

They Called Us Enemy Reading Guide

Prepared by Heart Mountain Interpretive Center



Teacher Introduction

In this guide, you will find suggested activities in alignment with Wyoming Department of Education and Common Core literature standards for 6th to 12th grade students. It is divided into five different units. Each unit comes with a summary and comprehensive discussion questions for students, and also includes supplemental reading and activities which may be included or modified based on grade level. Teachers are encouraged to participate in a tour (in-person or virtual) of the Heart Mountain Interpretive Center.

How to use this guide

This guide is designed to apply to 6th through 12th grade students, with adjustments according to grade level. Based on your students' ability, assign a unit and any additional background reading or media. In the following class, review the summary and facilitate a discussion about the unit content. Using the lesson guide, provide any additional historical context where needed.

Each unit includes an activity which can be implemented in class or as homework. Any additional worksheets for these activities can be found at the end of the guide. Additionally, the guide comes with a vocabulary list of historical terms pertaining to Japanese American incarceration, as well as a vocabulary worksheet that can be found in the resources section.

There are two concluding activities at the end of the guide which are designed to summarize the entire novel. The resources section at the end of the guide includes content standards and worksheets to accompany unit activities.

Book Units

This book has been broken down into five distinct units. Each unit includes a summary, discussion and comprehension questions, and a student activity.

Unit Breakdown

1. **The US Goes to War** (Pgs 1-30): Introduction to George and his family. Overview of what happened in 1941 and 1942, covering Executive Order 9066 and forced removal.
2. **Forced Removal** (Pgs 31-58): George recalls his family's time at the Santa Anita Assembly Center and their train journey from Santa Anita to Rohwer Relocation Center.
3. **Life at Rohwer** (Pgs 59-108): George recounts life at Rohwer, from his father's job as block manager, to teasing the guards, to holidays and excursions.
4. **The Loyalty Questionnaire** (Pgs 109-147): George recalls his parents' struggle to answer the loyalty oath and their resulting move to Tule Lake. He also gives an overview of how the loyalty oath and draft forced Japanese Americans to make difficult decisions.
5. **The End of the War** (Pgs 148-204): Many Japanese Americans at Tule Lake choose to renounce their American citizenship, including George's mother. He recalls the ensuing struggle to avoid deportation, his family's life after the camps, and his life as an actor and activist.

Vocabulary

- Alien - a foreign-born resident who is not a citizen of the country where they live. In the early 1900s, Japanese people who immigrated to the US could not become citizens and were therefore considered aliens.
- Assembly Center - term used to by the government to describe temporary government facilities used to detain Japanese Americans before they were sent to incarceration camps
- Citizen - a member of a state (country) entitled to certain rights and protections
- Concentration Camp - places used to detain and confine large numbers of people such as refugees, ethnic or religious minorities, or political prisoners under armed guard
- Deportation - the expulsion of a person or a group of people from a place or country
- Executive Order 9066 - An executive order written by President Franklin Roosevelt that granted power to the Secretary of War and his subordinates to exclude “any or all persons” from designated areas
- House Resolution 4103 - Also known as the Renunciation Act of 1944, this law allowed US citizens to renounce their citizenship when the country was in a state of war. The law was repealed in 2013.
- Incarceration - confinement in jail or prison, typically after an individual has been charged with a crime
- Internment - confinement with no formal charges during wartime. In the US, legal internment applies to citizens of nations with which the US is at war.
- Issei - a Japanese term meaning first generation, used to describe the generation of Japanese Americans who immigrated to the US
- Nisei - a Japanese term meaning second generation, used to describe the first generation of Japanese Americans born in the US to Issei parents
- Redress Movement - a Japanese American activist movement attempting to gain an apology or restitution payments from the US government for incarceration during WWII
- Relocation Center - a term used by the United States government to describe the camps that held Japanese Americans during World War II
- Sansei - a Japanese term meaning third generation, used to describe the generation of children born to Nisei parents
- War Relocation Authority (WRA) - the government agency in charge of overseeing the forced removal and detainment of Japanese Americans during World War II

A Note on Terminology

Throughout *They Called Us Enemy*, George refers to Rohwer and Tule Lake as “internment camps” or “relocation centers,” the original War Relocation Authority name for these places. Internment is inaccurate nomenclature because in the United States, the Federal Government cannot legally intern American citizens. The term “Relocation Center” conceals a devastating history.

So what should we call these places? In the 1940s, people openly called them “concentration camps.” At the time, the term concentration camp did not have the connotation of the death

camps in Nazi Occupied Europe. Today, people often use the terms “incarceration” or “incarcerees,” but these terms are not totally accurate either. For more information on names used for the camps, we recommend Roger Daniels’ essay “Words Do Matter: A Note on Inappropriate Terminology and the Incarceration of the Japanese Americans.”

Before beginning the novel, introduce students to these terms and the controversy surrounding them. Discuss the connotation of each term and ask students which term they think is most accurate.

Unit 1: The United States Goes to War

Introduction: Introduce students to the World War II incarceration of Japanese Americans by viewing the short film *All We Could Carry* (located in the “Digital Resources” Section of the Classroom Resources Padlet), or by listening to the [first episode](#) of podcast *Order 9066*. Teachers may choose to supplement this lesson using activities from the Heart Mountain Interpretive Center’s [Classroom Resources](#).

Additionally, introduce students to the graphic novel genre. Ask students whether they have read graphic novels in the past and discuss differences and similarities between graphic novels and comics. Teachers could share other examples of famous graphic novels, such as *Maus* by Art Spiegelman or *Citizen 13660* by Miné Okubo, which is often considered the first graphic novel and also details Japanese American Incarceration.

Pre-reading Discussion Questions

1. What do you already know about Japanese American incarceration during World War II?
2. After looking at the cover of the book, what can you infer about the story? What emotions are expressed through the cover illustration?
3. What are some of the advantages to telling a story in a graphic novel format? What might be some of the drawbacks to this format?
4. Why do you think George Takei would choose to write his memoir as a graphic novel?

After introducing the class to the history of Japanese American incarceration, assign pages 1-30 as homework or as silent reading during class. Encourage students to look up and record any unfamiliar vocabulary as they read, including historical terms. Teachers may choose to assign the vocabulary worksheet (located in the resources section at the end of the reading guide) to keep track of students’ understanding of vocabulary.

Unit Summary

As a young boy, George Takei and his brother Henry are woken by their father in the middle of the night. Their family is ordered by soldiers to leave their home immediately under Executive Order 9066.

The novel flashes forward to an adult George giving a TED talk in 2014. He recalls how his parents met and introduces the members of his family. George recounts the bombing of Pearl

Harbor in December 1941 and FDR's subsequent decision to declare war on Japan. In response to rising war hysteria and preexisting racism, FDR issued Executive Order 9066 in February 1942, allowing for the forced removal of Japanese Americans from the west coast. Japanese Americans lost most of their property, and those who chose to violate the order were arrested and separated from their families.

The novel flashes forward again as George visits the FDR Museum and Presidential Library in 2017. Speaking to an audience on the anniversary of Executive Order 9066, George comments that the story of FDR's presidency is where his story begins.

Discussion Questions

1. How do the authors and illustrators convey the intense emotions of forced relocation? Give an example.
2. Why do you think the authors chose to include so many flash forwards and flashbacks?
3. Work together as a class to define the term "American dream." How does the story of George's parents relate to the idea of the American dream? Does incarceration fit into this narrative?
4. Why do you think many Americans blamed Japanese Americans for the actions of the Empire of Japan after the bombing of Pearl Harbor?
5. What reasoning did Americans like Earl Warren use to justify forced removal of Japanese Americans from the West Coast? Do you think this reasoning was sound?
6. In several scenes, George is depicted speaking to a crowd about his experiences. Do you think it is important to hear first-hand accounts of historical events? Why?

Unit Activity - Create a Comic

After reading and discussing the first unit, challenge students to create a short comic strip about a significant event in their lives. The comic should include at least six panels, with dialogue and narration. It may be useful for students to consider how to split their event into "scenes," which can go into each panel of their comic.

For younger students, teachers may choose to use the "Create a Comic" worksheet, attached at the end of the Reading Guide. Teachers may challenge older students to create their own layout rather than using the worksheet. For an added layer of complexity, teachers can require students to include an older version of themselves looking back on the event and narrating as George Takei does in *They Called Us Enemy*.

Unit 2: Forced Removal

Introduction: Assign pages 31-58 as homework or as silent reading during class. Teachers can use the [Exclusion and Relocation Map](#) as a visual resource of the Assembly Centers and permanent camps. Teachers can also assign the second episode of the podcast [Order 9066](#) for further background information about Executive Order 9066 and forced removal.

Unit Summary

In spring of 1942, George and his family were taken to the Santa Anita Racetrack, now the Santa Anita "Assembly Center". They were assigned to live in a horse stall, and George and his younger sister soon became sick. After several months, the family was told to pack once again, and boarded a train for a more permanent "Relocation Center."

George recalls the train ride, where families were tagged with numbers, guards stood at either end of each car and the shades were ordered shut. He didn't understand his father's stress and saw the journey as an adventure. The novel flashes forward again to an adult George at the FDR Museum and Presidential Library, commenting on how his father's faith in democracy must have been tested. In contrast, George's mother worked hard to make the train ride exciting and fun for George and his brother until they finally arrived at Rohwer "Relocation Center" in Arkansas.

Discussion Questions

1. How does the narration of the adult George Takei compare to George's experiences as a child? How do you think the book would change if the authors just focused on George at one age instead of flashing back and forth in time?
2. As a child, how does George view the train ride to Rohwer? How does George's outlook contrast with that of his parents?
3. How does George describe his memory of the train ride? What does he remember most clearly? What is difficult for him to remember?
4. Looking back as an adult, George is aware of the tragic circumstances of the journey. How do memories change as we grow and learn?
5. George looks out the window to see a group of African Americans waiting in a station. What comparison are the authors drawing between Japanese Americans and African Americans? Why do you think the authors chose not to include any text in this section?

Unit Activity - A Moment in Time

Using the A Moment in Time Worksheet (included at the end of the guide), show students photographs of Japanese Americans gathering for forced removal. These photographs were taken by photographer Dorothea Lange, who was hired by the government but actually opposed incarceration. Lange thought that it was important to create a record of forced removal and incarceration. Prompt students to make observations based on the photographs. Build off their observations to lead a discussion about forced removal using the following discussion questions.

1. What can you infer about the people in the photograph? (Prompt students to notice their ages, clothing, etc. What do these attributes mean?)
2. What expressions do you notice on people's faces? What emotions do you think they're feeling?
3. What do you notice around them? What can you infer from the size of their luggage?

4. Who do you think took these photographs? (Share that the photographer was hired by the government.) Why do you think the government wanted someone to photograph forced removal?

Unit 3: Life at Rohwer

Introduction: Assign pages 59-108 as homework or as silent reading during class. For additional reading, teachers may assign the [Densho Encyclopedia entry about Rohwer](#).

Unit Summary

After arriving at Rohwer, George and his family move into a barrack room. They discover that the heavy package George's mother has been carrying all the way from California is a sewing machine, which is forbidden. George's parents work hard to make the barrack more comfortable.

There are many groups within the camp: Issei, Nisei, and even Sansei. George's father feels strongly that they need to build a community and is elected Block Manager.

George recalls playing at Rohwer, and even teasing the guards. One day, his father takes the family on an excursion outside the fence. Winter arrives and the camp is visited by Santa Claus.

Discussion Questions

1. What are the family's first impressions of Rohwer? How is it different from Santa Anita? What is similar?
2. When they see their barrack room, George's father tells his mother "*Shikata ga nai*" or "It can't be helped." How do you think this attitude might have been helpful to Japanese Americans during incarceration? Do you think it could be harmful?
3. George's mother brings her sewing machine, even though it is against the rules. How does the family react to seeing it? Why do you think they react this way?
4. How does George's mother feel about the mess hall? Why do you think losing responsibility in this way was distressing? Can you think of other examples of how family roles changed in the camps?
5. Work together to define community. Why do you think it was so important for Japanese Americans at Rohwer to form a community?
6. How was the children's experience of the camp different from the adults' experiences?
7. When George's family drives outside the fence for a day, the authors chose to include very little narration or dialogue. Why do you think this is?

Unit Activity - The Daily News

Instruct students that there were newspapers at all of the camps which alerted residents to camp news, listed activities, and even included editorials from incarcerated. Students can read the following issue of *The Rohwer Outpost*, from May 22nd, 1943, and browse the Library of Congress website to find other issues.

The Rohwer Output, May 22nd, 1943:

<https://www.loc.gov/resource/sn84025150/1943-05-22/ed-1/?sp=1>

Direct students to write a mini report about one of the articles in this issue of the newspaper. What is the article about? What does this article tell you about life inside the camp? What values and priorities can you infer from the article? Have students share their findings with the class.

Alternately or as an extension of this activity, share with students that before and during the war, some people used newspaper editorials to argue against the unjust treatment of Japanese Americans. Using what they have read and know about Japanese American incarceration, direct students to write an editorial arguing against incarceration.

Unit 4: The Loyalty Questionnaire

Introduction: Introduce students to the 1943 loyalty questionnaire and resulting reactions from Japanese Americans. Assign pages 109-147 as homework or as silent reading during class. Teachers may also choose to assign selected background reading from the list below to supplement this unit.

Suggested background reading:

- The Loyalty Questionnaire, Densho Encyclopedia
(<https://encyclopedia.densho.org/Loyalty%20questionnaire>)
- Japanese Americans in the Military, Densho Encyclopedia
(https://encyclopedia.densho.org/Japanese_Americans_in_military_during_World_War_I/)
- Draft Resistance, Densho Encyclopedia
(https://encyclopedia.densho.org/Draft_resistance/)

Unit Summary

The rhythm of life within Rohwer is interrupted as the US Government issues a loyalty questionnaire. Questions 27 and 28, which ask about serving in the military and loyalty to the United States, cause rifts in the Japanese American Community. George recounts that both of his parents answered no-no to Questions 27 and 28.

Some Japanese Americans answered yes to both questions, and served in a segregated unit of the military, the 442nd Regimental Combat Team. Other young men resisted their draft notices, calling for the return of their rights before they would fight for the United States.

Because of his parents' answers on the loyalty questionnaire, George and his family are relocated again, to the Tule Lake Relocation Center in California. Tule Lake was designated as a segregation center for Japanese Americans whose loyalty was questioned by the government. The camp is disturbed by unrest and raids. The novel flashes forward again to a teenaged George arguing with his father about why he didn't resist incarceration more openly and then discussing the democratic process.

Discussion Questions

1. Consider the following questions from the loyalty questionnaire:

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

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

What in the wording of each question made answering them challenging for Japanese Americans? Be specific and be sure to consider the perspectives of people of different ages, genders, and citizenship statuses.

2. What are some of the challenges George's family faces at Tule Lake?
3. Why do you think George comments that many Japanese Americans avoided discussing the camps after the war? How does the emotion of shame contribute to this trend?
4. How does George's perception of his father change as he grows up?
5. Why does George's father emphasize the importance of the democratic process? How has George been involved in that process since he was a young boy?
6. George shares the story of Herbert Nicholson, who helped from outside the camps. Why do you think the authors included Nicholson in the story?

Unit Activity - First Hand Perspectives

As a class, discuss the difficult choices Japanese Americans faced in response to the loyalty questionnaire and the draft. Some chose to respond no and no to questions 27 and 28, and were sent to Tule Lake like George's parents. Others qualified their responses, and many answered yes to both questions. When faced with the draft, many young men joined the 442nd Regimental Combat Team, eager to prove their loyalty to the US. Others chose to resist the draft, calling for the return of their rights before they would serve.

Explain the importance of eyewitness or primary sources to students. Screen a selection of the following interviews with former incarcerated, directing students to record their questions in the "Questions I have for you" worksheet (included at the end of the reading guide). Please be aware the following videos include use of a racial slur.

Japanese Americans who answered "No-no":

- [Taneyuki Dan Harada](#), [transcript](#)
- [Satsuki Ina](#), [transcript](#)
- [K. Morgan Yamanaka](#), [transcript](#)

Japanese Americans who volunteered or were drafted into the military:

- [George T. "Joe" Sakato](#), [transcript](#)

- [Rudy Tokiwa](#), [transcript](#)

Japanese Americans who resisted the draft:

- [Gene Akutsu](#), [transcript](#)
- [Takashi Hoshizaki](#), [transcript](#)
- [Mits Koshiyama](#), [transcript](#)

After watching some or all of the above clips, check for understanding by asking students to identify some of the motivations given in the videos for making particular choices. Then lead students in a discussion of the questions they wrote.

Unit 5: The End of the War

Introduction: Assign pages 148-204 as homework or as silent reading during class. For more context, teachers may choose to assign episode 7 of the [Order 9066](#) podcast.

Unit Summary

Congress passes House Resolution 4103, which grants Japanese Americans the right to renounce their citizenship. Shortly afterwards, news breaks that the camps will be closing soon. With nothing left on the West Coast and afraid of anti-Japanese hostility, many at Tule Lake renounced their citizenship in a bid to stay in the camp and keep their families together, including George's mother.

The war with Japan ends after the US drops nuclear bombs Hiroshima and Nagasaki. Those who have renounced their citizenship, including George's mother, are scheduled to be deported to Japan. Wayne Collins, a lawyer from San Francisco, successfully fights these deportations in court, and George's mother is allowed to stay in the US.

The family moves to Skid Row in Los Angeles, where George's father tries to help other families looking for work. George recounts how he became interested in the constitutionality of Japanese American incarceration as a teenager. He became an actor, and eventually starred as Hikaru Sulu in *Star Trek*, a character who broke Asian stereotypes. George also became involved in activism, writing a musical about incarceration and testifying as part of the Redress Movement in the 1980s.

Discussion Questions

1. How do the Japanese Americans at Tule Lake react to the news that the camps will be closing soon? Are these reactions what you expected? Why or why not?
2. George describes incarceration as an assault not just against Japanese Americans, but against the Constitution. What does this mean?
3. George gained fame for his role as Lieutenant Sulu in the science fiction TV show *Star Trek*. How did the role of Sulu differ from stereotypical depictions of Asians at the time? Why do you think representation of diverse characters matters?

4. George's father insists that American democracy is the best in the world, even after Japanese American incarceration. Why do you think he feels this way? How does his faith in democracy affect George?
5. The novel ends with a quote from President Barack Obama:

"Justice grows out of recognition of ourselves in each other. That my liberty depends on you being free, too. That history can't be a sword to justify injustice, or a shield against progress, but must be a manual for how to avoid repeating the mistakes of the past."

How does reading this book contribute to justice?

6. What message does the last panel of the novel send?
7. What do you think was the main theme or themes of the book? How was this theme conveyed?

Unit Activity - Participation in Democracy

George's father stresses the importance of actively participating in democracy throughout the novel. As a class, brainstorm some of the ways Americans can participate in democracy, such as voting, signing petitions, running for office, or protesting. Where are these rights outlined? As a class, look up your state's representatives and senators. How can you contact your lawmakers if you have a question or opinion to express?

Concluding Activities

To sum up the entire novel, teachers may choose to assign a concluding activity from the following list of suggestions.

- ❖ Narrative Structure Timeline: George frequently jumps around in time from the days of his childhood to adulthood and back. Challenge students to create a timeline of events in the book in class or as homework. In class, lead a discussion of the differences between the chronological timeline and the book. How would the message of the book change if George had narrated events in strict chronological order?
- ❖ Biography Report: George notes that his role as Sulu in *Star Trek* gave him the reach to advocate for a wide variety of causes. Former incarcerated like George went on to lead diverse and interesting lives. Direct students to pick a former incarcerated on whom to complete a short report. See the list below for suggestions.
 - Ruth Asawa (artist)
 - Frances Hashimoto (businesswoman)
 - Satoshi "Fibber" Hiramata (baseball player)
 - Hiroshi Honda (artist)
 - Mike Honda (politician)
 - Jeanne Wakatsuki Houston (author)
 - Lawson Fusao Inada (poet)
 - Willie Ito (animator)
 - Yosh Kawano (baseball manager)

- Norman Mineta (politician)
- Noriyuki “Pat” Morita (actor)
- Isamu Noguchi (landscape architect)
- Frank H. Ogawa (politician)
- Miné Okubo (artist and activist)
- Emiko Omori (cinematographer and director)
- Shoji Sadao (architect)
- Sakaye Shigekawa (physician)
- Pat Suzuki (actor and singer)
- Iwao Takamoto (animator)

Resources

The resources found in this section of the guide include student worksheets, teacher answer keys, maps, and content standards for this guide. For additional resources, please visit Heart Mountain Interpretive Center's [Classroom Resources Padlet](#) or [educational resources](#) page.

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- ❖ Content Standards
- ❖ Create A Comic Worksheet
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- ❖ Vocabulary Worksheet

Content Standards

This reading guide has been designed to align with the following Common Core and State of Wyoming standards.

Language Arts Standards

Grade 6	Grade 7	Grade 8
<p>Reading for Literature - Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. 3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. 	<p>Reading for Literature - Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. 3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). 	<p>Reading for Literature - Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. 2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. 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.
<p>Reading for Literature - Craft and Structure</p> <ol style="list-style-type: none"> 1. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone. 2. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot. 3. Explain how an author develops the point of view of the narrator or speaker in a text. 	<p>Reading for Literature - Craft and Structure</p> <ol style="list-style-type: none"> 1. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. 2. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text. 	<p>Reading for Literature - Craft and Structure</p> <ol style="list-style-type: none"> 1. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts
<p>Writing - Text Types and Purposes</p> <ol style="list-style-type: none"> 1. Write arguments to support claims with clear reasons and relevant evidence. 	<p>Writing - Text Types and Purposes</p> <ol style="list-style-type: none"> 1. Write arguments to support claims with clear reasons and relevant evidence. 	<p>Writing - Text Types and Purposes</p> <ol style="list-style-type: none"> 1. Write arguments to support claims with clear reasons and relevant evidence.

<ol style="list-style-type: none"> 2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. 3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. 	<ol style="list-style-type: none"> 2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. 3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. 	<ol style="list-style-type: none"> 2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. 3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
<p>Speaking and Listening - Comprehension and Collaboration</p> <ol style="list-style-type: none"> 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 6 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly. 2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study 	<p>Speaking and Listening - Comprehension and Collaboration</p> <ol style="list-style-type: none"> 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 7 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly. 2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. 	<p>Speaking and Listening - Comprehension and Collaboration</p> <ol style="list-style-type: none"> 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly.

Grades 9-10	Grades 11-12
<p>Reading for Literature - Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. 	<p>Reading for Literature - Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. 2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. 3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

<p>Reading for Literature - Craft and Structure</p> <ol style="list-style-type: none"> 1. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). 2. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. 	<p>Reading for Literature - Craft and Structure</p> <ol style="list-style-type: none"> 1. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) 2. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
<p>Writing - Text Types and Purposes</p> <ol style="list-style-type: none"> 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. 2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. 	<p>Writing - Text Types and Purposes</p> <ol style="list-style-type: none"> 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. 2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
<p>Speaking and Listening - Comprehension and Collaboration</p> <ol style="list-style-type: none"> 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. 	<p>Speaking and Listening - Comprehension and Collaboration</p> <ol style="list-style-type: none"> 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.

Create A Comic

Using the panels below, draw a comic about a significant event in your life! Be sure to include dialogue and narration in your comic.

A Moment in Time Worksheet

In the spring of 1942, signs went up all over the west coast ordering Japanese Americans to show up on an assigned date and time for forced removal. Most people only had 7 to 10 days to pack, figure out what to do with the things they could not take, and say goodbye to their homes.

Take a minute to observe each photograph of Japanese Americans reporting for forced removal. What do you see? Write down your observations.



Courtesy of the National Archives and Records Administration

My observations:



Courtesy of the National Archives and Records Administration

My observations:

Questions I Have for You

Directions: While watching interviews with former incarcerated, record any questions you have from the videos.

1. List any questions for Japanese Americans who answered “no-no” on the loyalty questionnaire.

2. List any questions you would like to ask Japanese Americans who volunteered for military service or were drafted.

3. List any questions you would like to ask Japanese Americans who resisted the draft.

Vocabulary Worksheet

Directions: Write down any words you had to look up in this unit. After you write the word down, write its definition. Write down the page number in *They Called Us Enemy* where the new word was used.

1. _____

2. _____

3. _____

4. _____

5. _____

