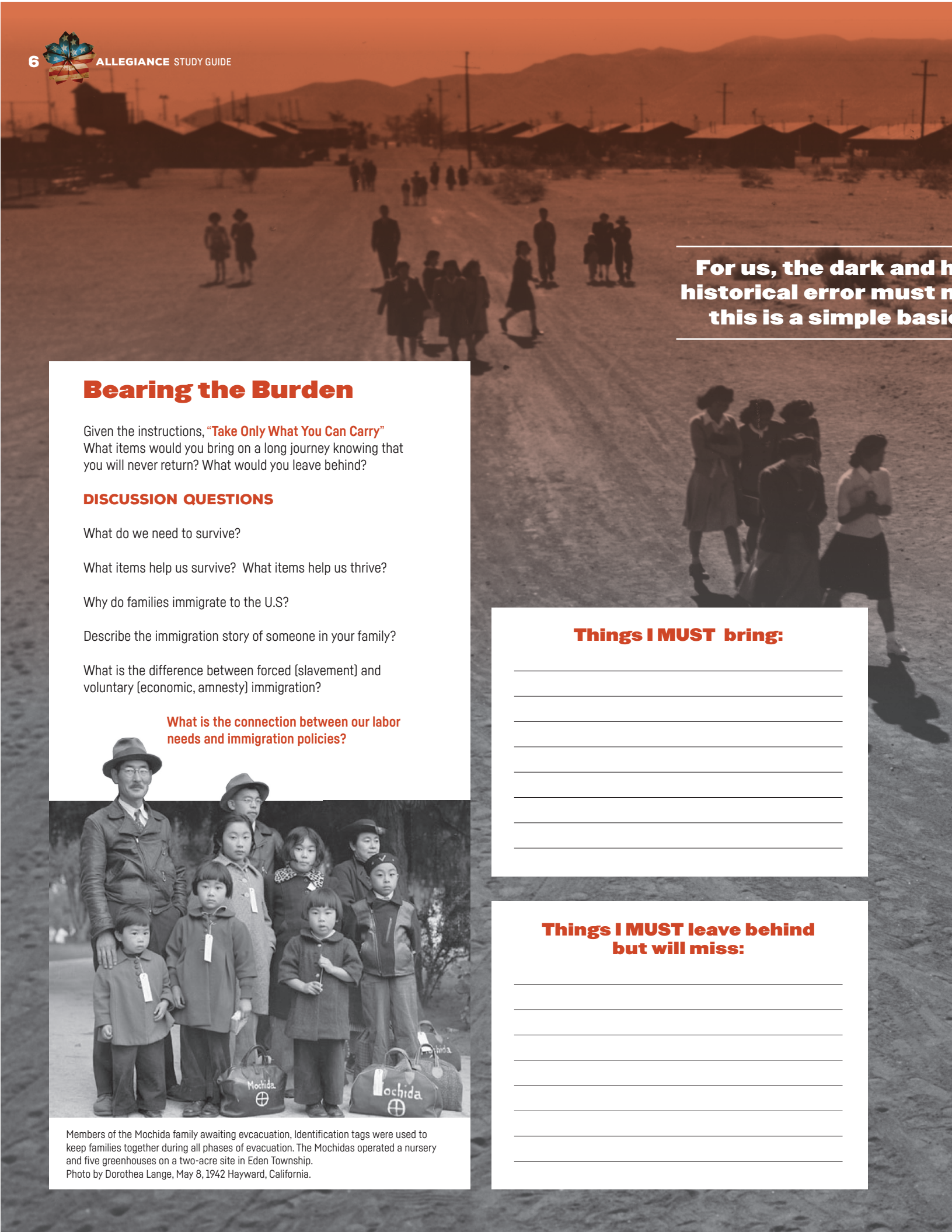
**1943:**  
February: Loyalty Questionnaire administered: Questions 27 asked if inmates were willing to serve in the U.S. military. Question 28 asked if inmates would swear allegiance to the U.S. and "forswear any form of allegiance" to the Emperor of Japan. Inmates were angered by the questions that demonstrated the U.S. government's continual suspicion of Japanese Americans.



**1944:**  
December: Incarceration camp closure: In the Ex parte Endo case the U.S. Supreme court ruled that the War Relocation Authorities could no longer hold "citizens who are concededly loyal," providing the first step towards allowing Japanese Americans to leave incarceration camps and return to their homes.



Continued on page 8 >>



**For us, the dark and h  
historical error must n  
this is a simple basic**

## Bearing the Burden

Given the instructions, **“Take Only What You Can Carry”**  
What items would you bring on a long journey knowing that  
you will never return? What would you leave behind?

### DISCUSSION QUESTIONS

What do we need to survive?

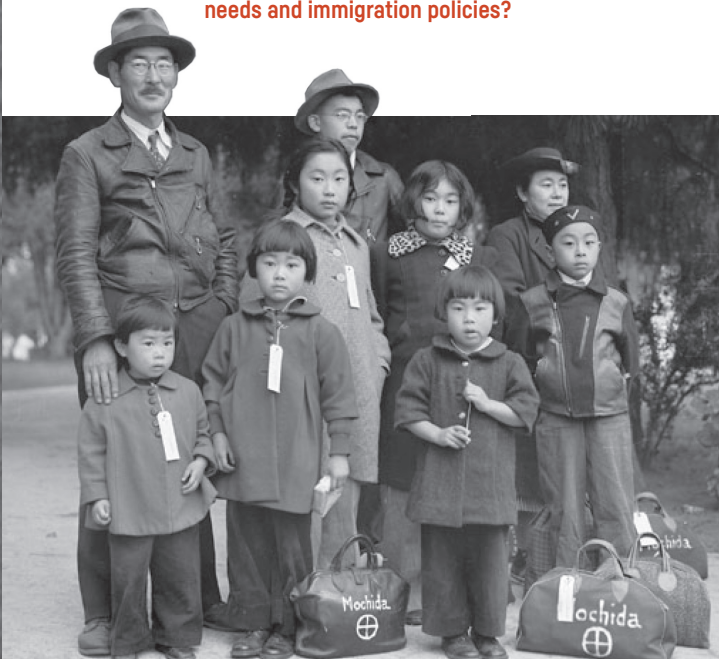
What items help us survive? What items help us thrive?

Why do families immigrate to the U.S?

Describe the immigration story of someone in your family?

What is the difference between forced (slavement) and  
voluntary (economic, amnesty) immigration?

**What is the connection between our labor  
needs and immigration policies?**



Members of the Mochida family awaiting evacuation. Identification tags were used to keep families together during all phases of evacuation. The Mochidas operated a nursery and five greenhouses on a two-acre site in Eden Township.  
Photo by Dorothea Lange, May 8, 1942 Hayward, California.

### Things I **MUST** bring:

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### Things I **MUST** leave behind but will miss:

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...narrowing chapters of  
...not be repeated again—  
...the human imperative.

—GEORGE TAKEI

## Wearing your pride

Think about the costumes in the show and the preliminary design sketches below. Note any similarities and/or differences.

**Which character do you identify with, Kei, Frankie, or Sammy?  
What characteristics do you share with them?**

What aspects of themselves do they share through their wardrobe? Why?

How do you share aspects of yourself [ your personality, your beliefs, your interests ] through how you dress? Why?

### DISCUSSION QUESTIONS

What does it mean to “dress” someone or something up? Discuss the use of costume and dress to disguise and to identify elements of oneself.

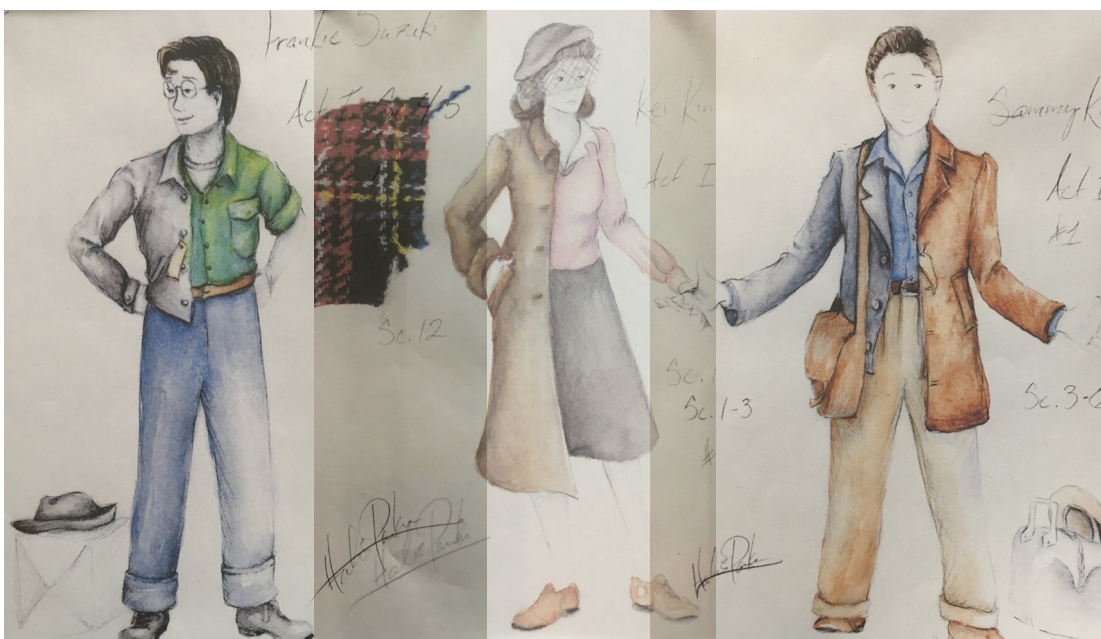
What words do you use to describe someone’s fashion or style choices?

**Share what you discovered about how you want others to “see” you.**

Consider the use of costumes in other forms of entertainment (film, television, music videos). How and why are costumes chosen? What messages are reinforced or challenged?

What is significant about choices made in theatre and other forms of entertainment?

How has and how do you imagine your wardrobe will change throughout your life?



Frankie, Kei and Sammy - preliminary costume sketches by Halei Parker.



Elena Wang playing Kei Kimura in the Los Angeles production. Photo by Mike Palma.



## Message in the Music

Consider the role that music plays in your life and in *Allegiance*.

What songs help you express your thoughts and feelings?

What song best describes who you are today?

**What songs comfort you and/or encourage you into action?**

How do the songs in *Allegiance* help the story?

Do the songs help you understand the different characters?

### Gaman

(10-23-15)

Music and Lyrics by JAY KUO  
Arr. by LYNNE SHANKEL

MRS. TANAKA: I cannot do. Please, I want -- I want to go home! Please!

KEI:

#### Moving a bit

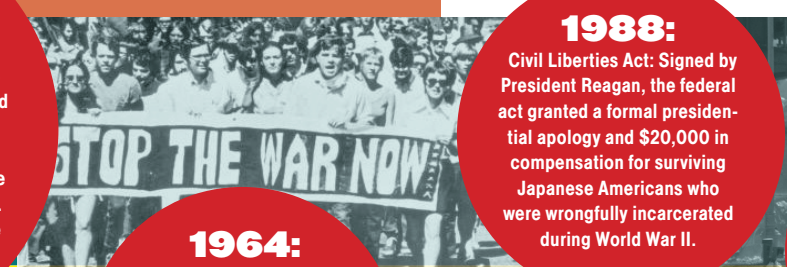
#### 1955:

**Montgomery Bus Boycott:** Claudette Colvin, a 15 year old African American high school student was arrested for refusing to give up her seat on a segregated bus. Six months later, Rosa Parks also refused, setting into motion a year long bus boycott that ended with the Supreme Court ruling to integrate the bus system. The boycott was a significant part of the Civil Rights Movement that fought for racial justice.



#### 1964:

**Anti-war protests:** Peace activists protested the U.S. involvement in Vietnam. College student organizations such as Students for a Democratic Society organized teach-ins to oppose the violent war.



#### 1988:

**Civil Liberties Act:** Signed by President Reagan, the federal act granted a formal presidential apology and \$20,000 in compensation for surviving Japanese Americans who were wrongfully incarcerated during World War II.



#### 2001:

**DREAM Act:** Development, Relief and Education for Alien Minors or the DREAM Act was first introduced to the Senate but did not pass.



## Gaman

It will all be alright  
There's a way through this night  
Stay strong  
On this long road  
We bury our pain  
There's a word we will say  
To help get through each day  
We will bear any nightmare  
With a simple refrain



Gaman, Gaman  
Sturdy and sure, keep faith and endure  
Gaman, Gaman  
Hold your head high, carry on, Gaman

This life up on high  
Looking down  
See how I have lost  
Am exhausted, weak, and ashamed

[KEI & HANNAH]  
Little baby, don't cry  
Hear a sweet lullaby  
Have I failed to protect you?  
Am I to blame?  
We know that there's no turning back

[KEI & HANNAH]  
Gaman  
If we hold together  
There's nothing we lack  
And our people will know  
That wherever we go  
Together we ever remain  
Gaman, Gaman

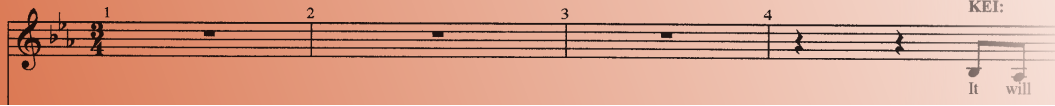
Sturdy and sure, keep faith and endure  
We will carry on

Gaman  
Dignity, pride  
As we stand side by side  
Even when all hope seems gone  
Gaman





MRS. TANAKA: I cannot do. Please. I want – I want to go home! Please!

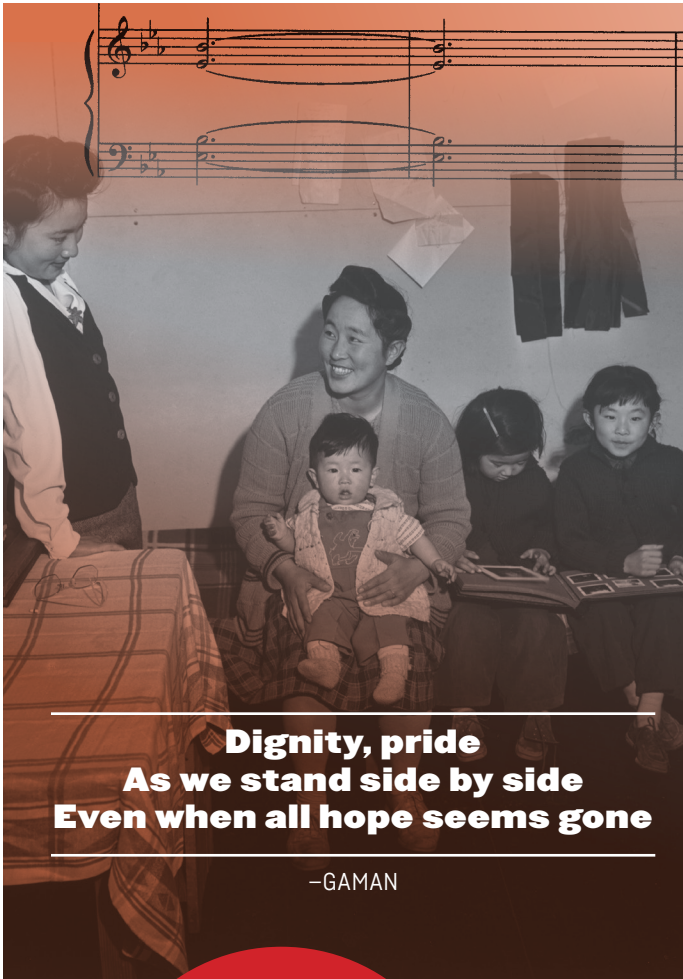


# Remix Poem

## ACTIVITY

Using ONLY the words from the song “Gaman”, create your own poem that tells a story about survival, grit, and the power and inspiration that you use in your daily struggles and challenges. Words may be used in any order and as many times as you want.

Lined writing area for the remix poem activity.



**Dignity, pride  
As we stand side by side  
Even when all hope seems gone**

—GAMAN

Mitsu, Margaret, Jane and Roy Nakai and baby, Manzanar Relocation Center. Library of Congress Prints and Photographs Division

### 2002:

**Special Registration Program:** Following the attacks of 9/11, citizens or nationals 16 years old and above, from predominantly Arab and Muslim nations were required to register with the Department of Justice. As a result 14,000 people were placed into detention and deportation proceedings.

### 2012:

**Deferred Action for Childhood Arrivals (DACA)** enacted by President Obama providing two year deportation relief and protection for undocumented people who arrived to the U.S. as minors.

### 2016:

**January: Executive Order 13769**  
**Muslim Travel Ban:** President Trump signed an order to lower the number of refugees to enter the U.S., ban Syrian refugees, and bar citizens from seven Muslim-majority countries from entering the country for 90 days.

### 2017:

**September 5**  
**DACA Rescinded.\***

\*Currently disputed at the federal, state and local level.



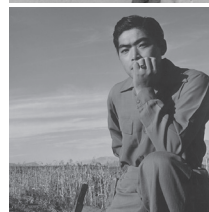
Timeline photos: Creative Commons

426  
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**Fumiko Hirata**

Photos of life in Manzanar. Toyo Miyatake, Ansel Adams, Dorothea Lange  
 Courtesy Library of Congress Prints and Photographs Division #allegiance



## Portraits and Images

The **War Relocation Authority's Photographic Section (WRAPS)** took thousands of photos to document the events surrounding wartime incarceration. These images captured the emotional experience of Japanese Americans as they prepared for, lived in, and later left incarceration camps. Photographers, including **Toyo Miyatake, Ansel Adams** and **Dorothea Lange**, took pictures of the landscape, harsh living conditions and extreme weather. Many facilities were located in the desert where winters were freezing and summer temperatures would reach over 100 degrees. In Rohwer, Arkansas, where George Takei was held as a child, the wooded swamplands were humid and the heavy rains made the land flood. The photos you see are of people trying to make the best of a difficult situation. Japanese Americans, while imprisoned, worked to build a community with schools, libraries, farms, and places of worship. They organized sports, music, and theater events to mirror the life they left prior to the outbreak of war.

### DISCUSSION QUESTIONS

Think about the images you capture and post on social media in your daily life. How do these images shape your identity, relationships, and reality? As you watch *Allegiance*, consider the portraits and images presented here.

How do you imagine the daily lives of the people in these portraits?

**What kind of activities did people do to pass the time while behind barbed wire?**

Why did they feel it was necessary to participate in such activities?

Line workers in Manzanar. Photo by Ansel Adams.  
 Library of Congress Prints and Photographs Division

**This story reflects my own personal history as an American whose childhood was spent evacuated and relocated behind barbed wire in an American internment camp because I... happened to look like the people who bombed Pearl Harbor.**

—GEORGE TAKEI

## Early Release

**The National Japanese American Student Relocation Council (NJASRC)** was an important organization of educators and citizens concerned about the removal of Japanese American college students from west coast schools. Formed in May 1942, the organization's initial focus was to re-locate and re-enroll Japanese American college students to schools outside of the designated "military zones." However, as the war continued the organization fought to allow students the right to leave incarceration camps if they were admitted into a pre-approved college. Students could not access federal aid and relied on private organizations to assist with tuition. Once enrolled in colleges, many Japanese American students were bullied by their peers who saw them as too similar to the enemy and were suspicious of their early release. Despite these challenges thousands of Japanese Americans completed their college degrees while their families remained incarcerated.




**As an American it's important to tell this American story to all Americans of all backgrounds.**

—GEORGE TAKEI



## Returning Home

On December 18, 1944 the U.S. Supreme Court's decision on the **Ex parte Mistuye Endo** case ruled that the War Relocation Authority (WRA) could no longer incarcerate Japanese Americans against their will. Less than a month later the order barring their return to the West Coast was also lifted, allowing Japanese Americans the right to leave incarceration camps and return home. Japanese Americans were relieved to no longer be imprisoned, however, they also felt a great deal of fear and uncertainty. Many families lost their jobs and homes, and had no place to return. Families that needed to take care of young children and the elderly faced challenges with finding employment, housing and health care. To further complicate issues the WRA encouraged Japanese Americans to not "cluster" and persuaded people to live in new cities in the Midwest and East coast. Some young professionals left their parents to attend college and found employment away from friends and family. Despite the WRA's message, however, many Japanese Americans returned to the West Coast and relied on community support services to rebuild their lives. The WRA provided trailer parks to aid with their transition, however, the conditions were similar to incarceration facilities with unsanitary communal bathrooms, leaking boilers and piles of garbage. Facing challenges, people leaned on each other, living in hostels, churches, temples and in one another's homes until they could afford to live on their own.

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### DISCUSSION QUESTIONS

How did access to college affect Japanese American students during WWII?

Beyond a college degree what did these students gain by going to college?

Review the following passage found in the **Deferred Action for Childhood Arrival (DACA)**

**Individuals who meet the following criteria can apply for deferred action for childhood arrivals:**

- are under 31 years of age as of June 15, 2012;
- came to the U.S. while under the age of 16;
- have continuously resided in the U.S. from June 15, 2007 to the present. [For purposes of calculating this five year period, brief and innocent absences from the United States for humanitarian reasons will not be included];
- entered the U.S. without inspection or fell out of lawful visa status before June 15, 2012;
- were physically present in the United States on June 15, 2012, and at the time of making the request for consideration of deferred action with USCIS;
- are currently in school, have graduated from high school, have obtained a GED, or have been honorably discharged from the Coast Guard or armed forces;
- have not been convicted of a felony offense, a significant misdemeanor, or more than three misdemeanors of any kind; and
- do not pose a threat to national security or public safety.

**What are similarities between the DACA policy regarding a college education and the experience of Japanese American college students during WWII?**

**Above:** Japanese American college students attend the University of Connecticut. Photo by Hikaru Iwasaki, August 1944

**Left:** National Coalition on Redress/Reparation pinback button.

Over the next several decades Japanese Americans worked to rebuild their community and simultaneously ignited a political movement. With the collective efforts of educators, artists, activists, and elective officials the **redress** and **reparation** movement led to the signing of the **Civil Liberties Act of 1988**.

### DISCUSSION QUESTIONS

How do you and your family rebuild after a challenging experience of disagreement or separation?

Families come in many forms. Your family might be the people you go to when you need comfort, the people you count on to get through difficult situations, or the people that make you laugh. Think of your own definition for family.

How do you define family?

**How does your family define family?**

How does your community define family?



## What does Solidarity look like?

It looks like **Ralph Lazo**, a Belmont High School student, who joined his Japanese American friends at Manzanar concentration camp, because he thought the camps were wrong. In the 1980's he joined a group class action lawsuit against the United States government for incarcerating Japanese Americans.

It looks like the **Mendez family** who took care of the Munemitsu farm in Westminster and returned it to the family after they returned from the concentration camp. The Mendez family went on to **challenge the segregated school system** that prevented minority children from attending schools with white children. They were supported by other groups and won in 1947 - leading to the desegregation of all schools in California.

It looks like the **Quakers**, a religious group, which spoke out against the incarceration when others did not and brought gifts and basic necessities to Japanese Americans in the camps. They also assisted the Nisei (second generation) in finding jobs and housing in the Midwest so they could finish their education.

Solidarity looks like the many **Americans and churches** that supported the campaign for redress in the 1980s, **calling for an apology and payments for the unjust actions of the United States government** during World War II. Because of them and others, Japanese Americans won redress in 1988 when Congress passed the Civil Liberties Act.

It looks like **Japanese Americans** who spoke out against scapegoating of Muslims and Arab Americans after the attacks on September 11, 2001 and who continued to **build bridges and support the Muslim community** through programs, like Break the Fast (Ramadan)

It looks like **Nikkei for Civil Rights & Redress (NCRR)** and the **Japanese American Citizens League (JACL)** which created a program called Bridging Communities so that Japanese American and Muslim youth could build a relationship based on understanding of each other's values and communities.

It looks like the thousands who came together at vigils in the spirit of love and who have gone to the airports to **challenge the travel ban** and protect people's rights to enter this country and seek refuge.

It looks like the people who have stood with the **Dreamers**, gone on hunger strikes to push for a "clean" immigration bill that gives legal status to **DACA** youth and keeps families together.

Most importantly, **solidarity looks like you!**

You can make your school a **welcoming place for all people** with door hangers and posters that say, "Muslims and Immigrants are Welcome Here! All People are Welcome Here!"

You can **speak out against bullying and hate** language against people based solely on their religion, ethnicity or gender preference.

You can step out of your comfort zone and **get to know people different from yourself** - visit a mosque on "Open Mosque" day in October and learn more about Islam and Muslims.

You can **help educate yourself and classmates** with "Know Your Rights" information that protects not only immigrants but all of us.

**"Solidarity is a Verb" so find a way to take action.**

-VIGILANT LOVE

**Vigilant Love** creates spaces for connection and grassroots movement to ensure the safety and justice of communities impacted by Islamophobia and violence. [vigilantlove.org](http://vigilantlove.org)

## Sponsors



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**Written by:**

Mana Hayakawa, Carolina San Juan

**Design:**

Wendell Pascual

**Printing:**

Jeff Tsuno - Keyline Litho

## Glossary

**Executive Order:** An official directive from the U.S. president to federal agencies.

**detained:** the process when a state or private citizen lawfully holds a person by removing his or her freedom of liberty at that time.

**incarcerated:** the restraint of a person's liberty, for any cause whatsoever, whether by authority of the government, or by a person acting without such authority.

**enemy aliens:** Any native, citizen, denizen with which a government is in conflict with and who are liable to be apprehended, restrained, secured and removed.

**democracy:** a system of government by the whole population or all the eligible members of a state, typically through elected representatives.

**agency:** is the capacity of individuals to act independently and to make their own free choices.

**civic engagement:** can be defined as citizens working together to make a change or difference in the community.

**social justice:** is a concept of fair and just relations between the individual and society. Measured by the explicit and tacit terms for the distribution of wealth, opportunities for personal activity and social privileges.

**social movements:** is the capacity of individuals to act independently and to make their own free choices.

**think critically:** is the objective analysis of facts to form a judgment. The subject is complex, and there are several different definitions which generally include the rational, skeptical, unbiased analysis or evaluation of factual evidence.

**tradition:** a belief or behavior passed down within a group or society with symbolic meaning or special significance with origins in the past.

**patriotism:** is the ideology of attachment to a homeland. This attachment can be a combination of many different features relating to one's own homeland, including ethnic, cultural, political or historical aspects.

**assimilation:** is the process by which a person's or group's culture come to resemble those of another group. Refers to foreign immigrants or native residents that come to be culturally dominated by another society.