John Okada’s No-No Boy follows the experiences of Ichiro Yamada, a Nisei Japanese-American man who deals with the consequences of answering “no” to the so-called “loyalty questionnaire.” As Ichiro struggles to transition back to regular life, he encounters various figures that represent the different perspectives and attitudes that dominated racial and cultural tensions during World War II.

As a heavily character-centric text, the novel merits a close examination of these various perspectives. For this project, you will create a series of body biographies for the characters in No-No Boy. A body biography is a visual and written portrait illustrating several aspects of a character’s life within the literary work.

**PROJECT DETAILS**

- From the following list of characters, select **four** and create a body biography for each:
  - Ichiro Yamada
  - Mr. Yamada (father)
  - Mrs. Yamada (mother)
  - Taro Yamada (brother)
  - Kenji Kanno
  - Freddie Akimoto
  - Emi
  - Eto
  - Bull
  - Mr. Carrick

- Each body biography must fit on an 8.5” x 11” paper
- All four body biographies are due **Tuesday, February 17 / Wednesday, February 18**
**BODY BIOGRAPHY REQUIREMENTS**

Begin by drawing in the outline of the body. I have listed some possibilities for your body biography, but feel free to come up with your own creations. As always, the choices you make should be based on the text. Above all, your choices should be creative, analytical, and accurate.

Although I expect your biography to contain additional dimensions, your portrait must contain:

- A review of the work's events in relation to each character
- Visual symbols
- The five most important quotes (either exposition or dialogue) relating to your character (be sure to attribute correctly and annotate)

**BODY BIOGRAPHY SUGGESTIONS**

- **Placement** - Carefully choose the placement of your text and artwork. For example, the area where your character’s heart would be might be appropriate for illustrating the important relationships within his/her life. The hands might refer to actions or accomplishments of the character.
- **Spine** - Actors often discuss a character's "spine." This is his/her objective within the work. What is the most important goal for your character? What drives his/her thought and actions? The answers to these questions are his/her "spine." How can you illustrate it?
- **Virtues and Vices** - What are your character’s most admirable qualities? His/her worst? How can you make us visualize them?
- **Color** - Colors are often symbolic. What color(s) do you most associate with your character? Why? How can you effectively weave these colors into your presentation?
- **Symbols** - What objects can you associate with your character that illustrate his/her essence? Are their objectives mentioned within the work itself that you could use? If not, choose objects that especially seem to correspond with the character.
- **Mirror, Mirror** - Consider both how your character appears to others on the surface and what you know about the character's inner self. Do these images clash or correspond? What does this tell you about the character? How can you illustrate this mirror image?
- **Changes** - How has your character changed within the work? Trace these changes within your text and/or artwork.