REMEMBRANCE
The Legacy of Executive Order 9066 in Washington State

INSTRUCTOR GUIDE

Grant funding for the Kip Tokuda Washington Civil Liberties Public Education Program is provided by the Washington State Legislature (RCW 28A.300.410), through the Office of Superintendent of Public Instruction (OSPI).
How does non-violent direct action function as a response to injustice?

Supporting Questions

1. What was Japanese American incarceration?
2. Was building furniture in camp a form of direct action?
3. Was voluntarily enlisting in the military a form of direct action?
4. Was resisting the draft a form of direct action?
# HOW DOES DIRECT ACTION FUNCTION AS A RESPONSE TO INJUSTICE?

<table>
<thead>
<tr>
<th>Standards and Content</th>
<th>C2.9-10.1 Explain how citizens and institutions address social and political problems at the local, state, tribal, national, and international level.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staging the Compelling Question</td>
<td>Invite students to explore a gallery walk with the images of non-violent direct action from the “Staging The Question: Images” PDF. What do they notice about the images? What do they all have in common? Define “non-violent direct action” and discuss the role of tension. Over the next few days, students will explore responses to a historic injustice—Japanese American incarceration—and determine whether each response was an example of non-violent direct action.</td>
</tr>
</tbody>
</table>

## Supporting Question 1

**What was Japanese American incarceration?**

**Formative Performance Task**

Complete a “Cause and Effect” graphic organizer about Japanese American incarceration.

**Featured Sources**

- Excerpts from “About The Incarceration”: https://encyclopedia.densho.org/history/

## Supporting Question 2

**Was building furniture in camp a form of direct action?**

**Formative Performance Task**

Complete a “Direct Action” graphic organizer, including a claim about whether building furniture in camp was a form of direct action.

**Featured Sources**

- Dresser made by Kinzo Hirose, from the WSHS Collections.
- Mary Hirata Interview Segment 16
- Toru and Kiyo Sakahua Interview II Segment 6
- Photograph of a Japanese American woman making furniture in camp, courtesy of the Mitsuoka Family Collection

## Supporting Question 3

**Was enlisting in the military a form of direct action?**

**Formative Performance Task**

Complete a “Direct Action” graphic organizer, including a claim about whether voluntary enlistment was a form of direct action.

**Featured Sources**

- Image of the 442nd combat team in France, from the National Archives
- Rudy Tokiwa Interview II Segment 22, from Densho
- “Yellow Peril” patch from the National Japanese American Historical Society.
- Photograph of a Japanese American woman making furniture in camp, courtesy of the Mitsuoka Family Collection
- “Send Off Husband at Jerome Camp,” painted in 1943 by Henry Sugimoto

## Supporting Question 4

**Was resisting the draft a form of direct action?**

**Formative Performance Task**

Complete a “Direct Action” graphic organizer, including a claim about whether resisting the draft was a form of direct action.

**Featured Sources**

- Fair Play Committee Bulletin #3
- Mits Koshiyama Interview Segment 14, from Densho
- Gene Akutsu Interview II Segment 9, from Densho
- Dave Kawamoto Interview Segment 7, from Densho
- Frank Yamasaki Interview I Segment 28, from Densho
A Note To Teachers & Background Information

This curriculum focuses on Japanese American incarceration during World War II, and asks students to analyze Japanese Americans' responses to this injustice through the lens of non-violent direct action. It consists of five lessons, and a suggested summative assessment, as well as possible extensions. Each lesson is intended to take between 45 and 75 minutes, and some may need to be divided over multiple class sessions.

The intent of this curriculum is not only to help students learn about what incarceration was, and why it happened, but also to help them understand the varied responses of Japanese Americans to incarceration. They will arrive at these new understandings by practicing the skills of history including artifact analysis, identifying patterns, and developing informed empathy for historical figures. Images of and links to primary sources are provided throughout.

The second lesson, which introduces the topic of incarceration, asks students to read and/or watch sections of Densho.org's multi-part essay which describes incarceration and places it in a broader historical context. We encourage you to read this essay (and/or watch the accompanying videos) in full before you begin teaching this curriculum, as it provides important background information.
STAGING THE COMPELLING QUESTION: What is Non-Violent Direct Action?

Materials:

- Chart paper and markers
- A copy of the following Dr. King quote to share with students:
  "Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored. My citing the creation of tension as part of the work of the nonviolent-resister may sound rather shocking. But I must confess that I am not afraid of the word 'tension.'” – Dr Martin Luther King, in his ‘Letter From Birmingham Jail’
- A copy of The King Center’s definition of non-violent direct action to share with students:
  “[Direct actions] are actions taken to convince others to work with you in resolving injustices. Direct action imposes a 'creative tension' into the conflict. Direct action is most effective when it illustrates the injustice it seeks to correct.” – The King Center, Six Steps for Nonviolent Direct Action

Websites:

- WSU Timeline: Students Take To The Streets
- WSHS Collections: We Demand!

Printouts:

- Images from the “Staging the Compelling Question: Images” PDF

Student Objectives:

- Students will be able to define non-violent direct action.
- Students will be able to describe at least two examples of historical or present day non-violent direct action.

Instructional Plan (45 minutes or one ELA block):

1. Create a gallery walk around your room with the images from the “Staging the Compelling Question: Images” PDF. At each stop, include chart paper and markers for students to record their observations. Give students time to visit each image.
2. As a whole class, discuss the images and students’ observations. What do they notice about these images? What do these images have in common? Can students think of similar images or events from the present day?
3. These images are all examples of non-violent direct action. Share The King Center’s definition of direct action with students. Ask them to identify what the images represent (boycotts, marches, strikes). All of these are types of non-violent direct action.
4. Share Dr King's quote with students. Discuss his description of non-violent direct action. Are there any parts of it that surprise students?

5. Share the “We Demand!” handbill and the WSU Timeline post with students as context for the student strike image they saw on the gallery walk. Discuss with them: what problem or injustice did the students identify? What direct action did they take? How did their action help to create the tension Dr. King is talking about.

6. Ask students to revisit another stop on the gallery walk (besides the student strike) of their choice, and consider the image there in the context of Dr. King's quote. How might this example of non-violent direct action “foster tension” and force the community to confront the issue? Give students five to ten minutes to discuss, and then ask students to share their group’s ideas with the class.

7. To conclude, ask students for any famous examples they know of of non-violent direct action. Movements such as the Civil Rights movement in America, and today’s Black Lives Matter movement, are famous examples. Gandhi and Dr Martin Luther King Jr were both famous practitioners of non-violent direct action. Tell students that over the next few days they will explore Japanese American incarceration during World War II. Japanese Americans responded to incarceration in many different ways; students will determine whether those responses can be defined as non-violent direct action.

Among other things, students objected to rules governing the behavior of women, and restricting co-ed activity. There are many ways to interpret their protest as creating tension, including the fact that women attended the protest alongside men.
LESSON 1: What was Japanese American Incarceration?

Materials:
- Enough computers or tablets for five to six small groups to access Densho.org
- Chart paper and markers

Websites:
- Densho’s “Core Story” essay, in three parts: https://densho.org/core-story/
  - A Community Grows, Despite Racism
  - Looking Like The Enemy
  - American Concentration Camps

Printouts:
- Cause and effect graphic organizer.

Student Objectives:
1. Students will be able to define Japanese American incarceration.
2. Students will be able to identify at least two causes that led to Japanese American incarceration.

Instructional Plan:
1. Remind students that over the next few days they will be investigating Japanese American responses to incarceration. First, they need to investigate the event of incarceration itself: what was it, and why did it happen? Ask students to share any initial knowledge they have of Japanese American incarceration.
2. To learn more, break students into small groups and assign each group one of the three Densho essay sections (A Community Grows, Looking Like The Enemy, and American Concentration Camps). Students should read the material and/or watch the video associated with their assigned section, and work as a group to represent the information on a sheet of chart paper.
3. Give students fifteen to twenty minutes to complete their informal (and informational!) posters. Then ask groups to present their posters to the class. Discuss as a class: what was Japanese American incarceration? Tell students that they have just described Shorty using character traits—adjectives which describe a character in a story.
4. As a whole class, in small groups, or individually, complete the “Cause and Effect” graphic organizer on the subject of Japanese American incarceration. Students should use details from the Densho essay and their resulting posters to identify causes of incarceration.
Lesson 2: Was choosing to enlist in the military a form of non-violent direct action?

Materials:

Websites:
- Image of the 442nd combat team in France, from the National Archives
- Rudy Tokiwa Interview II, Segment 22, from Densho

Printouts:
- Images from the “Voluntary Enlistment – Images” PDF.
- The “Voluntary Enlistment” notes sheet for students
- The “Direct Action” graphic organizer for students

Student Objectives:
- Students will be able to make a claim, supported by evidence, about whether voluntarily enlisting in the military constituted non-violent direct action in the context of Japanese American incarceration.

Preparation:
- Create five stations around the room, one for each image from the “Voluntary Enlistment – Images” PDF.

Instructional Plan (75 minutes):

1. Ask students: if you were incarcerated in a government-run camp, as Japanese Americans were during World War II, and a government official visited that camp and asked you to volunteer to join the U.S. Army, would you? This was a choice many Japanese Americans faced beginning in January of 1943, when the army began recruiting for a segregated combat unit, the 442nd Regimental Combat Team. 1,182 Japanese American men from the mainland United States volunteered to join; many of them were incarcerated at the time.

2. What might some arguments be for and against joining the army at this time? Have students share their ideas, and then ask them to continue listening for these arguments for and against as they watch the Rudy Tokiwa interview segment (it is just under ten minutes long).

3. Students should move between the various primary source stations and fill out the “Voluntary Enlistment – Student Notes” packet as they do so.

4. Once students have visited every primary source station, ask them to review their notes. What did they learn that stands out to them (as interesting, surprising, upsetting, etc.)? How did they learn it (from observing an artifact, reading a caption, etc.)?
5. Remind students that they are considering whether various Japanese American responses to incarceration were forms of non-violent direct action. Ask students: was volunteering to join the army from camp a form of non-violent direct action? How could we determine if it was, or wasn’t? Remind them of the Dr. King quote, and the King Center’s definition. Ask: did voluntarily enlisting from camp dramatize the injustice? Did it create tension? Why or why not?

6. In pairs, small groups, or individually, students should complete the “Direct Action” graphic organizer on the topic of voluntary enlistment from camp. Students can refer to their notes, as well as to the primary sources themselves, to support their ideas.

As this is students’ first experience with the “Direct Action” graphic organizer, you will probably wish to model using it, or even complete it as a whole class. The organizer asks students to identify the injustice, the action taken, and evidence for or against the action being non-violent direct action. Finally, it asks students to make a claim, supported by two or three sentences: was this action non-violent direct action?

LESSON 3: Was building furniture in camp a form of direct action?

Materials:
- Two of three computers or tablets, to show the interview segments at “stations” around the room.

Websites:
- Mary Hirata Interview Segment 16: https://ddr.densho.org/interviews/ddr-densho-1000-22-16/?tableft=segments
- Toru and Kiyo Sakahuara Interview II Segment 6: https://ddr.densho.org/interviews/ddr-densho-1000-77-6/?tableft=segments
- WSHS Collections: Dick Hideo Yamane’s suitcase
- Library of Congress: Image of internment camp barracks
  (Source: Library of Congress, LC-A351-T01-3-M-26)

Printouts:
- Images from the “Building Furniture in Camp: Images” PDF
- Direct Action graphic organizer for students
- Furniture In Camp notes sheet for students
Student Objectives:
1. Students will be able to make a claim, supported by evidence, about whether building furniture in camp constituted non-violent direct action.

Preparation:
• Create five stations around your room using the lesson’s featured primary sources:
  • The Mary Hirata interview segment
  • The Toru and Kiyo Sakahuara interview segment
  • The image and transcript from the Heart Mountain Sentinel
  • The image of the dresser from the WSHS collection
  • The photograph from the Mitsuoka Family Collection

Instructional Plan (75 minutes):
1. Show students the image of Dick Hideo Yamane’s suitcase. Ask them: What do you notice about this object? What do you think it was used for? When do you think it was used? Who might have used it?
2. Explain that this suitcase belonged to Mr. Yamane, a Japanese American man who lived in Tacoma, Washington. When the government incarcerated Japanese Americans, Mr. Yamane packed this suitcase with his personal belongings and took it with him to the Heart Mountain internment camp. It was the only luggage he was allowed to bring. Ask students: if they were being forced to move, and could only bring what would fit in a suitcase, what would they bring?
3. Show students the image of internment camp barracks. Explain that when Japanese Americans arrived in internment camps, they were assigned to live in barracks. Often these barracks didn’t contain any furniture except a cot. Today students will explore one of the ways Japanese Americans responded to living in these barracks.
4. Students should rotate between the five primary source stations, recording their thoughts and observations in the “Furniture In Camp” notes packet.
5. Once students have visited every primary source station, ask them to review their notes. What did they learn that stands out to them (as interesting, surprising, upsetting, etc.)? How did they learn it (from observing an artifact, reading a caption, etc.)?
6. Remind students that they are considering whether various Japanese American responses to incarceration were forms of non-violent direct action. Ask students: was building furniture in camp a form of non-violent direct action? How could we determine if it was, or wasn’t? Remind them of the Dr. King quote, and the King Center’s definition. Ask: did building furniture in camp dramatize the injustice? Did it create tension? Why or why not?
7. In pairs, small groups, or individually, students should record their thoughts in the “Direct Action” graphic organizer on the topic of building furniture in camp. Students can refer to their notes, as well as to the primary sources themselves, to support their ideas.
Lesson 4: Was resisting the draft a form of non-violent direct action?

Materials:
- Enough computers or tablets for four oral history listening stations

Websites:
- Mits Koshiyama Interview Segment 14, from Densho
- Gene Akutsu Interview II Segment 9, from Densho
- Dave Kawamoto Interview Segment 7, from Densho
- Frank Yamasaki Interview I Segment 28, from Densho

Printouts:
- The “FPC Bulletin #3” document in a shareable format (printed or electronic)
- The "Draft Resistance" notes sheet for students
- The "Direct Action” graphic organizer for students

Student Objectives:
1. Students will be able to make a claim, supported by evidence, about whether resisting the draft constituted non-violent direct action in the context of Japanese American incarceration.

Preparation:
- Set up four “stations” around the room where students can watch and listen to the oral histories.

Instructional Plan (75 minutes)
1. Ask students: if you were incarcerated in a government-run camp, as Japanese Americans were during World War II, and told you were required to register for the draft so that you could be called on to join the military, how would you react? What options do you think you would have? In January of 1944, the American government ordered all Japanese American men born in America—including those who were incarcerated—to register for the draft.
2. Share the image of the FPC Bulletin #3 with students. Explain that this was a document written by the Fair Play Committee, a group of incarcerated Japanese Americans at Heart Mountain who formed to respond to the draft. Ask students first: what do you notice about this image? What stands out to you?
3. Read the FPC Bulletin transcript with students. Discuss with them: Who wrote this document? Why did they write it? What action did the Fair Play Committee decide to take with regard to the draft?
4. Students should move through the oral history stations and complete the “Draft Resistance” student notes packet.

5. Once students have visited every primary source station, ask them to review their notes. What did they learn that stands out to them (as interesting, surprising, upsetting, etc.)? How did they learn it? Why do they think it matters that oral histories such as the ones they heard today are recorded?

6. Remind students that they are considering whether various Japanese American responses to incarceration were forms of non-violent direct action. Ask students: was resisting the draft a form of non-violent direct action? How could we determine if it was, or wasn’t? Remind them of the Dr. King quote, and the King Center’s definition. Ask: did resisting the draft dramatize the injustice? Did it create tension? Why or why not?

7. In pairs, small groups, or individually, students should complete the “Direct Action” graphic organizer on the topic of draft resistance. Students can refer to their notes, as well as to the oral histories themselves, to support their ideas.

**Summative Assessment (variable time, depending on format)**

This summative assessment asks students to make a claim and support it with evidence. This might take the form of an essay, a poster, a presentation, or something else entirely; it could be formal or informal, depending on your needs and the needs of your students.

**Student task:** Analyze one of the three case studies (building furniture, voluntary enlistment, or draft resistance). Using evidence from the primary sources and from your notes, make an argument: was this case study an example of non-violent direct action? Why or why not?

**Extensions and Real World Actions**

There are many opportunities to dive deeper into the topics of Japanese American incarceration and of non-violent direct action. Here are a few possibilities, all of which can be supported by the additional resources list, below.

- Consider how non-violent direct action should be evaluated: How do we measure the success of non-violent direct action? Of the three responses to incarceration you have studied, which if any of them would you deem to be successful? Why?

- Research project: Can you find any additional examples of non-violent direct action related to Japanese American incarceration? What action was taken? How did it create tension?

- Explore local Japanese American history: Did your town or city have a Japantown prior to incarceration? Did local Japanese Americans return to your community after incarceration? Draw a map/create a virtual Google tour/etc., to represent your town’s historical Japanese American community.
• Analyze historic media: How was incarceration reported outside of camp? Explore historical newspaper articles, letter-to-the-editor, etc.

• What present-day stories are being told about Japanese American incarceration? How have narratives about incarceration changed over the years—and why? Explore some of the below resources for more information.

**Additional Resources**

• **Densho**: Densho’s available resources include hours of oral history interviews with Japanese Americans who were incarcerated during World War II.

• **The Suyama Project**: Information and archives about Japanese American resistance during World War II, presented by the UCLA Asian American Studies Center.

• **Seattle Civil Rights & Labor History Project**: This UW website focuses specifically on the process of Japanese Americans returning to Washington, and Seattle specifically, after incarceration.

• **Seattle Area Media Coverage**: Another UW website which focuses on the coverage of Japanese American incarceration in contemporary Seattle-area newspapers.

• **Washington State University Libraries**: WSU’s libraries have several digital collections related to Japanese American incarceration; you can find links to those collections here.

• **The National Archives**: The National Archives have a wealth of documents—particularly government documents—related to Japanese American incarceration; you can find links to many of those documents and collections here.

• **Spokane Historical Society**: Among other resources, the Spokane Historical Society offers a digital tour of Spokane’s historic Japantown.

**Taking Informed Action**

Identify a problem or injustice in your own community (neighborhood, school, city, etc.). Write a proposal for a non-violent direct action that could help address this problem. What action would you take? Who would need to join you in taking that action? How would this action help to create necessary tension? How would you measure the success of this action?
The wrath of grapes: Join the boycott...again!

a poster advocating boycotting grapes in support of agricultural workers and the United Farm Workers of America.

Source: WSHS Collections
**Sitdown at Council Session**

A photograph of four young women staging a sit-in at a session of the King County Council in 1963.

*Source: WSHS Collections*
No Nerds, No Birds

A poster supporting the Boeing labor strike in 2000.

Source: WSHS Collections
No Nerds, No Birds

A photograph of an Occupy Tacoma tent, with protest signs.

Source: WSHS Collections
Teachers’ Strike

A photograph of a Federal Way School District teachers' strike.

*Source: WSHS Collections*
Call to Action Handbill

A handbill promoting a mass meeting in support of wage workers from 1893.

*Source: WSHS Collections*
Student Protest

A photograph of a protest by the Students Liberty Association of Washington State College, taken in 1936.

*Source: WSHS Collections*
Photograph of a Japanese American Woman making furniture in camp.

This family photo of the Yamanes was taken in Tacoma in 1918. Dick Hideo Yamane is the baby on the woman’s lap on the far right.

Source: Courtesy of the Mitsuoka Family Collection
Dresser made by Kinzo Hirose during his internment at Heart Mountain.

Source: WSHS Collections
SOCIAL WORLD: The Heart Mountain Sentinel


PARTIAL TRANSCRIPT:

“When is a closet not a closet? We have been informed it was intended for a coal bin, but Mrs. Sato has cleverly converted her "closet" to a den or nook, with card table and chairs. The chairs are fashioned out of orange boxes, draped in stripped denim. The upper part of the den was made for storage space, covered with monks cloth, the same material used for her dressing table and closet which was built in one corner. Adding life to the otherwise drab monks cloth is a gay yellow, red, and blue bias tape trim on the hem of the drapes.

The den is made cozy with lights. For [the] lamp shade, Mrs. Sato used the white corrugated paper which came with the mail order wrappings.”
Name: __________________________________________

**Mary Hirata Interview**
*Mary Hirata grew up in Wenatchee and Seattle, Washington and was incarcerated at Minidoka.*

How does Mary describe the living conditions in camp? What sensory details does she remember?

What challenges did Mary and her family face in their barrack living space?

How did Mary and her family respond to the lack of furniture in camp?

How did they get the materials they needed?

**Toru and Kiyo Sakahara Interview**
*Toru and Kiyo Sakahara met as teenagers in Seattle and began dating. They were incarcerated at Minidoka.*

How do they describe the living conditions in their barrack living space?
Name: __________________________________________

**Toru and Kiyo Sakahara Interview (continued)**
How did they get the materials they needed to build their own furniture?

What different words do Toru and Kiyo use to describe obtaining materials for furniture? Why do you think this choice of words matters to them?

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**Newspaper Article**
What is the topic of this article?

Who was the intended audience for this article? How can you tell?

How would you describe the tone of this article? Why?
Name: __________________________________________

**Dresser**

What do you notice about this object?

What materials is it made of?

Knowing that this dresser was made by Kinzo Hirose during his internment, where do you think the materials might have come from?

Why do you think Kinzo made this dresser?
Name: __________________________________________

Photograph
What are some of the first things you notice about this photograph?

What is happening in this photo?

Who might have taken this photo?

Why do you think this photo was taken?
“Yellow Peril” Patch.

“The original 442nd patch was designed by the War Department and depicted a yellow arm brandishing a red sword. The general reaction to the patch, from the Commanding Officer, Col. Pence, down to the privates, was ‘Ugh!’”

“Liberty Torch” Patch.

“Thanks to the efforts of T/Sgt Mitch Miyamoto, the 442nd came up with its own handsome patch design. It showed a silver arm and hand holding a torch against a field of blue surrounded by a border of silver and red. It was a positive symbol of freedom and liberty and it was proudly worn by over 18,000 Japanese American soldiers.”

“Go For Broke,” music and lyrics to the combat song of the 442nd.

“Go For Broke” was the title of the 442nd combat song, as well as the regiment’s motto.

Prosthetic Hand Cover and Harness used by Sgt. Shigeru Inouye, a Japanese American soldier in World War II.

Sergeant Shigeru Inouye served in Italy, and was wounded severely in action during the Monte Cassino campaign. On February 8, 1944, Inouye left a sheltered position to aid a hurt officer. He was wounded by German sniper fire in the left arm and left eye. As a result of his injuries, Inouye lost vision in his left eye and most of the use of his left arm and hand.

“Send Off Husband at Jerome Camp,” painted in 1943 by Henry Sugimoto

Henry Sugimoto was a Japanese American artist from California who was incarcerated during World War II. He created around 100 paintings during his incarceration, including this one.

Source: Japanese American National Museum, digitized in the Sugimoto (Henry) Collection at the Online Archive of California
“Yellow Peril” patch, designed by the War Department to represent the segregated 442nd combat regiment.

Study this object and read the caption. Use evidence from the object and caption to help you answer these questions.

What are some of the first things you notice about this object? What stands out to you?

What is the image of a yellow hand holding a red sword supposed to represent?

How was this object meant to be used?

Who do you think was the intended audience for this object? Who was supposed to see it, and react to it?

Why do you think the Japanese American soldiers of the 442nd disliked this patch?
“Liberty Torch” patch, designed by Japanese American soldier Mitch Miyamoto to represent the segregated 442nd combat regiment. Study this object and read the caption. Use evidence from the object and caption to help you answer these questions.

What are some of the first things you notice about this object? What stands out to you?

What is the image of the silver hand holding the torch supposed to represent?

How was this object meant to be used?

Who do you think was the intended audience for this object? Who was supposed to see it, and react to it?

Why do you think the Japanese American soldiers of the 442nd “proudly wore” this patch?
“Go For Broke,” music and lyrics to the combat song of the 442nd

Study this object and read the caption. Use evidence from the object and caption to help you answer these questions.

What are some of the first things you notice about this object? What stands out to you?

The 442nd’s motto was, “Go for broke.” Why do you think they chose this motto?

What might this motto mean on the battlefield?

What might this motto mean to men who were leaving U.S.-run incarceration camps to fight for the U.S. army?

Who do you think was the intended audience for this motto? Who was supposed to hear it, and react to it?
Prosthetic Hand Cover and Harness

Study this object and read the caption. Use evidence from the object and caption to help you answer these questions.

What are some of the first things you notice about this object? What stands out to you?

Who used this object?

Why was this object made?

Have you seen or used any similar objects?
Name: __________________________________________

**Painting by Henry Sugimoto**

*Study this painting. Use your observations to help you answer these questions.*

What are some of the first things you notice about this painting? What stands out to you?

What is happening in this painting? What do you see that makes you say that?

What emotions can you see on the faces of the different people in this painting?

Why do you think the artist, Henry Sugimoto, might have painted this image?
Fair Play Committee Bulletin #3

Source: Resisters.com, Frank Abe

The Fair Play Committee was a group of incarcerated Japanese Americans at Heart Mountain who came together to discuss what they should do about the draft. This image and partial transcript are from the third bulletin they published.

PARTIAL TRANSCRIPT:

We, the members of the FPC are not afraid to go war -- we are not afraid to risk our lives for our country. We would gladly sacrifice our lives to protect and uphold the principles and ideals of our country as set forth in the Constitution and the Bill of Rights, for on its inviolability depends the freedom, liberty, justice, and protection of all people including Japanese Americans and all other minority groups. But have we been given such freedom, such liberty, such justice, such protection? NO!...

Therefore, WE MEMBERS OF THE FAIR PLAY COMMITTEE HEREBY REFUSE TO GO TO THE PHYSICAL EXAMINATION OR TO THE INDUCTION IF OR WHEN WE ARE CALLED IN ORDER TO CONTEST THE ISSUE.

We are not being disloyal. We are not evading the draft. We are all loyal Americans fighting for JUSTICE AND DEMOCRACY RIGHT HERE AT HOME. So...treat us in accordance with the principles of the Constitution.
Name: __________________________________________

**Interview with Gene Akutsu**

*Gene Akutsu was a Japanese American man who grew up in Seattle, WA. He was incarcerated at Minidoka. In this interview, he describes his decision to resist the draft.*

What stood out to you the most from listening to this interview? What had the biggest effect on you as you listened?

What reasons does Gene describe for his choice to resist the draft?

Based on Gene’s interview, and the reasons you identified, what was his point of view about the draft?

**Interview with Dave Kawamoto**

*Dave Kawamoto was born in California and incarcerated at Heart Mountain. He chose to resist the draft. In this interview he describes the government’s reaction to his draft resistance.*

What stood out to you the most from listening to this interview? What had the biggest effect on you as you listened?

How did government officials try to convince Dave to comply with the draft and join the army?
Name: __________________________________________

**Interview with Mits Koshiya**

*Mits Koshiya grew up in California and was incarcerated at Heart Mountain. In this interview he describes the experience of being on trial for draft resistance.*

What stood out to you the most from listening to this interview? What had the biggest effect on you as you listened?

Does Mits believe that he and his fellow draft resisters had a fair trial? Use evidence from the interview to support your answer.

How does Mits describe his point of view about draft resistance?

**Interview with Frank Yamasaki**

*Frank Yamasaki spent his teenaged years in Seattle, and was incarcerated at Minidoka. In this interview he discusses being sentenced to prison for draft resistance.*

What stood out to you the most from listening to this interview? What had the biggest effect on you as you listened?

How did Frank feel about being sentenced to prison? Use evidence from the interview to support your answer.

How does Frank describe the experience of being in prison? List at least three sensory details that he uses.
THE INJUSTICE: Japanese American Incarceration

THE ACTION: ____________________________________________________________

Was __________________________ an example of non-violent direct action?

__________________________________________

__________________________________________

__________________________________________