

# WE HEREBY REFUSE

Japanese American  
Resistance to Wartime  
Incarceration

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A GUIDE  
FOR  
EDUCATORS

WRITTEN BY

FRANK ABE  
AND  
YURI EDUCATION PROJECT



# **WE HEREBY REFUSE**

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**GUIDE FOR EDUCATORS**

**FRANK ABE  
AND  
YURI EDUCATION PROJECT**

This Educators Guide is based upon the work of the Creative Team behind the graphic novel, ***We Hereby Refuse: Japanese American Resistance to Wartime Incarceration***, published by Chin Music Press of Seattle. A Wing Luke Museum Book. The Creative Team consists of:

- Frank Abe (script and story),
- Tamiko Nimura (story),
- Ross Ishikawa (artwork of Jim Akutsu and Mitsuye Endo), and
- Matt Sasaki (artwork of Hiroshi Kashiwagi).

Photo of Frank Abe by Eugene Tagawa.

To purchase ***We Hereby Refuse*** for educational or institutional use, order through your usual institutional wholesaler, or contact Chin Music Press publisher Bruce Rutledge at: [\*\*speak@chinmusicpress.com\*\*](mailto:speak@chinmusicpress.com)

This curriculum guide can be downloaded free of charge at: [\*\*http://curriculum.wingluke.org\*\*](http://curriculum.wingluke.org)

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# A Note From the Author

While many classroom materials on World War II focus on the unfairness of being uprooted from one's home solely on the basis of race, this educator's guide takes the discussion a step further.

Yes, the mass removal of Japanese Americans was unjust and unfair, but those who were targeted by the government complied with Army orders to leave their homes, due in part to the surrender of protest by community leaders who urged cooperation.

This guide examines how some contested incarceration after their removal, through the example of three young Americans who refuse to submit to their ongoing imprisonment in American concentration camps without a fight. In each case, it is their desire to assert their American citizenship that drives these characters to action:

- Jim Akutsu refuses to be drafted from camp, in order to get his day in court as an American citizen;
- Hiroshi Kashiwagi refuses the government demand to sign a loyalty oath in camp. He yields to family pressure to renounce his American citizenship, then must fight to get it back; and
- Mitsuye Endo refuses a government offer to leave camp before her fellow incarcerated, so that her lawsuit challenging her detention as an American citizen could proceed to the U.S. Supreme Court.

**While the specific subject of *We Hereby Refuse* is camp resistance, the book can be effectively taught as an overview of the entire camp experience, from start to finish.**

The story is told chronologically, so your students can experience the passage of time and the series of decisions that had to be made just as the characters did.

The online version of this guide at [curriculum.wingluke.org](http://curriculum.wingluke.org) includes an interactive version of the historical timeline presented in the guide, with pop-ups tied to a rich database of the documents and photos used in the creation of our story.



# A Note to Educators

**Dear Educators,**

**We are so proud to have designed this curriculum to pair with the graphic novel, *We Hereby Refuse*.**

We anticipate a reading of the novel will provoke meaningful conversation about citizenship and civic engagement among your students.

Designed primarily for students in secondary classrooms, this guide contains resources and a series of activities that can be taught alongside a reading of the book. The activities are interactive and accessible, intended to immerse students in the characters and the tough decisions they made in the context of wartime incarceration.

Many teachers include the experiences of Japanese Americans during World War II in their curriculum. They wish to complicate their students' understandings of citizenship and the rights owed to citizens.

Reading this novel offers nuanced engagement with these topics. The novel tracks the unique dilemmas faced by three Japanese Americans and how each chooses to take up political dissent in the face of state power.

All over the country, educators like you work to engage young people with difficult historical narratives. You do not shy away from exposing students to stories that offer no easy conclusions. Thank you for doing this hard work!

Cathlin Goulding and Freda Lin

Curriculum Writers  
YURI Education Project



# How to Use This Guide

**In this educator's guide, we offer learning experiences so that students with an array of learning styles and backgrounds can access and engage with the graphic novel. We anticipate that educators who use this book will come from a wide range of disciplines and grade levels, and so we encourage teachers to scaffold lessons and add extension activities accordingly.**

In this guide, we have structured lessons around the following categories:

- Essential Questions
- Objectives
- Standards
- Learning Experiences and Assessments
- Handouts

Below, you'll find a brief description of categories used throughout this guide:

## 1 — 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. These correlate with learning objectives from each lesson.

## 2 — 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.

### **3 — Standards**

Each lesson aligns with English Language Arts Common Core State Standards and the Social Studies K-12 Learning Standards for Washington State. Common Core provides a general overview of the English Language arts and literacy skills that students will learn through the lesson. The Social Studies K-12 Learning Standards, adopted September 17, 2019, consist of Essential Academic Learning Requirements (EALRs) and Grade Level Expectations (GLEs) that describe what students should know and be able to do in social studies skills, civics, economics, geography, and history.

### **4 — Learning Experiences and Assessments**

Directed towards teachers, each lesson has detailed, step-by-step descriptions of learning processes. We give suggestions for additional scaffolding throughout. We have purposely not prescribed a specific time length for these lessons. As former classroom teachers, we know that students will have unique pacing needs. Teachers will pick and choose what experiences they find the most suitable for their settings.

### **5 — 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.

# Timeline

An online interactive timeline with pop-ups tied to a rich database of the documents and photos used in the writing of the book is linked at [curriculum.wingluke.org](http://curriculum.wingluke.org). It can also be opened directly at this link:

<http://www.tiki-toki.com/timeline/entry/1572890/We-Hereby-Refuse>

Below is an abbreviated print version of the online timeline:

## 1941

December 8	Japanese American Citizens League (JACL)	<b><u>JACL professes loyalty and informs on Issei leadership</u></b> Immediately after the attack at Pearl Harbor by Japan, FBI agents arrest the Issei leaders of the Japanese American community up and down the West Coast and hold them in detention. JACL chapters in Seattle, San Francisco, and Los Angeles form emergency defense councils to proclaim their loyalty to the U.S. and provide information to the FBI.
Mid-December	U.S. Government	<b><u>Baseless claims of Japanese American espionage and sabotage</u></b> U.S. Navy Secretary Frank Knox spends 36 hours at Pearl Harbor and claims without evidence that Japanese Americans in Hawaii helped sabotage the Island's defenses. In California, state Attorney General Earl Warren cites the very absence of treasonous activity by Japanese residents on the West Coast as evidence of secret plans for another attack.
December	Jim Akutsu	<b><u>Akutsu at school</u></b> Hajime Jim Akutsu is born in Seattle on January 25, 1920. In 1941 he is studying civil engineering at the University of Washington, while his family operates the New Golden Shoe Repair Shop at 422 Sixth Avenue S. and S. King St. They have just purchased new shoe repair machinery shortly before the outbreak of war.
December	Mitsuye Endo	<b><u>Endo at work</u></b> Mitsuye Endo is born in Sacramento on May 10, 1920. In 1941 she works as a key punch operator for the California State Department of Employment.
December	Hiroshi Kashiwagi	<b><u>Kashiwagi on the farm</u></b> Hiroshi Kashiwagi is born in Sacramento on November 8, 1922. In 1941 he is helping his family sharecrop on a fruit ranch in Penryn, outside Sacramento.

## 1942

February 19	U.S. Government	<p><b><u>President signs Executive Order 9066 to authorize mass exclusion based on race</u></b></p> <p>President Roosevelt authorizes his Secretary of War to prescribe military areas from which any or all persons can be excluded, with “transportation, food, shelter, and other accommodations” provided. Others are allowed to remain. Nowhere does the order specify Japanese Americans, but the meaning is clear.</p>
February 21	Jim Akutsu	<p><b><u>Akutsu’s father arrested by FBI</u></b></p> <p>Kiyonosuke Akutsu is among 103 Seattle Issei arrested in a second sweep of community leaders. Among the items seized from the family home at 311 Tenth Avenue near Alder Street is a copy of a Japanese-language magazine, Sokoku, published by a group on the FBI’s list of subversives.</p>
March 30	U.S. Government	<p><b><u>The War Relocation Authority (WRA) recruits JACL for its advisory council</u></b></p> <p>President Roosevelt directs Milton Eisenhower to set up a new agency to house the exiled people, the War Relocation Authority. Knowing nothing about the Japanese American community, Eisenhower recruits leaders of the JACL to serve as his advisory council to represent those affected by EO 9066. Eisenhower is especially taken by the brash young JACL field secretary, Mike Masaoka, and consults with him on every major decision regarding Japanese Americans.</p>
April 6	JACL	<p><b><u>Masaoka advises on policy for WRA centers</u></b></p> <p>One week after meeting with Milton Eisenhower, Mike Masaoka provides him with an 18-page letter with JACL’s recommendations on policies for running the WRA camps. The letter encourages Americanization and the drafting of Nisei from camp, and opposes the use or teaching of the Japanese language.</p>
April 8	Mitsuye Endo	<p><b><u>Endo receives termination letter from state of California</u></b></p> <p>The California State Personnel Board sends letters dismissing Endo and 300 other Nisei from their civil service jobs, citing public distrust of persons of Japanese ancestry.</p>
June 13	Mitsuye Endo	<p><b><u>Endo authorizes Purcell to sue the U.S. government</u></b></p> <p>While held in the Sacramento Assembly Center, Endo writes to attorney James Purcell and authorizes him to procure a writ of habeas corpus, “so that I may be released from my confinement.”</p>
June 20	Mitsuye Endo	<p><b><u>Endo imprisoned at Tule Lake</u></b></p> <p>The Endo family is moved from the Sacramento Assembly Center to the Tule Lake War Relocation Center. Shortly after their arrival, Purcell sends Mitsuye the petition for a writ of habeas</p>

corpus and asks her to sign and notarize it. The family is imprisoned at Tule Lake until September 22, 1943, when all are transferred to Topaz.

<b>June 28</b>	<b>Hiroshi Kashiwagi</b>	<b><u>Kashiwagi imprisoned at Tule Lake</u></b> The Kashiwagi family is moved from the Marysville Assembly Center to the Tule Lake War Relocation Center. They remain there until the site is closed on March 7, 1946.
<b>July 12</b>	<b>Mitsuye Endo</b>	<b><u>Purcell files Endo's writ of habeas corpus</u></b> With Endo's signature, James Purcell files "Endo v. Eisenhower" in U.S. District Court in San Francisco. The petition asks the court to require WRA director Milton Eisenhower, as the person responsible for her detention, to show cause why Endo should not be released from incarceration.
<b>August 17</b>	<b>Jim Akutsu</b>	<b><u>Akutsu imprisoned at Minidoka</u></b> The Akutsu family is moved from the Puyallup Assembly Center to the Minidoka War Relocation Center, while the head of the family remains in a Justice Dept. alien internment camp at Fort Missoula, Montana. Jim is held at Minidoka until his arrest for draft evasion.
<b>September 14</b>	<b>U.S. Government</b>	<b><u>Selective Service reclassifies Nisei as enemy aliens</u></b> The Selective Service System adopts new regulations prohibiting Nisei men from joining the Army, and reclassifies all registered Nisei from I-A - a citizen who is eligible to serve - to IV-C, the classification for enemy aliens. Jim Akutsu and others view this as notice that the government is stripping them of their U.S. citizenship.

## 1943

<b>January 14</b>	<b>JACL</b>	<b><u>Masaoka urges segregation of "known agitators" and "undesirables"</u></b> After the attack on JACL leaders at the Manzanar and Poston camps, Mike Masaoka urges the new director of the WRA, Dillon Myer, to segregate what he calls the "known agitators."
<b>February 9</b>	<b>U.S. Government</b>	<b><u>Army and WRA jointly distribute loyalty questionnaire</u></b> Having impugned the loyalty of Japanese Americans by locking them up, the Army needs some way to affirm the loyalty of volunteers for the service, while the WRA needs to clear Nisei for resettlement in the East and Midwest. A loyalty oath provides the bureaucracy with a documented paper trail, but the demand for binary yes/no answers -- with no clear idea of the consequences -- creates only confusion and division among those in camp.
<b>August</b>	<b>Hiroshi Kashiwagi</b>	<b><u>Kashiwagi refuses to register his loyalty on questionnaire</u></b> With no explanation for how the government would use their answers to the loyalty questionnaire, Kashiwagi and 12,000 others refuse to answer or answer "no" under threat of 10 years

		in prison and a \$10,000 fine. This creates an administrative class of people who on paper have to be categorized as NOT loyal when they refuse to answer the question, "Are you loyal?"
<b>Fall</b>	<b>Mitsuye Endo</b>	<b><u>Endo refuses government offer to leave camp</u></b> The WRA's top lawyer offers Endo the chance to leave camp ahead of others, a move that would end her habeas corpus case. In a letter to Purcell, she makes her intention clear: "I am willing to go as far as I can on this case."

## 1944

<b>January 20</b>	<b>U.S. Government</b>	<b><u>War Dept. reinstates draft for the Nisei in camp</u></b> The reinstatement of compulsory military conscription for the Nisei in camp creates another division between those who comply with their draft orders and those who refuse on principle to report for their pre-induction physicals.
<b>July 1</b>	<b>U.S. Government</b>	<b><u>Congress offers Nisei a chance to voluntarily renounce their citizenship</u></b> In a compromise with lawmakers who want to strip the Nisei of U.S. citizenship, Attorney General Francis Biddle drafts the Denaturalization Act of 1944, which Congress passes and the President signs. For the first time, it allows American citizens to voluntarily renounce their citizenship during times of war.
<b>July 20</b>	<b>Jim Akutsu</b>	<b><u>Akutsu refuses induction and is taken to Boise jail</u></b> Jim Akutsu fails to report for his pre-induction physical and U.S. Marshals arrest him in his barrack. He is driven to the jail atop the Ada County Courthouse in Boise, where he joins his brother Gene who was himself arrested earlier.
<b>September 13</b>	<b>Jim Akutsu</b>	<b><u>Akutsu put on trial for draft resistance</u></b> Jim Akutsu gets his day in court to argue that his incarceration violated the Constitution, but the jurors in his case are instructed to focus only on whether Jim had reported for induction. As he was warned, his trial is a kangaroo court where in rapid succession the same pool of jurors returns guilty verdicts in all 33 cases it hears.
<b>October 2</b>	<b>Jim Akutsu</b>	<b><u>Akutsu faces sentencing for draft resistance</u></b> U.S. District Court Judge Chase Clark hands down a sentence for draft evasion of three years and three months, a term intended to keep the resisters locked up in a federal penitentiary past the expiration of the Selective Service Act of 1940.
<b>October 11-12</b>	<b>Mitsuye Endo</b>	<b><u>Endo's attorney argues her case before the U.S. Supreme Court</u></b> James Purcell argues that once Endo was cleared as an admittedly loyal American citizen, the government had no right to hold her for an indeterminate amount of time.

December	Hiroshi Kashiwagi	<p><b><u>Kashiwagi renounces his U.S. citizenship</u></b>          In a powderkeg of anger, frustration, and isolation at Tule Lake, seven of every 10 Nisei voluntarily surrender their U.S. citizenship, including Hiroshi Kashiwagi. The 5,000 renunciants act under duress from the government and coercion from gangs the government knowingly allowed to run wild, with only rumor and misinformation to guide them.</p>
December 17	U.S. Government	<p><b><u>Army lifts exclusion order, WRA orders closure of the camps</u></b>          With the Supreme Court set to announce its decision in favor of Endo on a Monday, the Western Defense Command is ordered to proactively announce on the Sunday before that it will lift its West Coast exclusion order, effective on January 2, 1945. The WRA is also ordered to announce it will close all camps within one year.</p>
December 18	Mitsuye Endo	<p><b><u>Endo wins at Supreme Court</u></b>          The Supreme Court unanimously rules the WRA has no authority to detain loyal American citizens. When Endo receives a telegram from Purcell with the news, she and her friend Janet Masuda are "so happy that we actually danced around the room."</p>

## 1946

March 7	Hiroshi Kashiwagi	<p><b><u>Kashiwagi is released from Tule Lake</u></b>          Tule Lake is the last camp to be closed. The Kashiwagi family leaves to return to Loomis, twelve days before the site is completely vacated.</p>
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# LESSONS

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BEFORE READING ACTIVITIES



# Lesson 1: Before Reading Historical Context Activity

## ANTI-ASIAN EXCLUSION AND CITIZENSHIP

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### Lesson Overview

In this lesson, students will gain an understanding of the historical background for the events of *We Hereby Refuse*.

The mass eviction and incarceration of Japanese Americans takes place within a long history of anti-Asian exclusion policies that denied citizenship rights to Asian Americans since the 1800s.

First, students will give their opinions about what they believe it means to be a citizen. Next, they will analyze an excerpt from the Fourteenth Amendment. They will use this law to notice how citizenship has been used as a tool to exclude and discriminate against Asian Americans throughout history.

Then, they will engage in a chalk talk activity where student groups will examine laws and Supreme Court cases from the Timeline of Anti-Asian Exclusion.

### ESSENTIAL QUESTIONS

- What rights should citizens inherently have in any nation?
- Why is it important to have citizenship status?
- How have Asian Americans been historically denied citizenship rights?

### OBJECTIVES

- Give opinions on the meaning of citizenship.
- Investigate U.S. laws and policies related to Anti-Asian exclusion.

# English Language Arts + Social Studies Standards

## English Language Arts

- CCSS.ELA-LITERACY.RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

## Social Studies

- SSS3.9-12.1 Evaluate one's own viewpoint and the viewpoints of others in the context of a discussion.
- SSS1.9-12.5 Explain the challenge and opportunities of addressing problems over place and time using disciplinary and interdisciplinary lenses.

## Preparation

- Make sure students have an understanding of the U.S. Constitution, including the amendments, the power of judicial review, and the concept of U.S. Supreme Court cases.
- **Anti-Asian Exclusion Posters for Chalk Talk Activity:**
  - Print out all cards.
  - Get five sheets of paper large enough to attach one card in the center.
  - Attach one card per sheet of poster paper.
  - Hang each card poster up on a wall in chronological order.

## MATERIALS

- Anti-Asian Exclusion Cards
- Poster paper



# LEARNING EXPERIENCES AND ASSESSMENTS

## Writing Prompt

Introduce students to the idea of citizenship by having students write in their journals for a few minutes about the following writing prompt:

What does it mean to be  
a citizen of a nation?

Have students share their responses with a partner. Conduct a class discussion.

## Fourteenth Amendment

Show students Slide 1: Excerpt from the Fourteenth Amendment to of the U.S. Constitution. Instruct students that this amendment is the foundation of U.S. citizenship rights.

## Chalk Talk Activity

Before beginning this activity with students, organize the Anti-Asian Exclusion posters as directed in the Preparation section.

Divide students up into groups and assign each group to one of the six posters.

Follow the steps below for each round. Six rounds will allow groups to respond to each Poster:

- **Each group will read the poster together and respond to the following Poster Questions directly on the poster:**
  - How does this law or Supreme Court decision discriminate against Asian Americans? What citizenship rights are being denied to them?
- **After about 5 minutes, have each group move clockwise to the next poster.**
- **Have each group answer the same Poster Questions above. They can also respond to previous group response(s) on the poster if they wish.**
- **Repeat until students have responded to each poster.**

# Slide:

## Fourteenth Amendment

*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.*

# Anti-Asian Exclusion Card 1

1790

## Naturalization Act

The first federal legislation passed regarding the naturalization of foreign-born immigrants.

Also known as The Nationality Act, this law restricted citizenship to “free white persons.”<sup>1</sup>

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<sup>1</sup> Imai, Shiho, “Naturalization Act of 1790,” Densho, last modified March 19, 2013, [https://encyclopedia.densho.org/Naturalization\\_Act\\_of\\_1790/](https://encyclopedia.densho.org/Naturalization_Act_of_1790/)

# Anti-Asian Exclusion

## Card 2

1898

### United States v. Wong Kim Ark

Supreme Court decision stating that the 14th Amendment to the U.S. Constitution granted birthright citizenship to all persons born in the United States regardless of race or nationality.

This case was key for protecting Japanese Americans against efforts to take away their citizenship during World War II. <sup>2</sup>

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<sup>2</sup> Lyon, Cherstin M, "United States v. Wong Kim Ark," Densho, last modified July 15, 2020, [https://encyclopedia.densho.org/United\\_States\\_v.\\_Wong\\_Kim\\_Ark/](https://encyclopedia.densho.org/United_States_v._Wong_Kim_Ark/)

# Anti-Asian Exclusion

## Card 3

1913

### Alien Land Law

An act passed by the California Legislature stating that immigrants (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. Other states that passed similar alien land laws which stood until the end of World War II include Arizona, Arkansas, California, Florida, Idaho, Louisiana, Minnesota, Montana, Nebraska, New Mexico, Oregon, Texas, Utah, Washington, and Wyoming<sup>3</sup>.

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<sup>3</sup> Lyon, Cherstin M, "Alien land laws," Densho, last modified October 8, 2020, [https://encyclopedia.densho.org/Alien\\_land\\_laws/](https://encyclopedia.densho.org/Alien_land_laws/)

# Anti-Asian Exclusion

## Card 4

1922

### Ozawa v. United States

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.” This ruling by the Supreme Court determined that those of Japanese descent could not be white, since they were “clearly of a race which is not Caucasian.”<sup>4</sup>

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<sup>4</sup> Imai, Shiho, “Ozawa v. United States,” Densho, last modified on April 16, 2014, [https://encyclopedia.densho.org/Ozawa\\_v.\\_United\\_States/](https://encyclopedia.densho.org/Ozawa_v._United_States/)

# Anti-Asian Exclusion

## Card 5

1923

### United States v. Bhagat Singh Thind

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 as 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,” but rather a person who is considered white by “common speech,” thereby removing Thind’s citizenship.

# Timeline of Anti-Asian Exclusion in the U.S.

## HISTORICAL CONTEXT ACTIVITY SPECIFIC TO *WE HEREBY REFUSE*

YEAR	LAWS AND SUPREME COURT CASES
1790	<b>Naturalization Act</b> The first federal legislation passed regarding the naturalization of foreign-born immigrants. Also known as The Nationality Act, this law restricted citizenship to “free white persons.” <sup>5</sup>
1868	<b>14th Amendment</b> States ratify the 14th Amendment to the Constitution, which provides for birthright citizenship for all those born on U.S. soil.
1898	<b>United States v. Wong Kim Ark</b> Supreme Court decision stating that the 14th Amendment to the U.S. Constitution granted birthright citizenship to all persons born in the United States regardless of race or nationality. This case was key for protecting Japanese Americans against efforts to take away their citizenship during World War II. <sup>6</sup>

<sup>5</sup> Imai, Shiho, “Naturalization Act of 1790,” Densho, last modified March 19, 2013, [https://encyclopedia.densho.org/Naturalization\\_Act\\_of\\_1790/](https://encyclopedia.densho.org/Naturalization_Act_of_1790/)

<sup>6</sup> Lyon, Cherstin M, “United States v. Wong Kim Ark,” Densho, last modified July 15, 2020, [https://encyclopedia.densho.org/United\\_States\\_v.\\_Wong\\_Kim\\_Ark/](https://encyclopedia.densho.org/United_States_v._Wong_Kim_Ark/)

**1913**

### **Alien Land Law**

An act passed by the California Legislature stating that aliens (anyone who is not a citizen or U.S. national<sup>7</sup>) 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. Other states who passed similar alien land laws until the end of WWII (in 1952, alien land laws were ruled unconstitutional by the Supreme Court) include Arizona, Arkansas, California, Florida, Idaho, Louisiana, Minnesota, Montana, Nebraska, New Mexico, Oregon, Texas, Utah, Washington, and Wyoming.<sup>8</sup>

**1922**

### **Ozawa v. United States**

Supreme Court case in which Takao Ozawa claimed U.S. citizenship because he was light-skinned, educated in the U.S., and felt he was a “true American” and “model citizen.” He argued that he was thus eligible for citizenship 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.” This ruling by the Supreme Court determined that those of Japanese descent could not be white, since they were “clearly of a race which is not Caucasian.”<sup>9</sup>

**1923**

### **United States v. Bhagat Singh Thind**

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 as 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,” but rather a person who is considered white by “common speech,” thereby revoking Thind’s citizenship.

<sup>7</sup> Legal Information Institute, Cornell Law School, <https://www.law.cornell.edu/wex/alien>

<sup>8</sup> Lyon, Cherstin M, “Alien land laws,” Densho, last modified October 8, 2020, [https://encyclopedia.densho.org/Alien\\_land\\_laws/](https://encyclopedia.densho.org/Alien_land_laws/)

<sup>9</sup> Imai, Shiho, “Ozawa v. United States,” Densho, last modified on April 16, 2014, [https://encyclopedia.densho.org/Ozawa\\_v.\\_United\\_States/](https://encyclopedia.densho.org/Ozawa_v._United_States/)

# Lesson 2:

# Before Reading

## PREVIEWING CHARACTERS

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### Lesson Overview

Before starting to read *We Hereby Refuse*, students can get a sampling of the characters.

In this pre-reading lesson, each student takes on the role of a character and then introduces themselves to the other characters in the room, as in a “tea party.” The tea party activity front-loads meaning for both proficient and emergent readers so that they have familiarity with the plot and the characters—thereby giving students an access point to the text. It also generates interest and excitement about the story they will soon begin to read!

### English Language Arts + Social Studies Standards

#### English Language Arts

- CCSS.ELA-LITERACY.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

#### Social Studies

- C4.9-10.3 Describe the impact and the appropriate roles of personal interests and perspectives on the application of civic virtues, democratic principles, constitutional rights, and human rights.

### ESSENTIAL QUESTIONS

- What factors motivate political resistance?
- What are the origin stories of activists?

### OBJECTIVES

- Preview the graphic novel before students begin reading.

# Preparation

- Before the lesson begins, make a class set of Character Cards. There will be three characters floating around the room, so you will need to create the right amount of character cards for your class. For example, for a class of 24, you'll need to make eight sets of character cards.

## MATERIALS

- Character Cards
- Tea Party handout

# LEARNING EXPERIENCES AND ASSESSMENTS

## INTRODUCE CHARACTER CARDS

Give each student one character card. Tell them that they will inhabit this character for today. Give them a chance to read over their card silently—they should keep their character a secret until we begin the tea party session.

While students are busy reading, distribute the note-taking handout. When they finish reading their cards, students should write down at least one or two facts they know so far about their character. Then, they should ask at least three questions they have about their character. They might also decide what tone of voice, movements, or gestures they might use when they introduce themselves to a classmate.

Ask for one or two student volunteers to share one fact or question they have so far about their character.

## TEA PARTY

Now, students will get up and walk around the room, meeting and greeting two other characters in the room. Make sure that students only interact with one student at a time.



While they are listening to the character introduce themselves, they take careful notes on their note-taking sheet.

## **WRAPPING IT UP**

When students have met two other characters in the room and carefully taken notes on all of the characters, they will sit down and sketch a diagram that predicts the relationship between the three characters (and any other characters mentioned in the cards).

They can do any kind of diagram they wish. They can draw a tree, concentric circles, or stick figures. If a student finishes early, ask them to prepare a presentation for the class.

Give students time to finish their diagrams. To review their findings, ask the early finishers to prepare a presentation of their diagrams to the class, explaining why or what they predict are the relationships between the characters.

Collect all note-taking sheets for assessment.

## **ASSESSMENT**

**After you finish the tea party, consider:**

- Did the students seem excited or intrigued by the characters?
- Did they move around the room, interacting with their classmates by “being” a character?

**In reviewing their notes, assess:**

- On the basis of their interactions, could students guess the relationships of the characters?

# HANDOUT | Tea Party

Before Reading Activity *We Hereby Refuse*

1

**Read your role.**

**Write down key points about your character in the space below.**

3

**Write down first questions or thoughts you have about your character.**

4

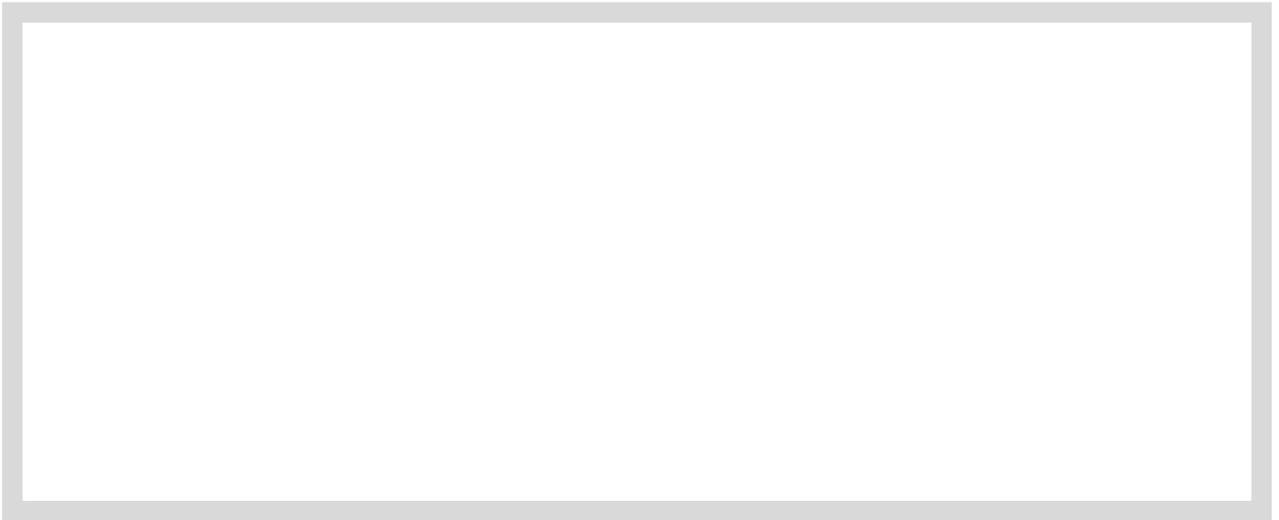
**Write about each of the characters you meet at the tea party. Write notes as the person introduces themselves to you.**

Character Name	Description

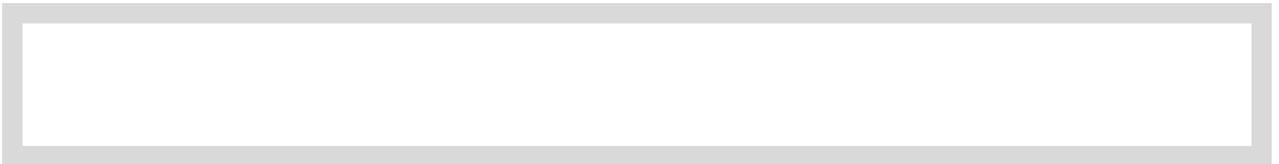
# HANDOUT | Tea Party

Before Reading Activity *We Hereby Refuse*

- 5** In the space below, draw a diagram, graph, tree, picture, or some kind of visual representation that shows the connections between the characters. Feel free to add other words into your creation.



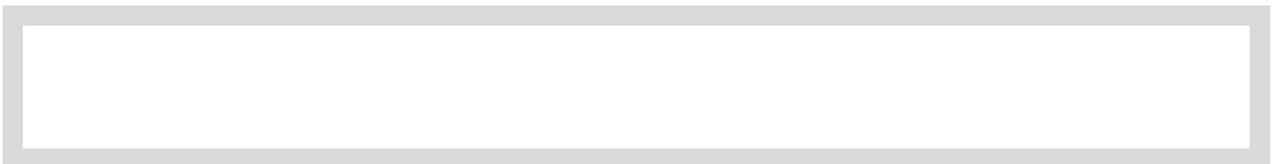
- 6** Write an explanation of your visualization.



- 7** Write new questions you have about the characters or the book.



- 8** Write predictions about the book or the characters.



# HANDOUT | Tea Party

Before Reading Activity *We Hereby Refuse*

## CHARACTER CARDS

HIROSHI KASHIWAGI



My name is Hiroshi Kashiwagi. I'm 19-years-old and recently graduated from high school. I like to write. I really want to attend college. I live with my mom, brother, and sister on a farm near Sacramento. My dad is really sick. He's in a sanatorium for tuberculosis.

My mom had a bad toothache and I took her to the dentist. But we Japanese Americans are restricted from going out after curfew. On the way home, a police car pulled us over. The cop accused us of being "spies." He let us go, but I'm concerned. We're at war. German and Italian Americans aren't being pulled over. We're too easy to single out.

MITSUYE ENDO



I'm Mitsuye Endo. I'm 21-years-old. I already have a full-time job as a typist for the Department of Employment. My family lives in Sacramento's Japantown. My brother had already been drafted into the army. I'm worried about him!

After the attack on Pearl Harbor, some are demanding that Japanese Americans who work for the state of California resign. I am glad that I'm organizing with my fellow workers.

I went to a meeting. But a leader in my own community told me me to sign a form that says I'm "loyal." I just want to keep my job! But signing some piece of paper doesn't save our jobs.

JIM AKUTSU



My name is Hajime—or Jim—Akutsu. I'm 22-years-old. I live in Seattle's First Hill neighborhood with my dad, mom, and brother, Gene. My family has a shoe repair shop in Chinatown. I am an engineering student at the University of Washington.

After the attack on Pearl Harbor by the Japanese military, I hear rumors Japanese Americans might be evicted from our homes. One afternoon, coming back from football practice, I saw police arresting my dad. They searched our home.

My parents are immigrants but I was born here. We are targets for a fearful nation.

# LESSONS

DURING READING ACTIVITIES



# Lesson 3

## STEP IN / STEP OUT / STEP BACK

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### Lesson Overview

Based on a protocol from Harvard University's Project Zero, this multi-part lesson guides students to consider the choices and dilemmas of the graphic novel's three protagonists: Jim Akustu, Mitsuye Endo, and Hiroshi Kashiwagi.

This activity asks readers to “step into” by studying the characters' evolution over the course of the novel.

Readers “step out” to further their understanding of the political forces that stripped these characters of their livelihoods, freedoms, and constitutional rights. are systematically stripped away.

Readers will “step back,” embodying the characters as they face harrowing personal and political challenges.

The first part of the lesson offers prompts to jumpstart an inquiry into the characters. Secondly, the lesson includes an activity to map the protagonists' perspectives, decisions, and consequences throughout the novel. Next, students analyze a series of primary sources that accompany the three characters' arcs. Finally, the learning experience is finalized with a dramatization of different key scenes in the novel.

### ESSENTIAL QUESTIONS

- How do ordinary people respond to the denial of their rights and livelihoods? What factors shape their responses?
- What happens when people within the same community disagree on how to respond to a crisis?

### OBJECTIVES

- Students will be able to explain a character's decisions and actions over the course of a literary text.
- Students will deconstruct a primary source document and relate it to characters in a literary work.
- Students will create a dramatic scene in which they identify and perform a key line of a character's dialogue.

# English Language Arts + Social Studies Standards

## English Language Arts

- CCSS.ELA-LITERACY.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

## Social Studies

- HI.9-10.2 Assess how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.
- HI.9-10.3 Design questions generated about individuals and groups that assess how the significance of their actions changes over time.

## Preparation

Before doing this lesson, students should have finished the graphic novel or read a substantial portion of it.

## MATERIALS

- **Character Map graphic organizer**
- **Primary sources:**
  - Feb. 21, 1942 – FBI Report on Kiyonosuke Akutsu Arrest
  - April 8, 1942 – State Personnel Board Suspension Letter to Mitsuye Endo
  - Feb. 18-20, 1942 – excerpt of Public Proclamation #3 Military Curfew Order
- **Primary Source Analysis graphic organizer**
- **Tableaux Vivants handouts**

## Learning Experiences and Assessments

### Entering the Lesson: Writing Prompts

Introduce students to the idea of making decisions when confronted with an injustice. Ask them to write in their journals for a few minutes about the following prompt:

Think about a difficult decision you've made.

What were the circumstances and conditions that made this decision difficult?

How were you able to make this decision (or what helped you make this decision)?

# Step-In: Character Mapping

To deepen readers' understanding of the novel's three main characters, teachers will lead students through a mapping activity. Ask students to choose one focal character: Jim Akustu, Mitsuye Endo, or Hiroshi Kashiwagi.

Pass out the Character Mapping graphic organizer. Ask them to write their focal character at the top. Review the mapping activity and key literary terms with students. For their focal character, they should determine:

- Any **key characters** that are a part of their focal character's social world.
- Note the **setting(s)**, or the time periods and places that the character inhabits throughout the novel.
- Determine three major **dilemmas** or situations that the character faces in which they must make a difficult choice.
- List the **actions** that the character takes after facing each dilemma.
- Finally, note the final **outcome** for your character in the novel. In other words, what were the consequences for their decisions and actions?

Working independently or in pairs, students will review the sections in the novel that relate to their focal character. In turn, they will discuss the setting, three major dilemmas, actions, and overall consequences. Teachers can circle the room to clarify any portions of the map organizer.

Once students have sufficient time to map out their focal character's arc in the novel, ask them to get into triads or groups of three. These groups should be composed of Jim Akustu, Mitsuye Endo, and Hiroshi Kashiwagi.

They should each share their selected character's three main dilemmas, key actions, and the final outcome. Afterwards, they should discuss and note on the backside of their character maps:



- **We believe our characters took action because...**
- **We think it is significant that our characters...**
- **We think it is important that our characters...**
- **We think it is troubling that our characters...**

## Step-Out: Turning Points Activity with Primary Sources

Students will analyze the Primary Sources below to understand the turning points that set in motion the critical decisions that Jim Akutsu, Hiroshi Kashiwagi, and Mitsuye Endo make. They locate the pages in the book that correspond with each primary source to understand the context in which these turning points occurred.

### Primary Source Documents:

- Feb. 21, 1942 - FBI Report on Kiyonosuke Akutsu Arrest corresponds to page 4 in *We Hereby Refuse*.**
- April 8, 1942 - State Personnel Board Suspension Letter to Mitsuye Endo corresponds to page 12 in the book.**
- Feb. 18-20, 1942 - excerpt of Army Curfew Order (see Handout) corresponds to pages 16-17 in the book.**

Teachers will model this process through the Jim Akutsu story.

Pass out copies of “FBI Report on Kiyonosuke Akutsu Arrest” and the Primary Source Analysis graphic organizer. Tell students to turn to page 4 in the book and review what happened and that this document is connected to what happened in the story.

Demonstrate how to complete the Primary Source Analysis organizer by doing the following:

## **Part I**

- **Which character did this Primary Source affect?**
  - Look at the document to see if it lists one of the three main characters. In this case, the name listed in the “Title” box is Kiyonosuke Akutsu, the father of Jim Akutsu. Thus, write Jim and Kiyonosuke Akutsu as the answer to this question.
- **What type of document is this?**
  - Inform students to look more closely at the words labeling each box, such as “Report Made At” and “Report Made By.” These labels show that this document is a report of some kind. It is showing a set of facts about someone. Look at the options listed. Do any of these fit with the contents within the document? None of the options apply. Thus, they would check “Other.”
- **What is the title of this document?**
  - Although the title box gives a name – Kiyonosuke Akutsu (Jim Akutsu’s father), a title of a document is usually listed at the top in a larger font. Tell them to note that the “Federal Bureau of Investigation” is listed at the top in a larger font. The FBI is a federal agency and this document is a report about Kiyonosuke Akutsu. Thus, this is an FBI Report of Kiyonosuke Akutsu.
- **Date Document Written or Published**
  - Look at the date it was written and fill it in the box, “3/28/42”
- **Author**
  - Write the name of the person who wrote the information in this report or who the report was made by, in this case, “James T. Duggan.”

## Part II

### **Primary Source Document A - FBI Report on Kiyonosuke Akutsu Arrest**

1. Review page 4 in *We Hereby Refuse* with students. Jim Akutsu's father, Kiyonosuke is arrested.
2. Read the "FBI Report" and talk about what the report focuses on, showing the reasoning behind why the FBI arrested Jim Akutsu's father, Kiyonosuke. Highlight the items that were confiscated from him, such as a flashlight or batteries. Also, much of the report focuses on the elder Akutsu being of Japanese descent. For example, he was born in Japan, traveled there, and has family in the country. Thus, it can appear that he was being arrested solely on the basis of his race. Choose two of any of these examples to answer this question.
3. Tell students that this could be seen as an unfair situation because Jim Akutsu's father is being arrested for being Japanese, not because of any specific proof that he did something wrong. While the items confiscated from Jim's father are not dangerous, the U.S. government classified them as contraband in the hands of those it suspected, on no basis other than race.

Next, ask students to put aside the "FBI Report."

### **Primary Source Document B - State Personnel Board Suspension Letter to Mitsuye Endo**

Give them fresh copies of the Primary Source Analysis organizer and "State Personnel Board Suspension Letter to Mitsuye Endo." Have students turn to page 12 in the book.

Pair students up and have them fill out Part I for "State Personnel Board Suspension Letter to Mitsuye Endo." Then review together as a class.

Have them think through Part II and come up with possible answers. Then review together as a class.

### **Primary Source Document C - "Excerpt of Army Curfew Order"**

Give them fresh copies of the Primary Source Analysis organizer and "Excerpt of Army Curfew Order." Have students turn to pages 16-17 in the book.

Make sure they understand the military curfew did not apply to “American-Germans or American-Italians.” Hiroshi complains to his brother that “We’re at war with Germany and Italy too.”

Have student pairs complete the Primary Source Analysis organizer for “Excerpt of Army Curfew Order.” Highlight how the text of the curfew order is worded so that the only American citizens targeted are “all persons of Japanese ancestry.”

After completing the Primary Source Analysis organizer, have student pairs share their responses with the class.

## Step Back: Tableaux Vivants

Let students know that they will be performing a scene in *We Hereby Refuse*, dramatizing the difficult circumstances and decisions made by the characters. The activity is called a “tableau vivant,” or a “living picture.”

Teachers will find it useful to demonstrate the activity ahead of time with a selected scene from the novel. [Viewing this video from the Folger Shakespeare Library](#) can help both educators and students envision this activity. Model the process through the following steps:

- Ask for three volunteers.
- Give them a role + line from the novel. For example, use the scene in the train station, when Mr. Akutsu is being sent to an internment camp in Missoula, Montana:

ROLE	LINE	POSSIBLE MOVEMENTS
Jim Akutsu	“I wonder if we’ll ever see him again.”	Covering hands over mouth.
Mrs. Akutsu	“Kiyonosuke! Be careful! Be strong!”	Reaches out and sinks to the ground.
Mr. Akutsu	“They took away our suitcases and gave us these bags!”	Lifting a heavy bag up.

- **Elicit the whole class in directing the scene: What should be the opening tableau or “freeze”? How should the actors stand? In what order should the lines be said? What movement might accompany each line? How can we make the final tableau heightened and dramatic?**
- **The actors arrange themselves into an opening scene and freeze.**
- **One by one, each actor comes to life as they say their line, changing positions, and then freeze again.**
- **Actors will hold the closing freeze until the teacher says, “SCENE!”**
- **Audience claps.**

Tell students to gather in groups of two to five people. Pass out the Tableaux Vivants handout. Each group can choose or be assigned a different scene from the novel as listed on the handout.

Together as a group, they should re-read their selected scene in the novel. The group members will then select a different character to play and identify a key line of dialogue or narration for their character.

Next, group members should note each character’s role and line on the chart in the handout. The group will determine a speaking order and record it on the chart.

Then, the group should stage on an opening tableau and then freeze. Teachers should circle the room to help groups make their scenes dynamic. Remind students to practice saying their lines in order and decide a dramatic action that will best accompany each line. These tableaux can be greatly enhanced by simple props, such as suitcases, hats, or a black gown for a judge. Students can bring these props in or, better yet, have a prop box for all students to use.

Ensure that students have composed a brief introduction and closing statements for their tableaux. One group member will read the introduction and closing during the class performances. If the group size exceeds the number of speaking roles in a scene, then this task can serve as a role.



Once groups have had sufficient time to prepare, teachers should bring the class together to perform. Review the performance checklist under Part 4 of their handouts. Then, perform the scenes in the order that they appear in the novel. Remind all students to clap uproariously for each performance!

Finally, debrief their performances. Aloud as a class or in their journals, prompt students to respond to the following questions:

- **What went well about your tableaux vivants?**
- **What would you do differently if you had the opportunity?**
- **How did the exercise allow you to get into the head of your character?**
- **What did you learn about what your character feels, believes, knows, and undergoes?**

Ask for a few students to share their responses with the entire class.



# HANDOUT | Character Mapping

*We Hereby Refuse*

**Focal Character:**

**Related Characters:**

**Setting(s):**

**Dilemma 1:**

**Dilemma 2:**

**Dilemma 3:**

**Actions**

**Actions**

**Actions**

**Outcome:**

# HANDOUT | Primary Source Analysis

Before Reading Historical Context Activity *We Hereby Refuse*

## **Part I**

**Which character(s) in *We Hereby Refuse* did this Primary Source affect?**

**Type of Document (check one):**

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> Newspaper         | <input type="checkbox"/> Letter          | <input type="checkbox"/> Journal/Diary |
| <input type="checkbox"/> Map               | <input type="checkbox"/> Law/Bill/Policy | <input type="checkbox"/> Advertisement |
| <input type="checkbox"/> Political Cartoon | <input type="checkbox"/> Chart/Table     | <input type="checkbox"/> Speech        |
| <input type="checkbox"/> Book              | <input type="checkbox"/> Textbook        | <input type="checkbox"/> Other:        |

**Document Title:**

**Date Document Written and/or Published:**

**Author:**

## **Part II**

According to *We Hereby Refuse*, what happened to this character?

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List two ideas that show why this happened:

- a) 

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- b) 

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Was this reasonable or fair? Explain why or why not.

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## **Part III**

How would you have responded to the authorities if you were in this character's situation?

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# HANDOUT | Excerpt of Army Curfew Order <sup>1</sup>

Before Reading Historical Context Activity *We Hereby Refuse*

**Headquarters  
Western Defense Command  
and Fourth Army**

**Presidio of San Francisco, California**

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**Public Proclamation No.3**

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**March 24, 1942**

TO: The people within the States of Washington, Oregon, California, Montana, Idaho, Nevada, Utah and Arizona, and the Public Generally:

1. From and after 6:00 A.M., March 27, 1942, all alien Japanese, all alien Germans, all alien Italians, and all persons of Japanese ancestry residing or being within the geographical limits of Military Area No.1...Military Area No.2...Military Areas Nos. 3, 4, 5, and 6...shall be within their place of residence between the hours of 8:00 P.M. and 6:00 A.M., which period is hereinafter referred to as the hours of curfew.

2. At all other times all such persons shall be only at their place of residence or employment or traveling between those places of within a distance of not more than five miles from their place of residence...

<sup>1</sup> DeWitt, John L. "Public Proclamation No.3, March 24, 1942." California Historical Society Digital Library. San Francisco. From American Civil Liberties Union of Northern California Records--Case Files, 1934-1993--Korematsu, Fred, 1942-1946--California Courts 1942-1944, MS-3580\_1385. [https://digitallibrary.californiahistoricalsociety.org/object/18932?islandora\\_paged\\_content\\_page=2](https://digitallibrary.californiahistoricalsociety.org/object/18932?islandora_paged_content_page=2)

# HANDOUT | Tableaux Vivants

## Performance Activity *We Hereby Refuse*

A tableau vivant is a “living picture” in which, like frozen statues, actors arrange themselves in an appropriate opening tableau, then one at a time each actor comes to life, speaks a line, and changes position.

Sometimes, tableaux vivants are used to mimic works of fine art or to stage a scene of political protest. Today, we’ll be using tableaux vivants to re-create key scenes from the novel.

### Step 1: Select a Scene

Your group will pick lines and roles from the following scenes in the book:

Scene Description	Pg. #	# of Roles	Characters in Scene
Jim Akutsu’s father is arrested by authorities.	4-5	4	Jim Akutsu, Mr. (Kiyonosuke) Akutsu, Mrs (Nao) Akutsu, FBI agent, police officers
Mitsuye Endo attends an organizing meeting to address threats of dismissal at her job.	10-11	3-4	Mitsuye Endo, Mike Masaoka, meeting attendees
Hiroshi Kashiwagi takes his mother to the dentist and is stopped by the police for violating curfew.	15-17	4	Hiroshi Kashiwagi, Dr. Yokota, Mrs. Kashiwagi, police officer
Jim Akutsu and his family visit his father in prison.	22-24	3-4	Jim Akutsu, Gene Akutsu, Mr. Akutsu, Mrs. Akutsu

Mitsuye Endo and her father pack up their household.	32-33	3	Mitsuye Endo, Mr. Endo, helper in truck
Mitsuye Endo confers with the lawyer, James Purcell.	39-41	2	Mitsuye Endo and James Purcell
The Kashiwagi family debates responses on the “loyalty questionnaire.”	60-61	4	Hiroshi Kashiwagi, Mrs. Kashiwagi, Hiroshi’s brother
Hiroshi Kashiwagi refuses to respond to the questionnaire.	70-71	2	Hiroshi Kashiwagi, camp attorney
Mr. Akutsu reunites with his family at Minidoka.	89-90	3-4	Jim Akutsu, Gene Akutsu, Mr. Akutsu, Mrs. Akutsu
In court, Jim Akutsu resists the draft and testifies.	115-116	4	Jim Akutsu, Judge Clark, Assistant U.S. Attorney Robert Beckwith, witness
Mitsuye Endo hears the results of her Supreme Court case.	122-123	2	Mitsuye Endo, friend Janet Masuda
Hiroshi Kashiwagi decides to renounce his citizenship.	126	3-5	Hiroshi Kashiwagi, Alice, members of the Hoshidan, Kashiwagi family
Mrs. Akutsu ends up in the hospital after self-harm; Jim visits her.	142-143	2	Jim Akutsu; Mrs. Akutsu

## Step 2: Organize Your Roles and Movements

- Re-read your scene in the book.
- Decide each group member's character.
- Select a key line of their dialogue or narration from the novel.
- Practice saying your group's lines in order and decide what action will best go with each line. Record each actor's action on your chart.

Actor's Name	Character Played	Speaking Order	Line from Novel	Action / Movement	Costume and Props

- ★ Write a brief 2-3 sentence introduction of your scene and characters:

- ★ Write a brief 2-3 sentence closing of why your group's scene is important:

### **Step 3: Rehearse**

- Collaborate on an opening tableau and then freeze.
- Each actor comes to life as they say their line and then freezes again.
- Hold the closing freeze until the teacher says, "SCENE!"

### **Step 4: Perform!**

As your group performs, remember the following:

- Carefully memorize and rehearse lines.
- Move fluidly from the opening freeze, characters coming to life one-by-one, and freezing into a closing tableau.
- Use big gestures, movements, and props.
- Use different volumes, pitches, and intonation.
- Speak loudly, clearly, and with a range of emotions.
- Demonstrate coordination between actors; actors should understand where they are supposed to be moving and placed.
- Wear a unique costume and use a variety of props effectively.

# LESSONS

AFTER READING ACTIVITIES



# Lesson 4: After Reading Activity

## THE MEANING OF BIRTHRIGHT CITIZENSHIP

### Lesson Overview

Through this activity, students will trace how citizenship rights affected the main characters of *We Hereby Refuse*. First, students will review the Supreme Court case, *United States v. Wong Kim Ark* to understand the origins and meaning of birthright citizenship.

Next, by using a graphic organizer, students will document how each character's story illustrates the denial of citizenship rights. Then students will imagine how the characters may have resisted against this racial discrimination by creating a protest poster.

### English Language Arts + Social Studies Standards

#### English Language Arts

- CCSS.ELA-LITERACY.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

### ESSENTIAL QUESTIONS

- How were the experiences of each character similar and different in terms of citizenship rights?
- How was the incarceration of Japanese Americans during World War II unconstitutional?

### OBJECTIVES

- Students will be able to distinguish how each character experienced citizenship rights.
- Students will organize their ideas onto a graphic organizer.
- Students will collaboratively imagine how other Japanese Americans may have spoken up for their birthright citizenship rights.

## **Social Studies**

- H1.9–10.2 Assess how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.
- H1.9–10.3 Design questions generated about individuals and groups that assess how the significance of their actions changes over time.

# **LEARNING EXPERIENCES AND ASSESSMENTS**

## **Birthright Citizenship**

Review *United States v. Wong Kim Ark* and birthright citizenship from the Anti-Asian Exclusion Timeline in Lesson 1.

Remind students about the importance of this case as it pertains to citizenship rights.

## **Citizenship Rights Graphic Organizer**

Instruct students to identify points during each character's story that shows how citizenship was given or taken away and have them complete the graphic organizer.

## **Create a Protest Poster**

Imagine if you were in a similar situation as Jim Akutsu, Hiroshi Kashiwagi, or Mitsuye Endo, and wanted to make a poster to show your resistance against the denial of your citizenship rights. Create a poster with the following:

- **Slogan or catchy title to express your resistance**
- **Image to show how your rights are being violated**

## **MATERIALS**

- Citizenship Rights graphic organizer
- Poster paper for each student

## **PREPARATION**

- Make sure students have an understanding of constitutional rights.

# HANDOUT | Citizenship Rights Graphic Organizer

After Reading Activity *We Hereby Refuse*

**Directions:**

For the characters Jim Akutsu, Mitsuye Endo, and Hiroshi Kashiwagi, describe up to three story points (per person) that document when citizenship is protected or taken away either to them or family members. Then, summarize how citizenship rights affected each character in the Summary column.

Character	Story Point	Story Point	Story Point	Summary

# Lesson 5: After Reading Activity

## A CALL TO ACTION

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### Lesson Overview

Following the graphic novel's missive, this activity outlines a suggested project to create a civic intervention in their community, be it creating a flier campaign, a social media meme, artistic response, or a community project.

### English Language Arts + Social Studies Standards

#### English Language Arts

- CCSS.ELA-LITERACY.RI.8.7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

#### Social Studies

- SSS3.9-12.2 Apply a range of deliberative and democratic strategies and procedures to make decisions and take action in their classrooms, school, or out-of-school civic context.

### ESSENTIAL QUESTIONS

- What are the values that inform our civic participation?
- What strategies can we use to participate in civic life?

### OBJECTIVES

- Identify personal values.
- Brainstorm a possible action to intervene on a pressing civic issue.

# LEARNING EXPERIENCES AND ASSESSMENTS

## Our Values

To start, students should free-write to the following prompt:

- *What are your personal values?*
- *What core beliefs or principles are central to who you are?*

After the students have time to write, give a Values list to every student. Allow students several minutes to read through the list. Tell them to circle the ten values from the list that have the most significance for them.

Next, tell students to add a star to five values that are especially important to them.

Direct students to find partners. They should share their top five values and give a rationale for their choices to their partner.

Give time for some brief discussion in the pairs. Lead a whole-class discussion using the following prompts:

- Talk about the process of choosing values from the list. What was easy? What was hard?
- Is there any value that was missing from the list? Explain!
- How have you enacted your values? Think of a time when you did or did not take action around your values?

## MATERIALS

- Values list
- Action Brainstorm
- Designing a civic action planner



## Brainstorming an Action

Let students know that they will now identify a contemporary political or social issue that they feel passionate about taking action around. As a class, spend some brainstorming issues. You may write such issues as:

- **Dress codes**
- **School segregation**
- **Housing**
- **Voting rights**
- **Immigrant detention**
- **Gun violence in schools**
- **Gender-neutral bathrooms**

Ask students to choose ONE issue that compels them the most. Then, pass out the “Action Brainstorm” handout. Around the center, they should brainstorm some key ideas about their selected issue:

- **What issue are you passionate about? What actions around this issue are needed in your community or nation?**
- **Why are these issues important to you?**
- **Where might these changes be made? What places and institutions are needed?**
- **When is the right time for action?**
- **How might you act? What kinds of actions would you take?**

## Design a Civic Action

Pass out the Designing a Civic Action handout. After brainstorming an issue, direct students to begin designing a specific strategy.

As a class, start by discussing the different forms that civic action can take:

*What specific actions did the characters in We Hereby Refuse take?*

*Beyond the text, what have students noticed that individuals and communities do to demand change?*



Teachers may wish to show some recent examples of young people demanding change through actions like protest, art-making, and social media videos.

**Now, start the design process.** Remind students that this is an exercise in planning a civic action—and that carrying out their plans will be an option!

Direct students to the Designing a Civic Action handout.

- For **step one**, students should write their selected issue.
- For **step two**: Students should circle or determine a format that best suits their issue. Will they want to create a hashtag on a social media platform? Do they have an idea for a speech to give at a meeting? Is teaching fellow students the best intervention?
- For **step 3**, students should concisely state the message that underlies their action: What do you want your civic action's main message to be? What do you want people to think about? To do?
- For the final **steps 4 and 5**, students will describe their action and the concrete steps needed to bring it to life in the political sphere.

## Gallery Walk

There are different ways to share students' civic action designs. One way is to create a gallery in the classroom, in which students develop a visual for their action and accompany them with an information card. Students may also wish to photograph their campaign artifacts and create a virtual exhibit online. Students might also break into pairs or small groups to share their design handouts.

Students can walk a gallery or discuss in small groups. On sticky notes, they can place notes on campaigns, giving feedback on the strengths and room for improvement.



## Reflections

Bring the class back together. Have a conversation:

**What did you notice about the civic actions?**

**What worked well about them? What could we do differently next time?**

**How might you take these actions into the world? What would you be willing to do?**

# HANDOUT | Values

After Reading Activity *We Hereby Refuse*

Friendship	Physical strength	Wealth
Cooperation	Stability	Helping others
Fame	Love	Helping society
Faith	Expertise	Arts
Honesty	Leadership	Justice
Freedom	Economic security	Competition
Pleasure	Compassion	Independence
Change	Security	Challenge
Creativity	Influencing others	Family
Inner harmony	Intellectual growth	Equal opportunity
Personal growth	Efficiency	Merit
Integrity	Meaningful Work	Power
Country	Knowledge	Self-respect
Self-reliance	Cooperation	Adventure

# HANDOUT | Action Brainstorm

After Reading Activity *We Hereby Refuse*



# HANDOUT | Designing a Civic Action

After Reading Activity *We Hereby Refuse*

## 1 ISSUE:

## 2 ACTION FORMAT

Choose a format for your action. What format would best suited your action?

SPEECH	SOCIAL MEDIA CAMPAIGN	OP-ED ARTICLE	INFOGRAPHIC
POSTER	PROTEST	PUBLIC PERFORMANCE	TEACH-IN OR WORKSHOP
ARTWORK	APARREL	PETITION	LETTER TO A PUBLIC OFFICIAL
PUBLIC HEARING	LIST OF DEMANDS	SONG	OTHER?

## 3 ACTION MESSAGE

What do you want your civic action's main message to be? What do you want people to think about? To do?

## 4 ACTION DESCRIPTION

Write out your ideas for your action: What story will it tell? Where will it take place? Who will it reach? What are you asking people to do?

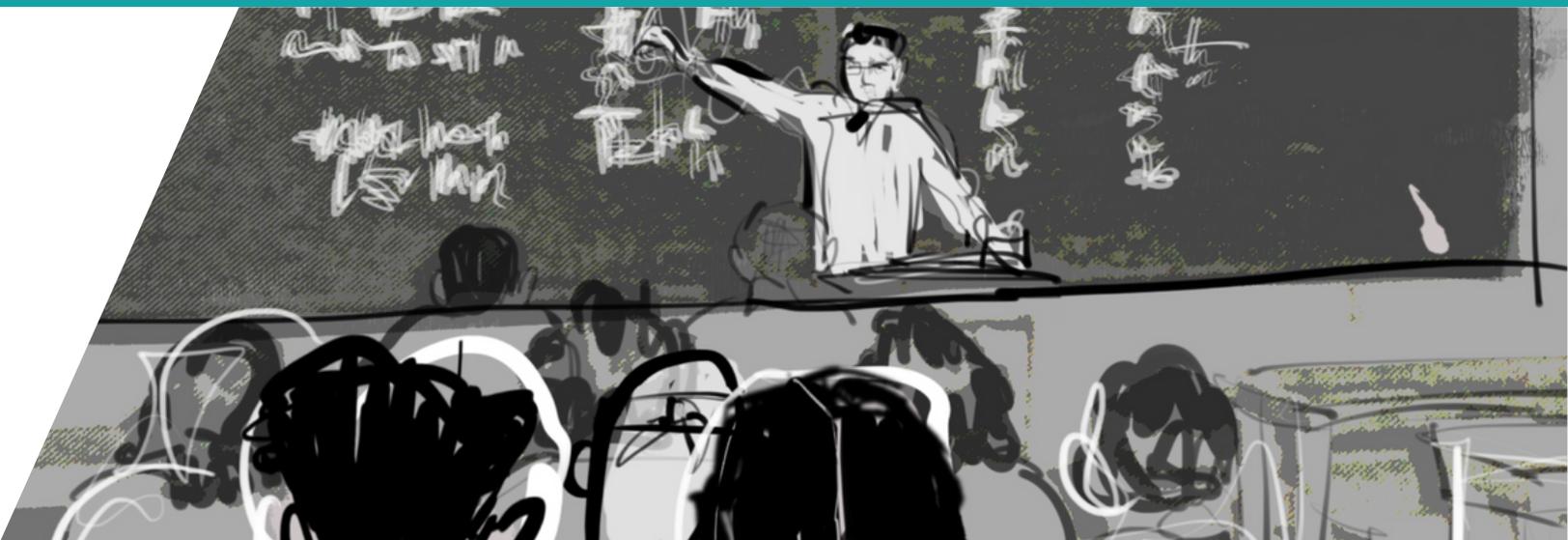
## 5 STEPS TO ACTION

Write down what you will have to do create this action. What resources do you need? Who will you need to contact? What is the timeline?

# RESOURCES

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FOR EDUCATORS



# Sources

**A select list of resources used in the writing of the action, narration, and dialogue in the graphic novel.**

## Texts that can be used for Grades 6–12

- **Akashi, Motomu. *Betrayed Trust: The Story of a Deported Issei and His American-Born Family During WWII*. Bloomington, IN: AuthorHouse, 2004.**

A rare look inside the organization and principles of the *Hokoku-Hoshi-dan* at Tule Lake as told by the son of a resegregationist leader.

- **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.**

The official report of the U.S. government concluding that the causes of the incarceration were "race prejudice, wartime hysteria, and a failure of political leadership." Its findings of fact provided Congress with the foundation for monetary reparations and an official apology.

- **Kashiwagi, Hiroshi. *Shoe Box Plays*. San Mateo: Asian American Curriculum Project, 2008.**  
---, ***Starting from Loomis and Other Stories*. Boulder: University Press of Colorado, 2013.**  
---, ***Swimming in the American: A Memoir and Selected Writings*. San Mateo: Asian American Curriculum Project, 2005.**

Essays, plays, and poems that inform the action and narration for the character of Hiroshi Kashiwagi in the graphic novel.

- **Okada, John. *No-No Boy*. Rutland, VT: Charles E. Tuttle, 1957; Seattle: University of Washington Press, 2014 Edition.**

The classic novel of Japanese America's return home from wartime incarceration, with a protagonist based upon the author's personal friendship with Jim Akutsu.

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

A concise and accessible overview of the geography of Tule Lake with a clear timeline tracing its conversion from War Relocation Center to WRA Segregation Center.

- **Tule Lake Committee. *Second Kinenhi: Reflections on Tule Lake*. Second Edition. San Francisco: Tule Lake Committee, 2000.**

Essential interviews and photographs - including those smuggled out by WRA employee Robert Ross - documenting the Army stockade, the fortification of the camp as a Segregation Center, the marching and bugling of the *Hokoku-Hoshi-dan*, and the violent arrests of segregation leaders.

- **Tateishi, John. *And Justice for All: An Oral History of the Japanese American Detention Camps*. New York: Random House, 1984.**

Contains one of the only two known interviews ever granted by Mitsuye Endo, along with testimonies from Harry Ueno on the Manzanar revolt and Violet Kazue de Cristoforo on the Tule Lake disturbance and the in-custody beating of her brother, Tokio Yamane.

## Texts for Scholarly and Historical Reference

- **Abe, Frank, Greg Robinson and Floyd Cheung, eds. *JOHN OKADA: The Life & Rediscovered Work of the Author of No-No Boy*. Seattle: University of Washington Press, 2018.**

Contains the first-ever biography of John Okada, detailing the stories told to him after the war by Jim Akutsu that he put into the writing of the novel *No-No Boy*.

- **Daniels, Roger. *The Decision to Relocate the Japanese Americans*. Philadelphia: J.B. Lippincott Company, 1975.**

A detailed analysis of the actions taken by military and civilian decision-makers, with transcripts of telephone conversations between Lt. Gen. John DeWitt and Col. Karl Bendetsen that appear as dialogue in the graphic novel.

- **Day, Takako. *Show Me the Way to Go Home: The Moral Dilemma of Kibei No Boys in World War Two Incarceration Camps*. Middlebury, VT: Wren Song Press, 2014.**

A unique insight into the actions and reasoning of the Kibei Nisei in Justice Department alien internment camps and the Tule Lake Segregation Center, through interviews conducted in Japanese and translated along with their key writings and manifestoes.

- **Drinnon, Richard. *Keeper of Concentration Camps: Dillon S. Myer and American Racism*. Berkeley: University of California Press, 1987.**

Details Dillon Myer's creation of the Tule Lake Segregation Center and his clashes with attorney Wayne Collins.

- **Hansen, Arthur A. *Barbed Voices: Oral History, Resistance, and the World War II Japanese American Social Disaster*. Louisville: University Press of Colorado, 2018.**

Contains Hansen's 1974 study of the Manzanar revolt that first documented the conflict between community-based dissent and "the prevailing 'WRA-JACL' perspective" in camp.

- **Irons, Peter. *Justice at War*. New York: Oxford University Press, 1983.**

The landmark study of the Japanese American Supreme Court challenges which led to the 1983 reopening of the Hirabayashi, Korematsu, and Yasui cases, with a detailed account of the oral argument in the Endo case that appears in the graphic novel.

- **Kumei, Teruko. "Skeleton in the Closet: The Japanese American *Hokoku Seinen-dan* and their 'Disloyal' Activities at the Tule Lake Segregation Center during World War II." *The Japanese Journal of American Studies*, No. 7, 1996, pp. 67-102.**

Postwar interviews in Japan with repatriates from Tule Lake that reveal the strategy and tactics behind the resegregation movement in the Segregation Center.

- **Masaoka, Mike with Bill Hosokawa. *They Call Me Moses Masaoka: An American Saga*. New York: William Morrow and Company, 1987.**

The inside story of JACL's decision to cooperate with mass removal, in the words of its wartime field executive.

- **Muller, Eric. *Free to Die for Their Country: The Story of the Japanese American Draft Resisters in World War II*. Chicago: University of Chicago Press, 2001.**

The first published study of Nisei draft resistance to document the "kangaroo court" trial of the Minidoka resisters Jim and Gene Akutsu.

- **Ouchida, Elissa Kikuye, "Nisei Employees v. California State Personnel Board: A Journal of Ex Parte Mitsuye Endo, 1942-1947." *Pan-Japan: The International Journal of the Japanese Diaspora*, Volume 7, Issue 1-2, Pages 1-54, Spring/Fall 2011.**

Original research into the employment complaint that led to Mitsuye Endo's Supreme Court challenge, with personal insights into Endo's character recalled by her friend Janet Masuda.

- **Shimabukuro, Mira. *Relocating Authority: Japanese Americans Writing to Redress Mass Incarceration*. Boulder: University of Colorado Press, 2015.**

Revelatory study of writing in camp as an act of resistance, featuring new research into the story of Fuyo Tanagi and the petition sent to President Roosevelt by the Mothers Society of Minidoka.

- **Thomas, Dorothy S. and Richard Nishimoto. *The Spoilage: Japanese American Evacuation and Resettlement*. Berkeley: University of California Press, 1946.**

A study by university anthropologists of the conflict between administrators and segregees at Tule Lake, with a detailed study of the Tule Lake Stockade, extended quotes from George Kuratomi and leaders of the *Daihyo Sha Kai*, and an examination of the *Hokoku-Hoshi-dan*.

- **Wax, Rosalie H. *Doing Fieldwork: Warnings and Advice*. Chicago: University of Chicago Press, 1971.**

Revealing personal account from an anthropological fieldworker at Tule Lake whose interviews with George Kuratomi, Violet Kazue de Cristoforo, and others help inform the script for the graphic novel.

- **Weglyn, Michi Nishiura. *Years of Infamy: The Untold Story of America's Concentration Camps*. New York: William Morrow and Company, 1976.**

Groundbreaking study of the incarceration by the first Nisei to publish revealing government documents from the National Archives, exposing the story of the Tule Lake Segregation Center, the leadership of George Kuratomi (under the pseudonym "Kunitani"), and the work of attorney Wayne Collins on behalf of the renunciants.

- **Wollenberg, Charles. *Rebel Lawyer: Wayne Collins and the Defense of Japanese American Rights*. Berkeley, CA: Heyday, 2018.**

Biography of San Francisco attorney Wayne Collins and his representation of Hiroshi Kashiwagi and the other renunciants who formed the Tule Lake Defense Committee.

## Films

- **Abe, Frank. *Conscience and the Constitution*. Seattle: Resisters.com Productions, 2000.**

The untold story of the Heart Mountain Fair Play Committee, the largest organized resistance to wartime incarceration, with video of Jim Akutsu on his draft resistance at Minidoka.

- **Aderer, Konrad. *Resistance at Tule Lake*. San Francisco: Center for Asian American Media, 2017.**

Groundbreaking expose of events at the Tule Lake Segregation Center, covering many of the same events depicted in the graphic novel, with video of Hiroshi Kashiwagi.

- **Ina, Satsuki. *From a Silk Cocoon: A Japanese American Renunciation Story*. San Francisco: Center for Asian American Media, 2007.**

The story of protest against the loyalty questionnaire, leading to one family's segregation to Tule Lake -- where their only hope for freedom appears to be renunciation and expatriation.

- **Omori, Emiko and Chizuko Omori. *Rabbit in the Moon*. San Francisco: Rabbitinthemoonmovie.com, 1999.**

A many-layered history of wartime incarceration as told through the family story of the filmmakers and the testimonials of other incarcerated, including those from Tule Lake.

- **Tule Lake Committee and Anders Tomlinson. *My Face Was My Crime: Tule Lake Segregation Center*. San Francisco: Tule Lake Committee, 2006.**

A series of short films, featuring interviews with Tule Lake incarcerated Jimi Yamaichi and Hiroshi Kashiwagi.

## Basic Introduction

### **Online sources for an essential understanding of the Japanese American incarceration story.**

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

Online archival sources, video interviews, and encyclopedia articles that document the Japanese American WWII experience.

- **Core Story:** <https://densho.org/core-story>  
The ABCs of the incarceration story.
- **Encyclopedia:** <https://encyclopedia.densho.org/search>  
A searchable database of any incarceration history topic.
- **Terminology:** <https://densho.org/terminology>  
The power of using the right words to teach this history.
- **Resource Guide for Educators:** <https://resourceguide.densho.org>  
Lists of books and films sortable by grade level and theme.

## Teaching with Graphic Novels

**A set of books useful for teachers wishing to integrate graphic novels into their subject areas. These texts offer strategies and approaches.**

- Boerman-Cornell, William, and Jung Kim. *Using Graphic Novels in the English Language Arts Classroom*. Bloomsbury Academic, 2020.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. William Morrow, 1993.
- Pak, Greg and Fred Van Lente. *Make Comics Like the Pros: The Inside Scoop on How to Write, Draw and Sell Your Comic Books and Graphic Novels*. Watson-Guption, 2014.
- Novak, Ryan J. *Teaching Graphic Novels in the Classroom: Building Literacy and Comprehension*. Prufrock Press Incorporated, 2013.



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Washington, DC 20240**

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