

AN EDUCATOR'S GUIDE TO

RESISTANCE AT TULE LAKE

A FILM BY KONRAD ADERER

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RESISTANCE
AT TULE LAKE

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To purchase this film for educational or institutional use, visit:

<http://twon.org/catalog/pages/cpage.aspx?rec=1503&card=price>

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<http://resistanceattulelake.com/education/>

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A NOTE FROM THE DIRECTOR

Dear Educators,

I was well out of college before I found the courage to ask my grandmother about her three years of raising a family in a Utah concentration camp known as Topaz. She described a life coping with great uncertainty by focusing on day-to-day practicalities. It was only years later that she had time to reflect on those years and had come to resent the racist injustice she lived through. I wondered what my reaction would have been if I had been alive then. Would I have protested, or would I have accepted the dehumanization, loss and confinement as part of wartime reality?

Early in this film Tetsuden Kashima, nationally recognized scholar on American Ethnic Studies, says: "What happened to the Japanese Americans, to me, is not something unusual." Pearl Harbor was the trigger for the mass incarceration of over 110,000 Japanese Americans. But that project merely fulfilled socially accepted, legally enshrined forms of racism that were unexceptional then and now. In the 21st century, mixed-status communities of color still contend with systemic inequality held in place by law and public acquiescence. Perhaps the most difficult task of progressive social movements is chipping away at the norms, expressed in terms like "illegal alien," that engrave dehumanization into our language.

The people who share their personal histories in this film were of high school and college age when they were incarcerated at Tule Lake. Several of them said their classroom civics training helped give them the confidence to challenge their incarceration. At screenings of this film I have met students who are vulnerable to arrest, detention, and deportation because of their immigration status. Becoming aware of the implications of being born outside the U.S. is part of the coming-of-age of millions of young people in our educational institutions. The best hope I have for my documentary is that it awakens empathy and critical thinking that the next generation will bring to bear in facing the persistent inequities of citizenship and migration. This will only be possible with the invaluable work of educators like yourself. I thank you for choosing to teach about wartime incarceration with *Resistance at Tule Lake*, and would be glad to hear about your experiences using this film and guide with your students.

Sincerely,



Konrad Aderer

konrad@lifeorliberty.org

INTRODUCTION

Dear Educators,

Resistance at Tule Lake tells the story of a prison camp that operated during World War II and the Japanese Americans who resisted the premise and conditions of their incarceration. The film dispels the long-standing myth that Japanese Americans did not contest the U.S. military orders. While *Resistance at Tule Lake* is about the Japanese American incarceration history, it touches on a wide range of political and social issues and so is adaptable to many different courses and disciplines. We anticipate the film will stir meaningful conversation about civil rights, citizenship, and dissent among your students.

Designed primarily for secondary and college-aged students, this curriculum guide is a series of lessons and assessments that can be taught alongside a screening of the film. The lessons are set within the context of anti-Asian exclusion and discrimination dating back to when the first Asian immigrants arrived in the U.S. in the late nineteenth century. Students consider their personal histories through writing prompts and interactive activities. And, through comparative readings and primary source analysis, students draw connections between the Japanese American incarceration and current issues of citizenship, immigration, and confinement.

In preparing this guide, we talked to classroom teachers about their work teaching the Japanese American incarceration history. Many spoke of the impact of documentary film and the power of visuals in teaching this history. One teacher spoke of her students' reactions as they watched the faces of Japanese Americans recalling the forced removals from their homes. Her students personally connected to the pain of these experiences and could draw comparisons to current raids in immigrant communities and the treatment of communities of color by law enforcement.

Many teachers include the experiences of Japanese Americans during World War II in their curriculum because it complicates understandings of what it means to be a citizen in this country. Studying *Resistance at Tule Lake* with students is a further, deeper engagement with this history: it means unsettling commonly held beliefs about the rights citizens are owed and engaging with the complex and situated ways people respond when stripped of these rights.

Teachers all over this country do the hard, day-to-day work of engaging young people with complex historical narratives. We hope that you find this film and the accompanying guide helpful for this work.

Our best regards,



Cathlin Goulding & Freda Lin

Curriculum Writers



HOW TO USE THIS GUIDE

Guided by principles from inclusive education, we offer learning experiences so that students with an array of learning styles and backgrounds can access and engage with the film. We anticipate that educators who use this film will come from a wide range of disciplines and grade levels, and so we encourage teachers to scaffold lessons and add extension activities accordingly.

This guide is structured in four parts:

Before Viewing	Lessons that prepare students to view the film. Students do a series of brainstorming sessions, receive historical overviews, and are offered personal inroads to viewing the film.
During Viewing	Lessons that correlate with the different segments of the documentary. These lessons engage directly with the film's content, providing summaries and needed historical context.
After Viewing	A series of post-film assessments directed to students, designed bring together multiple aspects of the film. We encourage you to complete relevant Before and During Viewing lessons in preparation for After Viewing activities and assessments.
Additional Resources	A bibliography of texts, films, media, and websites to complement and deepen engagement with the film. Lesson plans and resources are included within some of the websites, which will enhance learning of the film's main themes and concepts.

Lessons in the Before and After Viewing sections:

Essential Questions	Also known as focus questions, these allow for inquiry-based learning, where students keep these questions in mind during the lesson and develop thoughtful responses by the end of each lesson/activity/assessment. These correlate with learning Objectives from each lesson.
Objectives	These are skills-based goals for students to achieve and demonstrate by the end of the lesson, designed to facilitate the development of critical thinking skills.
Standards	Each lesson aligns with Common Core State Standards and the College, Career, and Civic Life (C3) Framework for Social Studies State Standards. Common Core provides a general overview of the English language arts and literacy skills in history/social studies that students will learn through the lesson. The C3 Framework is aligned with Common Core and provides the specific history, civics, geography, or economics standard that the lesson will cover. It was developed in collaboration with over 20 states and 15 national social studies organizations such as National Geographic, National History Day, and the College and University Faculty Assembly (CUFA). The National Council for the Social Studies (NCSS) coordinated the publishing of this document.
Learning Experiences	We have purposely not prescribed a specific time length for these lessons, because as former classroom teachers we know that students will have unique pacing needs. For college students, we offer additional conceptual or theoretical readings that can deepen knowledge and open up other areas for inquiry.
Handouts	Printable student handouts are included in most lessons. For some lessons, brief but important information to help students in their learning is included for the teacher to project on screen or write on the board. Alternatively, the information can be copied and pasted onto existing handouts within the lesson, or onto separate handouts.

TIMELINE OF
JAPANESE
AMERICAN
INCARCERATION

1880s-1920s

Japanese citizens immigrate to the United States; many find work as laborers in Hawaii and on the West Coast.

1913

The Alien Land Law passes in California. First-generation immigrants, who are ineligible for citizenship, are prohibited from owning property.

1922

In *Ozawa v. United States*, the Supreme Court determines that Japanese-born immigrants are not “free white persons” and are therefore ineligible for naturalized citizenship.

1941

DECEMBER 7

Japanese military forces bomb Pearl Harbor. The U.S. enters World War II.

DECEMBER 7-8

FBI picks up hundreds of Japanese immigrants in Hawaii and on the U.S. mainland. President Roosevelt signs proclamations that deem Japanese-born “enemy aliens” subject to arrest and internment, travel restrictions, and barred from possessing certain contraband.

1942

JANUARY

Japanese-born “enemy aliens” are ordered to register with the U.S. government.

FEBRUARY

President Roosevelt signs Executive Order 9066, which authorizes the Secretary of War and military commanders to establish military areas from which any and all persons can be excluded.

Lieutenant General John DeWitt is named as military commander in charge of implementing Executive Order 9066.

MARCH

Public Proclamation No. 1 establishes the western half of California, Oregon, and Washington, and the southern portion of Arizona as an exclusion zone for people of Japanese ancestry.

The War Relocation Authority (WRA) is established to carry out Executive Order 9066.

People of Japanese ancestry living in exclusion zones begin to be removed into temporary detention centers.

APRIL

Construction of Tule Lake concentration camp begins.

MAY

Five hundred Japanese Americans arrive at Tule Lake from detention centers in Portland, Oregon, and Puyallup, Washington.

1943

FEBRUARY

The registration program begins: the U.S. Army and the WRA develop a questionnaire to identify male prisoners for the draft and those who might be eligible to leave the concentration camps. Questions 27 and 28 assess “loyalty” of all incarcerated Japanese and Japanese American men and women over the age of 16.

Thirty-two young men from Block 42 refuse registration, demanding repatriation to Japan. They are taken into custody at a county jail.

JULY

The Tule Lake Relocation Center is redesignated as Tule Lake Segregation Center, to imprison the dissidents who refused to complete the questionnaire, applied for repatriation to Japan, qualified their “yes” answer to Question No. 28, or were deemed “disloyal” by the WRA because of their “no” responses.

JULY-SEPTEMBER

Tule Lake is physically transformed into a segregation center: a double “man-proof” fence is constructed around the perimeter of the camp, the number of guard towers increased from six to 28, military guard presence boosted, and tanks put in place to intimidate prisoners.

So-called “loyal” prisoners begin to be moved out of Tule Lake into other camps and, in turn, those deemed “disloyal” are segregated to Tule Lake.

OCTOBER

Major movement of the segregated Japanese Americans arrives at Tule Lake.

A farm truck transporting Tule Lake workers overturns, killing one and injuring others. Tule Lake laborers strike, refusing to return to work until conditions improve. The camp administrators brings in strikebreakers from other camps to finish the harvest.

NOVEMBER

Prisoners seek an audience with WRA Director Dillon Myer to improve the poor working and living conditions at the camp, however, the large gathering of interested Nikkei alarms WRA staff.

Conflict between workers and internal security develops over reports of WRA staff removing food from the camp to feed strikebreakers. At Director Ray Best’s request, the Army takes control of Tule Lake.

Martial law is declared at Tule Lake. The Army conducts searches for “contraband” in barracks and camp leaders are picked up and corralled into a quickly constructed stockade for long-term detainment.

DECEMBER

Representing the government of Japan, the Spanish Consulate visits Tule Lake to inquire about the treatment of prisoners in the stockade.

1944

JANUARY

Martial law at Tule Lake is lifted. The WRA resumes control of the camp.

Dissension deepens between prisoners who wish to accommodate camp administrators and pro-Japan nationalists.

Tule Lake prisoners receive notice of the draft; 27 prisoners decide they will resist taking their physicals. They are arrested and moved to another location in the area. Their indictment is soon overturned by a federal judge.

JULY

Public Law 405 is signed by President Roosevelt, allowing the renunciation of U.S. citizenship in a time of war. Approximately 5,600 Japanese Americans renounce their citizenship; the majority of these “renunciants” are from Tule Lake.

ACLU attorney Wayne Collins begins his advocacy for prisoners detained in the stockade.

AUGUST

All prisoners in the stockade are released.

DECEMBER

The WRA announces that it plans to close all of the camps by the end of 1945, causing further unrest among factions of the camp. Leaders of the pro-Japan faction are arrested and removed to a Department of Justice internment camp in Santa Fe.

1945

JANUARY

Restrictions on the resettlement of Japanese Americans on the West Coast are lifted.

FEBRUARY

More pro-Japan prisoners are arrested and sent to Bismarck, North Dakota. Hearings for repatriation to Japan begin.

AUGUST

Japan surrenders and World War II ends.

NOVEMBER

The first Tule Lake prisoners who renounced their citizenship and applied for repatriation to Japan leave the camp. 4,327 prisoners are slated to be deported. (Later, attorney Wayne Collins will represent many of these renunciants and restore their citizenship.)

1946

MARCH

Tule Lake officially closes.

JUNE

The WRA ceases its activities.

1947

Public Law 405, which allowed for the renunciation of citizenship, is rescinded.

1975

The campaign for “redress,” or compensation and apology for wrongdoing from the U.S. government, begins in West Coast Japanese American communities.

1979

MAY

A California Registered Historic Landmark plaque is installed at the former Tule Lake camp.

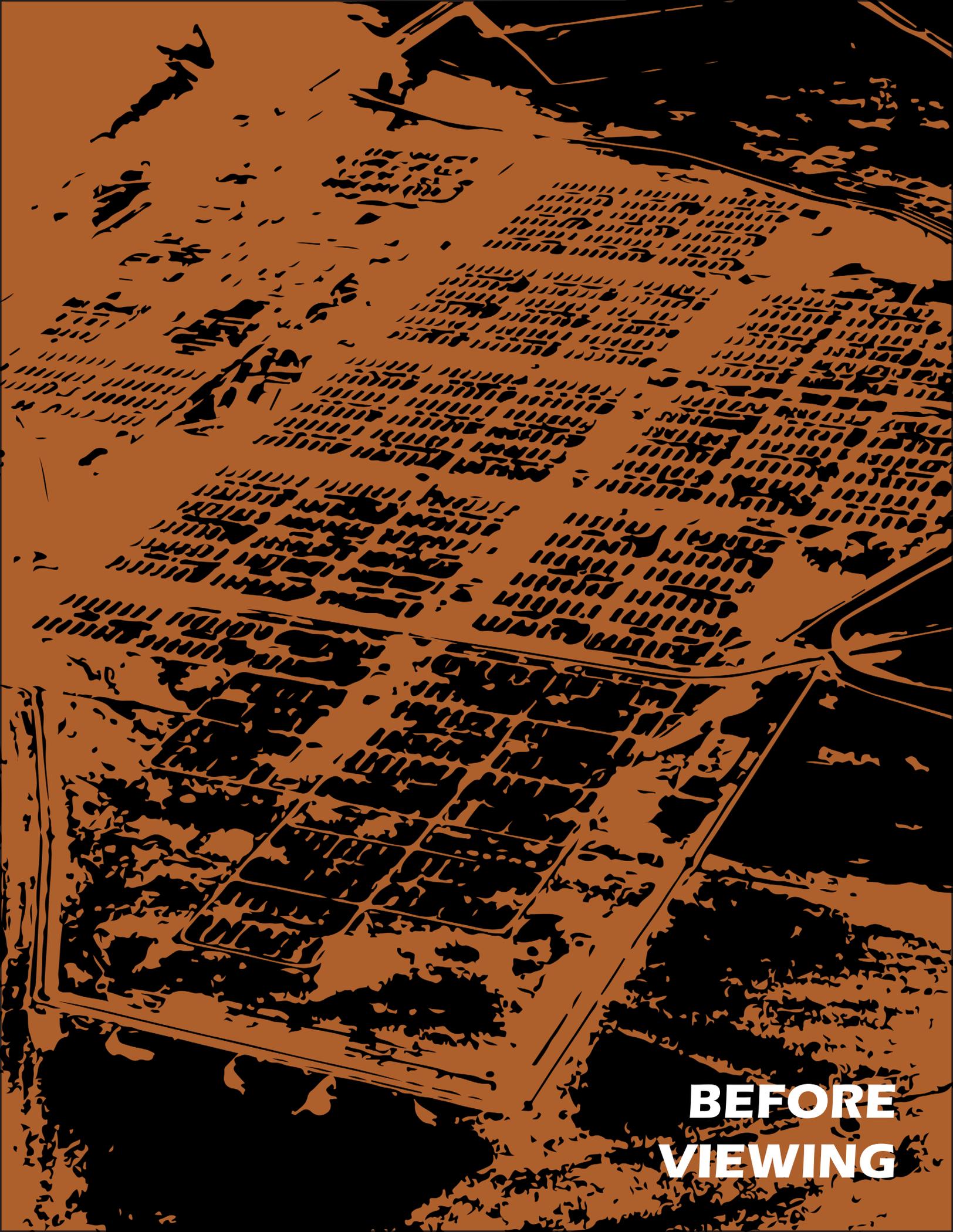
1988

The Civil Liberties Act of 1988 is signed, issuing an apology and \$20,000 to each living Japanese American who was incarcerated during World War II.

2008

DECEMBER

Tule Lake is designated as the Tule Lake Unit of the World War II Valor in the Pacific National Monument. The National Park Service initiates a planning process for development of the site.



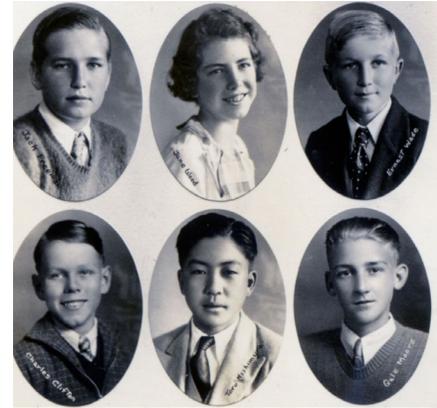
**BEFORE
VIEWING**

BEFORE VIEWING LESSON 1 The Meaning of Citizenship

SUMMARY OF THE LESSON

Students will investigate the many facets of citizenship, such as who can claim citizenship and how citizenship is determined. Moreover, citizenship is interpreted differently depending on social, political, and historical contexts. Many examples of the instability of citizenship exist throughout history: The USA Patriot Act, passed soon after 9/11, has had far-reaching impact on the privacy rights of U.S. citizens, particularly affecting Muslim, Arab and South Asian Americans. Native American tribes exercise sovereignty which grants different rights than those of other U.S. citizens.

In this lesson, students will give their opinions about what they believe it means to be a citizen. This lesson will help make connections to the theme of the film: how Japanese Americans lost their citizenship rights during World War II.



High school yearbook with Bill Nishimura (bottom center), c. 1939. Courtesy Bill Nishimura.

ESSENTIAL QUESTIONS

1. What does it mean to be a citizen of a nation?
2. How have Asian immigrants been denied citizenship throughout U.S. history?

OBJECTIVES

1. Determine what rights citizens are entitled to and how they may change when social and political contexts are factors.
2. Analyze how citizenship might be seen in a positive or negative light.
3. Examine primary sources to understand the history of U.S. anti-Asian policies.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

CCSS.ELA-Literacy.CCRA.SL.1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MATERIALS:

- 6 pieces of poster paper
- 6 stacks of 3"x 3" sticky notes
- Binder paper

SUPPLEMENTAL READINGS FOR STUDENTS AND TEACHERS

Arendt, Hannah. "We refugees." *Menorah Journal* 31, no. 1 (1943): 69-77. Retrieved from http://www-leland.stanford.edu/dept/DLCL/files/pdf/hannah_arendt_we_refugees.pdf

LEARNING EXPERIENCES AND ASSESSMENTS

GIVE ONE, GET ONE ACTIVITY

1. Ask students to answer the following writing prompt on a separate sheet of binder paper: "What does it mean to be a citizen of a nation?"
2. Tell students they will share their responses with three other students in the class, in one-on-one conversations. As they share their responses with one another, they will quickly jot down their classmates' responses on their own binder paper. They will have three minutes to get notes from all three students.
3. Set a timer for three minutes. Allow students to move to their first partners on their own.
4. Gather students as a whole class. Conduct a short class discussion to collect student responses. Ask students to share their individual responses as well as some of the other responses they heard from others during the activity.

GALLERY WALK

1. Hang up six posters with the following questions listed on each:
 - a. What rights should you have as a citizen of any nation?
 - b. What rights do you have as a U.S. citizen according to the Constitution?
 - c. How might citizens' rights change during times of war?
 - d. Why is citizenship important or not important?
 - e. What does citizenship offer?
 - f. What situations or circumstances would make you NOT want to be a citizen of a nation?
2. Divide students up into six groups and have each group stand by a poster
3. Give groups 5-10 minutes to discuss the question and possible answers, then write each different response on a sticky note and attach it to the poster.
4. After time is called instruct each group to rotate clockwise to the next poster and do step 3 for their new poster. Rotate each group four more times.
5. Have each group return to the poster they started with and review all new responses.
6. Ask each group to present to the whole class their poster question and collected responses.
7. Remind students how the U.S. Constitution defines citizenship by projecting the 14th Amendment from the U.S. Constitution on screen:

All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny any person within its jurisdiction the equal protection of the laws.

8. Conduct a class discussion on citizenship and the complicated aspects of it based on the U.S. Constitution's definition of citizenship and Gallery Walk discussions. End with a question about how they think these themes of citizenship might have applied to Japanese Americans after the bombing of Pearl Harbor during WWII.

TIMELINE ACTIVITY

Students will learn how citizenship has been denied and used as a tool of discrimination by investigating the history of U.S. Anti-Asian exclusion policies.

1. Distribute Timeline of Anti-Asian American Exclusion History handout to students.
2. Pair students up and instruct them to read the handout and answer the following questions:
 - a. In terms of anti-Asian American exclusion, which three events from the timeline stand out to you the most? Explain why.
 - b. Summarize how the U.S. implemented racist policies that prevented Asian immigrants from becoming citizens.

EXTENSIONS FOR ADVANCED READERS

1. High school and college-aged students may wish to deepen their understandings of the citizenship and its uncertainties. Hannah Arendt, a twentieth-century political theorist, traced the rise of the totalitarian state in Germany and the plight of people vulnerable to its exclusionary powers. She wrote extensively about statelessness and refugees, whose rights are not protected under any legal body.
2. After a reading of Arendt's essay, "We Refugees," referenced under Supplemental Readings, students can gather in small discussion groups or talk as a whole class.
3. Here are some questions to guide their dialogue about the text:
 - a. How do you define "refugee"?
 - b. What does Arendt say about the condition of being a refugee? What rights do refugees have or not have and what makes their condition vulnerable?
 - c. According to Arendt, what relationships do refugees have to their pasts? To their futures?
 - d. How do refugees seek out a sense of belonging? What challenges do they face in establishing new homes?
 - e. Arendt ends the essay by observing, "The comity of European peoples went to pieces when, and because, it allowed its weakest member to be excluded and persecuted." What do you think Arendt means by this statement? What does a country's treatment of refugees say about its larger values and commitments?

HANDOUTS

See next page.

TIMELINE OF ANTI-ASIAN AMERICAN EXCLUSION HISTORY¹

1790	<u>Naturalization Act</u> – The first federal legislation passed regarding the naturalization of foreign-born immigrants. The Act stipulates that only “free white persons” are eligible for citizenship, thus excluding all Asian immigrants.
1852	<u>Foreign Miner’s License Tax</u> – A tax enacted by the California Legislature that stipulated a three dollar assessment per month on every foreign miner not desiring to become a citizen. The tax was not uniformly enforced, except toward the Chinese, who were often overcharged. Also, Chinese were ineligible for citizenship.
1870s	<u>Workingmen’s Party</u> – A California labor organization led by Dennis Kearny. The party, whose main political platform was Chinese exclusion, played a prominent role in the anti-Chinese movement that resulted in the Chinese Exclusion Act of 1882.
1882	<u>Chinese Exclusion Act</u> – A federal law enacted by Congress that suspended the immigration of all Chinese laborers to the United States for ten years.
1888	<u>Scott Act</u> – A law that severely restricted the special pass system established by the Chinese Exclusion Act of 1882, where Chinese laborers residing in the United States before November 17, 1880, could leave the country and return freely if they obtained a special pass before their departure. As a result of the Scott Act, 20,000 Chinese were denied re-entry into the United States.
1892	<u>Geary Act</u> – A law that extended the Chinese Exclusion Act for ten years. Under the Geary Act, Chinese residents had to carry a resident permit at all times or face possible deportation or imprisonment.
1900s	<u>Yellow Peril</u> – A term that originated in Europe and the United States around the turn of the 20th century. The term was used to describe the perceived menace of industrializing Asian countries and Asian immigrants. Depending on the context, “Yellow Peril” could refer to the direct military threat posed by Asian nations, the economic threat posed by Asian immigrants who worked for less pay, or the threat to “racial purity” posed by race-mixing and intermarriage.

¹ Excerpted from Japanese American Citizens League (JACL) “The Journey from Gold Mountain: The Asian American Experience Curriculum and Resource Guide,” pp.22-25. https://jacl.org/wordpress/wp-content/uploads/2015/01/2006_GoldMountain_CurGuide.pdf

1907-08	<u>Gentlemen's Agreement</u> – An agreement between the governments of the U.S. and Japan. Under the agreement, Japan promised to stop issuing passports to Japanese laborers, and the U.S. agreed to end discrimination against students of Japanese descent in the San Francisco school system. This severely limited immigration from Japan, but did not eliminate it. Those who could still come to the United States included non-laborers, former residents, “settled agriculturalists,” and spouses and children of immigrants.
1913	<u>Alien Land Law</u> – A law passed by the California Legislature stipulating that aliens who could not become naturalized citizens could not own land in the state. Though not explicitly stated, the act was directed at Japanese immigrants who pursued land ownership in California.
1917	<u>Immigration Act</u> – Also known as the Asiatic Barred Zone Act, a federal law that created a “barred zone” from which immigration to the United States was prohibited over most of Asia and the Pacific Islands, excluding Japan.
1920	A new, more stringent <u>Alien Land Law</u> passes in California, intending to close loopholes found in the 1913 Alien Land Law.
1922	<i>Ozawa v. United States</i> – U.S. Supreme Court case in which Takao Ozawa claimed U.S. citizenship because he was light-skinned and highly assimilated, thereby making him eligible as a “free white person.” The court rejected Ozawa’s appeal, holding that the Naturalization Act of 1790 defined a “free white person” as “a person of what is popularly known as the Caucasian race.”
1923	<i>U.S. v. Bhagat Singh Thind</i> – U.S. Supreme Court case where the government contested the citizenship of Bhagat Singh Thind, an Asian Indian. Thind argued he was a “free white person” because Asian Indians were considered Caucasian. The Court disagreed, arguing that the words “free white person” did not mean “a person of what is popularly known as the Caucasian race,” as they had decided in <i>Ozawa v. U.S.</i> , but rather a person who is considered white by “common speech,” thereby revoking Thind’s citizenship.
1924	<u>Immigration Act of 1924</u> – Also known as the National Origins Quota Act, a law that limited the number of immigrants from certain countries to two percent of their population in the United States according to the census of 1890. The law also extended the “barred zone” to include Japan, nullifying the Gentlemen’s Agreement and ending all immigration from that country.

BEFORE VIEWING LESSON 2 Exploring Meanings of Resistance

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

This introductory lesson frames one of the central themes for inquiry while viewing the film, *Resistance at Tule Lake*. Students will develop an initial definition of resistance and then, through small group discussions and brainstorming, extend their understandings by naming specific examples in history and the present.



Pro-Japan Hoshidan group demonstrates in honor of members being shipped out of Tule Lake Segregation Center, 1/26/1945. Photographer: R.H. Ross, WRA. Courtesy of the Tule Lake Committee.

ESSENTIAL QUESTION

What kind of personal and political conditions prompt resistance?

OBJECTIVES

1. Develop an initial definition of “resistance.”
2. Discuss the contexts and rationales that prompt various forms of resistance.
3. Consider how they understand and feel about resistance in their present lives.

C3 FRAMEWORK STANDARDS

D2.His.5.9-12. Analyze how historical contexts shaped and continue to shape people’s perspectives.

MATERIALS

Copies of the “Defining Resistance” handout

LEARNING EXPERIENCES AND ASSESSMENTS

1. Ask students to journal for a few minutes to the prompt: *Today, think about a moment in your life when you felt a sense of injustice. Describe this time in your life. What happened to give rise to this feeling? What did you do as a result?*
2. After giving students time to compose, ask them to review their writing and decide what parts they are comfortable sharing with someone. Then, ask them to turn to a partner and talk for a few minutes about their responses.
3. Next, elicit a few students to share with the entire group. To maximize participation, teachers can alternatively ask students to highlight a few phrases or words in their entry and circle around the room, each student reading a fragment or sentence aloud.
4. Explain to students that they will be viewing a film that will focus on one group of people who actively resisted incarceration during World War II. Before they view the film, they will explore the meanings of resistance, drawing on examples from history, current events, and their personal lives.

5. Distribute “Defining Resistance” handout.
6. Begin the exercise by asking students to look at the first prompt on the handout: “What is resistance?” Ask them to take a few moments to brainstorm a list of words that come to mind when considering this term.
7. Ask students to break into pairs or small groups. They should spend approximately twenty minutes deepening their first brainstorm on the word “resistance” by considering different dimensions of resistance. Tell students to work through each prompt on the handout and also note real-life examples.
8. Gather students as a whole class. Project a copy of the handout or create the chart on the board. Then, request students’ examples from their charts, jotting them down as they say the different forms of resistance aloud. Students can add relevant examples to their own charts.
9. Explain that the topic of resistance will be discussed through the example of the incarcerated Japanese Americans at Tule Lake segregation center during World War II.

EXTENSIONS: INTERVIEWS ABOUT RESISTANCE

1. Ask students to interview a family member or friend about their own experiences engaging in acts of resistance. What occasion gave rise their resistance? What did they want to achieve? What happened as a result of their resistance? How did this act shape them as a person?
2. Then, teachers can give students a menu of options for presenting their interview, from writing a short portrait of the person they interviewed to audio-recording the interview and creating a short radio segment.

HANDOUTS

See next page.

DEFINING RESISTANCE

<p>What is resistance?</p>	
<p>What circumstances give rise to resistance?</p>	
<p>What are the goals of resistance?</p>	
<p>What are the methods/tools of resistance?</p>	

<p>What personal and emotional resources do people draw on when they resist?</p>	
<p>How do you evaluate whether an act of resistance has succeeded?</p>	

MATERIALS

Poster paper

Electronic version or copies of "Vocabulary Related to World War II Incarceration of Japanese Americans," accessible online at: <https://jacl.org/wordpress/wp-content/uploads/2015/08/Power-of-Words-Rev.-Term.-Handbook.pdf>

The Oregonian. "1943 U.S. government-produced film 'Japanese Relocation' addresses relocation camps." YouTube video, 09:26. Posted [February 2017]. <https://www.youtube.com/watch?v=yVyla11ZtAE&feature=youtu.be>

SUPPLEMENTARY TEXTS FOR STUDENTS

"Relocation and Incarceration of Japanese Americans During World War II" Calisphere: Japanese American Relocation Digital Archive. <https://calisphere.org/exhibitions/essay/8/relocation/>

"Looking like the enemy." Densho. <https://densho.org/looking-like-the-enemy/>

"@realDonaldTrump: Cataloguing Every Tweet by the President in His First 100 Days." The New York Times, April 28, 2017. <https://www.nytimes.com/interactive/2017/04/28/us/politics/donald-trump-twitter-100-days-of-tweets.html?smid=pl-share>

LEARNING EXPERIENCES AND ASSESSMENTS

1. Before class, use a whiteboard or post large poster sheets around room with three terms: "Assembly Center," "Relocation Center," and "Internment Center" at the top of each of the three pages.
2. Set up projector with the following slide or make copies for students:

VOCABULARY RELATED TO WWII INCARCERATION OF JAPANESE AMERICANS	
EUPHEMISM	ACCURATE TERM
Assembly Center	Temporary Detention Facility
Relocation Center	American concentration camp, incarceration camp, illegal detention center, inmates held here are "incarcerees"
Internment Center	Reserve for DOJ or Army camp holding alien enemies under Alien Enemies Act 1798

2

² Excerpted from National JACL Power of Words Committee. Power of Words Handbook: A Guide to Language about Japanese Americans in World War II. San Francisco: Japanese American Citizens League, 2013.

PROVIDING HISTORICAL CONTEXT

1. Tell students that they will be viewing a documentary about a mass incarceration that occurred during World War II.
2. To provide historical context on the Japanese American incarceration period, teachers can:
 - For homework or during class, have students read, "Relocation and Incarceration of Japanese Americans During World War II," a short overview about this period, referenced above under *Supplemental Readings*.
 - Show a short video, "Looking Like the Enemy," also referenced above under *Supplemental Readings*.

WARM-UP ACTIVITY

1. Let students know that they will be analyzing a few key terms related to the Japanese American incarceration history and, more broadly, studying language as a political tactic.
2. Divide students into small groups.
3. Give each group a sheet of paper with one of the following words printed at the top: *Evacuation, Assembly, Relocation*. Tell students they have a few minutes to brainstorm together about synonyms of the word and ways the word is used in our everyday lives and write down their ideas on the sheet of paper.
4. After spending some time brainstorming, students will pass the sheet of paper to the next group and, in turn, will receive another word to consider.
5. Repeat the brainstorming and writing process. Students can add and respond to what previous group(s) wrote.
6. Repeat again, so that all students have a chance to discuss all three words.
7. As a class, discuss what synonyms and concepts came up for each word.

WRA VIDEO, "JAPANESE RELOCATION", AND LANGUAGE AROUND THE FORCED REMOVAL

1. Show the beginning of the video (0:00-2:06): <https://youtu.be/yVyla11ZtAE>
2. Pause to discuss who made this video, when, and why, including as described by the video's text:

"Following the outbreak of the present war, it became necessary to transfer several thousand Japanese residents from the Pacific Coast to points in the American Interior. This is an historical record of the operation, as carried out by the United States Army and the War Relocation Authority..."

3. Ask students to listen for the words "evacuation," "assembly," and "relocation" in the video: How are the words used? What other words stand out? Write them down.
4. Show the next few minutes of the video (until about 5:30).
5. Either in pairs or as a whole class, discuss the following prompts: *Why do you think the U.S. government chose the language that it did? How did it shape your understanding of the events shown?*
6. Introduce the concept of a euphemism, by reading page 7 of the *Power of Words Handbook*. Give social examples like "he died" versus "he passed away." What are other common euphemisms we use?

7. Individually, in pairs, or as a class, brainstorm other ways to write and speak about the government's actions toward Japanese Americans during World War II. How else could you say "evacuation," "relocation," and "assembly center"? Discuss what message these other words/phrases convey.
8. Let students know the terms most historians now prefer. Project the above chart, "Vocabulary Related to WWII Incarceration of Japanese Americans" at the front of the room. These will be the accurate terms that will be used throughout a discussion of this history.

EXTENSION ACTIVITY: PRESIDENTIAL TWEETS

1. To extend understandings of language as a political tactic, have students conduct analyses of current political speeches.
2. One generative source for political speech is *The New York Times'* collection of President Donald Trump's tweets, referenced above in *Supplemental Resources*. In this interactive feature, tweets are organized into the following categories:
 - Undermining Obama
 - Raising Alarm
 - Pressuring Congress
 - Discrediting the Media
 - Bullying Foreign Leaders
 - Singling Out Companies
 - Serving as Spin
 - Creating Drama and Excitement
 - Promoting the Administration
 - Making America Great Again

Working in pairs, students should choose one of the categories. For homework or in class, they should spend some time reviewing the tweets.

3. As they review the tweets, they should observe patterns in word choice and note the opinions expressed throughout. After finishing their review, students should write down a paragraph about their observations.
4. Have pairs select one tweet in their category to share with the class; additionally, ask them to prepare a short talk about this tweet in which they discuss:
 - Words that stand out in the tweet
 - Tone and emphasis
 - Message and purpose
5. Project each selected tweet for the entire class as each pair talks. Allow time for students to react and respond.
6. As a final activity, ask students to compose their own 240-character tweet in response to Trump, either to a specific tweet or as a general reaction. Ask students to share their tweets aloud with the class.



**DURING
VIEWING**

DURING VIEWING LESSON 1 Searching for Cultural Meaning and History

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

Pilgrimage to Tule Lake | 0:00-2:51 [PBS: 00:00-02:01]¹

Students will do a series of reflections in pairs and as an entire class to understand the importance of pilgrimages to historic sites as a way to investigate personal histories. They will start by doing an inquiry into their cultural or family history. By viewing the film, students will learn about the concept of going on pilgrimages as a way to understand and reconcile difficult histories of their ancestors.



1979 Tule Lake Pilgrimage. Courtesy of Tule Lake Committee.

ESSENTIAL QUESTIONS

1. What is a pilgrimage and why might people go on one?
2. What part of your cultural or family history are you inquisitive about and how might you investigate this history?

OBJECTIVES

1. Investigate personal cultural or family history to develop inquiry questions.
2. Understand what a pilgrimage is and perspectives on the importance of journeying on one.
3. Make connections between personal inquiry and historical context.

NCSS STANDARDS

D2.His.5.3-5. Explain connections among historical contexts and people's perspectives at the time.

D2.His.5.9-12. Analyze how historical contexts shaped and continue to shape people's perspectives.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

CCSS.ELA-Literacy.SL.9-10.1c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

MATERIALS:

Tule Lake Pilgrimage Film Handout

¹ *Cue times for clips from the film are given for the full length version and the PBS version respectively: 0:00 [PBS: 0:00]

LEARNING EXPERIENCES AND ASSESSMENTS

1. Preparation prior to this lesson: Have students create a “Family/Cultural Heritage Tree” using handouts online or designing your own. Make sure they list for each relative/ancestor approximate years when they lived or were born.
2. Tell students to pick one person from the Family/Cultural Heritage Tree they want to know more about and answer the following questions on a piece of binder paper:
 - What do you know about this person?
 - » For example: What kind of stories do you know about this person or has this person told you? What kind of objects do you associate with this person? What did he or she like or like to do? What are important activities or jobs that he or she did? Where did this person grow up or like to go? What is your strongest memory of this person?
 - What do you want to know more about this person?
 - Where might you go to find out more about this person?
 - NOTE: Teachers can provide examples to guide students in answering these questions. For example, one could go to the country of origin where this family member immigrated or was forced to move from, go to the state or city where a grandparent grew up, or go to a museum or a national historic site (such as Tule Lake Segregation Center) to learn more about a particular culture.
 - After students individually answer the questions, instruct them to share their responses with an assigned partner.
 - Conduct a short share-out discussion to have students share their responses with the rest of the class.
3. Introduce what a pilgrimage is and that they are about to watch a clip showing Americans of Japanese descent going on a pilgrimage to Tule Lake Segregation Center to find out more about their relatives.
 - Definition of pilgrimage: journey to a sacred place
 - NOTE: World history students can relate to the importance of a *hajj* or pilgrimage to the holy site in Mecca within the Islamic faith
4. Distribute Tule Lake Pilgrimage Video Handout and tell students to pay attention to the quotes or events they will hear in the film clip. These quotes will show why individuals went on this pilgrimage and what they reflected on about their relatives. Answer the questions on the handout for each quote where applicable.
5. Watch the film clips together and complete the handout.
 - Clip 0:35-1:50 [PBS: 00:20 - 1:27] - Quotes by Cathlin Goulding and Satsuki Ina
 - Clip 17:27 - 17:57 [PBS: 11:00 - 11:33] - Quote by Jessica Savage
 - Clip 23:40 [PBS: 15:44] - Presentation by legacy voice, Jim Tanimoto
 - Clip 47:10 - 48:00 [PBS: 34:40 - 35:20] - Interfaith Memorial Service
6. Pair students up and have them share their responses to the individuals’ quotes on the handout.
7. Conduct a class discussion on what students discussed in pairs and the purposes the pilgrimage served for those who went.

HANDOUTS

See next page.

TULE LAKE PILGRIMAGE FILM HANDOUT

You will gain an understanding of why people go on the Tule Lake Pilgrimage to Tule Lake Segregation Center, one of the incarceration camps that imprisoned 12,000 of the 120,000 Americans of Japanese descent who were forcibly removed from their homes during World War II.

Directions: Answer any or all of the following questions for the four individuals' quotes below:

- Why did these individuals want to go on the Tule Lake pilgrimage?
- What did they want to discover or reflect on about their relatives?
- What did they learn from the pilgrimage?

Teddy Yoshikami - Film clip minute 00:30 [PBS: 00:14]



"This time I really wanted to be able to learn from and hear the stories from all the elders."

Cathlin Goulding - Film clip minute 00:35 [PBS: 00:21]



"My family doesn't talk very much about their experiences and my grandparents died before I was really able to understand what had happened to them."

Satsuki Ina - Film clip minute 1:24 [PBS: 1:03]



"I was born in Tule Lake, in 1944. At the beginning of coming to the pilgrimage, I felt some embarrassment and shame about the fact that my father renounced his citizenship."

Jessica Savage - Film clip minute 17:27 [PBS: 11:00]



"Today is just really special...seeing Tule Lake. You hear, 'God, the desert and the rattlesnakes.' You hear it. But to come out here and to physically see it...and just have that blast of heat, just pffhh, right through you? I mean, my grandmother. Now I know why. And I can say, 'Now I know, Grandma. You really are strong.' And I can go back, giving her a hug. Just—just giving her a hug for all she had to go through."

Summary Question:

What other purposes did the pilgrimage serve for those who went? Why is this pilgrimage so important for everyone involved?

DURING VIEWING LESSON 2 Cross-Historical Responses To Terrorism: Reading and Analyzing Executive Authority

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

After the Attacks | 2:53-18:00 [PBS: 2:14-11:33]

This segment of the film depicts the immediate aftermath of the attacks on Pearl Harbor by Japanese military forces. As a consequence of the attacks, wartime hysteria mounted against Japanese Americans; additionally, false intelligence reports fueled pre-existing racism and suspicion. Barred from citizenship, first generation Japanese immigrants found themselves in an especially precarious situation. After the issuance of Executive Order 9066, Japanese Americans were forcibly removed from a mandated “exclusion zone” in the Western United

States. Interviewees describe the harrowing and unrecoverable economic and personal losses resulting from these removals. Former prisoners describe their arrival at Tule Lake, remembering the desolate atmosphere and the construction of barracks.

Alien enemy basic personnel record file for Goro Hata, Grace Hata's father. c. 1942.

In this lesson, students will examine cross-historical responses to terrorism. They will read two presidential proclamations, one issued in the immediate aftermath of Pearl Harbor and one after the attacks on the World Trade Center on 9/11. Students will read and investigate these documents in pairs using a template called SOAPSTone, often used in Advanced Placement English and Composition courses to help students unmask the underlying thinking behind non-fiction texts.

ESSENTIAL QUESTIONS

1. What is the role of an executive authority during a time of crisis?
2. What kinds of reasoning do executive authorities give to explain their actions? And are these actions justified?

OBJECTIVES

Consider the rhetorical techniques and underlying messages of public documents.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

CCSS.ELA-Literacy.RH.9-10.6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

NCSS STANDARDS

D2.His.1.6-8: Analyze connections among events and developments in broader historical contexts.

MATERIALS

Copies of two primary sources:

- Transcript of Executive Order 9066: Resulting in the Relocation of Japanese, February 19, 1942. <https://www.ourdocuments.gov/doc.php?flash=false&doc=74&page=transcript>
- George W. Bush: Address to the Nation, September 11, 2001. <http://www.americanrhetoric.com/speeches/gwbush911addresstothenation.htm>

Copies (electronic or paper) of SOAPSTone handout

LEARNING EXPERIENCES AND ASSESSMENTS

INTRODUCING TEXTUAL ANALYSIS

1. First, tell students that they will be analyzing documents issued by presidents in the aftermath of two attacks on U.S. soil: Pearl Harbor and 9/11. They will be using a framework for their study of these documents called SOAPSTone.
2. Display a photograph for students. A range of photographs can be utilized for this activity. Current news photographs work well, especially tied to current debates around immigration, protest, and/or civil liberties.
3. As a whole class, ask students to identify: the subject, occasion, audience, purpose, speaker, and tone for the photograph, briefly defining each term as you discuss (see SOAPSTone Definitions below).
4. Chart each of these SOAPSTone elements on the board; a student can make notes on the board as classmates volunteer responses (continued on next page).

SOAPSTone

Subject: What is the topic?

Occasion: What is the immediate occasion for writing the piece? What is the impetus for writing about this topic at this time?

Audience: To whom is she/he addressing the piece?

Purpose: What does the writer want to convince the reader to believe—or persuade the reader to do?

Speaker: Who is the writer? What do you know about the writer from this piece of writing?

Tone: What is the writer's attitude about the topic? If the writer were reading the piece aloud, what tone of voice would he/she use to convey that attitude?

PRACTICING SOAPSTONE WITH A PARTNER

1. Divide the class into two halves: One half will focus on analyzing the post-9/11 George W. Bush speech; the other half will read Executive Order 9066. Pass out paper copies of the documents to each student.
2. Direct students to pair up with another student who has the same document.
3. Pairs can choose to read their document silently or aloud together. As they read, they should circle words they do not know, and underline parts of the text where they find out information about the audience or speaker. Pairs should re-read their document several times over and look up and note the meaning of any unfamiliar words.
4. As students read their documents, pass out the “SOAPStone Graphic Organizer” (see below) on which students will take notes to more fully digest the texts.
5. Tell students to work together to determine the SOAPStone for the presidential speech or executive order and make notes on the organizer. In the right-hand column, they should note specific lines or words that led them to their conclusions.

DEBRIEFING EXECUTIVE AUTHORITY

1. Once students have thoroughly analyzed their documents with a partner, ask them to stand up and find another pair in the room to join that has analyzed the other document.
2. Now, in small groups of four, have each pair share out their findings for their document. Put some discussion questions up to guide their talk:
 - How were these two documents different in their subjects and occasions? How did they overlap?
 - Who are the probable audiences for Bush’s 9/11 speech and Executive Order 9066 and how are these speeches fashioned to speak to these audiences? How do these documents respond to popular sentiment?
 - What messages or purposes underlie the two presidential documents? What wasn’t said directly but could be inferred?
 - What kinds of emotions or feelings does the text convey?
3. After a substantive amount of time given for these comparative analyses, ask students to wrap up their discussion. They should assign one person in the group to be a “Speaker,” who can share out their group’s two or three most notable observations.
4. After Speakers share their group’s observations, gather the students back as a whole class. Return to the essential questions of the lesson:
 - What is the role of an executive authority during a time of crisis?
 - What kinds of reasoning do executive authorities give to explain their actions? And are these actions justified?
5. Ask the whole class to consider these questions in light of their reading of two documents that convey executive authority’s powers and decisions.
6. Students can share out as a whole group or turn to a partner to discuss their thoughts. Alternatively, they can write their responses on small notecards and the teacher can read them aloud anonymously.

HANDOUTS

See next page.

S.O.A.P.S. TONE NON-FICTION ANALYSIS

In non-fiction and historical documents, there are specific elements that demonstrate the arguments and intent of an author. These elements will help you to analyze and break down an author's claims.

	Your Analysis	Evidence (quotes) from the text
<u>Subject:</u> What is the topic?		
<u>Occasion:</u> What is the immediate occasion for writing the piece?		
<u>Audience:</u> To whom is the writer addressing the piece?		

<p><u>Purpose:</u></p> <p>What does the writer want to convince the reader to believe—or persuade the reader to do?</p>		
<p><u>Speaker:</u></p> <p>Who is the writer? What do you know about the writer from this piece of writing?</p>		
<p><u>Tone:</u></p> <p>What is the writer's attitude about the topic? If the writer were reading the piece aloud, what tone of voice would they use to convey this attitude?</p>		

DURING VIEWING LESSON 3 A Question of Loyalty? Problems of the "Loyalty Questionnaire"

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM:

Loyalty Questionnaire | 18:45-23:43 [PBS:
12:14-15:43]

Students will investigate the controversial nature of the "Loyalty Questionnaire" by doing an in-depth analysis of questions 27 and 28 and primary and secondary source interviews from the "Loyalty Questionnaire" film segment. In groups, they will use this evidence to argue to what extent this questionnaire was oppressive for Americans of Japanese descent. The class will create a criteria and rating system for what is considered the most oppressive versus the least, and have a whole class discussion and debate by moving along a continuum.



Sergeant of U.S. Army recruiting team gives questionnaire to Nisei incarcerated in Granada concentration camp, Amache, CO. 2/10/1943. Series 3: Granada Relocation Center collection. WRA no. E-746. Courtesy of The Bancroft Library, University of California, Berkeley.

ESSENTIAL QUESTIONS

1. What does it mean to be loyal to the U.S. and how does one show this loyalty?
2. To what extent was the "Loyalty Questionnaire" oppressive for Americans of Japanese descent?

OBJECTIVES

1. Analyze primary and secondary sources to interpret history.
2. Develop arguments for how oppressive the "Loyalty Questionnaire" was.

C3 FRAMEWORK STANDARDS

- D2.His.16.6-8. Organize applicable evidence into a coherent argument about the past.
- D2.His.12.6-8. Use questions generated about multiple historical sources to identify further areas of inquiry and additional sources.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

- CCSS.ELA-Literacy.RH.11-12.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
- CCSS.ELA-Literacy.SL.9-10.1d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

MATERIALS

- "Loyalty Questionnaire" Film Summary Handout
- "Loyalty Questionnaire" Source Analysis Handout
- 4 pieces of paper for the Continuum Activity

LEARNING EXPERIENCES AND ASSESSMENTS

WARM-UP WRITING

1. Instruct students to individually respond to the following writing prompt:

What does it mean to be loyal to the U.S. (for example, when people pledge their allegiance to the flag) and how does one show this loyalty? Are there limits on your loyalty to the U.S.? If so, what are the limits? If not, why?

2. Ask some students to share their responses aloud.

INTRODUCING THE "LOYALTY QUESTIONNAIRE"

1. Next, introduce the "Loyalty Questionnaire" to students with the following information:

- A year after being forcibly removed from their homes and put into isolated prison camps, Americans of Japanese descent had to prove their loyalty by answering a questionnaire.
- These questions were designed to help the U.S. government determine how loyal they were. Two of these questions will be analyzed in depth through the film.
- NOTE: Students can get more background on the questionnaire by reading the Densho "Loyalty Questionnaire" article here: <https://encyclopedia.densho.org/Loyalty%20questionnaire/>

2. Instruct students to analyze Questions 27 and 28 by projecting the questions on screen or creating a handout of these questions:

Question Number 27: Are you willing to serve in the armed forces of the United States on combat duty, wherever ordered?

Question Number 28: Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any and all attack by foreign or domestic forces and forswear any form of allegiance or obedience to the Japanese emperor, or any other foreign government, power, or organization?

3. Have students answer the following question about "Loyalty Questionnaire" questions 27 and 28 and discuss with a partner: *How do you think incarcerated Japanese Americans may have felt about these questions?* Then, share responses in a whole class discussion.
4. Preview the following reflective question with students (this can be made into an essay assignment):
 - To what extent was the "Loyalty Questionnaire" oppressive for Americans of Japanese descent?
 - Students will answer this question based on primary and secondary source film clips they analyze using the handouts described in the next step.

FILM VIEWING AND NOTETAKING

1. Give students the “Loyalty Questionnaire Film Summary and Analysis Handout” and then:
 - a. Instruct students to answer the question for each source from the film segment under the “Summary” column.
 - b. Instruct students to answer the question for each source from the film segment under the “Analysis” column.
 - c. Use the following “Summary of Sources” list to guide students through the film segment and handout.
2. View the film clip with students, starting at 12:14. Below is a summary of each interviewee and the attending time stamps:

Summary of Sources

Source 1: Loyalty Questions 27 & 28 (use answers and discussion from Procedure 3 to fill out this part of the handout)

Source 2: Lesson in Loyalty film clip - 18:45-19:12 [PBS: 12:14-12:32]

Source 3: Jim Tanimoto interview film clip - 19:24-19:46 [PBS: 12:42-12:53]

Source 4: Tokio Yamane interview film clip - 19:48-20:12 [PBS: 12:54-13:14]

Source 5: Bill Nishimura interview film clip - 20:49-21:16 [PBS: 13:15-13:43]

Source 6: Professor Tetsuden Kashima interview - 21:45-22:09 [PBS: 14:13-14:36]

Source 7: Jeanne Mioko Tanaka interview - 22:24-22:40 [PBS: 14:37-14:51]

Source 8: Hiroshi Kashiwagi interview - 22:41-23:10 [PBS: 14:52-15:14]

Source 9: Mori Tanimoto interview - 23:10-23:42 [PBS: 15:16-15:43]

3. Divide students into groups of 3-4 to compare responses on the Film Summary and Analysis Handout.
4. Tell each group to present their responses one source at a time. Allow for class discussion and debate regarding each source.
5. Have students remain in groups and develop a possible thesis or answer to the reflective question.
6. Ask each group to present their answer. Conduct a class discussion based on their answers.

HOW OPPRESSIVE WAS THE "LOYALTY QUESTIONNAIRE" CONTINUUM ACTIVITY

1. Ask students what the criteria for a societal problem should be, based on a scale of 1-4 (4 being the most oppressive). Create a chart on screen or on the board and write the criteria down as you develop this with students.
2. Instruct each group to go back to their answers and decide how oppressive the "Loyalty Questionnaire" was based on the 1-4 scale. Ask them to add to their responses an explanation of why the "Loyalty Questionnaire" was given this rating by giving 3-4 reasons. Each person in the group will be in charge of explaining one of the reasons they wrote down.
3. Create a continuum in the classroom by attaching each numbered paper on the continuum:
 - Each piece of paper has one number (from 1 through 4) written as large as possible on the paper.
 - Attach papers "1" and "4" on opposite ends of the continuum on chairs or walls.
 - Attach papers "2" and "3" on chairs or somewhere visible for all students to see, so that all four papers are equidistant from each other .
4. Tell one student from each group to stand by their group's numbered rating. Each standing student will present to the class their group's reasoning behind how oppressive the "Loyalty Questionnaire" was. Allow for students who presented to persuasively and respectfully argue with one another in a short discussion moderated by the teacher.
5. Repeat this two to three more times (depending on how many reasons students came up with in each group).

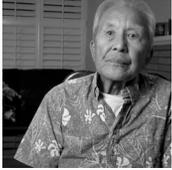
HANDOUTS

See next page.

"LOYALTY QUESTIONNAIRE" FILM SUMMARY & ANALYSIS

In non-fiction and historical documents, there are specific elements that demonstrate the arguments and intent of an author. These elements will help you to analyze and break down an author's claims.

Source	Film Segment	<u>Summary</u> What does this source or film clip say about the "Loyalty Questionnaire"? Give specific details.	<u>Analysis</u> How does this source or film clip show the oppressive nature of the "Loyalty Questionnaire?"
1	Questions 27 & 28 	<i>(summarize the questions)</i>	
2	Lesson in Loyalty 		
3	Jim Tanimoto interview 		
4	Tokio Yamane interview 		

5	<p>Bill Nishimura interview</p> 		
6	<p>Professor Tetsuden Kashima interview</p> 		
7	<p>Jeanne Mioko Tanaka interview</p> 		
8	<p>Hiroshi Kashiwagi interview</p> 		
9	<p>Mori Tanimoto interview</p> 		

DURING VIEWING LESSON 4 Becoming a Center of Resistance

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

Segregation | 25:00 - 39:48 [PBS: 16:30-27:35]

Students will explore how various factors caused Tule Lake to become a center of resistance against the conditions of the World War II Japanese American incarceration by viewing the “Segregation” film segment. They will first take notes on a reading about the segregation of Americans of Japanese descent during WWII to provide the backdrop in which segregation began on a small scale and then expanded into full-scale segregation at Tule Lake. Students will demonstrate the effects of segregating Americans of Japanese descent into “loyals” and “disloyals” by dramatizing main themes from the Segregation film segment.



Morgan Yamanaka (right) with other Tule Lake incarceratedees. c. 1942-46. Courtesy of Morgan Yamanaka.

ESSENTIAL QUESTION

How did Tule Lake Segregation Center become a center of resistance against the WWII Japanese American incarceration?

OBJECTIVES

1. Connect the variety of factors that led to Tule Lake becoming a center of resistance.
2. Interpret and demonstrate central themes of resistance through storytelling.

C3 FRAMEWORK STANDARDS

D2.His.14.9-12. Analyze multiple and complex causes and effects of events in the past.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

CCSS.ELA-Literacy.RH.11-12.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

MATERIALS

“Segregation” Densho Encyclopedia reading
Segregation Film Segment Handout

LEARNING EXPERIENCES AND ASSESSMENTS

WRITING PROMPT

1. Have students answer the following question on a separate sheet of paper. Use Before Viewing Lesson 2: Resistance to guide students in this question:

A prevailing myth of the WWII Japanese American incarceration is that Americans of Japanese descent did not resist or protest their confinement. Why is it important to dispel this myth and show that there was resistance?

BACKGROUND INFORMATION ON SEGREGATION DURING WWII JAPANESE AMERICAN INCARCERATION

1. Provide context of how Tule Lake Incarceration Camp became the main Segregation Center for imprisoning “disloyals” and “troublemakers.” These were the labels used by the U.S. government for Japanese American protesters and dissidents. The U.S. first began imprisoning so-called “disloyals” in the Moab and Leupp Citizen Isolation Centers, before designating Tule Lake as a Segregation Center, where the “disloyals” from all the U.S. concentration camps were sent.
2. Ask students to read and take notes on the “Segregation” Densho Encyclopedia reading: <http://encyclopedia.densho.org/Segregation/>
3. Provide the following timeline on segregation on the board or a handout to accompany the reading notes:

Segregation During WWII Japanese American Incarceration Timeline

- Tule Lake incarceration camp opened - May 27, 1942
- Tule Lake became Segregation Center - July 14, 1943
- First segregated prisoners arrived in Tule Lake from other camps - September 1943
- Tule Lake Segregation Center closed - March 20, 1946

SEGREGATION FILM SEGMENT ANALYSIS

1. Tell students that they will watch the Segregation film segment to gain an understanding of Tule Lake’s background as a Segregation Center and the individuals involved. Give them the Segregation Film Handout to complete while watching the film. This will provide them with the setting and characters they will recreate as historical fiction.
2. Note that an interviewee profile of Tokio Yamane is provided for students. Segments of the 1981 archival interview with Tokio are in the film and provide in-depth evidence of events that unfolded at Tule Lake Segregation Center.
3. Pair students up and instruct them to share their answers from the handout and their answer to the Reflective Question with one another.
4. Conduct a class discussion on student responses to the film segment and the Reflective Question.

DRAMATIC PRESENTATION

1. Finally, students will create a dramatic presentation that shows how Tule Lake became a center of resistance. This activity may take up to two days of class time. The first day can be used for planning and the second day for performance.
2. Divide students into groups of 4-5 people per group.
3. Instruct students to use all of their background notes and responses to the Segregation Film Handout to develop and write the following:

- i. Description of the setting, including props and set-up
- ii. List of characters (no more than five characters)
- iii. Summary of the story the group will act out
- iv. Dialogue between characters
- v. Narration to set scenes and introduce the story
- vi. A master script that combines narration and dialogue (It is recommended for each performance to be no longer than 3 minutes)

4. Make hard or digital copies of their scripts. Have groups create or bring in their own props to enhance presentations. Give groups time to rehearse their lines.
5. Have each group perform their dramatic presentation.
6. Debrief presentations with students: What went well about their performances? What are some highlights? What could be improved for next time?

HANDOUTS

See next page.

SEGREGATION FILM SEGMENT HANDOUT

25:00 - 39:48 [PBS: 16:30 - 27:35]

PART I. BACKGROUND

1. Why was Tule Lake Segregation Center created and who was imprisoned there?
2. Why was Tule Lake chosen as the site for the Segregation Center?
3. What kinds of changes were made when Tule Lake became a Segregation Center?
4. How did the U.S. government use the “divide and conquer” tactic at Tule Lake?
5. How did Tule Lake become a “pressure cooker?”
6. How many people were imprisoned there and what was its capacity?
7. What role did many “loyals” play for the Tule Lake officials?
8. Why did many Tule Lake incarceratedees want a more democratic process instituted at Tule Lake and how did they enact this process?

PART II. PEOPLE

For each person below, identify his or her role at Tule Lake Segregation Center and make note of any other background information on this person.

EXAMPLE:

Tokio Yamane Interviewee Profile:

- Kibei (born in the U.S. but mostly raised or educated in Japan)
- Born in Hawaii
- Educated in Hiroshima, Japan, until age 14
- Attended high school in Fresno, CA, and was a track star
- Initially imprisoned in Jerome Incarceration Camp and then transferred to Tule Lake Segregation Center
- Captured on the night of a riot in Tule Lake and placed in stockade where he was tortured
- Renounced his citizenship to the U.S., expatriated to Japan and lived there for his remaining life

1

Raymond Best



Lieutenant Colonel Verne Austin



Jimi Yamaichi



Jeanne Mioko Tanaka



Reverend Shizuo Kai



Dillon Meyer



Dr. Reese Pedicord



4. How did Raymond Best respond to inmates' actions?

5. What happened when incarcerated inmates found out Dillon Meyer would be visiting Tule Lake?

6. Describe several poor living and working conditions that inmates believed were unjust.

7. What happened at the hospital and why? How did Tule Lake officials respond to this?

PART IV. SUMMARY REFLECTIVE QUESTION:

How did Tule Lake Segregation Center become a center of resistance against the WWII Japanese American incarceration?

EXTRA
LESSON

DURING VIEWING LESSON 4.2 Studying Forms of Resistance at Tule Lake via Prisoner Testimony

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

As a counter-narrative to the idea that Japanese Americans willingly accepted incarceration during WWII, this lesson explores how Japanese Americans in Tule Lake resisted their imprisonment through activism and protest. Using prisoner testimonies, students will identify various forms of resistance as practiced in Tule Lake.

ESSENTIAL QUESTIONS

What conditions gave rise to resistance in Tule Lake, and how did Japanese American incarceratedees resist?

OBJECTIVES

1. To understand the inhumane conditions in Tule Lake that prompted various forms of resistance.
2. To learn about the various forms of resistance in Tule Lake.
3. To consider how students understand and feel about resistance in their present lives.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

CCSS.ELA-Literacy.RH.9-10.6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

NCSS STANDARDS

D2.His.5.9-12: Analyze how historical contexts shaped and continue to shape people's perspectives.

LEARNING EXPERIENCES AND ASSESSMENTS

1. Briefly introduce the significance of Tule Lake Segregation Center.
2. Show some or all of the following testimony clips of Japanese American Tule Lake incarceratedees to students.

<p>CHIZUKO NORTON</p> <p>Segment 29 (4:51-7:05) http://ddr.densho.org/interviews/ddr-densho-1000-73-29/</p> <p>Segment 28 (2:57 – 3:46) http://ddr.densho.org/interviews/ddr-densho-1000-73-28/</p>	<p><i>About Chizuko Norton:</i> Nisei female. Born July 3, 1924, in Seattle, Washington. Spent prewar childhood in Japan; Bellevue, Washington; and Kirkland, Washington. Incarcerated at Pinedale Assembly Center, California, and Tule Lake concentration camp, California. Returned to Seattle after the war, obtained master’s degree from the University of Washington in the field of social work. Founded Seattle’s first alternative school program for the Seattle Public Schools and cofounded the Separation and Loss Institute. One of the first Nisei in a biracial marriage. Discusses impact of incarceration on Japanese American health and cultural identity. Chizuko Norton passed away on March 2, 2013.</p>
<p>YUKIO KAWARATANI</p> <p>Segment 19 (0:07 – 2:47) http://ddr.densho.org/interviews/ddr-densho-1000-377-19/</p>	<p><i>About Yukio Kawaratani:</i> Nisei male. Born May 30, 1931, in San Juan Capistrano, California. Grew up in various places in California. During WWII, was removed with family to Poston concentration camp, Arizona. While in Poston, family signed “no-no” on the so-called “Loyalty Questionnaire” and was transferred to Tule Lake. Father and two older brothers renounced their U.S. citizenship and were eventually expatriated to Japan. The rest of the family returned to California after leaving camp. Mr. Kawaratani established a successful career as an urban planner with the Los Angeles Community Redevelopment Agency.</p>
<p>JIM M. TANIMOTO</p> <p>Segment 14 (0:00 - 3:28, entire clip) http://ddr.densho.org/interviews/ddr-densho-1000-270-14/</p>	<p><i>About Jim Tanimoto:</i> Nisei male. Born June 3, 1923, in Marysville, California. Grew up in Marysville, California, eventually moving to Gridley, California. After the bombing of Pearl Harbor on December 7, 1941, removed with family to the Tule Lake concentration camp, California. Refused to sign the so-called “Loyalty Questionnaire,” and was removed with most other young men in Tule Lake’s Block 42 to a former CCC camp in Tulelake, California. Still refused to sign the questionnaire, but was returned to Tule Lake after WRA officials concluded he had been influenced by older group members. Family was released early and returned to their home in Gridley in February of 1944. After the war, became a successful farmer growing kiwi fruit in Gridley.</p>

- As students watch the clips, ask them to identify various forms of resistance and to consider how the testimonies add to their understanding of Tule Lake in general. Solicit responses in a large group setting.

DURING VIEWING LESSON 5 Architectures of Power: Tule Lake's Jail-within-a-Jail

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

Martial Law | 39:10-51:40 [PBS: 27:01-37:43]

In this segment of *Resistance at Tule Lake*, students will learn about the security measures put into place after prisoners clashed with the camp administration over working conditions for laborers, the distribution of food, and treatment by medical staff. As a result of prisoner protest, Tule Lake was put under martial law by the U.S. Army.

As another security measure, a stockade and, shortly thereafter, a jail were constructed to punish and segregate prisoner-elected leadership and prisoners deemed “troublemakers.” Among the ten major concentration camps that imprisoned Japanese Americans during World War II, Tule Lake is the only site in which a small jail was built within the confines of the camp. Today, the jail is one of the few remaining structures that the public can visit at the national monument.



Inside Tule Lake jail, Japanese American incarcerated who have renounced their U.S. citizenship await transfer to an Alien Enemy internment camp; 'Satsuki Ina's father (right foreground), Itaru Ina'. 6/24/1945. National Archives and Records Administration.

This lesson is an introduction to studying the Japanese American incarceration through issues of power and prison architecture. During this lesson, students explore definitions of power through a kinesthetic activity, moving a series of objects to represent different arrangements of power. In the second half of the session, students investigate how power works in the context of the modern prison, drawing upon Jeremy Bentham’s model of the “panopticon.” These early conversations about power can serve as a foundation for studying the history of Tule Lake and its special status as a high-security prison.

ESSENTIAL QUESTIONS

1. What is power?
2. How does power work in systems and structures of incarceration?

OBJECTIVES

1. To explore questions about power and the various ways power seeps into our day-to-day lives.
2. To make connections between power and the structures (e.g., buildings, administrative rules) through which power is generated and sustained.

C3 FRAMEWORK STANDARDS

D2.Civ.10.9-12. Analyze the impact and the appropriate roles of personal interests and perspectives on the application of civic virtues, democratic principles, constitutional rights, and human rights.

D2.Civ.8.9-12. Evaluate social and political systems in different contexts, times, and places, that promote civic virtues and enact democratic principles.

MATERIALS

Paper copies or a projection of a “Panopticon” diagram: http://www.resistanceattulelake.com/wp-content/uploads/2018/09/1280px-Penitentiary_Panopticon_Plan.jpg
Chart paper or whiteboard

SUPPLEMENTAL READINGS FOR STUDENTS AND TEACHERS

Bentham, Jeremy. *Panopticon or the inspection house*. Vol. 2. 1791. Retrieved from http://www.fcsh.unl.pt/docentes/rmonteiro/pdf/panopticon_%20jeremy%20bentham.pdf

Foucault, Michel. *Discipline and punish: The birth of the prison*. New York: Vintage, 1977. Retrieved from <https://foucault.info/documents/foucault.disciplineAndPunish.panOpticism/>

LEARNING EXPERIENCES AND ASSESSMENTS

The “jail-within-a-jail” is one strategy the camp administration used to control prisoners at Tule Lake. The presence of the jail at Tule Lake opens up larger questions about how prison systems “work” as a mechanism of control: what messages does the presence of a jail send to an already incarcerated population? How do buildings contain prisoners? How can such structures be used to maintain power?

GREAT GAME OF POWER¹

1. When students come into the room, desks should be arranged as a circle. In the center of the circle, place a set of four chairs and a water bottle.
2. Ask for one volunteer to arrange the four chairs and the bottle so that, from his or her perspective, one chair has more power than the others. These objects can be placed in any order, direction, or height. However, the chairs or the bottle may not be removed from the center circle.
3. As the volunteer arranges the chairs, ask the rest of the students to watch closely. Once the volunteer is satisfied with the arrangement, ask them to return to their seat.
4. Next, ask the group to “read” the configuration of the chairs and water bottle:
 - a. Observe: What do you see in front of you? What do you notice about the placement of these objects?
 - b. Interpret: Which object has the most power? Why?
 - c. Connect: What does this arrangement remind you of? Is there a real life example that you might link to this scene?

Have another volunteer repeat the activity. Prompt the volunteer with various other configurations, such as:

Arrange the objects so that one object has all of the power.

Arrange the objects so that there is shared power.

5. After trying out a few different arrangements, ask the students to write silently for a few minutes to this prompt: What is power? How would you define it?
6. Ask for student responses and make a list of their definitions on a board or chart paper.

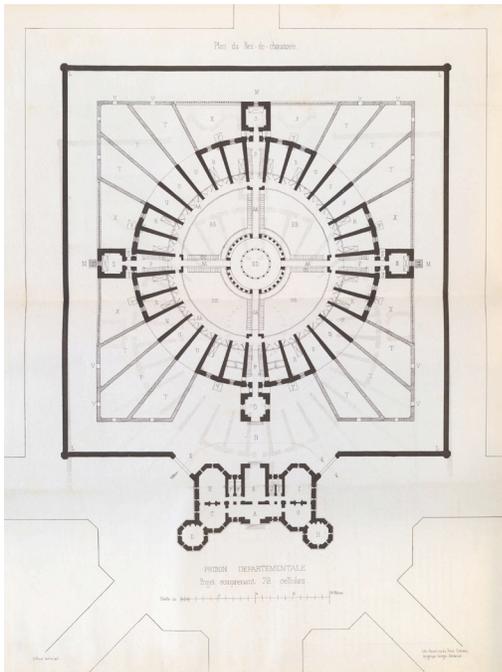
¹ Great Game of Power is an activity originally conceived in Augusto Boal’s Theatre of the Oppressed: Games for Actors and Non-Actors.

PRISONS AND POWER

1. Go into the center of the circle. Ask students to look around the room and notice how the chairs in the classroom are arranged today. Then ask: *Who in the room has the most power? Why?* Ask students to dig deeply here and to observe their seating arrangements, who is sitting and standing, who has freedom of movement, etc.
2. In viewing *Resistance at Tule Lake*, students have learned about one specific prison camp and history of incarceration. View the segment of the film that describes how Tule Lake was put under martial law: 27:01-37:43
3. After viewing the segment, ask students to talk as a whole class or in pairs: *What do they notice about the characteristics of this prison? What architectures are in place? What are the mechanisms of control? What role does a jail-within-a-jail play? Then, ask students: Does Tule Lake have anything in common with other prisons you've heard about or seen depictions of? What are those characteristics?*
4. Tell students that the modern prison is constructed to maximize control of prisoners. Pass out a diagram of the "panopticon" or project it onto a screen or wall.
5. Ask students what they notice about the panopticon. Then, prompt students to circle on their copy of the diagram or place a sticky note on the projected image: *Mark the spot on this diagram that is the center of power.*



Aerial view of Tule Lake Segregation Center from guard tower.
R.H. Ross, c. 1944-46. Courtesy of Tule Lake Committee.



Lithographic plan of a prison by Sauv  after drawing by A. Blouet, 1841.
Courtesy of Brown University Library, downloaded from Wikimedia Commons.

6. Elicit students' thoughts: *Why is this spot the center of power? Who controls this center of power? How does power work in this particular arrangement?*

7. Have students turn to a partner and share their responses for a few minutes. Then, ask each student to give their response.

8. Finally, give a brief definition of the panopticon, describing how the panopticon is a theory about how prisons (and other institutions like factories and schools) are arranged and designed to wield control over inmates.

The "panopticon" is a theory about prison design posed by the philosopher Jeremy Bentham during the nineteenth century and later taken up by Michel Foucault as a key tactic in maintaining power in the modern state. The panopticon is a prison shaped in a circle or semicircle, with all cells facing the center. In the center of the circle is a watchtower, from which one overseer can observe and surveil an entire prison population. Such a design permits guards to control prisoners, not only because it gives them an expansive view of cells but because prisoners—who could not be sure when they were being watched—would self-discipline.

The panopticon is a theoretical tool, a broader explanation for the ways that institutions, like schools or the workplace, are similarly designed to control their various populations.

9. Ask students: *How does Tule Lake share some features with a panopticon prison design? Can you make any initial observations or guesses?*

- If students need additional resources on studying the prison design at Tule Lake, they can refer to these resources:
 - » “Camp Layout.” NPS.gov, https://www.nps.gov/tule/planyourvisit/upload/Camp_Layout.pdf
 - » Little, Jane Braxton. “The Tule Lake Jail: A Story of Restoration and Redemption.” *Boom California*, June 29, 2015. <https://boomcalifornia.com/2015/06/29/the-tule-lake-jail-a-story-of-restoration-and-redemption/>

WRAP-UP OR HOMEWORK

1. Pass out index cards or small sheets of paper. Ask students to take a few moments to do the following:
 - a. Draw a building that allows a few people to have power over many.
 - b. Give a one-sentence rationale for this design.
2. Collect these index cards as students leave the session.

EXTENSIONS FOR ADVANCED READERS

1. High school or college level students may wish to read “Panopticism” from Michel Foucault’s *Discipline and punish: The Birth of the Prison*. The link for this reading can be found above in “Supplemental Readings for Students and Teachers.” This reading on “Panopticism” is a philosophical investigation of this architectural form, especially its effects on individuals and broader populations.
2. Students may wish to read this text as an assignment and gather in small discussion groups. Here are some questions to guide their discussion:
 - What does Foucault mean by the “gaze”? What examples does he offer of this gaze?
 - How does the fear of being watched shape human behavior and, more broadly, societies?
 - Foucault writes of the “penetration of regulation into even the smallest details of everyday life through the mediation of the complete hierarchy that assured the capillary functioning of power.” What are some forms of regulation that you’ve experienced in your own life? How do these minute forms of power impact even the most mundane aspects of life?
 - Foucault defines “disciplinary” forms of power in this essay. Explain what he means by “disciplinary” and talk about some of these techniques of power he cites in the text.

DURING VIEWING LESSON 6 The Limits of Citizenship: Examining the Case of Japanese American Renunciants

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

Questions of Citizenship | 51:40 - 1:11:25 [PBS: 37:44-50:27]

This segment of the film covers the mass renunciation of citizenship by prisoners at Tule Lake. Tensions brewed at Tule Lake after martial law was instituted: new political factions emerged, including a separatist, pro-Japan movement at the camp. At the same time, these agitations provided the U.S. Congress a justification and opportunity to put into place a law that allowed prisoners to renounce their citizenship and, in some cases, be deported to Japan.



Seven Japanese American renunciants and/or Japanese repatriates depart U.S. for Japan, 11/24/1945, National Archives and Records Administration. Courtesy of Densho.

Prisoners varied widely in their rationales for renouncing and, as the film shows, it was often a fraught decision.

In this lesson, students will address this complicated chapter of Tule Lake's history. First, educators will build prior knowledge by introducing the idea of renunciation and giving key historical details. Next, students will track and research different people in the film who renounced their citizenship. Finally, students will participate in an interactive discussion in which each student takes the role of a figure from the film.

ESSENTIAL QUESTIONS

1. What conditions lead to the renunciation of citizenship?
2. How do different historical actors respond to difficult choices?

OBJECTIVE

To understand the precarity of citizenship by reviewing the obligations and rights owed to citizens and the conditions under which citizens can be dispossessed of these rights.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

CCSS.ELA-Literacy.SL.9-10.1c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

C3 FRAMEWORK STANDARDS

D2.His.5.9-12. Analyze how historical contexts shaped and continue to shape people's perspectives.

MATERIALS

- Copies of the “Resisters at Tule Lake” handout
- Strips of paper
- Nametags

ADDITIONAL READINGS FOR STUDENTS AND TEACHERS

1. Kashima, Tetsuden. “Protest and Disaffection.” *In Personal Justice Denied: Report of the Commission on Wartime Relocation and Internment of Civilians*. Seattle: University of Washington Press, 2012. Retrieved from <https://www.archives.gov/files/research/japanese-americans/justice-denied/chapter-9.pdf>
2. Lyon, Cherstin M. “Denaturalization Act of 1944/Public Law 78-405,” Densho. Retrieved from <http://encyclopedia.densho.org/Denaturalization%20Act%20of%201944/Public%20Law%2078-405/>

LEARNING EXPERIENCES AND ASSESSMENTS

ESTABLISHING PRIOR KNOWLEDGE

1. Tell students that they will be focusing on a specific legal status that emerged from the World War II Japanese American incarceration: the renunciant.
2. In order to understand more about this complex and thorny history, educators can first pose one definition for students to consider: *Renunciation of citizenship is the voluntary act to relinquish or give up one’s citizenship.*
3. Have students write or discuss in pairs for a few minutes: *Why do you think someone would “volunteer” to give up their citizenship?*
4. Elicit responses from the larger group; the key to this preparatory discussion is to interrogate the word “voluntarily,” and consider what might prompt citizens to renounce.
5. Provide some key facts about renunciation at Tule Lake. These key facts can be presented as a mini-lecture to students before they proceed to more interactive activities and independent research. Alternatively, educators may wish to have students read about the renunciation in *Personal Justice Denied*, available online at the National Archives (see above).

Key Facts about Renunciation and the Japanese American Incarceration

- The mass renunciation was preceded by two years of imprisonment, poor living and working conditions, and the issuance of a questionnaire that sought to evaluate Japanese Americans' loyalty to the U.S. government.
- Tensions emerged at Tule Lake between those prisoners who wished to accommodate the camp administrators, organized resisters, and radical pro-Japan factions.
- In response to unrest at Tule Lake and as a tactic to deport Japanese American "troublemakers," Congress passed the Denaturalization Act in July 1944. This law provided a path for the renunciation of U.S. citizenship.
- The U.S. Army conducted interviews with prisoners to ask them about their plans after Tule Lake's closure, leading to a "renunciation fever."
- In 1944-1945, 5,589 Japanese Americans renounced their citizenship; 5,461 were from Tule Lake.
 - 4,327 of these prisoners were slated to be deported back to Japan. Many ended up contesting their "renunciants" status with help from the American Civil Liberties Union (ACLU). In the end, 1,327 were actually deported to Japan.
 - It was the largest mass renunciation in U.S. history.
- By 1965, most renunciants had restored their citizenship.

STUDYING MASS RENUNCIATION THROUGH HISTORICAL ACTORS

1. Tell students that they will be closely examining the renunciation at Tule Lake through viewing a segment in *Resistance at Tule Lake* and following one person who renounced their citizenship.
2. Pass out copies of "Resisters at Tule Lake." Ask students to choose one name on the list they would like to follow, circle that name, and track that person as they view the clip from the film.
3. View the segment 51:40 - 1:11:25 [PBS: 37:44-50:27]. As students view this segment of the film, they should take notes under the "Biography" column of the handout. Teachers may need to pause during the segment and stop to identify which resister is speaking.
4. Ask students to gather in small groups of 3-4 with other students who selected the same resister to follow. They should continue to develop biographical information about their chosen resister. If access to the internet is available, students can go online to research their resister and find out more about their lives and the decision to renounce their citizenship. Densho, www.densho.com, is a key resource for discovering more about the resisters. As a group, they should also consider the factors that might have contributed to their resister's decision.

FISHBOWL ACTIVITY

1. Students should have by now researched their resister and filled out the biographical facts and as much information about their decision to renounce as possible.
2. Pass out small strips of paper. Ask each student to compose a question for discussion about the renunciation. An example question might be: *Why would one of Tule Lake's prisoners wish to be deported to Japan, even if they were born in the United States?*

3. Collect these questions into a box.
4. Gather students as a whole group. Tell students they are now going to do a “fishbowl” activity in which a small circle of students, each acting as a different resister, talks in the center of the room, while a large circle around them observes.

A fishbowl is a discussion group divided into two parts:

- Inner Circle – four people who discuss a question in the center of the room.
- Outer Group – other students in the class who observe the inner circle’s discussion.

5. Give each student a nametag to identify which resister they are “playing” during the fishbowl.
6. Ask for volunteers to enter the inner circle. There will need to be one *Tokio Yamane*, one *Bill Nishimura*, one *Jeanne Tanaka*, and one *Grace Hata*.
7. Prompt students to elect a “Facilitator” in the outer circle who asks and responds to the first question from the question box. The Facilitator makes sure every member has a chance to ask and respond to at least one question and that no one dominates the discussion.
8. Encourage the inner circle participants to ask each other questions and to follow up or elaborate on what others say.
9. Observers in the outer circle are not allowed to speak. They are to listen and add to their “Resisters at Tule Lake” handout as they learn new information about these resisters.
10. At different points in the discussion, teachers may pause and ask for new volunteers to enter the center.

Rubric for Fishbowl

Members of the inner circle will be evaluated in the following areas:

Speaking: Shows respect and patience. Demonstrates active participation. Avoids dominating the conversation. Speaks clearly and loudly.

Thinking: Understands question before speaking. Uses examples from the resister’s life. Expresses thoughts in complete sentences.

Listening: Maintains eye contact with speaker. Overcomes distractions. Body language is appropriate to an active listener.

Research: Shows familiarity with the topic by bringing additional research. Points out themes relevant to the conversation.



WRAPPING UP

1. After substantive fishbowl participation, ask students to gather as a whole class again.
2. Ask students to reflect on a small index card:
 - Reconsider the statement: *Renunciation of citizenship is the voluntary act to relinquish or give up one's citizenship.*
 - What thoughts do you now have about this definition of renunciation?
3. If time permits, ask for a few students to share their responses aloud. Collect these index cards.

HANDOUTS

See next page.

RESISTERS AT TULE LAKE: Examining the Question of Renunciation

Resister	BIOGRAPHY <i>Where is your resister from?</i> <i>What is his/her relationship with Tule Lake?</i> <i>What other facts or stories did you learn about this person?</i>	QUESTION OF RENUNCIATION: <i>What potential factors contributed to this person's decision to renounce?</i> <i>What happened to this person as a result of the decision?</i>
Tokio Yamane 		
Bill Nishimura 		

Jeanne
Mioko
Tanaka



Grace Hata



DURING VIEWING LESSON 7 Exploring the Duality of Going Home through Haiku Poetry

SUMMARY OF THE LESSON OR SEGMENT OF THE FILM

Going Home | 1:11:26 - 1:16:28 [PBS: 50:28-54:33]

This final segment of the film addresses Tule Lake's closure and the reverberations and implications of the incarceration period for prisoners and their descendants. Former prisoners discuss the camp's legacy: the stigma of having been a prisoner at Tule Lake, especially for those who renounced their citizenship, and how their incarceration shaped the remainder of their lives. The segment also reviews the movement by students and activists to rehabilitate this history through pilgrimages to the former concentration camps. Many of these same activists organized for redress from the U.S. government, which was eventually issued in 1988 under the Reagan Administration.

In this lesson, students will consider the difficulty of returning home or resettling in the aftermath of wartime incarceration. Students will engage in a haiku writing exercise using phrases from the film and create a graphic representation of their writing.



[Overlay] Front page of The Newell Star, December 19th, 1994. Source: Densho, courtesy of the family of Itaru and Shizuko Ina. [Underlying image] Still of couple leaving camp from WRA film, *Challenge to Democracy*. Courtesy of National Archives.

ESSENTIAL QUESTION

1. What are the meanings of “going home,” especially for those who have faced forced removals, incarceration, and/or displacement?
2. What imaginative and emotive comparisons can writers draw between an idea and an image?

OBJECTIVES

1. To examine a concept from multiple perspectives through creative writing.
2. To deploy language concisely and sensorily in a poetic form.
3. Create a visual accompaniment to written work.

COMMON CORE READING STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

CCSS.ELA-Literacy.W.9-10.3.d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-Literacy.SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

MATERIALS

Haiku poem examples, printed out individually on strips of paper: <http://oaks.nvg.org/basho.html>
Paper or electronic copies of “Haiku Poster Project”
Poster paper, art materials, and/or access to the internet

LEARNING EXPERIENCES AND ASSESSMENTS

INTRODUCTION TO HAIKU

1. To start a lesson on writing haiku poetry, give each student a strip of paper with a single haiku by the 17th-century Japanese poet Basho printed on it. Ask students to take a minute to read their poem and then jot down a few initial thoughts: *What do they notice about this poem? What words or images stand out?*
2. Gather students together as a class. Circle around the room, asking for volunteers to read their poem and share an observation.
3. Students may already be familiar with the haiku; however, if necessary, give students a brief background on this long-standing Japanese poetic tradition. Haiku poetry records the essence of a moment in which nature is linked to human gestures, actions, lifeworlds. Typically, this form attempts to capture everyday experiences, usually involving some phenomena in nature. Haiku avoids complicated words and grammar; as a result, many do not have complete sentences and rarely use literary techniques like metaphors or similes.
4. Highlight and post on the board that haiku are 3 short lines: The first and third lines are about 5 syllables. The middle line is longer with about 7 syllables. Demonstrate the syllable count with one of Basho's haiku.

"GOING HOME" FOR PRISONERS AT TULE LAKE

1. Transition from this introduction to the film, *Resistance at Tule Lake*. Tell students they will be finishing their viewing of the film and that they will use haiku to consider the meanings of home for Japanese Americans leaving the camps.
2. Cue up the clip from *Resistance at Tule Lake*: 1:11:26 - 1:16:28 [PBS: 50:28-54:33]. Then, ask students to take out a sheet of paper or turn to a fresh page in their notebooks. They should re-create the following chart:

	Words or phrases	Sounds	Images of places, objects, people	Emotions
From the film				
My home				

As they view the film, tell students to jot down notes for each category. These should be key words, aural sensations, visuals, or emotions conveyed by the interviewees.

3. After viewing the segment and taking notes, ask students for some of their responses. As they share, jot down some of students' responses on a whiteboard. Students can add to their lists simultaneously.
4. Tell students to draw a line underneath their notes from the film. Now, ask them to take a few minutes to brainstorm around their own ideas about "home": *What words pop up when they think of "home"? What are some key sounds of home? What images do they see in their mind when they hear the word "home"?*
5. After doing some brainstorming, students should now review their charts and circle one or two words in each column.

6. Elicit a few student responses from their lists. Then, as a teacher, model writing a haiku using these words. Ask for students' input and assistance.
7. Pass out copies of the "Haiku Visual Project Planner." Tell students that they will be writing two original haiku today and then, eventually, will design a graphic, poster, or visual to juxtapose with their poems. Students can work alone on this project, or they can work in pairs.
8. Students should take time to look over their brainstorm and select a few images, sounds, or places. As inspiration strikes, they should write two haiku on their handout: One poem about their home and another inspired by the film. Students might want to use a separate sheet of paper to write their initial drafts.

MAKING A HAIKU GRAPHIC

1. As an in-class or homework assignment, ask students to take their planning sheet and translate it to a paper or virtual poster.
2. Give students poster paper and art supplies. If there is access to technology, students can use free online platforms to create a visual poster:
 - a. Glogster: Make multimedia digital posters - <http://edu.glogster.com/>
 - b. Powtoon: Make animations - <https://www.powtoon.com/home/>
 - c. Piktochart: Make infographics - <https://piktochart.com/>
3. If class schedules permit, ask students to create a gallery of their haiku graphics or present them to the class or within small groups. The following checklist (reproduced on next page) can be used by students and teachers to assess their projects:

Criteria	Student Self-Evaluation	Teacher Evaluation
Graphic is neat, colorful, and creative in its arrangement		
Graphic contains all of the elements on the chart		
Poet(s) prepare by taking notes before starting to work on their graphic		
All contributors use time wisely and equally add to the design and final product		
Poet(s) presents their final piece to the class		

HANDOUTS

See next page.

HAIKU VISUAL PROJECT CHECKLIST

Criteria	Student Self-Evaluation	Teacher Evaluation
Graphic is neat, colorful, and creative in its arrangement		
Graphic contains all of the elements on the chart		
Poet(s) prepare by taking notes before starting to work on their graphic		
All contributors use time wisely and equally add to the design and final product		
Poet(s) presents their final piece to the class		

HAIKU VISUAL PROJECT PLANNER

Your Haiku	Haiku Inspired by Film
Write a Haiku (3 lines, middle line longer than the first and last):	Write a Haiku (3 lines, middle line longer than the first and last):
Draw or create a visual representation of your haiku:	Draw or create a visual representation of your haiku:
What is the message or image that the haiku depicts? What's unusual or striking?	What is the message or image that the haiku depicts? What's unusual or striking?



**AFTER
VIEWING**

AFTER VIEWING LESSON 1 A Window into the Present: Visualities of Incarceration

In *The Nation*, Madeline Han observes that the photos of the Japanese American incarceration period open “a window on the present to voices from the past, once silenced. We should listen, closely, when they speak.” After viewing the film *Resistance at Tule Lake*, students will research, select, and analyze two photographs that capture some of these “voices” of past and present.

PART 1: HISTORICAL PHOTO

Research and print one photo from the Japanese American incarceration history using the “Japanese American Relocation Digital Archive” on *Calisphere*:

1. Go to <https://calisphere.org/exhibitions/t11/jarda/>
2. Search the collection of photos, particularly under the categories, “People,” “Places,” and “Everyday Life.”
3. Once you have found a photo you would like to use, copy and paste it into a new document.
4. Return to the photo on the website. Copy and paste the date, location, photographer credit, and website URL to the document.
5. Guidelines for choosing photos:
 - The photo must include at least one person.
 - Try to find a photo with an intriguing action and/or candid picture.
 - The photo listing must include the date and place that the photo was taken.

PART 2: PHOTO PARALLEL

Research and find a photo from a current event or contemporary social issue related to the historical photograph you have found.

1. Find a topically related photo, e.g., on mass incarceration, border control, immigrant detention centers, or national security, by searching a news site such as:
 - *The New York Times*: www.nytimes.com
 - BBC News in Pictures: http://www.bbc.com/news/in_pictures
 - Reuters: <https://www.reuters.com/news/pictures>
2. The historical and contemporary photos should have some kind of parallel arrangement of people, activities, and/or settings.
3. Once you have selected a photo, again, copy and paste it into the same document.
4. Copy and paste the date, location, photographer credit, and website URL to the document, and save it.

PART 3: PHOTO ANALYSIS

Take some time to consider these photos deeply and make some observations about their composition:

	Historical Photo	Contemporary Photo
<p><u>Subjects</u></p> <p>Are there people in the photograph? If so, describe clothing, facial expressions, and actions.</p> <p>Are there objects in the photograph? If so, list and describe them in detail.</p>		
<p><u>Setting</u></p> <p>Can you tell when or where the photograph was taken? Estimate the time of day and season.</p> <p>Describe as many details as you can identify about the place where the picture was taken.</p>		
<p><u>Occasion</u></p> <p>What prompted the taking of this photograph? What important event or issue does it capture?</p>		
<p><u>Caption</u></p> <p>A caption is a short description or explanation of a photograph. It often includes information about what is happening in the picture, where and when the picture was taken, and who is in the picture. Using the information you have gathered above, write an original caption for your photo.</p>		



On a separate document, write an organized, thoughtful, and complete response to the following questions concerning the photos:

- What did you discover as you looked through the historical photos?
- Which contemporary photo did you choose and why?
- In comparing the photos, what are their similarities? Differences?
- What do these photos reveal about the experiences of incarceration?

PART 4: GALLERY

Prepare to display your two photos, captions, and reflective paragraph on a bulletin board. You can arrange your photo by hand on a posterboard, or use a graphic design app to design a poster. Either way, please have your work printed to display to the entire class. Be prepared to talk to your classmates about your photo selection and to give any necessary background information.

AFTER VIEWING LESSON 2 *Resistance at Tule Lake:* Concept Mapping and Essay Assignment

In the film, historian and activist Barbara Takei notes that the story of Tule Lake unseats the “prevailing myth that Japanese Americans did not protest their wartime incarceration.” Prisoner protest took many forms, including an unwillingness to cooperate with the infamous “Loyalty Questionnaire,” a refusal to be conscripted for military service, and the renunciation of U.S. citizenship. The film exposes us to some of the ways that individuals might respond to state-perpetuated imprisonment and the complex choices and responses that occur under such conditions.

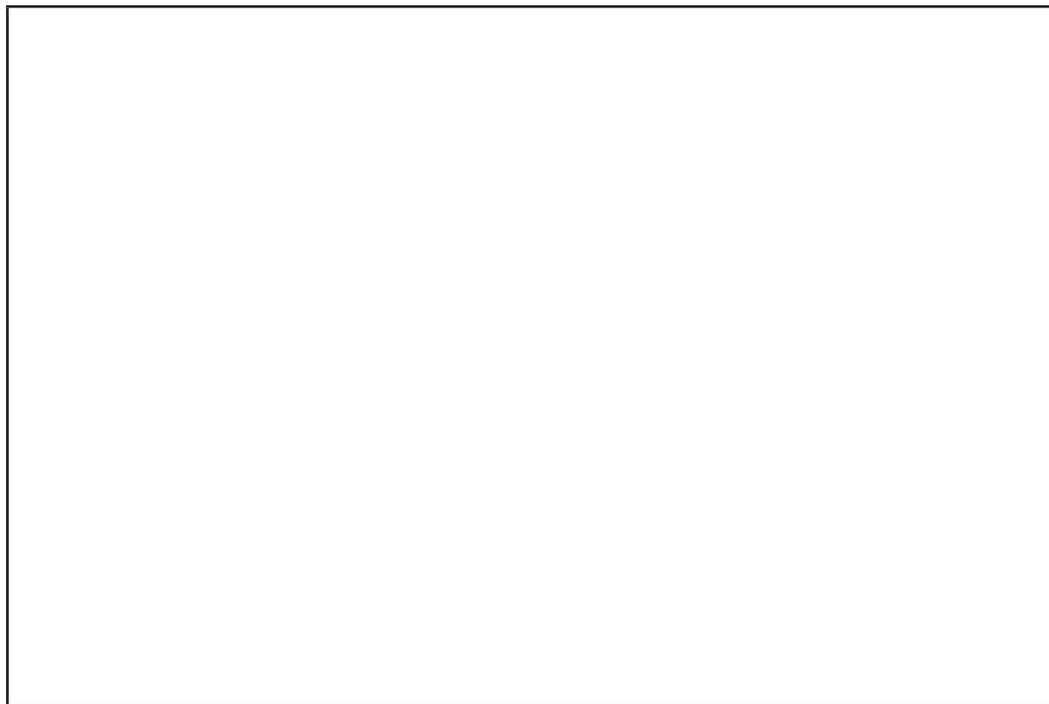
After viewing this film, your task is to understand the diversity of these wartime experiences and reflect on the tensions and complications faced by those who undergo imprisonment.

PART I: CONCEPT MAPPING

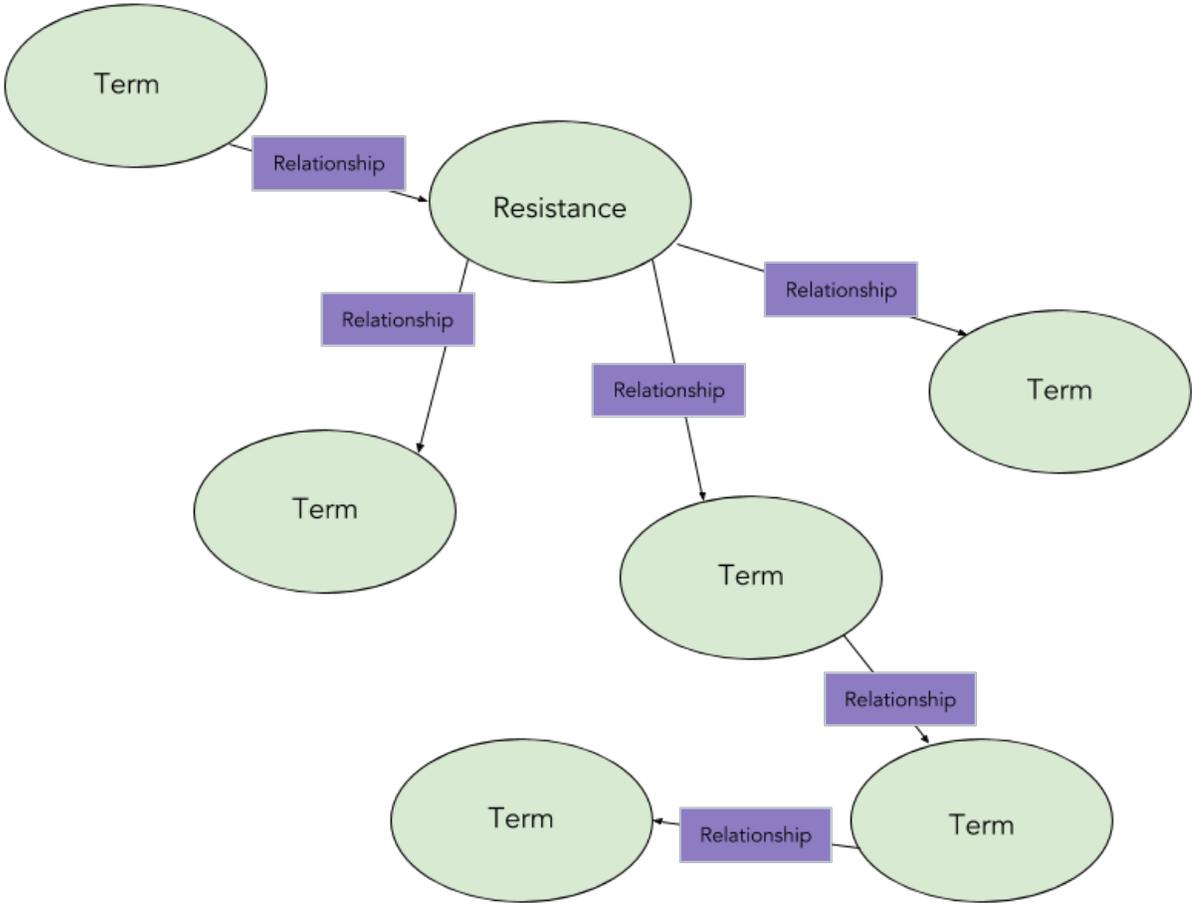
A concept map is a diagram that shows your thinking on a topic. You will create a concept map that includes:

- Key concepts or terms
- Arrow lines that show relationships between concepts
- Linking phrases that label the arrow lines

Reconsider the title of the documentary: *Resistance at Tule Lake*. Make a list of 5-8 keywords that come to mind when you consider the events, ideas, and experiences that are presented throughout the film:



On a separate piece of paper, create a first draft of a concept map. You might try writing all of your terms on small sticky notes so that you can easily rearrange the order and structure of your map. You may organize your map in any way you wish! Make sure that each term only appears once; additionally, draw arrows to suggest relationships between concepts and label each arrow with a short phrase. The following is a sample layout for a concept map.



PART 2:

To finalize your study of *Resistance at Tule Lake*, you will write an essay on the following topic:

What are the primary understandings you took from studying the history of Tule Lake Segregation Center? What light does this history shed on the limits of citizenship and the vast array of responses to incarceration? What implications does this history have for our present moment?

To guide your composition of the essay, draw upon ideas generated from your concept map. Be sure to draw from specific examples in the documentary and any real-life examples you have observed or studied.

Guidelines for your essay:

Introduction	<ul style="list-style-type: none"><input type="checkbox"/> Opens with a compelling hook: a startling statistic, a quotation, a story, etc.<input type="checkbox"/> Sets up the context and overview of the essay's topic<input type="checkbox"/> Thesis statement that states your overarching argument
Body	<ul style="list-style-type: none"><input type="checkbox"/> A series of paragraphs that present support for your thesis statement<input type="checkbox"/> Each topic sentence clearly states a claim<input type="checkbox"/> Evidence, like quotations, examples, personal stories, or facts, is contextualized and followed by explanation, commentary, and analysis
Conclusion	<ul style="list-style-type: none"><input type="checkbox"/> Rephrases your stance clearly and reinforces the significance of your argument
Mechanics	<ul style="list-style-type: none"><input type="checkbox"/> Use a standard citation style and document formatting, e.g., MLA or Chicago<input type="checkbox"/> Carefully proofread for grammar and spelling

AFTER VIEWING LESSON 3 Negotiating Committee Town Hall Meeting

Pretend you are one of the Tule Lake Segregation Center inmates, or Tuleans, from the *Resistance at Tule Lake* film and that you are a member of the Negotiating Committee. The Committee will have a



Meeting of Block Managers, source unknown. Courtesy of National Archives.

Town Hall Meeting to decide how to gain more rights and representation for all Tuleans. You will prepare and present your perspective on what the Negotiating Committee should do to alleviate the many problems at Tule Lake. By the end of the meeting, you will agree on a plan of action.

Eleven of the inmates from the film will be represented at this meeting and you will pretend to be one of the prisoners as a group with other classmates. When deciding how to frame your main points on what rights Tuleans should have, consider what rights prisoners and organizations advocate for today.

Negotiating Committee Members at Town Hall

Imagine that all of the following individuals from the film were on the Negotiating Committee:

Grace Hata	Reverend Kai	Hiroshi Kashiwagi	Yukio Kawaratani
Bill Nishimura	Jeanne Tanaka	Jim Tanimoto	Mori Tanimoto
Morgan Yamanaka	Tokio Yamane	Junichi Yamamoto	

PROCEDURE

I. Preparation for Town Hall Meeting

1. Background Information on Tule Lake. Use what you learned from *Resistance at Tule Lake* to take notes on the following:
 - a. Conditions and Problems
 - b. Forms of Resistance
 - c. Response by Authorities
2. Stating Your Rights. Write a paragraph answering the following question: How have your rights been violated as an American citizen of Japanese descent?
3. Who are you? Take notes from the film on the person you are representing at the Town Hall Meeting. Do additional online research on this person by using the following websites:
 - Densho - <http://www.densho.org>
 - Japanese American National Museum - <http://www.janm.org>

Taking Notes on the Tulean You're Representing

Your notes may include the following depending on the contents of the film and the research you find:

- A. How your family was forcibly removed after the bombing of Pearl Harbor
- B. Why you answered “no-no” on questions 27 and 28 of the “Loyalty Questionnaire” (if the person your group is representing did not explain this, come up with a possible explanation based on the film and your research)
- C. Other incarceration camps/“War Relocation Centers” where you were imprisoned (i.e., Amache, Gila River, Heart Mountain, Jerome, Manzanar, Minidoka, Rohwer, Poston, and/or Topaz)
- D. Temporary Detention Center/“Assembly Center” where you were initially detained
- E. Conditions you experienced or witnessed at Tule Lake
- F. Opinions about what the U.S. government did and the incarceration experience

Ideas for Plan of Action

- a. Brainstorm a thoughtful, detailed list of at least five ways Tuleans can gain more rights and explain why for each item listed. What is the sequence in which things will take place? For example, if the first plan of action doesn't work, what will be the second, third, etc.?
- b. Write 1-2 paragraphs stating your case to other Negotiating Committee members.

II. Town Hall Meeting

Each group will present the following parts one at a time by using I. Preparation for Town Hall Meeting information above. There will be response time in between each section. The goal of the meeting is for the majority of Negotiating Committee members to agree on a plan of action to gain more rights and representation.

1. Who are you?
2. How have your rights been violated?
3. Conditions and problems of Tule Lake
4. Ideas for plan of action

Appendix

Note to Teachers about the Negotiating Committee Town Hall Meeting Final Assessment

Before assigning this Final Assessment, students should have an understanding of the following by completing the “During Viewing Lessons” of *Resistance at Tule Lake*:

- Why Americans of Japanese descent were mass incarcerated during WWII
- What the “Loyalty Questionnaire” was
- Who “no-nos” were and why they responded “no-no” to questions 27 and 28
- How Tule Lake Segregation Center became a center of resistance
- Conditions of Tule Lake and how Tuleans protested

General Background of Final Assessment

The Negotiating Committee was a group of Tule Lake incarcerated individuals who sought more democratic rights and representation from U.S. authorities. Although not all former inmates from the *Resistance at Tule Lake* film were on this committee, students will pretend that they all were. Students will imagine what these prisoners might have said to one another based on their personal histories and the recounting of their experiences in the film, and what their plan of action might have been to gain more rights for all Tule Lake inmates. This is a fictional situation based on the facts of their incarceration experience and the conditions of Tule Lake.

Researching Tule Lake Incarcerated Individuals from the Film

Research varies depending on documentation that’s available on the incarcerated individuals. If students can’t answer every question about the person they are role playing, they can imagine what this person might have thought based on what they know from the film and their own research.

Importance of Language

Euphemisms are in quotations. Refer to the following to review the importance of language with students:

- *Power of Words Handbook: A Guide to Language About Japanese American in World War II* located here: <https://jacl.org/education/power-of-words/>
- Before Viewing Lesson #3 to review the euphemisms used during WWII and what the more accurate terminology is

Town Hall Meeting

- The teacher will moderate the meeting by having groups present one at a time. Allow for discussion and arguments from other groups in between presentations or have a designated response time after all groups have presented.
- Students will take notes on other groups and their responses.
- Students should be seated in a circle. Each person in the group will present at least once.
- Set parameters or have students agree on the parameters for:
 - » What type of majority vote is needed to finalize the plan of action
 - » What is considered a reasonable, thoughtful, and specific plan of action (an example of a weak over-simplified plan of action might be committing violence against the authorities and running away from Tule Lake Segregation Center)

Additional Resources

TEXTS FOR K-12 LEARNERS

Atkins, Laura, Yogi, Stan, and Yutaka Houlette. *Fred Korematsu Speaks Up*. Berkeley: Heydey Books, 2017.

This book is aimed at younger readers, but packs a punch for any age: Through colorful illustrations and design, the book tells the story of Fred Korematsu, who resisted the incarceration orders and would later bring a landmark case against the U.S. government.

Gordon, Linda and Gary Y. Okihiro, eds. *Impounded: Dorothea Lange and the Censored Images of Japanese American Internment*. New York: W.W. Norton & Company, Inc., 2006.

Dorothea Lange's indelible images are an extraordinary photographic record of the Japanese American incarceration. She was one of a handful of white people impelled to speak out.

Inada, Lawson Fusao, ed. *Only what we could carry: The Japanese American internment experience*. Berkeley: Heyday, 2000.

Inada's edited volume is a cogent and well-organized blend of historical artifacts, literary texts, art, and memoir, and a key resource for any teacher of this chapter of American history.

Kashiwagi, Hiroshi. *Swimming in the American: A Memoir and Selected Writings*. San Jose: Asian American Curriculum Project, 2005.

Kashiwagi is the narrator of Resistance at Tule Lake and was one of the Tule Lake prisoners who renounced his citizenship. This book is a collection of his experiences at Tule Lake and his broader life story in fiction, poetry, and plays.

National JAACL Power of Words II Committee. *Power of Words Handbook: A Guide to Language About Japanese American in World War II*. National JAACL Power of Words II Committee, 2013.

This is an essential guide for teachers wishing to know more about the importance of terminology in teaching this history.

Wakatsuki Houston, Jeanne and James D. Houston. *Farewell to Manzanar*. Boston: Houghton Mifflin Company, 1973.

Aimed at younger audiences, this memoir of Wakatsuki Houston's experiences as a young girl during WWII has long been used by teachers to introduce students to the Japanese American incarceration. Curriculum for this book is available from Facing History and Ourselves.

TEXTS FOR SCHOLARLY AND HISTORICAL REFERENCE

Arendt, Hannah. *The origins of totalitarianism*. Vol. 244. Houghton Mifflin Harcourt, 1973.

Among the most seminal political theorists of the twentieth century, Hannah Arendt gives the historical context of the Nazi state, tracking the rise of anti-Semitism. An essential reading for teaching about the political conditions that lead to mass incarceration and statelessness.

Commission on Wartime Relocation and Internment of Civilians. *Personal Justice Denied: Report of the Commission on Wartime Relocation and Internment of Civilians*. Seattle: University of Washington Press and Washington D.C.: Civil Liberties Public Education Fund, 1997.

This report by the U.S. Commission on Wartime Relocation and Internment of Civilians (CWRIC), a commission created by the U.S. Congress in 1980, studies the causes and consequences of the incarceration of Japanese Americans during World War II. It includes a December 1982 report on the Commission's findings, as well as the Commission's June 1983 recommendations. The Commission's report and findings were responses to the growing campaign for redress for Japanese Americans who suffered imprisonment during World War II, and they laid the foundation for Congress to provide redress through the Civil Liberties Act of 1988.

Daniels, Roger, Sandra Taylor and Harry Kitano, eds. *Japanese Americans: From Relocation to Redress*. Seattle: University of Washington Press, 1988.

This comprehensive account of the Japanese American experience covers the forced removal during World War II to the public policy debate over redress and reparations, underscored by first person accounts and essays by scholars.

Ishizuka, Karen L. *Lost & Found: Reclaiming the Japanese American Incarceration*. Los Angeles: Japanese American National Museum, 2006.

*For decades, victims of the U.S. mass incarceration were kept from understanding their experience by governmental cover-ups, euphemisms, and societal silence. Combining heartfelt stories with first-rate scholarship, this companion book to the Japanese American National Museum's critically acclaimed exhibition, *America's Concentration Camps: Remembering the Japanese American Experience*, reveals the complexities of a people reclaiming their own history.*

Juillerat, Lee, Mark Clark, Anne Hiller Clark, Bill Johnson, Marita Kunkel, and Stephen R. Mark, eds. *Journal of the Shaw Historical Society: A Question of Loyalty: Internment at Tule Lake*. Klamath Falls: Shaw Historical Society, 2005.

For interested scholars of Tule Lake's history, this special issue of an Oregon-based historical society takes a deep dive into the experiences of the Japanese American renunciants and the reactions of locals to the camps. It offers a granular and nuanced look at the difficult choices made by Tule Lake's prisoners, including a long-form oral history of Tokio Yamane, who is featured in the film.

Kashima, Tetsuden. Judgment without Trial: Japanese American Imprisonment during World War II. Seattle: University of Washington Press, 2003.

An important overview of the many programs and shifting policies during the incarceration period. Kashima reveals that long before the attack on Pearl Harbor, the U.S. government began making plans for the eventual incarceration of the Japanese American incarceration. The book also covers the "Loyalty Questionnaire" and the redesignation of Tule Lake as a segregation center.

Muller, Eric L. American Inquisition: The Hunt for Japanese American Disloyalty in World War II. Chapel Hill: University of North Carolina Press, 2007.

A study of the Japanese American incarceration that examines the complex inner workings of the only loyalty screening the U.S. government has ever deployed against its own citizens.

Takei, Barbara, and Judy M. Tachibana. Tule Lake Revisited: A Brief History and Guide to the Tule Lake Concentration Camp Site. San Francisco: Tule Lake Committee, 2012.

Takei and Tachibana's precise and readable history is an in-depth look at the geography of the Tule Lake prison camp and a concise overview of the camp's often complicated timeline of events. This book is also a worthy accompaniment to a visit to the National Park Service-managed national monument.

Tule Lake Committee. Kinenhi: Reflections on Tule Lake. San Francisco: Tule Lake Committee, 1980.

Published by the organizers of the biannual Tule Lake Pilgrimage, this book gives a comprehensive overview of the political and social contexts that led to the exclusion order and the eventual creation of the camps. It also features interviews about each stage of Tule Lake's history and covers the later pilgrimages of former prisoners and their families to Tule Lake.

Weglyn, M. (1976). Years of Infamy: The Untold Story of America's Concentration Camps. New York: William Morrow and Company.

Weglyn's classic 1976 text is one of the most comprehensive and subtle histories of the Japanese American incarceration period. Her text also gives thorough readings of the "Loyalty Questionnaire," the resistance to the military draft, and the renunciation movement at Tule Lake.

FILMS

Aderer, Konrad. *Enemy Alien*. Directed by Konrad Aderer. New York: Third World Newsreel, 2011. DVD.

A Japanese American filmmaker confronts his own family legacy of World War II incarceration as he joins the fight to free Farouk Abdel-Muhti, a Palestinian-born activist detained in a post-9/11 sweep of Muslim immigrants. This gripping first-person documentary weaves together personal and historical perspectives on the fragility of human rights in fearful times.

Hesono O Productions. *From a Silk Cocoon: A Japanese American Renunciation Story*. Film. Directed by Emery Clay III, Stephen Holsapple, and Satsuki Ina. 2005. San Francisco: Center for Asian American Media, 2007. DVD.

Woven through letters, diary entries, and haiku poetry, this documentary tells the story of a young couple whose shattered dreams and forsaken loyalties lead them to renounce their American citizenship while held in separate prison camps during World War II. They struggle to prove their innocence and fight deportation during a time of wartime hysteria and racial profiling.

Ina, Satsuki. *Children of the Camps*. Directed by Stephen Holsapple. 1999. San Francisco: Center for Asian American Media, 1999. DVD.

This powerful documentary shares the experiences, cultural and familial issues, and long internalized grief and shame felt by six Japanese Americans who were only children when they were incarcerated in concentration camps during World War II.

Omori, Chizuko and Emiko Omori. *Rabbit in the Moon*. DVD Directed by Emiko Omori. 2004.

A groundbreaking documentary that provides a comprehensive overview of the Japanese American incarceration experience. This many-layered history is told through the co-producers' family story and through the testimonials of other former inmates.

Oppenheim, Joanne and Sharon Yamato. *A Flicker in Eternity*. DVD. Directed by Ann Kaneko and Sharon Yamato. 2012.

A short tale of a gifted teenager is told through his endearing cartoons and witty observations. Based on the diary and letters of Stanley Hayami, the story is told from the perspective of a promising young man thrown into the turmoil of World War II.

Tule Lake Committee. *My Face Was My Crime*. DVD. Directed by Anders Tomlinson. 2007. San Francisco.

This is a series of short films featuring personal accounts of Tule Lake Segregation Center incarcerated Jimi Yamaichi and Hiroshi Kashiwagi. They recount their experiences through poetry and a tour of the Tule Lake Segregation Center site currently managed by the National Park Service. It also documents the celebration of Tule Lake being designated as a Historical National Landmark. For more information see: <https://anderstomlinson.com/tule-lake/internment/>

TEACHING STRATEGIES

UC Berkeley History-Social Science Project. <http://ucbhssp.berkeley.edu/content/teachers>

This organization bridges the University of California, Berkeley academy and K-12 communities to help teachers strengthen their instructional practice and provide equitable educational opportunities to all students, through a model of learning, practicing, and doing. UC Berkeley offers professional development training and resources on teaching historical thinking skills within the context of a diverse array of topics.

Facing History and Ourselves. <https://www.facinghistory.org/>

Through lesson plans, teaching strategies, and professional development, this nonprofit organization engages students of diverse backgrounds in an examination of racism, prejudice, and antisemitism to promote the development of a more humane and informed citizenry. Included on their website are resources on “Bearing Witness to Japanese American Incarceration.”

Stanford History Education Group. <https://sheg.stanford.edu/>

Strategies such as “Reading Like a Historian” and “Civic Online Reasoning” are featured here. Lesson plans engage students in historical inquiry and teach them to critically evaluate news articles.

WEBSITES

Densho. <http://densho.org/>

This extensive collection includes online archival sources, oral history interviews, and encyclopedia articles that document the Japanese American WWII experience.

Fred T. Korematsu Institute. <http://www.korematsuinstitute.org/curriculum-kit-order-form/>

This nonprofit organization distributes a free multimedia curriculum kit to K-12 educators on the WWII Japanese American incarceration and civil rights hero Fred Korematsu's legacy. Curricular materials connect this history with current issues such as anti-Muslim bigotry and post-9/11 discrimination. The "Martial Law" clip from Resistance at Tule Lake is featured on the kit DVD.

Japanese American Citizens League. <https://jacl.org/education/resources/>

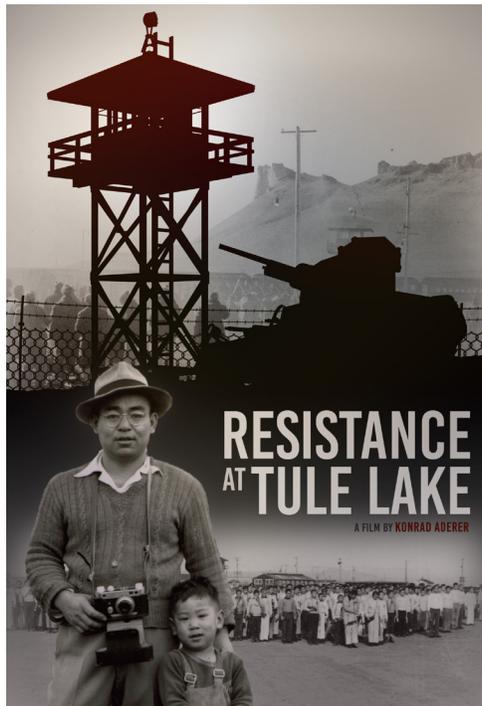
As the oldest Asian American civil rights organization (established in 1929), the JACL maintains the civil rights of Japanese Americans and others victimized by injustice and bigotry. They promote awareness by providing resources on Asian American history, the Japanese American WWII experience, and the Redress Movement, including the Power of Words Handbook.

National Japanese American Historical Society. <https://www.njahs.org/for-educators/>

This nonprofit organization offers a variety of curricular resources that complement Resistance at Tule Lake, including Tule Lake Segregation Center lesson plans, an interactive Detention Camp kit with photos, an activity guide on their exhibit Children of the Camps, and a teacher's guide to the Bill of Rights and the Japanese American WWII experience.

Japanese American National Museum. <http://www.janm.org/education/resources/>

The museum website provides links to a variety of resources on the WWII Japanese American incarceration history as well as online museum collections.



This guide and official movie poster were designed by Christina Lu.

