

WHDE Lesson Plan

Artistic Expression vs. Historic Memory: A Controversial Mural Ignites Debate in Koreatown

AUTHOR INFORMATION

Author: Isabel Morales

State: California

GENERAL INFORMATION

Lesson Grade Span: Secondary (9-12)

Targeted Grade Level/Course: 10th Grade World History or 12th Grade Civics

Estimated Time to Complete Lesson: Two 60-minute periods

FOCUSED QUESTION

How do we balance artistic expression and sensitivity of historic trauma rooted in Korea's colonial past?

STANDARDS (STATE/C3)

C3: D2.Civ.14.9-12. Analyze historical, contemporary, and emerging means of changing societies, promoting the common good, and protecting rights.

STUDENT & TARGET OUTCOMES

- Students will be able to explain the experiences of Koreans living under Japanese occupation.
- Students will be able to analyze the multiple meanings of the Japanese imperial flag.
- Students will be able to understand the multiple perspectives surrounding the Koreatown mural.
- Students will be able to develop written and verbal arguments about the mural's future, grounded in factual evidence.

LESSON OVERVIEW

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At the Robert F. Kennedy Community Schools, a mural ignited a firestorm of debate. The mural depicts the history of the school site, which was formerly home to the historic Ambassador Hotel. The background design of the mural is a series of red rays radiating outward. Local Korean organizations wrote letters to the school district, demanding that the mural be taken down, as it looked too much like the Japanese imperial flag. The artist claimed that the background design was not intended to evoke that history, and that it was a common design motif used in art. The school district agreed to paint over the mural, but the teachers and artist fought back, on the grounds of creative freedom and censorship. After enough pressure from a prominent artist, the district backed down.

In this lesson, students will read statements put out by various groups, to learn more about the competing issues at play. They will read about Korea's history under Japanese rule, compare and contrast the mural and Japanese imperial flag, read about the censorship concerns, and develop a solution that is grounded in factual evidence.



PROCEDURES

1. Display the Koreatown mural for students, and ask them to list what they see.
 2. Tell students that members of the community want this mural taken down because it looks a lot like "Image #2." Show students the Japanese Imperial Flag, without telling them what it is. Give students 5 minutes to develop questions about both images, and ask them to share the questions out loud. Chart these questions on the board.
 3. Tell students that they are tasked with coming up with a solution that takes into account competing perspectives. Provide them with copies of the statements by the National Coalition Against Censorship and the Wilshire Community Coalition. As they read, they will create a T-chart that demonstrates the arguments made by both sides.
 4. Ask students to use their T-charts to discuss the questions posed by the class in step #2. They should discuss in groups of 2-3 first, and then share out in a whole class discussion.
- Make sure that these questions are part of the discussion:
- What is the historic significance of the flag, and why is it problematic?
 - How are the mural and the flag similar and different?
 - This mural is located in Koreatown, a community with the highest population of Koreans in the United States. Why does that matter in this controversy?
 - What are that multiple perspectives in this debate?
5. With their partners, students will brainstorm solutions to this controversy. They will share out their solutions, and discuss how the short-term and long-term impacts of their proposals.
 6. As an exit pass, students will write an individual proposal to the school board about the mural's future. The students must explain how their solution thoughtfully weighs the multiple perspectives provided in the readings.

FORMATIVE ASSESSMENT

T-chart demonstrates reading comprehension, and an understanding of the multiple issues in this debate.

As students discuss with partners and in a whole class discussion, teacher will monitor and check for understanding.

Students' written proposals will assess students' abilities to understand the multiple perspectives of the controversy, their understanding of the Japanese imperial flag's historic

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meaning, and their ability to support a claim with evidence. (Teachers can use the Evidence-based Writing Rubric to assess student writing.)

RESOURCE LIST

Blume, Howard. "A mural at a Koreatown school pays homage to classic Hollywood. Some say it's as offensive as a swastika." *Los Angeles Times*. Dec 11, 2018.

<https://www.latimes.com/local/education/la-me-edu-laUSD-ava-gardner-mural-20181211-story.html>

National Coalition Against Censorship. "NCAC opposes removal of mural at Los Angeles school." December 7, 2018. <https://ncac.org/news/ncac-opposes-removal-of-mural-at-los-angeles-school>

Wikipedia. Japanese Imperial Flag image. https://en.wikipedia.org/wiki/Rising_Sun_Flag

Wilshire Community Coalition. "Joint letter to Robert F. Kennedy Community Schools, LAUSD." November 15, 2018. <https://wilshirecommunity.org/author/wilshirecc/>

MODIFICATIONS & EXTENSIONS (OPTIONAL)

MODIFICATIONS

The NCAC and WCC statements can be excerpted or assigned for homework if time is short.

EXTENSIONS

Students can speak about current controversies on social media, blogs, school board meetings, and town halls.

Students can hold meetings to educate the school community about the various issues at play, including Korean history and artistic freedom.



Mural at the Robert F. Kennedy Community Schools complex by Beau Stanton
Image from Los Angeles Times



Image #2
Source: Wikipedia

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A mural at a Koreatown school pays homage to classic Hollywood. Some say it's as offensive as a swastika

By **HOWARD BLUME**
DEC 11, 2018 | 4:00 AM





The L.A. school district plans to remove this mural from the Robert F. Kennedy Community Schools complex. Activists say the mural suggests the Japanese imperial battle flag, a symbol they regard as hateful as a swastika. The artist, Beau Stanton, denies any connection. (Kirk McKoy / Los Angeles Times)

The giant image of Ava Gardner on the outer wall of a public school gym in Koreatown speaks to history. On that score, everyone agrees.

But what the artist intended as an homage to the Cocoanut Grove, which once stood nearby, Korean groups say is as offensive to them as a swastika would be to Jews or a burning cross to African Americans.

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They don't object to the movie star, who frequented the famed nightclub, or to the palm trees, monkey and Moorish arch superimposed on her profile to evoke the club's exotic decor. At issue are the rays radiating out from her face, which they say look like those on the rising sun of the imperial Japanese battle flag used during World War II — when Japanese forces committed atrocities against Koreans and others.

The protests of the Wilshire Community Coalition — with its long list of local groups and scholars — have prompted the Los Angeles Unified School District to take assertive action. The district has agreed to paint over the mural at the Robert F. Kennedy Community Schools complex during winter break, said Roberto Martinez, the senior school district administrator for that region.

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The artist who painted the mural is stunned. So is the National Coalition Against Censorship, which represents a variety of groups including the American Assn. of School Administrators and the American Civil Liberties Union.

“Removing the mural ... sets a dangerous precedent of submission to public pressure in assessing art and allowing students’ access to diverse viewpoints and ideas,” the coalition said in a statement.



Ava Gardner with then-husband Frank Sinatra in 1951. (Associated Press)

Martinez estimated that removing and replacing the mural would cost about \$20,000.

“Art is intended to celebrate the human spirit, not to offend the community,” Martinez said during a news conference in the school library last week. “If we have offended anybody, I apologize.”

To Chan Yong “Jake” Jeong, who led the mural protest and celebrated at Thursday’s event, the district’s announcement represented “such a happy day.”

But Beau Stanton, who had donated his time to paint the mural, was taken by surprise.

“I’m really disappointed,” said Stanton, who was in Miami on business when the district made its decision public. “My understanding was that this event was going to be a conversation. I had heard that teachers from the school were going to be speaking on my behalf. I was hoping we could have this opportunity to speak to the community and assuage some of these concerns.”



Retired South Korean military officer Jae K. Jhin takes part in a November protest against a mural at a school in Koreatown. (Howard Blume / Los Angeles Times)

Those who objected to the rays on the 30-by-40-foot image say they are too reminiscent of the controversial flag.

“This flag symbolizes the Japanese military aggression which resulted in [some] of the most horrendous and gruesome crimes against humanity in human history,” the Wilshire Community Coalition wrote in a Nov. 15 letter to the school system.

“We love Japan and Germany!” they wrote. “However, such cruel history against humanity is not to be repeated.”

Early in the Meiji era, which began in 1868, the military adopted the sun-ray flag, said UCLA associate professor William Marotti, a specialist in modern Japanese history. That flag became strongly associated in historical memory with the events leading up to and including World War II.

The atrocities of the Japanese regime — recounted by the Korean groups — include the use of chemical weapons, brutal forced labor, the subjugation of women from Korea and other conquered lands as sex slaves and the grotesque medical experimentation of the military's notorious Unit 731.

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Many Koreans remain bitter over Japan's rule of their homeland as a colony from 1910 to 1945.

An exacerbating factor for those who object to the flag may be that some supporters of Japanese Prime Minister Shinzō Abe have downplayed or even denied the Japanese government's active involvement in the deceptive "recruitment" of the sex slaves, known as comfort women, during the war, said Katsuya Hirano, a UCLA associate professor who specializes in the history of Japan.

"It is unfortunate that an innocent artwork has to be involved in the politics of war, memory and redress," Hirano said.

Those who attended the news conference Thursday included Young Park, who spoke about how his grandfather, Dr. Kwan Joon Park, was imprisoned after leading a 1939 protest in the Japanese Diet, or parliament. The elder Park died in prison in 1945, shortly before Korea's liberation from Japan.

Many critics do not feel as though Japan has taken full responsibility for past wrongdoing. Nor has it fully renounced symbols that others associate with these crimes — the battle flag being the prime example.

The issue is partly generational, partly geographical, said Jennifer Jung-Kim, a UCLA history lecturer who is Korean American and grew up mostly in the U.S. To her and her U.S.-raised son, the resemblance to the flag is remote, “but my husband lived in Korea until he was 14. He sees it very differently. To him the mural looks very reminiscent of the rising-sun flag.”

Some Japanese have defended the sun-ray image, which they say dates back long before the creation of Imperial Japan. The Japanese Navy and civil defense force still use versions of it in their flags. The motif has been woven into the leotards of Japanese Olympic gymnasts.



The imperial Japanese battle flag with the rising sun is held during a ceremony at Yasukuni Shrine in Tokyo to honor those killed in war. (Shuji Kajiyama / Associated Press)

Such discussions have nothing to do with his mural, said Stanton, a 32-year-old artist who splits his time between Los Angeles and New York.

The history he pulled from was that of the Cocoanut Grove, for decades one of Hollywood’s top watering holes. Big names both relaxed and performed there. It repeatedly hosted the Academy Awards. The Grove was attached to the equally historic Ambassador Hotel, where Kennedy was assassinated in 1968.



The Cocoanut Grove at the Ambassador Hotel, circa 1930, from the book "Imagining Los Angeles: Photographs of a 20th Century City," published by the Los Angeles Times in 2000. (Los Angeles Times)

The sun rays on the mural also differ in appearance from those on the flag.

The Japanese battle flag has 32 red-and-white bands, of uniform proportions, emanating from a central red sun. Stanton's mural has 42 bands of varying sizes in blue and reddish orange, surrounding a much larger and strikingly different central image.

"Radial lines terminating at a focal point are a common design choice" going back to ancient China, Stanton said. The motif appears in many places, including the flag of Arizona, he said, then added, "I think I just threw Arizona under the bus."



A painting of Arizona state flag features sun rays. (State of Arizona website)

His school mural was part of a 2016 project to place murals across the campus. Local activists began raising objections this fall, said Sharon Joung, a spokeswoman for the coalition.

The artist's good intentions are not the issue, local superintendent Martinez said: "As beautiful as they might be, Confederate statues have memories and mean a lot of different things to different people. It's the same thing here because for many older generations of Koreans, this mural might evoke memories of the past."

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Jeong, of the coalition protesting the mural, said the artwork could even be likened to a hate crime. He said his group had been prepared, if necessary, to take legal action against the nation's second-largest school system.

Under law, an act is only a hate crime if it embodies an attempt to terrorize or intimidate another, said John F. Banzhaf III, a lawyer with experience in hate-crime cases and a professor of public interest law at George Washington University.

Sun rays are a common motif in Stanton's murals. He now worries that activists will object to others.



Sun rays are a frequent motif in the work of Beau Stanton, as in this 2016 mural that wraps around two sides of a building in Brooklyn. (Courtesy of Beau Stanton)

The artist's defenders include Janette Tovar, a retired administrator who is working part time coaching teachers on the RFK campus. She said the district should have stood on the side of artistic integrity and opposing censorship.

"This mural was designed to be an icon for the historical significance of the building," Tovar said. "Who is to say that the new mural they put up is not going to offend someone else?"

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NCAC Opposes Removal of Mural at Los Angeles School

DECEMBER 7, 2018 BY [NCAC](#)

UPDATE 12/17/18:

LAUSD has postponed its plans to remove the mural until after the holidays. Watch this space for updates

Original post:

The superintendent of a Los Angeles school district has unilaterally decided to remove a mural on display on the exterior wall of RFK Community Schools' high school gym after some members of the surrounding community complained that visual elements of the mural resembled the Rising Sun flag of Imperialist Japan. The National Coalition

Image via artist's website, [beaustanton.com](#)

Against Censorship (NCAC) strongly disagrees with this decision and urges the school district to reconsider.

This mural was created as part of an arts initiative at the school, which involved workshops and seminars with students.

We understand that the Kennedy Foundation grant-funded mural was vetted by the school district and is intended as an homage to actress Ava Gardner. The surrounding rays are a common device found in many of artist Beau Stanton's murals. We also understand that some community members — represented by the Wilshire Community Coalition — are offended by the rays, which they associate with the Japanese imperialist flag, and have called for the erasure of the entire mural.

While we appreciate LAUSD's effort to distance itself from the hateful sentiments the mural's rays may evoke for members of the WCC, removing the mural in response to their complaints sets a dangerous precedent of submission to public pressure in assessing art and allowing students' access to diverse viewpoints and ideas.

We strongly urge LAUSD to affirm its commitment to freedom of expression by reversing the decision to erase the mural. Instead, we encourage LAUSD to create forums for dialogue, to bring the school and the community into conversation. We also urge LAUSD to consult with a diverse body of community representatives, including teachers and students.

By keeping the mural up, LAUSD can allow RFK Community Schools to model its **stated vision** of "openness to different perspectives (that) fosters empathy, integrity, collaboration and mutual respect" in a vibrant learning community.

NCAC has offered guidance for LAUSD school administrators on the principled display of controversial artworks and developing clear guidelines for arts initiatives.

Sign this petition to let district officials know that you support for public art in the Los Angeles Unified School District!

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NOVEMBER 19, 2018 WCC TRANSPARENT LA

Joint Letter to Robert F. Kennedy Community Schools, LAUSD

Wilshire Community Coalition

Joint Letter to Robert F. Kennedy Community Schools, LAUSD

November 15, 2018

-

RE: Mural by Branded Arts at the Robert F. Kennedy Community Schools

Dear Robert F. Kennedy Community Schools, LAUSD and their officers,

The undersigned community organizations write to raise serious concerns about the Hate Symbol portrayed on the RFK Mural Festival at the School Wall. It depicts the Rising Sun Flag of the Japanese Imperialism from the World War II. This flag symbolizes the Japanese military aggression which resulted in one of

the most of horrendous and gruesome crimes against humanity in human history.

Such Japanese military aggression during World War II was motivated by racism, fascism and imperialism and was deeply rooted in the belief in the false superiority of one race over another and resulted in killing over 30 million people including civilians and prisoners of wars. The global community has condemned, denounced and banned such discrimination and prejudice towards people based on their race or ethnicity.

We value every culture and differences. We love Japan and Germany! However, such cruel history against humanity is not to be repeated. That is why we ban hate symbols like Swastika of Nazism and anti-Semitism and KKK of White Supremacy in this country. Yet, the unfortunate lack of education regarding the Japanese Imperialism leaves allows for such ignorance of the Rising Sun Flag.

We understand that the Artists of the RFK Mural Festival claim did not intend to offend anyone or promote hate crimes.

The RFK Mural Festival (“Mural”) was completed in May 2016. This image is argued to “depict the profile of Ava Gardner, a classic Hollywood actress who regularly attended the Cocoanut Grove, combined with architectural elements and ornaments from the original site’s brass doors, Moorish arches, columns and palms.” (Beau Stanton, Artist’s website, <http://www.beaustanton.com/projects/rfk-mural-festival/>)

However, this work is not only extremely offensive and threatening to many survivors, descendants and community stakeholders with cultural heritages that stand in absolute opposition of the Japanese Imperialism and war crimes committed by the military aggression under the Rising Sun Flag during the World War II but also puts our values for humanity at risk.

In the recent past, we believe many of them attempted to express their concerns but to no avail and only became more frustrated. That is why we decided to write this joint letter with community organizations as our last attempt to inform you of the serious offenses you are causing to the entire community in Koreatown and the legal consequences you may face if you continue to ignore our concerns in the future.

First, I would like to take this opportunity to explain to you why this Moorish arches or the way the Moorish arches were drawn is offensive and what it represents.

The Rising Sun Flag served as “the sole emblem of Japan’s crimes against humanity during the war time.” (Anti Rising Sun Flag.net, <http://english.anti-risingsunflag.net>)

The Rising Sun Flag, symbolizing the Japanese Imperialism is equivalent to the Swastika of Germany Nazism.

In short, the Japanese Imperialism killed about 20 million people during the World War II in Asia, including China, Korea, Indonesia, Vietnam, Philippines, Malaysia, other Southeast Asian countries, European countries and the United States. The Japanese Imperialism is responsible for committing one of the most gruesome and horrendous crimes against humanity during the war and the colonization period. Here is just a glimpse of the horror.

1. Massive Killings were motivated by a racist Pan-Asianism

During the Nanking Massacre in China, more than 300,000 civilians, including women, children and elderly were raped and massacred by the Japanese Army. It wiped out the entire village. After the attacks, many were killed via genital torture, with some Japanese troops getting their jollies forcing parents to rape their own children at gunpoint. In Southeast Asia, the Manila massacre resulted in death of 100,000 civilians in Philippines. In Singapore, the Sook Ching massacre was a systematic extermination of perceived hostile elements among the Chinese population. And the list goes on.

Though military brothels existed in the Japanese military since 1932, they expanded widely after one of the most infamous incidents in imperial Japan's attempt to take over the Republic of China and a broad swath of Asia: the Rape of Nanking. On December 13, 1937, Japanese troops began a six-week-long massacre that essentially destroyed the Chinese city of Nanking. Along the way, Japanese troops raped between 20,000 and 80,000 Chinese women.

(<https://www.history.com/news/comfort-women-japan-military-brothels-korea>)

2. Use of Chemical Weapons

The Imperial Japanese Army under the Rising Sun Flag, used chemical weapons such as phosgene, chlorine, Lewisite and nausea gas (red), mustard gas (yellow), etc., despite of 1899 Hague Declaration and Article 23(a) of the 1907 Hague Convention IV – The Laws and Customs of War on Land. A resolution adopted by the League of Nations on 14 May condemned the use of poison gas by Japan.

3. Human Experimentation, “Unit 731 – Maruta”

Among the special Japanese military units conducted human experiments on civilians and prisoners of wars, one of the most infamous Imperial Japanese Army under the Rising Sun Flag was Unit 731.

To determine the treatment of frostbite, prisoners were taken outside in freezing weather and left with exposed arms, periodically drenched with water until frozen solid. The arm was later amputated; the doctor would repeat the process on the victim’s upper arm to the shoulder. After both arms were gone, the doctors moved on to the legs until only a head and torso remained. The victim was then used for plague and pathogens experiments.

(https://en.wikipedia.org/wiki/Japanese_war_crimes)

The Unit 731 of the Imperial Japanese Army under the Rising Sun Flag was horrendous crime against humanity. The humans were tortured for experiments to develop pathological weapons, biological and chemical weapons for mass destruction research of Imperial Japanese Army under the Rising Sun Flag. They injected pathogens into live human body, vivisection without anesthesia, and extreme temperature survival tests. Nearly 3000 victims including Asians, Europeans and Americans. They called the victims as “Maruta” meaning “log” during the experiments.

4. Violence against Women, Comfort Women – Sexual Slaves

The Imperial Japan’s fascism under the Rising Sun Flag ran Japanese military brothels in occupied countries. The innocent young girls and women were recruited by deception or abducted and forced into sexual slavery. These sex slaves, better known as “Comfort Women” were young girls and women of the occupied territories such as Korea, China, Indonesia, the Philippines and Australia. They were lured with promises of works in factories and other workplaces. The total number of comfort women is estimated as high as 400,000. Among them, a few were Japanese prostitutes, some were Chinese, Korean, Filipinos and Dutch people of the occupied territories. The sexual slaves suffered from 20 to 30 unwanted intercourses per day and were exposed into physical and mental violence, as well as unwanted pregnancies.

“It was not a place for humans,” Lee told Deutsche Welle in 2013. Like other women, she was threatened and beaten by her captors. “There was no rest,” recalled Maria Rosa Henson, a Filipina woman who was forced into prostitution in 1943. “They had sex with me every minute.” (The Brutal History of Japan’s

Comfort Woman, <https://www.history.com/news/comfort-women-japan-military-brothels-korea>)

5. **Forced Labor Camps**

The Imperial Japan had forced labor camps during the World War II with over four to ten million civilians and prisoners of war. Let alone there were approximately 13,000 Americans who died in the Japanese prison camps due to starvation, beating, murder, execution, etc.

Murphy spent one year at a copper mine near Hanawa with about 500 other POWs, an experience he described as “a complete horror.”

“It was slavery in every way: no food, no medicine, no clothing, no sanitation,” Murphy said, adding that it was all the more painful knowing that Mitsubishi built fighter aircraft used against American forces. (Japanese company to apologize for U.S. POWs’ treatment, <https://www.cbsnews.com/news/mitsubishi-to-apologize-to-us-pows-for-forced-labor-in-japan-during-wwii/>)

Therefore, the offenses and aggressions against humanity the Rising Sun Flag poses on the community with what it is associated with, is equivalent to the Swastika of Nazism and anti-Semitism.

Once again, the Rising Sun Flag served as the sole emblem of the Imperial Japan’s crimes against humanity during the war time. Use of the war emblem in such

manners is an offense to the community and an aggression towards the humanity as a whole.

Second, understanding what the Rising Sun Flag means to the community with multicultural heritages in Koreatown, the RFK Mural Festival poses the same offensiveness and aggression as Swastika of Nazism. It would have the same emotional and psychological effects that are damaging to the surrounding community as the RFK Schools promoting hate crimes against humanity.

The law requires one to take it down even if one commits such offense in reckless disregard of the risk of terrorizing because of the display of such symbols.

California Penal Code, Article 4.5. Terrorizing [11410 – 11414]

(http://leginfo.legislature.ca.gov/faces/codes_displaySection.xhtml?lawCode=PEN§ionNum=11411)

ARTICLE 4.5. Terrorizing [11410 – 11414]

(Article 4.5 added by Stats. 1982, Ch. 1624, Sec. 2.)

11411.

(a) Any person who hangs a noose, knowing it to be a symbol representing a threat to life, on the private property of another, without authorization, for the purpose of terrorizing the owner or occupant of that private property or in reckless disregard of the risk of terrorizing the owner or occupant of that private property, or who hangs a noose, knowing it to be a symbol representing a threat

to life, on the property of a primary school, junior high school, high school, college campus, public park, or place of employment, for the purpose of terrorizing any person who attends or works at the school, park, or place of employment, or who is otherwise associated with the school, park, or place of employment, shall be punished by imprisonment in a county jail not to exceed one year, or by a fine not to exceed five thousand dollars (\$5,000), or by both the fine and imprisonment for the first conviction or by imprisonment in a county jail not to exceed one year, or by a fine not to exceed fifteen thousand dollars (\$15,000), or by both the fine and imprisonment for any subsequent conviction.

(b) Any person who places or displays a sign, mark, symbol, emblem, or other physical impression, including, but not limited to, a Nazi swastika, on the private property of another, without authorization, for the purpose of terrorizing the owner or occupant of that private property or in reckless disregard of the risk of terrorizing the owner or occupant of that private property shall be punished by imprisonment in a county jail not to exceed one year, by a fine not to exceed five thousand dollars (\$5,000), or by both the fine and imprisonment for the first conviction and by imprisonment in a county jail not to exceed one year, by a fine not to exceed fifteen thousand dollars (\$15,000), or by both the fine and imprisonment for any subsequent conviction.

(c) Any person who engages in a pattern of conduct for the purpose of terrorizing the owner or occupant of private property or in reckless disregard of terrorizing the owner or occupant of that private property, by placing or displaying a sign, mark, symbol, emblem, or other physical impression, including, but not limited to, a Nazi swastika, on the private property of another on two or more occasions, shall be punished by imprisonment pursuant to subdivision (h) of Section 1170 for 16 months or two or three years, by a fine not to exceed ten thousand dollars (\$10,000), or by both the fine and imprisonment, or by imprisonment in a county jail not to exceed one year, by a fine not to

exceed five thousand dollars (\$5,000), or by both the fine and imprisonment. A violation of this subdivision shall not constitute felonious conduct for purposes of Section 186.22.

(d) Any person who burns or desecrates a cross or other religious symbol, knowing it to be a religious symbol, on the private property of another without authorization for the purpose of terrorizing the owner or occupant of that private property or in reckless disregard of the risk of terrorizing the owner or occupant of that private property, or who burns, desecrates, or destroys a cross or other religious symbol, knowing it to be a religious symbol, on the property of a primary school, junior high school, or high school for the purpose of terrorizing any person who attends or works at the school or who is otherwise associated with the school, shall be punished by imprisonment pursuant to subdivision (h) of Section 1170 for 16 months or two or three years, by a fine of not more than ten thousand dollars (\$10,000), or by both the fine and imprisonment, or by imprisonment in a county jail not to exceed one year, by a fine not to exceed five thousand dollars (\$5,000), or by both the fine and imprisonment for the first conviction and by imprisonment pursuant to subdivision (h) of Section 1170 for 16 months or two or three years, by a fine of not more than ten thousand dollars (\$10,000), or by both the fine and imprisonment, or by imprisonment in a county jail not to exceed one year, by a fine not to exceed fifteen thousand dollars (\$15,000), or by both the fine and imprisonment for any subsequent conviction.

(e) As used in this section, “terrorize” means to cause a person of ordinary emotions and sensibilities to fear for personal safety.

(f) The provisions of this section are severable. If any provision of this section or its application is held invalid, that invalidity shall not affect other provisions or applications that can be given effect without the invalid provision or application.

(Amended by Stats. 2011, Ch. 15, Sec. 496. (AB 109) Effective April 4, 2011. Operative October 1, 2011, by Sec. 636 of Ch. 15, as amended by Stats. 2011, Ch. 39, Sec. 68.)

Third, here are just few of the recent cases of the numerous cases which show how the community responds to such hate symbols.

1. **Swastika found in Bathroom at Calabasas High School**

A Swastika was found inside a bathroom at Calabasas High School. The school's principal immediately sent an email to parents informing that of the incident and explained that the symbol of the Nazi party, which is synonymous with hate and anti-Semitism, was promptly removed even though it was not hate-motivated. (Swastika found in Bathroom at Calabasas High School, <https://patch.com/california/calabasas/swastika-found-bathroom-calabasas-high-school>)

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2. **Zara fashion chain offered children' pajamas resembling concentration camp uniforms**

Zara made made a pajama design with an inspiration by the Sheriff's stars from the Classic Western films. Yet, when faced with complaints that it bore a disturbing resemblance to concentration camp uniforms, it apologized with sincerity and decided not to have such design in their stores any longer. Zara withdrew the entire range of design which had more than 3,330 stores in 66

countries. (Zara Apologizes For Pajamas That Look Just Like A Concentration Camp Uniform ,https://www.huffingtonpost.com/2014/08/27/zara-anti-semitism_n_5722162.html)

3. **George Washington University is taking action against Jewish student who posted a symbol he brought back from India that resembles Swastika**

Even though the student argued that the symbol he posted was not a Nazi one but something he brought from India that only looks similar to the Nazi Swastika, the school decided to suspend the student for the act of vandalism. The university stated that “the Swastika has acquired an intrinsically anti-Semitic meaning, and therefore the act of posting it in a university residence hall is utterly unacceptable.” The university further urged the entire community to be aware of the symbol’s association with genocide perpetuated against the Jewish people and its harmful effects. (Swastikas, Hate and Confusion, <https://www.insidehighered.com/news/2015/04/27/universitys-action-over-student-who-posted-swastika-bulletin-board-sets>)

Every single incident shows that even just a bare similarity was not to be allowed due to what such symbol is associated with and its effects on the community.

Just imagine having Swastika along with the profile of Ava Gardner, combined with architectural elements and ornaments from the original site’s brass doors,

Moorish arches, columns and palms, at the heart of Jewish community such as Hancock Park or Beverly Hills. This would definitely bring an uproar from the entire Jewish American community as offensive and unacceptable.

Now, you have the entire community in Koreatown regardless of race and ethnicity in front of you, requesting that you consider what the Rising Sun Flag symbol is associated with and its effects on the community. It is associated with massive killings of innocent people based on race and ethnicity, inhumane crimes against humanity with chemical weapons developed by horrendous human experiments and military aggression at the cost of women as sex slaves and children and men as forced laborers.

Failure to clearly understand about the above issue, causes the tragic incident such as the Pittsburgh synagogue shooting recently.

Please take this as our formal complaint against the schools' acts in causing the above-explained offenses and/or omission to act in promptly curing the problems caused therefrom. Please also take this as our formal request that you immediately remove the RFK Mural Festival and replace it with what the true cultural values reflect at the heart of Koreatown, Los Angeles. We request your schools and LAUSD please let us know whether you would comply with our requests by letting us know by no later than 5 p.m. on 11/30/2018. In doing so, we ask that you uphold the international commitment to protect and respect the values of humanity.

We stand with the listed community organizations.

Very truly yours,

Chan Yong (Jake) Jeong, Esq.

President

Wilshire Community Coalition

We, the undersigned, believe that the RFK Mural Festival is offensive and threatening to many survivors, descendants and community stakeholders with cultural heritages that stand in absolute opposition of the Japanese Imperialism and war crimes committed by the military aggression under the Rising Sun Flag during the World War II. Considering the fact that such Hate Symbol of the Rising Sun Flag is associated with one of the most gruesome and horrendous crimes against humanity, the display of such Hate Symbol at the public schools where children are being educated is unacceptable and intolerable. Therefore, we the undersigned hereby

demand the RFK Community Schools and LAUSD apologize to the entire student body and the community for the unintended offenses they committed and remove the Hate Symbol from the school wall immediately.

Wilshire Community Coalition

KNA Memorial Foundation

Young Korean Academy

Korean Liberation Association

Korean Roots Foundation in America

- **Women's Association in U.S.A.**

Korean American Mothers Association

The Korean Veterans Association in Western Region of the USA

Korean Senior Citizens Mutual Club

Hwarang Youth Foundation

Phil Sung Kim, President, Korean American Dental Association

The Korean Veterans Association

U.S.S.CA. Association of Korean-American From N. Korea

Korean MP Veteran's Association in USA

Korean Army Veterans Association

The Korea Retired Field Grade Officers Association

Korean American Veterans Ministry

Korean American Foundation of Los Angeles

PAVA World

Comfort Women Justice Coalition

The Atlanta Comfort Women Memorial Task Force

William P. Min, Attorney at Law

Sylvia Yu Friedman, Author of “Silenced No More: Voices of Comfort Women” and Film Producer, Journalist, Writer

Namhee Lee, Director of Korean Studies, Professor of Modern Korean History, UCLA

Seung-Ah Lee, Ph.D, Lecturer of Korean Studies, UCLA

Ki Suk Jun, Board Member, WCKNC

Hye Kyung Joung, JD, Wilshire Community Coalition

World Mission TKD Association

World Martial Arts Medi-therapy Association

International Qi-gong Research Association

Abroad KA Air- Marshall Association

World Miracle-hand Therapy Association

Choong-Hyo Taekwondo Group

Jason Chu, Hip-Hop Artist, Poet and Activist

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[Joint Letter to Robert F Kennedy Community Schools, LAUSD](#)

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EVIDENCE-BASED WRITING RUBRIC

	HIGH PROFICIENCY	BASIC PROFICIENCY	APPROACHING PROFICIENCY	NOT PROFICIENT
CONTENT AND ANALYSIS	<ul style="list-style-type: none"> Contains a clear, compelling claim. Claim demonstrates insightful comprehension and valid precise inferences. Overall analysis follows logically from the text. 	<ul style="list-style-type: none"> Contains a clear claim. Claim demonstrates sufficient comprehension and valid basic inferences. Overall analysis follows logically from the text. 	<ul style="list-style-type: none"> Contains a claim, but it is not fully articulated. Claim demonstrates basic literal comprehension and significant misinterpretation. Major points of textual analysis are missing or irrelevant to accomplish purpose. 	<ul style="list-style-type: none"> Contains a minimal claim that is not beyond correct literal repetition. Minimal inferential analysis serving no clear purpose.
COMMAND OF EVIDENCE	<ul style="list-style-type: none"> Central claim is well-supported by textual evidence. Use of relevant evidence is sustained throughout the entire analysis. The core reasoning follows from evidence. 	<ul style="list-style-type: none"> Central claim is well-supported by textual evidence. Use of relevant evidence is generally sustained with some gaps. The core reasoning follows from evidence. 	<ul style="list-style-type: none"> Central claim is only partially supported by textual evidence. Analysis is occasionally supported with significant gaps or misinterpretation. The core reasoning is tangential or invalid with respect to the evidence. 	<ul style="list-style-type: none"> Demonstrates some comprehension of the idea of evidence, but only supports the claim with minimal evidence which is generally invalid or irrelevant.
COHERENCE AND ORGANIZATION	<ul style="list-style-type: none"> The organization strengthens the exposition. The introduction establishes context ; the organizational strategies are appropriate for the content and purpose. There is a smooth progression of ideas enhanced by proper integration of quotes and paraphrase, effective transitions, sentence variety, and consistent formatting. 	<ul style="list-style-type: none"> The organization supports the exposition. The introduction establishes the context; the organizational strategies are appropriate for the content and purpose. The ideas progress smoothly with appropriate transitions, but evidence is not always integrated properly. Sentences relate relevant information and formatting is consistent. 	<ul style="list-style-type: none"> Some attempt has been made at a sustained organization, but major pieces are missing or inadequate. The introduction does not establish the context; The organizational strategy is unclear and impedes exposition. Paragraphs do contain separate ideas, but the relationships among them are not indicated with transitions. Quotes and paraphrases may be present, but no distinction is made between the two and they are not effectively integrated into the exposition. Sentences are repetitive and fail to develop ideas from one to the next. 	<ul style="list-style-type: none"> There is no sustained organization for the exposition. Organization does not rise above the paragraph level. The essay does contain discrete paragraphs, but the relationships among them are unclear. Ideas do not flow across paragraphs and are often impeded by erroneous sentence structure and paragraph development.
CONTROL OF LANGUAGE AND GRAMMAR	<ul style="list-style-type: none"> Contains precise and vivid vocabulary, which may include imagery or figurative language and appropriate academic vocabulary. The sentence structure draws attention to key ideas and reinforces relationships among ideas. Successful and consistent stylistic choices have been made that serve the writing purpose. Illustrates consistent command of standard, grade-level-appropriate writing conventions. Errors are so few and so minor that they do not disrupt readability or affect the force of the writing. 	<ul style="list-style-type: none"> Contains appropriate vocabulary that may lack some specificity, including some imagery or figurative language and appropriate academic vocabulary. The sentence structure supports key ideas and relationships among ideas, but may lack some variety and clarity. There is some evidence of stylistic choices that serve the purpose of the essay. Illustrates consistent command of standard, grade-level-appropriate writing conventions. Minor errors do not disrupt readability, but may slightly reduce the force of the writing. 	<ul style="list-style-type: none"> Contains vague, repetitive and often incorrect word choice. Sentence structure is repetitive, simplistic and often incorrect, disrupting the presentation of ideas. There are few or no attempts to develop an appropriate style. Illustrates consistent errors of standard, grade-level-appropriate writing conventions. Errors disrupt readability and undermine the force of the writing. 	<ul style="list-style-type: none"> Contains very limited and often incorrect word choice. Sentence structure is repetitive, simplistic and often incorrect, resulting in a minimal expression of a few simplistic ideas. Illustrates consistent errors of standard, grade-level-appropriate writing conventions. Errors impede readability and comprehension of the writing.