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ABSTRACT

This report describes an intervention to improve American kindergarten children's understanding of Japanese culture. The intervention consisted of a curriculum unit presented in a kindergarten class of 14 American and 7 Japanese children in Brookline, Massachusetts. Before and after the intervention, the American children's knowledge of Japanese culture was assessed in an interview. Children were presented with five traditional Japanese folktales in English translation. Children were also exposed to Japanese culture through nonfiction books, videos, films, and Japanese children's magazines. Children engaged in such activities as making fans and experimenting with calligraphy, and other activities that focused on housing, food, holidays, and children's activities in Japan. The curriculum was presented in 26 lessons over a 3-month period. As a result of the intervention, American children's responses that indicated a knowledge of Japanese culture rose from a total of 19 in preintervention interviews to 399 in postintervention interviews. A 28-item reference list is provided. Appendices include an annotated bibliography of folktales, nonfiction books, films, and videocassettes; detailed lesson plans for the 26 lessons in the curriculum; sample pre- and post-intervention interviews; and tables of data derived from the interviews. (BC)

Japan Through Folktales and Activities
A Unit for Kindergarten

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Abstract

This study investigated American kindergarten children's cultural understanding of Japan when exposed to Japanese folktales and activities on traditional and modern Japan. Subjects were 14 American kindergartners in Brookline, (a Boston suburb) MA where one-third of the children had recently arrived from Japan. Folktales were the central component of the 3 month unit. Developmentally appropriate activities on housing, food, holidays, and children's activities were integrated across the curriculum using the cultural concepts embedded in the folktales. Nonfictional literature and two videotapes were used to supplement the concepts of traditional Japan as portrayed in Japanese folktales. Japanese parents helped plan the lessons, and participated in the classroom. Formative evaluations included the researcher and each child keeping a journal and videotaping of lessons. Summative evaluations included each child being interviewed about his awareness of Japanese culture before and after the unit. Pre- and post-interview data indicates an increase in the children's overall cultural understanding of Japan as well as in each area investigated. The total number of responses on the interviews increased from 19 on the pre-interviews to 399 on the post-interviews. Knowledge of folktales increased from 2 to 75 responses, housing concepts increased from 6 to 100, food concepts increased from 4 to 78, holiday concepts from 4 to 84, and children's activities from 3 to 62. Investigator's results confirm that American kindergarten children's understanding of Japanese culture will increase when exposed to Japanese folktales and activities on traditional and modern Japan.

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Introduction

Everyday our world is shrinking, and consequently, the need for knowledge about other countries and their cultures is increasing. Various factors contribute to the world's shrinking, and it is helpful to examine these factors. One major factor is new global economic interdependence. The term "global economy" is now commonly understood. When the New York stock market plunges, repercussions are felt in Tokyo, London, and Sydney. Foreign companies own and operate factories in the United States, and likewise U.S. companies have factories in many other countries. Secondly, jet travel has made the world accessible. People are now able to travel to places and countries that were once remote and isolated, like East Asia. These travellers want accurate information about the countries and cultures they will visit. Thirdly, modern telecommunications have helped shrink the world. Instantaneous coverage, such as radio, television, and modern photography, bring faraway places and peoples right into our living rooms; this coverage of people and events miles away from home also makes the world seem closer and more real.

Fourthly, great numbers of immigrants are arriving

daily to the U.S. (Miller-Lachmann, 1992), and we need to understand them within their cultural context . Not only has there been a great increase in the number of immigrants in the last decade, but importantly, immigration patterns have changed. In the past century the majority of America's immigrants came from Europe, but today due to political unrest and worldwide economic problems, immigrants are arriving from a wider area. The last decade experienced astronomical growth in immigration from Latin America and Asia. According to the 1990 U.S. Census, the Asian population showed a gain of nearly 108% (Miller- Lachmann, 1992). Interestingly, these new immigrants are distributing themselves more broadly across the U.S.; pockets of immigrants can be found in geographic areas where immigrants were previously unknown ("Rapid Rise," 1991), thus making it imperative that we all become knowledgeable, sensitive, and appreciative to cultural diversity.

Purpose of the Study

To reiterate, it is of paramount importance that the United States citizenry increase its knowledge of other countries and their cultures. During the 1990-91 school year, a kindergarten class in Brookline (a Boston

suburb), Massachusetts had a great need to know more about Japan in particular because one-third of the 21 kindergartners were recent immigrants from Japan. This fact led the researcher to develop a unit on Japan for the kindergarten children. This unit's broad goal was to increase the American children's awareness and cultural understanding of Japan.

Review of Literature

The review of literature which is discussed next will address: (a) the importance of multicultural education, and (b) the value of folktales in general and Japanese folktales in particular in teaching multicultural education. early childhood.

Importance of multicultural education.

Multicultural education's foremost goal is to increase children's awareness and understanding of other cultures. It is hoped that through their increased understanding, children will grow into thinking adults free from the prejudices and misconceptions that have caused so much havoc in the past. The goals of multicultural education pertinent to this paper are:

1. To provide a basic, supportive environment where diverse cultural heritages are used as a tool for growth

and learning for children of all races (Kendall, 1983).

2. To engender a sense of shared humanity among the children (Ramsey, 1987).

3. To broaden the children's awareness and understanding of other children whose backgrounds, values, and life-styles are different from theirs (Baker, 1983).

4. To increase children's cultural knowledge so they will be able to function in diverse cultural settings (Ramsey, Vold, & Williams, 1989).

The appropriateness of multicultural education for young children, ages three to eight, will now be discussed.

Fortunately, various authors have written about the validity and the benefits of multicultural education in early childhood. Kurt Vonnegut (cited in Jenkins and Austin, 1987) effectively writes that all first graders need to learn about cultural relativity, a concept that unfortunately, he didn't learn about until he was a grown-up-- much too late. Vonnegut feels that when a person realizes that culture is not a rational invention, but that there are many, many other cultures that all work relatively well, a person gains hope because he can

then see alternatives to his own society. Importantly, alternatives empower people to change.

Patricia Ramsey (1982) also cogently argues for the appropriateness and the importance of multicultural education in early childhood classrooms because research clearly indicates that very young children do in fact notice human differences. Additionally, prevailing adult attitudes are reflected in the children's ideas regarding these human differences. These highly impressionable early years are when young children begin to form their attitudes toward their own race and toward other racial groups. Young children also begin to generate their beliefs about what people are like through early peer interaction. Since children are forming their beliefs during these early years, it is an excellent time to expose them to various groups of people and to various ways of doing things.

Young children between ages two and seven are at the preoperational stage in their development (LeFrancois, 1988), and although this development cannot be accelerated, research does, however, indicate that it can be enriched through expanding their thinking about other peoples and other cultures when taught appropriately

(Ramsey, 1987).

Carter and Patterson's study (cited in Ramsey, 1982) report that although 5 and 6-year-olds do not yet have a sense of cultural relativity, children that age, however, are very receptive to different cultural conventions. In fact, kindergartners were found to be more tolerant of different social practices than were 8 and 9- year-old children. Hence, early childhood educators should take advantage of young children's openness, and should broaden the children's knowledge and social perceptions.

One final reason for supporting multicultural education for young children is that it facilitates young children's ability to see and appreciate another person's perspective. This skill emerges with maturation and experience, but research also indicates that children frequently ignore the limited perspective-taking ability that they already have. They choose not to practice this skill (cited in Ramsey, 1982). Fortunately, research indicates that one of the best ways to sharpen young children's perspective-taking ability is for the teacher to consistently highlight the existence of various points of view (Ramsey, 1982). A multicultural classroom offers ample ways to point out various points of view.

It is especially important to study the cultures represented in a particular classroom, especially when there are newly arrived immigrants (Ramsey, 1982), which was the case in this investigation. Having the class study the immigrant children's homeland can help ease the new children's adjustment, and is an excellent opportunity for the other children to learn about another culture. When the class learns about the immigrant children's country and culture, the learning process becomes reciprocal between the groups of children. The immigrant children are not the only ones who have new things to learn.

Folktales.

Thus having discussed the reasons why multicultural education is important, and especially for young children, the researcher's next concern was how to best develop a multicultural unit. Upon reviewing literature on curriculum, the investigator found that multicultural aspects can be woven into all areas of the early childhood curriculum; however, one essential thread in the curriculum is multicultural literature (Jenkins & Austin, 1983). Additionally, one type of multicultural literature particularly appropriate for young children is

folktales (Glazer & Williams, 1979; Huck, 1976). Hence, the next section reviews the value of folktales, followed by a discussion of Japanese folktales in particular.

Textbooks on children's literature and annotated bibliographies amply indicate that folktales are appropriate and valuable literature for young children. Some of the reasons are (Cullinan, 1989; Glazer & Williams, 1979; Huck, 1976, Jenkins & Austin, 1983; Trelease, 1989):

1. Folktales are good stories. They have simple plots that children can easily follow. Huck (1976) also maintains that folktales lay the foundation for understanding all literature as much modern literature contains allusions to traditional literature.

2. Folktales help children make sense out of their world, because there is little ambiguity in folktales, and because children can identify with the characters.

3. Folktales appeal to children's sense of justice and to their sense of adventure.

4. Folktales are both informative and comforting. Folktales confirm what the child has suspected all along - ie. the world is cruel. But, they also encourage the child to be courageous and to face the world head on.

Folktales promise that perseverance and goodness will be rewarded. Grave obstacles can be overcome and happiness can be earned.

5. Folktales foster children's imagination. Children need good imaginations in order to be creative problem solvers. A steady diet of realistic fiction would dampen their imaginations.

The above five reasons are certainly true, but there is a sixth reason, which is the most important reason for this study, why folktales are so valuable.

6. Folktales are an excellent way to introduce young children to other countries and their people. First, young children can readily identify with the folktales' themes and structure, and yet because literature mirrors a culture, through a country's folktales young children are exposed to a culture's unique beliefs, values, life-styles, and history. Additionally, through multicultural folktales, children can see that people from different cultures share similar emotions and needs like they do; the difference between cultures is in how these needs are satisfied. It is worthwhile to see what the literature reveals about the history of Japanese folktales. Several important facts emerged in annotated

bibliographies. Folktales exist in every culture, but it is noteworthy that Japan has an inordinate number of existing folktales (Folk, 1988), perhaps the largest body of any culture (Jenkins & Austin, 1987). There are several contributing reasons for this large body of tales. First, the Japanese were animistic in their beliefs and so resultingly, there are large number of animal folktales. Second, for several centuries the Japanese had a self-imposed exile; rice farmers and fishermen and their families were isolated in their villages from other villagers and from the outside world. This resulted in their folktales depicting their culture only and not borrowing from other cultures. Commodore Matthew C. Perry entered Japan in 1854, and forced an end to Japan's isolationism, thus permitting the world to learn of its many folktales and legends (Jenkins & Austin, 1987).

Having established the existence of many Japanese folktales, the next discussion is on the types and characteristics of Japanese folktales.

The researcher found that there are three types of Japanese folktales. They are (Folk, 1988; Jenkins & Austin, 1987):

1. Hero tales. These tales often involve samurai warriors, and inevitably the hero has to go to battle for something he believes in. Many of the heroes are said to be descendants of Amaterasu, the goddess of the sun.

2. Trickster tales. The trickster is often an animal who has human characteristics. Frequently poetic justice prevails, and the trickster has the tables turned on him. These tales are very popular with children. In Japanese literature the badger and the fox are magical and mischievous (Folk, 1988; Huck, 1976). They are constantly playing tricks on people and other animals, and they can most conveniently turn themselves into anything they want in order to carry out their tricks. The badger is less mean than the fox. Trickster tales illustrate the Japanese sense of humor.

3. Transformation tales. There are many, many transformation tales, and there is great variety among the tales. There are several variations of transformation tales. First, in numerous transformation tales an individual is rewarded for exemplary behavior. A second variation of the transformation tale intended to teach a lesson.

Children's literature texts as well as annotated

bibliographies provided several key characteristics of Japanese folktales. First, the majority of Japanese folktales exhibit the same general characteristics as folktales of European origin (Jenkins & Austin, 1987). A salient characteristic, however, is that some folktales can be classified as uniquely Japanese because of word play or because of certain characters (Huck, 1976) whose have unique roles in Japanese folktales. A few are:

1. Oni. Oni are the demons in Japanese folklore. They always are very muscular, and have either one or two horns. They are generally colored red or blue, and wear only a loin cloth. To surrender, an oni pulls off his own horn.

2. Tengu. Tengu are the goblins of Japan, but they are not so scary as goblins in American folktales. Tengu are easy to recognize because they have very long noses. Numerous transition tales involve tengu.

3. Monkey. The monkey is thought to be the protector of children. He is a frequent character in folktales, and cloth or clay monkeys were often given to children as gifts.

4. Crane. The crane is a symbol of peace and long life.

Japanese folktales are less dramatic than Western tales. There are many tales of childless couples whose wish for children is fulfilled. Respect for one's parents is a common pattern as is the importance of industrious behavior.

The above information clearly documents the wealth of Japanese folktales, and one can see how folktales are an effective way to present cultural information. The literature review also revealed one caution in using folktales that merits explanation.

Many of the insights into Japanese beliefs, values, and life styles provided by the folktales still hold true today; however, all cultures are constantly changing, and Japan's has changed in many ways since the historical time depicted by the folktales. If a study were to use only folktales as the basis for cultural awareness and understanding, the children's knowledge would be erroneous. American children might end up thinking that Japan is frozen in a time warp, or that the culture is bizarre (Wojtan, 1987). Ramsey (1982) wrote that when studying a particular culture, distinctions need to be made between historical and contemporary life styles so that the children do not confuse cultures and historical

periods. Today many elements of Western culture abound in Japan. For example, Western dress is now common for women and men while the traditional kimono, depicted exclusively in the folktales, is saved for special occasions. Onigiri or rice balls, a food frequently mentioned in folktales, remain popular, but Japanese are very familiar with American fast food. McDonald's, Kentucky Fried Chicken, 7-7-Eleven, Dunkin Donuts, and Domino's are all well-known and popular in Japan (Wojtan, 1987). Traditional sports like kendo are still popular but the national pastime is baseball. Children still enjoy playing samurai warriors, the heroes of many folktales, but they are just as much into electronic games as their American counterparts. Any study of Japan must strive to portray an accurate picture of Japan as well as portraying the traditional aspects of its culture; therefore, supplemental materials must be included to complement the folktales. These supplemental materials are discussed in more detail in the methodology.

Other studies.

In addition to reviewing Japanese folktales themselves, the researcher investigated other studies

where Japan se folktales were used as an intervention strategy. To find these other studies, the researcher conducted an ERIC search. The search resulted in a total of thirteen documents for this age group. Seven of these documents were curriculum guides that focussed on social studies, and were generally written for upper elementary, grades four and above (Craycraft & Winters, 1986; Evans, 1986; Hadley, 1985; Johnson & Parisi, 1987; Joyal & Hansen, 1990; Kirkwood, 1988; Peters, 1989). Two of the seven guides included one lesson based on folktales for kindergartners and first graders (Handley, 1985; Joyal & Hansen, 1990). Both lesson plans suggested that the children listen to several well-known Japanese folktales, and then role play the folktales. The lesson plans were very general and very brief. These two guides did not include any other lessons to increase kindergartners' cultural understanding of Japan.

Additionally, folktales were included in two other guides for use with fourth through sixth graders (Joyal & Hansen, 1990; Olgivie, Barretto, & Magnusson, 1985).

Having reviewed the above literature, the researcher did not find a curriculum developed specifically for kindergartners based on folktales and activities related

to the cultural concepts embedded in the folktales. Hence, the researcher developed her own curriculum, based on the following research question and hypothesis.

Research Question

How will Japanese folktales and supplemental activities on traditional and modern cultural concepts about Japan promote an understanding of Japanese culture in kindergarten children as measured by children's pre and post-interviews.

Hypothesis

Kindergarten children's cultural understanding of Japan will significantly increase as measured by pre and post unit interviews, when exposed to Japanese folktales and activities on traditional and modern Japan.

Methods

Subjects

This study was conducted in a kindergarten class at the Lawrence School in Brookline, (a Boston suburb) MA. The study had a quasi-experimental design; the 14 subjects were all kindergartners in the same classroom.

Brookline is a heterogenous community; because of its proximity to the numerous academic institutions in the Boston area, people from many countries reside in Brookline. Many languages other than English are spoken as first languages. Resultingly, Brookline Public Schools designates specific schools to house the various language-minority populations, and for twelve years the Lawrence School has been designated as the "Japanese" school. In general, Japanese people come to the Boston area to pursue medical research, and most of the families stay for a year or two. For the 1990-1991 school year, sixty-five Japanese families had children enrolled in the Lawrence School, and in the kindergarten class selected for the study, there were 7 Japanese children, 3 girls and 4 boys. The Japanese kindergartners had all recently arrived from Japan; 2 girls had been in Brookline about a year, and the other 5 children had arrived during the

summer of 1990, immediately before entering kindergarten in the Fall of 1990. The Japanese children all spoke very limited English, and all were pulled out of the classroom daily for ESL instruction.

The 14 American kindergarten children were from upper-middle class backgrounds. The majority of the parents were college graduates, and many had advanced degrees. Of the 14 American children, 9 were girls and 5 were boys. Overall, it was an older kindergarten class; 4 of the American children had turned 6 years old in the fall of 1990, and 7 children turned 6 between December 1990 and March 1991. One boy had an early June 1991 birthday, and 2 girls had July 1991 birthdays.

Because of the Japanese children's limited English, it was impossible to interview them in English. This study focussed on pre and post-interviews of the 14 American children who spoke English and for whom the Japanese culture was not their own culture. However, all the children were included and exposed to the intervention strategies, namely that of folktales and activities.

Procedure

The project began in March 1991, and ran until the middle of June 1991, the end of the school year. The researcher was in the classroom 3 mornings a week for the entire 3 hour kindergarten session for a total of 36 days.

To obtain permission to teach this unit, the researcher first presented a draft of the unit's goals and lessons to the classroom teacher, who in turn spoke with the school principal. Both the principal and the classroom teacher fully supported the project. It was agreed that the classroom teacher and the researcher would meet weekly to evaluate the past week's lessons, and to plan for the next week.

A letter introducing the project was sent to all the children's parents. In the letter, the researcher asked permission to photograph, tape, and videotape the children for evaluative purposes (See Appendix A). All of the parents consented.

Intervention Strategies

Japanese folktales.

Having previously determined through the literature review that folktales were developmentally appropriate literature for kindergartners, the researcher used a four

step process to evaluate and select the folktales that would be used in this study. The four steps were to: (a) establish general criteria for children's literature; (b) establish specific criteria for folktales; (c) select representative Japanese folktales, and (d) consult with Japanese friends and with the East Asian curriculum specialist at The Boston Children's Museum. Each step of the process will now be discussed.

In the first step, establishing general criteria, the researcher selected the following criteria: (a) plot, (b) characterization, (c) theme, (d) setting, (e) style, and (f) format (Cullinan, 1981; Huck, 1976).

Once an overall criteria was established, the second step was to establish additional criteria that were specific for folktales, and the researcher selected: (a) content appropriateness, and (b) story presentation (Glazer & Williams, 1979). By content appropriateness, the Glazer & Williams (1979) warned that some folktales may be too involved for young children which would in turn cause the children to lose interest, or a particular tale may not be interesting to the children at this particular time. For example, The Crane Wife is a favorite Japanese folktale, but the researcher felt there

was insufficient action in the tale to hold the kindergartners' attention, so the researcher excluded the tale from the study.

The second criteria specific for folktales, story presentation, addresses the folktale's responsibility to maintain the traditional flavor and meaning of the original tale (Glazer & Williams, 1979; Makino, 1985; Miller-Lachman, 1992). For example, the researcher selected the folktale THE TONGUE-CUT SPARROW (Ishii, 1987) translated by Katherine Paterson, because in her translation Ms. Paterson wisely retained many of the onomatopoeic Japanese words. Retaining the onomatopoeic words, which abound in the Japanese language, most definitely added flavor and meaning to the English version; young children delight in "playing" with words, and learn from trying out new language (McKee, 1986.) Another example of excellent story presentation is Linda Shute's retelling of MOMOTARO (1986), where she maintained the traditional flavor and meaning in several ways. First, she included the Japanese suffix san, which is added to nouns when addressing one's elders to convey respect. Second, she also used the Japanese words kibi dango and furoshiki. Kibi dango is a favorite food for

Japanese children, and a furoshiki is a special cloth for carrying things that was used back in the 1600's and is still used today. These items are culture specific, and it would not have sufficed to simply use inexact English translations for them. Ms. Shute effectively used the actual Japanese vocabulary in context to expand the reader's knowledge of Japanese culture.

Another essential element in story presentation is the folktale's illustrations (Glazer & Williams, 1979; Makino, 1985; Miller-Lachmann, 1992). Good illustrations complement a folktale. For the study the researcher selected five editions that were especially well illustrated. The five were:

1. THE FUNNY LITTLE WOMAN (Mosel, 1972). The illustrations are vivid and imaginative. In fact, Blair Lent won the Caldecott Medal in 1973 for his illustration of this book. In THE FUNNY LITTLE WOMAN, the fantasy world is depicted in bright green, yellow, pink, and violet, while the real world is depicted in pen-and-ink drawings; the contrasting colors of the two worlds complements the story.

2. MOMOTARO (Shute, 1986). The illustrations definitely influence the story's presentation. In the

source notes, Ms. Shute wrote that she studied Japanese narrative scrolls, emaki, in order to correctly illustrate the folktale.

3. THE TONGUE-CUT SPARROW (Ishii, 1987) illustrated by Suekichi Akaba. Mr. Akaba used traditional Japanese techniques, and the illustrations are very expressive.

4. THE BADGER AND THE MAGIC FAN (Johnston, 1990) illustrated by DePaola. The colorful and comical illustrations have great appeal for young children; for example, the badger is dressed in a kimono and getas, and the stretching of the tengu children's and the princess' noses is highly exaggerated.

5. ISSUNBOSHI - THE INCH BOY (Morimoto, 1988). The illustrations are large and the colors are striking. In addition, many of the illustrations are drawn from the little boy's perspective of looking up at the big world which delights small children.

The third step in evaluating and selecting folktales for the unit was to review Japanese folktales so that each of the three types was represented in the unit. The three types were discussed earlier in the literature review. Here, each type will be listed along with the folktales selected to represent each type:

1. Hero tales. To represent hero tales the researcher selected: (a) ISSUNBOSHI, (b) MOMOTARO - THE PEACH BOY, and (c) KINTARO. ISSUNBOSHI and MOMOTARO are Japanese children's favorites (Huck, 1976; Jenkins & Austin, 1987; Miller-Lachman, 1992), and both folktales introduce another character unique to Japanese folktales --the evil oni, Japanese demons. Oni are previously discussed in the literature review. These two folktales' plots are simple and typical; through their courage and kindness the heroes receive strength to battle the wicked oni, and in the end justice prevails. The third hero tale, KINTARO, was selected because in addition to being a typical tale, it could be told using the actual story panels that are commonly used today in Japanese kindergartens. The researcher intended for the American children to see that story telling is an everyday activity in Japanese kindergarten classes just as it is in U.S. kindergarten classes.

2. Trickster tales. THE BADGER AND THE MAGIC FAN (Johnston, 1990) was the trickster tale selected for the unit. This folktale meets the criteria for both good children's literature and for folktales, in particular. DePaola's imaginative illustrations were already

mentioned. The presentation is entertaining and, importantly, this tale contributes to young children's cultural knowledge by introducing two concepts unique to Japanese folklore: (a) the role of the badger in folklore, and (b) tengu. Both the role of the badger and tengu are described in the literature review. THE BADGER AND THE MAGIC FAN was selected because it is especially funny to young children and they delight in the antics between the badger and the tengu children. Another reason this tale was included was because it afforded many opportunities for creative dramatics which benefit children's comprehension (Cullinan, 1981; Johnson & Louis, 1987).

3. Transformation tales. Because of the great number of transformation tales and because they are so varied, the researcher included seven transformation tales in the study. The researcher included two transformation tales where individuals are rewarded for their behavior: (a) THE TONGUE-CUT SPARROW (Ishii, 1987), and (b) GRANDFATHER CHERRY BLOSSOM (Kawauchi, 1989). In the first tale the old man is rewarded for his unselfishness and kindness while his wife, on the other hand, is punished for her greediness and cruel behavior.

As was previously discussed, this folktale's presentation is exceptional, and its theme is one that most young children are familiar with. GRANDFATHER CHERRY BLOSSOM (Kawauchi, 1989) was included because it too is a transformation tale where a person is rewarded for his behavior. However, it was also included because it introduces the sakura, or cherry blossom, Japan's national flower. The grandfather's behavior is so good that he is rewarded by being able to make the cherry trees blossom all year long! An additional reason for including this folktales was that the study was to take place in the spring when the cherry trees in the schoolyard would actually be in bloom; seeing the blossoms would be a concrete experience for the children and would give them a context for the story. Young children need to learn about other cultures in context, not from a fact sheet (Ramsey, 1982). Simply presenting facts, like the cherry blossom is Japan's national flower, is not an appropriate way to teach young children about other cultures.

Yet other transformation tales' purpose was to teach a lesson. Two folktales were selected to exemplify this type of transformation tale: (a) THE SPIDER WEAVER

(Sakade, 1990), and (b) THE PRINCESS AND THE FISHERMAN (Uchida, 1986). In these folktales, the main characters succumb to their greed and end up losing what they had originally had.

The researcher selected two other transformation tales for the study which do not belong in either of the above groups. They were: (a) THE FUNNY LITTLE WOMAN (Mosel, 1972) which was discussed earlier for its outstanding illustrations, and (b) THE DREAM EATER (Garrison, 1986).

THE FUNNY LITTLE WOMAN has a magic pot motif that is common in all cultures folktales (Cullinan, 1988). In this tale the wicked oni capture the little woman and give her a magic paddle that can turn one grain of rice into a potful! This tale's content is very appropriate for kindergartners because it is lively and imaginative, and yet it demonstrates the value of a sense of humor; in fact, it is the woman's giggle and contagious laughter that enable her to escape from the oni.

THE DREAM EATER was included because of its relevant content and because nightmares are a topic of high interest to kindergartners. The story tells of a young boy, Yukio, who suffers from bad dreams, a common

problem for all young children. His problem is solved when he saves the life of baku, a loveable monster who gobbles bad dreams and replaces them with pleasant dreams.

While reviewing each type of Japanese folktale, the researcher also consulted with Japanese friends and with the East Asian curriculum specialist at The Boston Children's Museum. This fourth step was ongoing throughout the researcher's planning. Four Japanese mothers of kindergartners were asked for their recommendations for the best known Japanese folktales. All four mentioned ISSUNBOSHI and MOMOTARO. One Japanese father was asked, and he, too, named ISSUNBOSHI and MOMOTARO. Additionally, he named KAGUYA HIME. The East Asian curriculum specialist from The Children's Museum also recommended KAGUYA HIME which is often called The Princess of Light. The researcher decided to include Kaguya Hime in the study, but the story would be told from a movie borrowed from the Japanese Consulate.

Supplemental materials.

As was discussed in the literature review, supplemental literature and other materials are necessary in order to portray accurately contemporary Japan.

Therefore, the researcher included some current nonfiction, two films, two videotapes, and Japanese children's magazines. To select these materials the researcher used the following criteria (Miller-Lachmann, 1992):

1. General accuracy. The facts and photographs must be accurate and current.

2. Stereotypes. Nonfiction works need to be evaluated for stereotyping which can occur in various aspects of a work. For instance, stereotyping can occur in characterization, setting, language, and theme.

3. Language. A work's language must be evaluated to be sure that it is appropriate for the intended age group, and to be sure that there are no pejorative racial terms. For example, it would be inappropriate to refer to Japanese skin color as being yellow.

4. Audience. Nonfiction as well as fiction must be sensitive to the intellectual, emotional, and developmental level of the intended audience.

5. Integration of cultural concepts. Here it is important that the concepts not be presented as exotica, but rather as something normal, and the concepts need to be presented in the correct context.

After establishing the above criteria, the researcher selected the following nonfiction books:

1. A Family in Japan (Elkind, 1987). The researcher included this book because it is a good introduction for young children to many aspects of Japanese family life. The book uses a young boy's perspective to introduce daily routine, school, housing, food, activities, and holidays and celebrations.

2. Count Your Way through Japan (Haskins, 1987). This book was used selectively as not all items discussed were appropriate for kindergartners; the sections on chopsticks, calligraphy, kimonos, and children's privileges were used.

3. Let's Visit Japan - A Passport Sticker Book (Gantz, 1989). The researcher included this book because it introduced Japan's agriculture and fishing industry. In addition, various sections were used to supplement A Family in Japan.

The two videos, Big Bird in Japan (Children's Television Network, 1988) and My Day (The Asia Society, 1984) greatly aided the children's cultural awareness and understanding. The researcher included the first video, Big Bird in Japan for several reasons. First, American

young children are already familiar with the character Big Bird; so, in following Big Bird's visit to a new country and culture, the children would feel as if they were accompanying a friend. Second, the video was chosen for its perspective; Big Bird has to modify his behavior in order to perform everyday activities correctly. The children can identify with Big Bird's confusion as he sees that people in Japan do many of the same things that people in the U.S. do, they just do them differently. The third reason the video was included is because it presents an accurate and current picture of Japanese housing, Japanese food, and Japanese elementary school which are three of the broad cultural concepts the researcher wanted to include in the study. The fourth reason the video was included is because the folktale Kaguya Hime is elusively woven into it; when Big Bird visits the elementary classroom, the children are rehearsing a play of the folktale Kaguya Hime.

The second video, My Day (The Asia Society, 1984), follows a day in the life of a Tokyo sixth grader. The Asia Society recommends this video for third grade and above, but the researcher evaluated the video and concluded that it was appropriate for the kindergartners.

The video shows the young boy carrying out daily activities that are the same for both five and six year-olds and 10 year olds. For example, the video depicts the boy eating his favorite breakfast, making his bed, going to school, watching TV, doing homework, and playing with friends. Kindergarten children already possess the schema needed to accommodate the information given in the video.

Two 20 minute films were borrowed from the Japanese Consulate in Boston: (a) the folktale Kaguya Hime - The Princess of Light, and (b) A Calendar of Children's Events. The investigator included Kaguya Hima so that the children would have it in their background schema before seeing parts of it in the video BIG BIRD IN JAPAN. The other film, A Calendar of Children's Events, was included for the cultural concepts it introduced, particularly Boys' Day, which the class was going to celebrate as part of the study.

In her effort to portray contemporary Japan, the researcher included 20 recent issues of the Japanese children's magazine, Yoiko. Many U.S. kindergartners receive magazines children's magazines, and the magazines would expose the American children to a similar custom in Japan. In addition to the American children realizing

that children in both cultures subscribe to special magazines, the content within the magazines offered many concepts that would increase the American children's cultural awareness and appreciation. The magazines showed toys, activities, and stories that Japanese children enjoy. Many of these toys, activities, and stories are the same or very similar to toys, activities, and stories that American children enjoy. For example, Barbie dolls are popular in both cultures as are transformer toys and Ninja turtles. The Japanese magazines also often presented condensed versions of Japanese folktales included in the study as well as condensed versions of Grimm's fairy tales. Each issue included an English language lesson which showed the American children that Japanese young children are also learning about American culture.

Activities.

Once the folktales were selected, the researcher then decided what broad cultural areas to include. Information about other cultures needs to be presented through materials and experiences that are already familiar to young children (Ramsey, 1982), so the researcher reviewed the folktales for familiar cultural

concepts. The folktales provided cultural information about housing and food; kindergarten children are very familiar with both of these areas, so they would be a focus of the unit. To further extend the unit, the researcher included two other areas because they are of high- interest to young children: (a) holidays and celebrations, and (b) children's s activities. (Ramsey, 1982). In addition, holidays and celebrations along with children's activities presented a vehicle for increasing the children's cultural awareness and knowledge of contemporary Japan. The unit would focus on the following cultural areas: (a) housing, (b) food, (c) holidays and celebrations, and (d) children's activities.

Next, the researcher planned specific activities for each of the four areas using criteria established by the National Association for the Education of Young Children (Bredekamp, 1987), and by Patricia Ramsey, (1982). The criteria were:

1. The activities were to be developmentally appropriate. For example, the materials were to be concrete, real, and relevant to the children. Additionally, the children were to be actively involved in their learning.

2. The activities were to focus on similarities between the cultures so that the American children would see their own behavior and customs as simply one way of doing something, not the only way nor the best way. Being able to see that there is more than one way to behave or respond helps reduce ethnocentrism (Ramsey, 1982). For example, when a child loses a tooth in the United States, he carries out the cultural ritual of leaving the tooth under his pillow for the tooth fairy; when a child loses a tooth in Japan, the child also carries out the cultural ritual of throwing the tooth in the air. The similarity is that children in both cultures perform a ritual to dispose of their baby teeth, but the rituals themselves are different.

3. The activities were to provide the young children with a context for understanding why a particular custom was developed For example, in learning about the role of fish in the Japanese diet, Japan's island geography must be mentioned so that the children will begin to see that culture is largely a response to the environment.

A final step in preparing the activities was to consult with the seven Japanese mothers, and with the

East Asian Curriculum Specialist at The Children's Museum. The researcher asked them for suggested activities, and to review the planned activities. The mothers were instrumental in planning the Japanese house, the cooking projects, many of the arts and crafts, and the celebrations for Girls' Day and Boys' Day, two important Japanese holidays.

The researcher developed a thematic organizer which lists the activities for each area studied (Appendix B). In total, twenty-six lessons were written and completed. Each lesson plan consisted of the following sections: (a) objectives, (b) materials, (c) opening, (d) activities, and (e) evaluation. The lessons may be read in Appendix D.

Measurement

Formative measures.

Formative evaluation was ongoing throughout the twenty-six lesson unit. The researcher used the following measures: (a) the researcher's written observational diary, (b) weekly conferences with the classroom teacher, (c) the children's products, and (d) videotaped lessons. Each measure will be discussed briefly.

The researcher recorded observations daily about

each lesson in order to determine if the lesson's objectives had been achieved, and in order to incorporate any findings into the upcoming lessons. The researcher also analyzed the data for response patterns according to gender, age, and nationality.

The researcher and the classroom teacher met weekly to evaluate the week's lessons. The researcher and the teacher shared their observations which were then included in the researcher's written records, and which were used to modify upcoming lessons.

The children's products were twofold. First, every child had the opportunity to make his own "learning log", or response journal. After every lesson, each child responded to the lesson by either drawing or writing something from the folktale or activity that was of interest to him. The researcher used the learning logs to evaluate each lesson. The second part of the children's products was the items that the children made in conjunction with specific folktales or a specific project, like origami or calligraphy. For example, to extend the folktales Issunboshi (Morimoto, 1988) and Momotaro (Shute, 1986), the children made oni masks.

Ten activities were videotaped, and then later

viewed in order to document the children's learnings. These activities included: (a) sociodramatic play in the Japanese house, (b) origami making, (c) Japanese radio exercises, (d) playing rock-rock-paper-scissors (e) oni mask making, (f) calligraphy, (g) presentation of a Japanese wedding kimono, (h) folktale reading, (i) preparing rice balls, and (j) the Boys' Day celebration.

Summative measures.

For summative measurement, the researcher, using an ethnographic approach, first interviewed each American child at the unit's beginning in March 1991, and then again at its conclusion in June 1991. The interview questions will now be discussed.

Each child was asked what he knew, or could tell, about each of the unit's five general topics: (a) folktales, (b) housing, (c) food, (d) holidays and celebrations, and (e) children's activities. Based on the child's response, the researcher then followed with probing questions. Probing questions were asked because 5 and 6 year-old children have limited language ability, but do have the sensory-motor schema and often need some degree of probing questioins to facilitate their sensory

motor schemas into symbolic schemas. For example, when a child was asked what he knew about a Japanese house and he remained silent, the researcher then asked if the child could tell the researcher anything about a specific area of the house, for example the furniture. The children were always asked what was similar and what was different regarding housing, food, holidays, and children's activities. Lastly, they were asked if they knew the reasons for the Japanese customs on housing, food, holidays, and children's activities.

When the interviews were completed, the data was then analyzed in the following way: For both the pre and post-interviews, the researcher first tabulated the number of correct responses each child gave in each of the five categories: folktales, housing, food, holidays, and children's activities. The second step was to assign a score of 100 to the highest number of responses given in each category. The raw scores were then transposed to normalized scores so that the number of responses in each category could be compared. The other responses were calculated as a percentage of the maximum score. The percentages were rounded to the nearest whole number. A mean score for each of the five areas was calculated, as

was an overall mean score for each child. Additionally, pre and post data were compared for each of the five topics.

The children's specific responses were organized into broad categories that reflected their knowledge of Japanese objects or their knowledge of the rituals and customs associated with the objects. For example, the responses "take off shoes", "wear special slippers", "getas", and "helps keep the house clean", were grouped and called footwear customs. Pie graphs were made to illustrate each category's specific groupings. The tables listing each child's responses may be found in Appendix G.

Results and Discussion

As was mentioned in the methodology section, the unit's evaluation had two main components: formative and summative which will be discussed next.

Formative Evaluation

The lessons' evaluations indicate:

1. Japanese folktales were a highly effective way to introduce young American children to Japanese literature. The data shows that the children listened attentively to the stories, were able to identify uniquely Japanese elements in the folktales, easily identified the stories' themes, and were able to predict both events and characters' actions. The kindergartners were also able to compare Japanese folktales with other known folktales. (Lessons 1, 2, 5, 9, 11, 14, 17, 22, and 25).

2. A folktale's illustrations were important in the young children's comprehension and retention. The children were more attentive and responded more in their individual learning logs to the folktales read from individual books than they did to folktales that were part of a collection of stories where there were few illustrations. (Lessons 1, 5, 9, 11, 14, 17, 22, and 25).

3. Multiple methods of exposure to a given folktale enhanced the children's learning. For example, watching a video of a folktale that had been read previously, or recognizing familiar folktale characters in Japanese children's magazines reinforced the learning of the folktale. (Lessons 4, 5, and 9).

4. Folktales, coupled with diverse developmentally appropriate hands-on activities, were a highly effective way to introduce Japanese culture. (Lessons 1, 2, 3, 4, 5, 9, 14, 17, 22, and 25).

5. Authentic and sufficient materials in the Japanese house were essential to foster and maintain socio-dramatic play for the American children. (Lesson 4).

6. The American girls and the Japanese girls participated in all the arts and crafts projects, but the boys' participation was less for some projects. (Lessons 1 and 2).

7. Nonfiction books, videos, and children's magazines were very effective in increasing the children's knowledge and understanding of contemporary Japanese culture. (Lessons 3, 4, 6, 7, 8, 10, 14, 19, and 20).

8. All lessons must be developmentally appropriate. Lessons that were not developmentally appropriate, were not successful. For example, the Japanese song lessons and the radio exercise lesson were not successful. (Lessons 13 and 5).

9. Parental involvement as a strategy not only affected, as anticipated, child outcome, but also affected parental outcome. The Japanese mothers gained confidence in their English-speaking ability which in turn enabled them to participate more in the school's activities.

Summative Evaluation

Summative evaluation occurred at the unit's conclusion. This section will consider overall results by comparing: (a) pre and post-interview overall mean scores; (b) each category's pre and post-interview scores, (c) the total number of responses given on the pre and post-interviews, and (d) the percentage of responses each category received.

The first comparison, pre and post-interview overall mean scores, shows a substantial increase in understanding of Japanese culture. The pre-interview overall mean score was 2, and the overall mean post-

interview score was 51: 20 times higher than the overall mean pre-interview score. The second comparison can be seen in Figure 1; there is a significant increase in understanding as seen in the pre and post-interview scores in each of the five categories, indicating that the children knew decidedly more about each area of Japanese culture after the study than they did before.

The third comparison that offers evidence of the unit's overall effectiveness can be seen by comparing the total number of correct responses on Japanese culture for pre and post-interviews. The pre-interview correct responses totalled 19 given totally by the 14 children, while the post-interview correct responses totalled 399 given by the same 14 children (Figure 2). Again, significant growth is seen in the kindergartners understanding of cultural concepts when taught using folktales and activities.

To further evaluate, the researcher compared the percentages each of the five categories received of the total number of responses given. FIGURE 3 shows that the number of responses was relatively equal among the

PRE AND POST INTERVIEW SCORES ON JAPANESE CULTURAL CONCEPTS

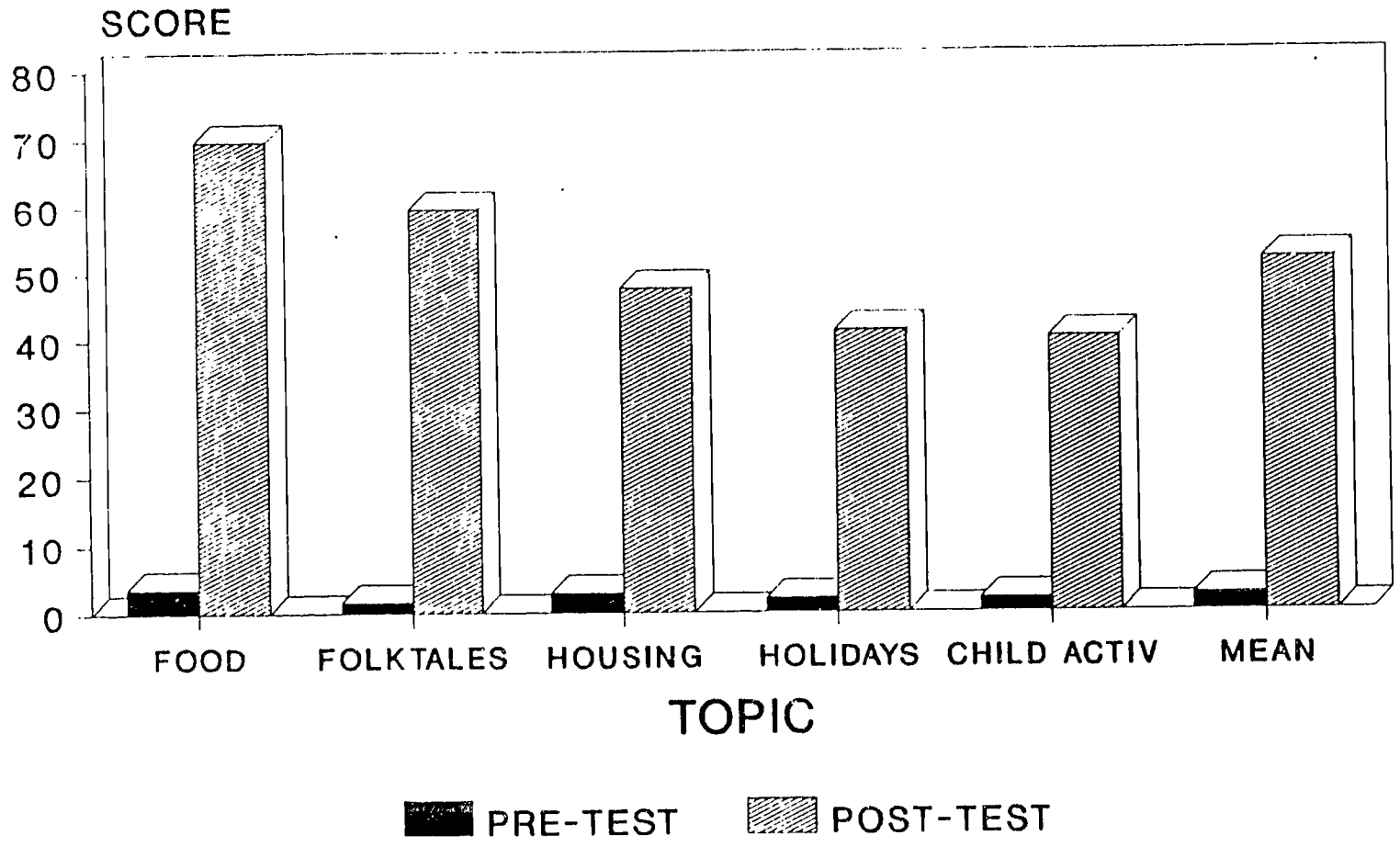


Figure 1

COMPARISON OF PRE AND POST INTERVIEW NUMBER OF CORRECT RESPONSES

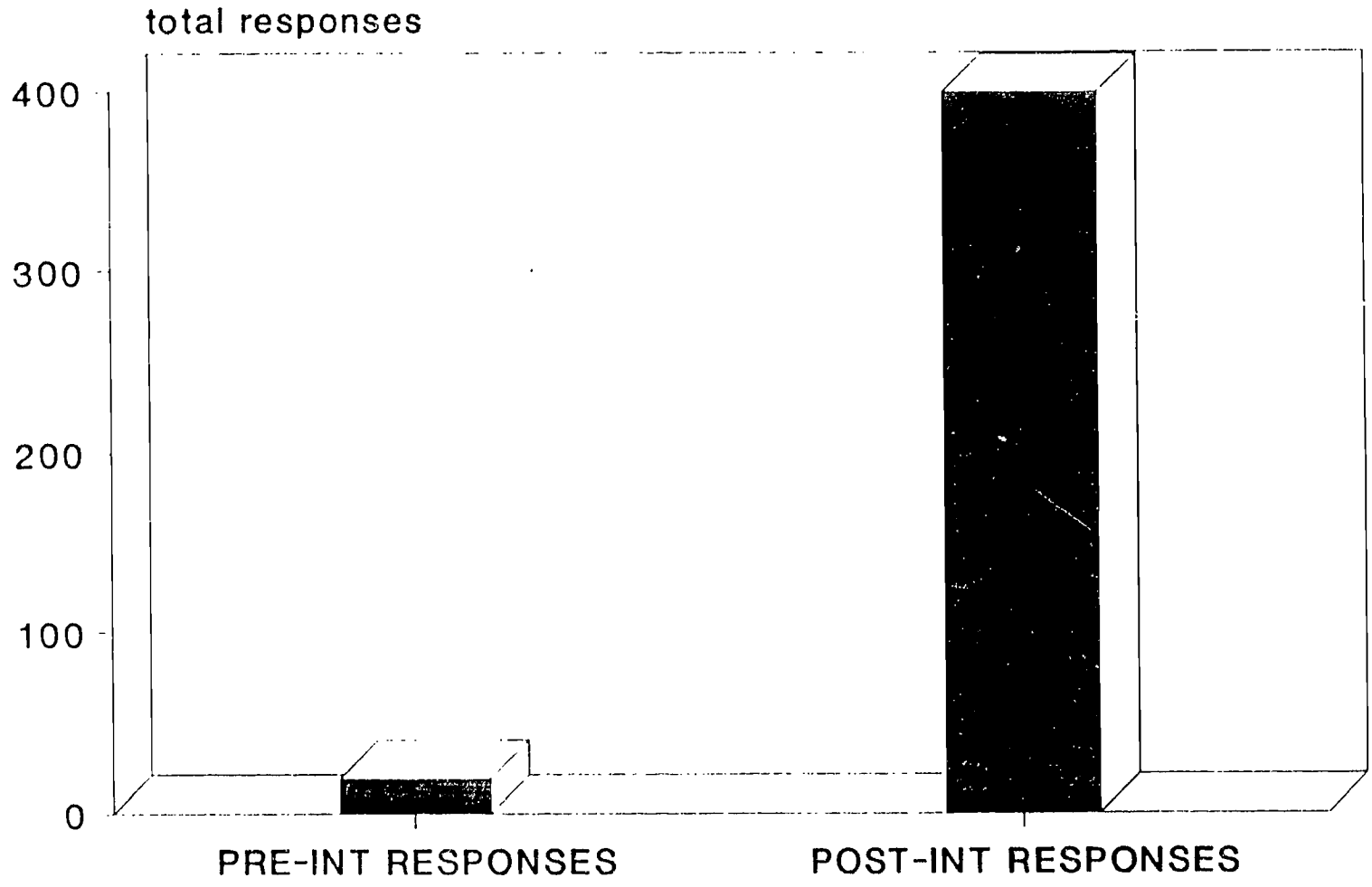


Figure 2

POST-INTERVIEW SUMMARY OF RESPONSES ABOUT JAPANESE CULTURAL CONCEPTS

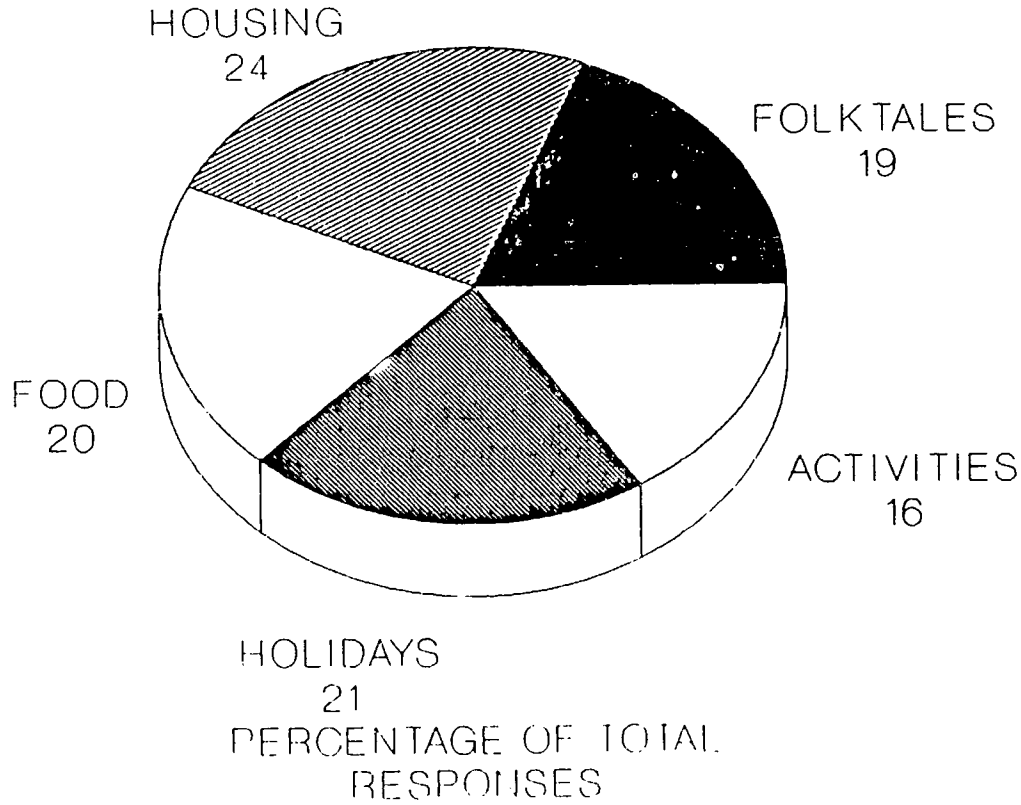


Figure 3

five categories ranging from 16% to 24%. This data also indicates that the children's learning was broad and they had equal understanding of the Japanese culture about folktales and their cultural practices regarding housing, food, holidays, and children's activities. After discussing their growth of cultural understanding that occurred in all the above-mentioned areas, each individual cultural area will be discussed next.

Japanese Folktales

Analysis of the pre and post-interviews reveals that the children's knowledge of Japanese folktales increased significantly. The total number of responses increased from 2 on the pre- interviews to 75 on the post-interviews (Table 1).

TABLE 1: Pre and Post-Interview Comparison of Children's Knowledge of Folktales

	Pre-Int. Total Number of Responses	Post-Int. Total Number of Responses
Momotaro	1	14
Issunboshi	0	13
Badger and Magic Fan	0	12
Funny Little Woman	0	11
The Tongue-cut Sparrow	0	9
The Dream Eater	0	8
Kaguya Hime	0	3
Grandfather Cherry Blossom	0	2
The Spider Weaver	0	2
Princess and Fisherman	0	1
Kintaro	0	0
Total no. responses	2	75

An interesting finding, revealed in the post-interviews, is that one hundred percent of the children named the folktale Momotaro (TABLE 1). That result is interesting, because when planning the unit, the researcher asked four different Japanese sources to name what they thought was the best-known Japanese folktale; all four independently named MOMOTARO. The post-interview results clearly indicate that this folktale appeals to American children too.

Momotaro is certainly a popular tale, but the researcher feels there are additional reasons all the children remembered this tale. First, the edition used, retold and illustrated by Linda Shute, was excellent. The large and colorful illustrations aided the children's comprehension. In addition, Ms. Shute's use of actual Japanese words in the text delighted the children. Second, the children had lots of hands-on activity with this story. It was one of the first stories used in the study which meant that the children had more time to use this book in the classroom, and to borrow it from the classroom library. They also "read" the Japanese edition which was in the classroom. The children also saw the story retold in Japanese children's magazines. Third, the

class watched Momotaro in Japanese on videotape. In sum, the children had more exposure to this folktale than to any other which greatly aided their integrating it into their learning. There is another result in Table 1 that merits explanation. Not one child named the folktale KINTARO, which was read from an actual set of story panels commonly used in Japanese kindergartens. The children's inability to remember this story is not due to the folktale not meeting the criteria established for selecting folktales, but rather to a scheduling conflict which resulted in the panels, borrowed from the Five College Center for Eastern Studies, being in the classroom for only one day. Consequently, the children did not interact with the panels as planned. The researcher believes that had the children been able to use the panels for a longer time, many children would have remembered this story.

When evaluating the data for overall patterns, an interesting finding emerges: the frequently-named folktales were all read from individual books as opposed to being in a collection of stories. The three stories read from collections had only a few small black and white illustrations. In fact, THE PRINCESS AND THE

FISHERMAN had no illustrations. FIGURE 4 presents the summary of responses of children remembering the stories. This finding highlights the importance of illustrations for young children. Through illustrations, non-readers are able to "read" the story themselves.

JAPANESE HOUSES

Table 2 and Figure 3 indicate that the children significantly increased their knowledge of Japanese housing concepts; the total number of responses increased from 6 to 100, and the housing category received the highest percentage, 24%, of the total responses given during the post-interviews. This high percentage of children's understanding of cultural customs related to Japanese homes, the researcher believes, is due primarily to the children's socio-dramatic play in the Japanese play house; the children were actively involved in setting up the house, and were then able to play there for 4 weeks. The quality of the simulated Japanese home was excellent in that the props were authentic and numerous, thus maintaining dramatic play. Additionally, the videos Big Bird in

Japan and My Day increased the children's knowledge about Japanese homes, and they were then able to use this knowledge as they role played the cultural customs related to the Japanese home.

TABLE 2: Pre and Post-Interview Comparison of Children's Knowledge of Cultural Artifacts and Customs Related to Housing

	Pre-Int. Total No. of Responses	Post-Int. Total No. of Responses
Construction	6	9
Footwear customs	0	26
Tatami mats	0	10
Sitting customs	0	24
Sleeping customs	0	19
TV	0	4
Bathing customs	0	7
Different language	0	1
Total responses	6	100

The importance of the Japanese house stands out further when one sees that the concepts the children actually practiced in the Japanese house received the highest percentages of the total concepts (Figure 5). For example, 26% of the housing concepts learned had to do with footwear customs, 24% were sitting customs, and 19% of the concepts were sleeping customs. The children learned about all three customs in multiple ways. First, they were exposed to them in the videos Big Bird in Japan and in My Day. Second, they learned about them from nonfictional books used. Third, the children were able to incorporate these customs into socio-dramatic play.

In analyzing the other concepts mentioned, it is salient to note that the customs mentioned less were ones the children were not able to experience directly, bathing customs for example, but were of specific interest to individual children.

Japanese Food

The children's concepts about Japanese food, as evidenced in Figure 1 and Table 3, increased significantly between pre and post-interviews; the total number of responses about Japanese food increased

INTERVIEW SUMMARY OF RESPONSES REMEMBERING JAPANESE FOLKTALES

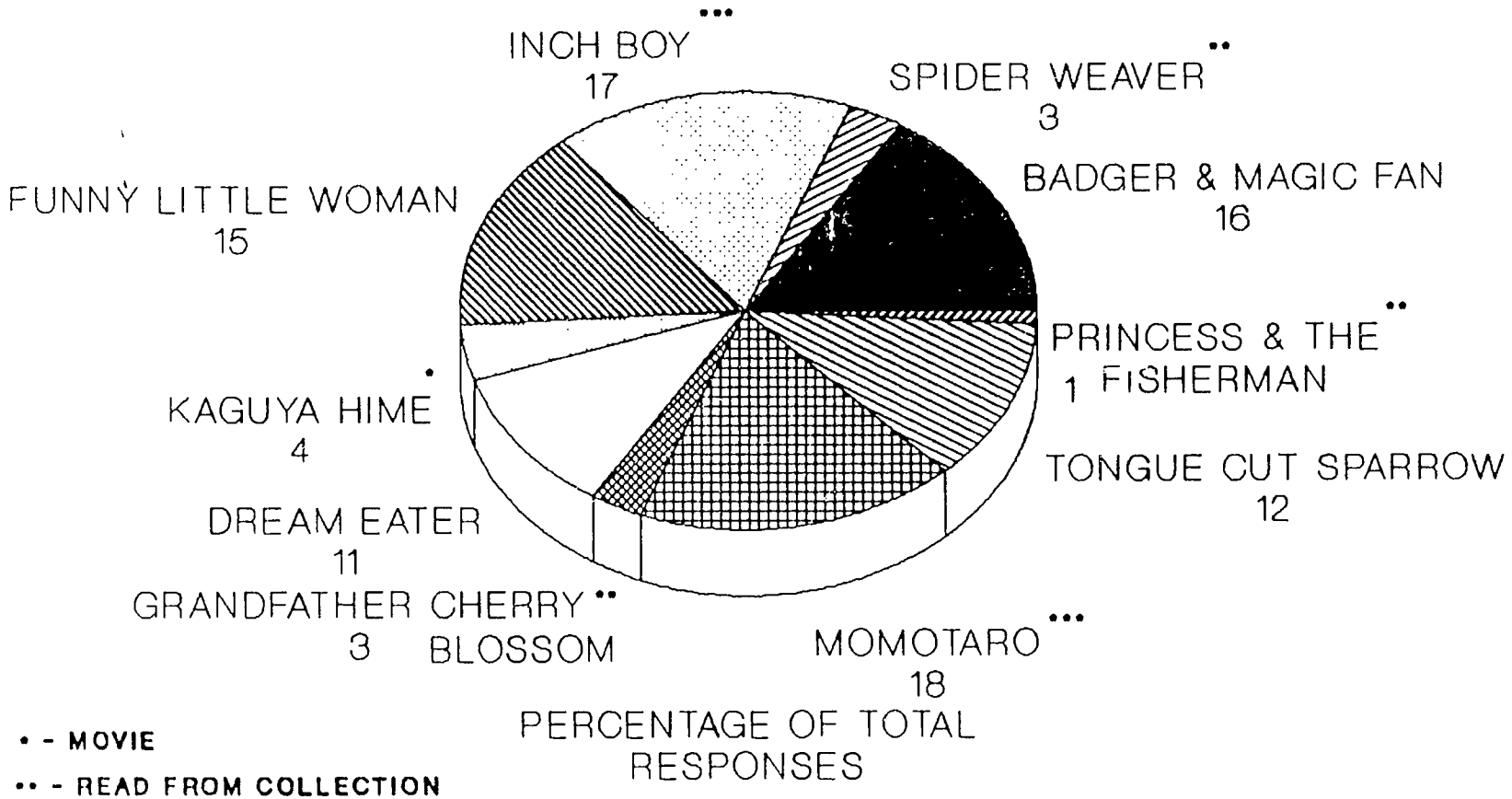


Figure 4

from 4 to 78.

Figure 6 indicates that rice, and ideas related to rice, received the largest percentage of the children's responses -- 45% One reason for the children's learning the importance of rice in the Japanese culture is the folktales themselves. Rice is often mentioned in the stories. For example, in The Funny Little Woman (Mosel, 1973), the main character was famous throughout all of Japan for her rice balls. In The Dream Eater (Garrison, 1978), the boy, Yukio, went to visit his father in the rice fields. In another tale, Issunboshi, the inch boy, sailed off in a rice bowl to fight the wicked oni. The Tongue-cut Sparrow (Ishii, 1982) illustrates the importance of rice when the birds serve the old man the whitest rice they have. In Momotaro (Shute, 1986), the young boy grew stronger with each bowl of rice that he ate.

A second reason for the children's learning about rice is that many of the unit's activities involved rice. For example, the Japanese house had an actual rice cooker and rice bowls. The children were impressed that a Japanese house would have two specific utensils for rice-- utensils unknown in most American homes. In addition,

the children made and ate rice balls and sushi, whose main ingredient is rice.

TABLE 5: Pre and Post-Interview Comparison of Children's Knowledge of Cultural Artifacts and Customs Related to Food

Concept	Pre-Interview Number of Responses	Post-Interview Number of Responses
Rice	2	36
Chopsticks	0	14
Sushi	0	9
Gummie candy	0	8
Fish	1	5
Soy Sauce	1	2
Tea	0	2
Japanese noodles	0	1
baked egg	0	1
Total responses	4	78

The supplemental videos contributed to the children's learning about rice. Big Bird ate rice in the

video "Big Bird in Japan", and rice with raw egg and soy sauce was one of the boy's favorite breakfasts in the video "My Day". In sum, the children comprehended the importance of rice because of the number of times the concept was presented to them, and because of the variety of ways it was presented.

Another interesting result in TABLE 5 is that no child mentioned chopsticks on the pre-interview while 11 of the 14 children named chopsticks on the post-interview. The children understood this cultural artifact because of their repeated exposure and experience with chopsticks. Chopsticks were mentioned and illustrated in numerous folktales, both videos showed people eating with chopsticks, and the children had hands-on experience with chopsticks in the Japanese house.

Following rice and chopsticks, Japanese gummie candy received 9% of the total responses. This new candy is very popular with Japanese children, and it proved to be popular with American children, too. The researcher believes that one reason 9 children mentioned gummie candy and no one mentioned bean-jam-buns, which are also a treat for Japanese children, is

CHILDREN'S CONCEPTS ABOUT JAPANESE HOUSING

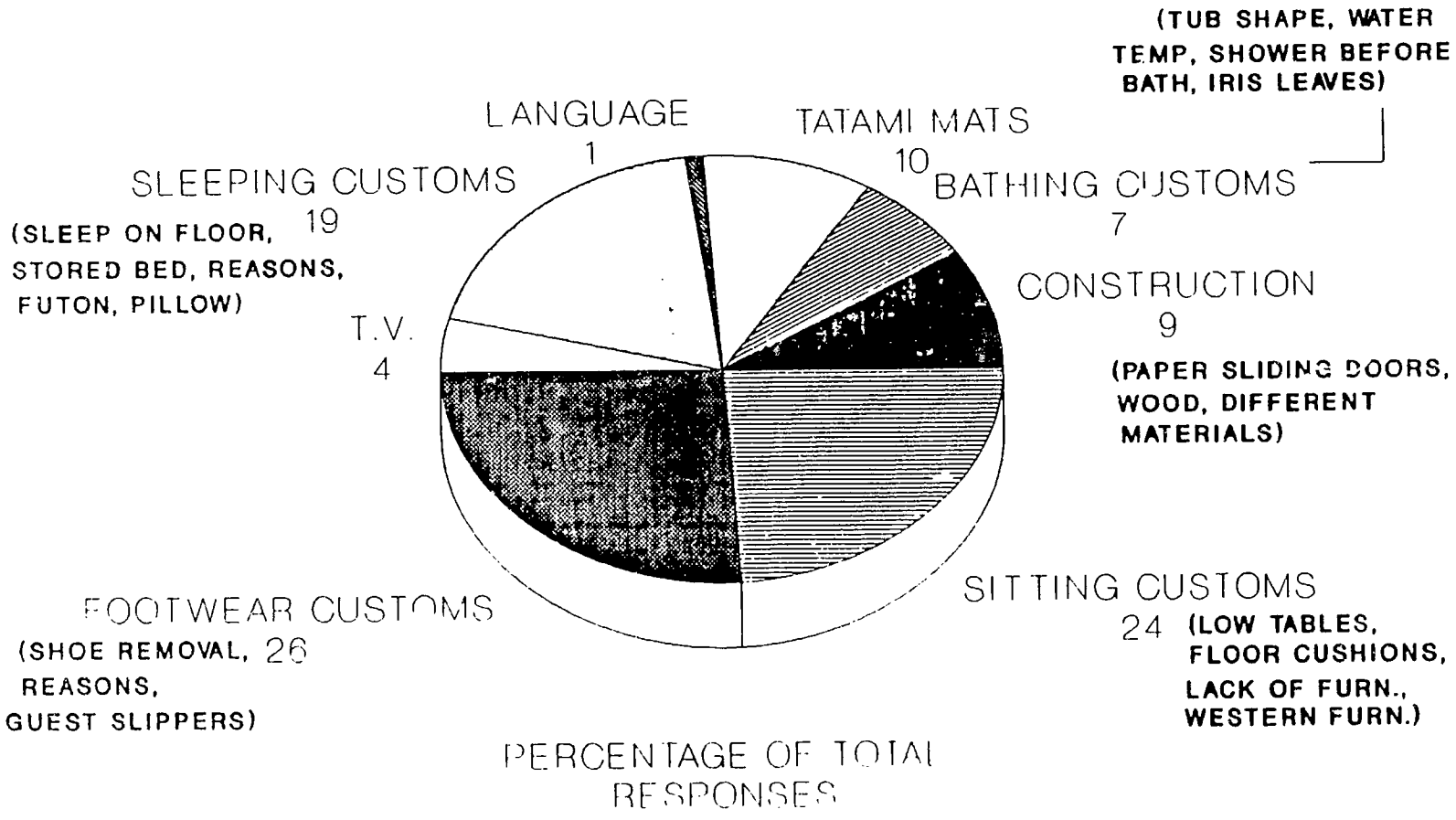


Figure 5

simply that the American children liked the gummies, but did not care for the bean-jam-buns. Another reason is that the filling of the buns is made from sweetened red beans which was a new taste for the American children. The gummie candy, on the other hand, was very similar to American gummie candies which most of the children were familiar with. Thus, the children did develop an understanding of customs and artifacts related to Japanese food.

Japanese Holidays and Celebrations

The following two results indicate that the children's understanding of concepts about Japanese holidays and celebrations increased significantly: (a) the mean score on the pre-interview was 2 compared to 38 on the post-interview, and (b) the total number of responses increased from 4 to 84.

TABLE 4: Pre and Post-Interview Comparison of Children's Knowledge of Customs related to Japanese Holidays

Concept	Pre-Interview Total Number of Responses	Post-Int. Total Number of Responses
Girls' Day	1	32
Boys' Day	1	31
Birthdays	0	8
Other holidays	2	6
Cherry blossoms	0	4
Total responses	4	84

Boys' Day and Girls' Day, two important Japanese holidays, each received 39% of the total responses (Figure 7). These high percentages are logical because these holidays do honor children and thereby are of very high interest to kindergartners. Additionally, the holidays' actual occurrence during the unit added to their meaning. The celebration was not artificial; the real holiday was celebrated with authentic items used in Japan. The Japanese mothers planned special

CHILDREN'S CONCEPTS OF JAPANESE FOOD

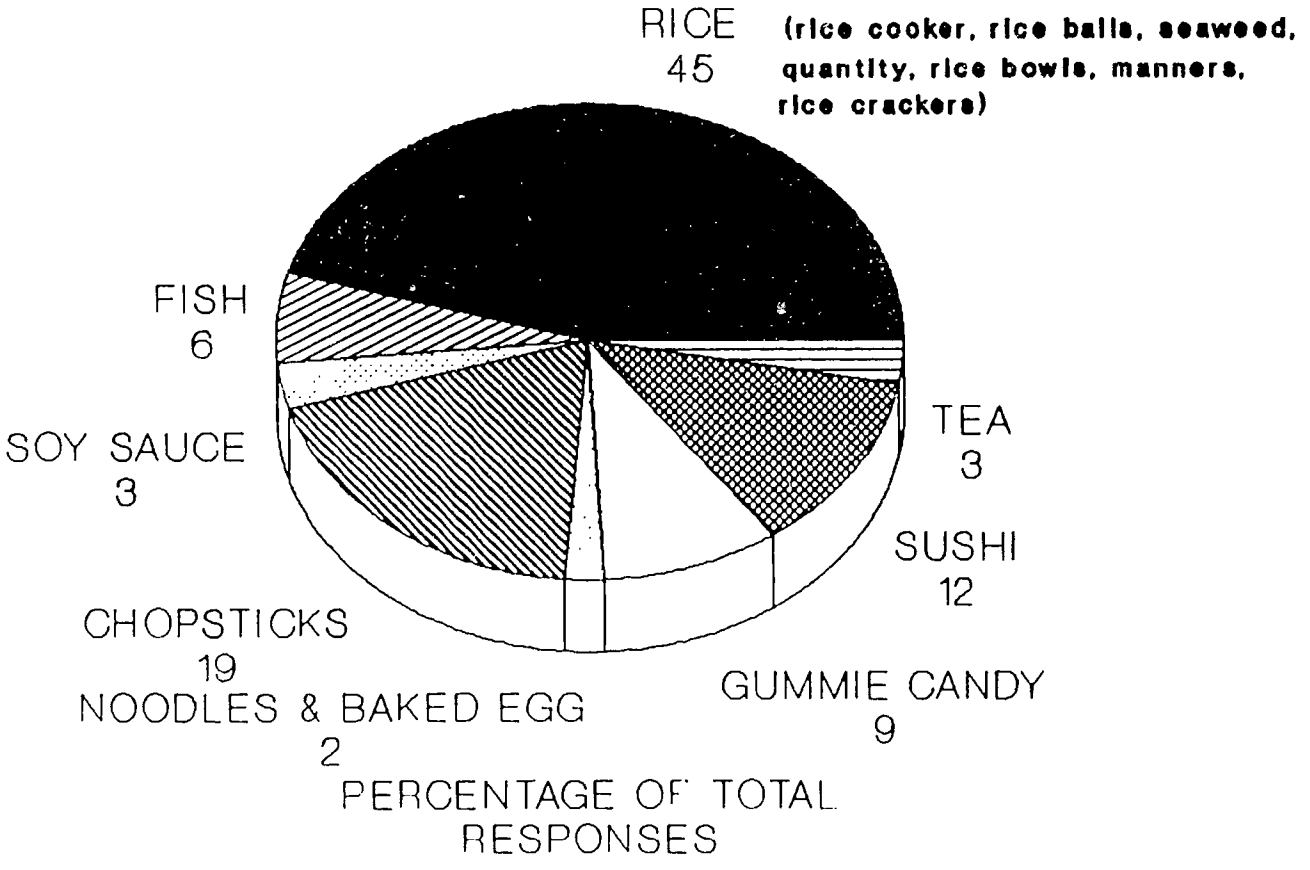


Figure 6

activities. The American children thought Boys' Day and Girls' Days were holidays that they would like to adopt!

No one mentioned birthdays during the pre-interview and 8 children mentioned birthdays during the post-interviews. The children learned through nonfiction books that the Japanese also celebrate birthdays. Plus, several Japanese children had celebrated their birthdays at school, so the children had first-hand knowledge that Japanese children celebrate their birthdays.

In conclusion, once again, the real multi-cultural experiences and having children participate in developmentally appropriate activities in the classroom ensured learning. The researcher hypothesizes that had the class only read about Girls' Day and Boys' Day instead of actually celebrating them, the response to these holidays would have been much lower.

Japanese Children's Activities

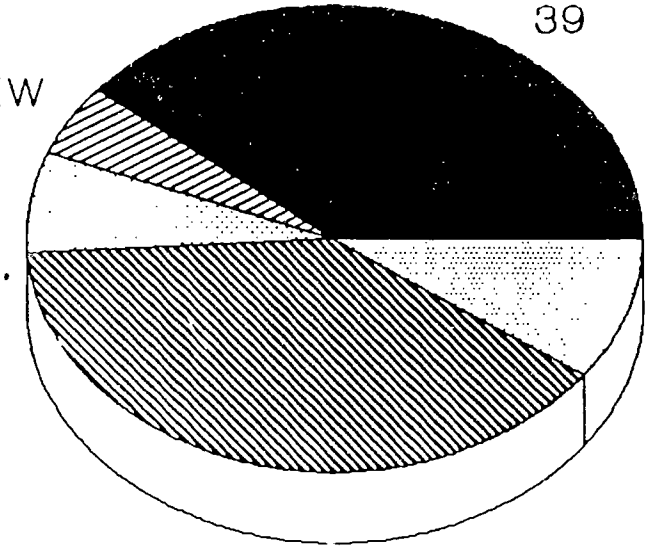
TABLE 5 shows significant growth in the children's concepts about Japanese children's activities. Total responses increased from 3 on the pre-interviews to 62 on the post-interviews.

Table 5: Pre and Post-Interview Comparison of Children's Knowledge of Artifacts and Customs Related to Children's Activities

Concept	Pre-Int. Total No. Responses	Post-Int. Total No. of Responses
Play activities	1	22
School activities	0	12
Game:rk-pap-sciss.	1	10
Origami	1	10
Societal activities	0	8
Total responses	3	62

It is worthwhile to look at specific cultural concepts learned (Figure 8). Children reported the largest percentage on concepts about play activities and school activities since the children actually played Japanese games, and also learned through watching the videos that Japanese children play some games that are the same as American children play. The popular game, rock-paper-scissors, and origami were frequently mentioned, and again, these children had

CHILDREN'S CONCEPTS OF JAPANESE HOLIDAYS AND CELEBRATIONS



GIRLS' DAY
39
(DOLLS, KIMONOS, REASON)

CHERRY BLOSSOM VIEW
5

OTHER HOLIDAYS
7
(TOOTH LOSS, NEW YEARS, NO CHRISTIAN HOLIDAYS, WEDDINGS)

BIRTHDAY
10

BOYS' DAY (WINDSOCKS, NUMBER OF CARP, SAMURAI DISPLAY, FAIR)
39

PERCENTAGE OF TOTAL RESPONSES

Figure 7

CHILDREN'S CONCEPTS OF JAPANESE CHILDREN'S ACTIVITIES

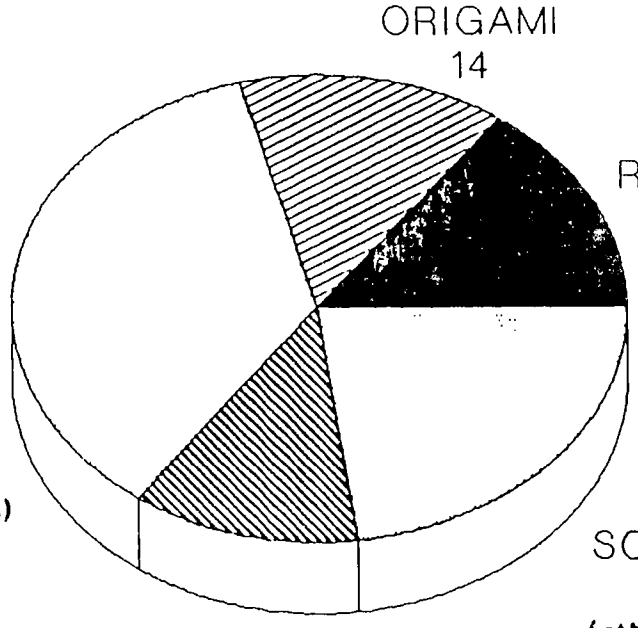


Figure 8

hands-on experience with this game and with the origami activity. School activities received 23% of the total responses. In this category the children tended to name things about Japanese schools that were different from their school, such as the children cleaning their classroom, wearing uniforms, and getting vaccinated at school.

Thus, the children did develop an understanding of artifacts and customs related to Japanese children's activities.

Recommendations

1. Folktales need to be read from individual editions that have high quality illustrations.
2. In multicultural education, just as in other curriculum areas, the activities must be developmentally appropriate or the children have difficulty learning.
3. The children need to be active participants in their learning. Simply watching a video about a child's typical day in Tokyo is not as effective as watching the video, and then being able to role play in the Japanese house. Simply learning about rice through the folktales is not as effective as learning about rice in the stories, and then actually making rice balls and sushi. The number of

ways and the number of times new multicultural information is presented is significant in children's learning. Listening to Kintaro, an appropriate folktale, one time was not sufficient for the children to learn that folktale, but listening to Momotaro several times and in multiple ways enabled every child to recall that as being a Japanese folktale that he knew.

LIMITATIONS

1. This study has no interrater reliability.

LONG-TERM EFFECTS

1. The kindergarten classroom teacher told the researcher that one of her goals for the 1991-1992 school year was to make her room more multicultural. She asked the school Japanese liaison and the parents of the children in her class to help her add multicultural materials to the classroom. Additionally, she joined a teacher support group, and is sharing her multicultural ideas with them. The researcher will return to the kindergarten this spring to help the classroom teacher transform the house area of the kindergarten into a Japanese house.

2. A Japanese Liaison Committee was formed at the school to promote more cultural exchange among the

parents.

3. One of the Japanese mothers who volunteered in the kindergarten during the unit offered to teach a Japanese arts and craft class in the Lawrence School Special Activity Program.

CONCLUSION

A thematic unit based on Japanese folktales and activities did increase kindergartners cultural understanding of Japan.

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Appendix A

Letter to Parents

March 1, 1991

Dear Class K-R Parents:

This letter is to inform you of an upcoming unit in Class K-R. Beginning next week, I will be coming into the classroom regularly to teach a unit on Japanese folktales and culture. I am doing this to fulfill requirements for a master's degree in elementary education from Wayne State University in Detroit, MI.

I have conferred with both Nao and Mr. Purpel about the project, and they have approved all activities. The project will begin next week, and will most likely continue until near the end of the school year in June. I am very excited about the unit, and hope your child will come home talking about Japan.

For evaluative purposes, I would like to both audio and videotape the children. I would also like to take some photographs of the children. I need your written permission to do these things. Please complete the bottom section of this letter, and return it to Nao. Your cooperation is sincerely appreciated.

Katy Des Chenes

My child, _____, (circle your response) may/ may not be audio and videotaped as well as photographed during activities related to Ms. DesChenes' unit on Japan.

_____

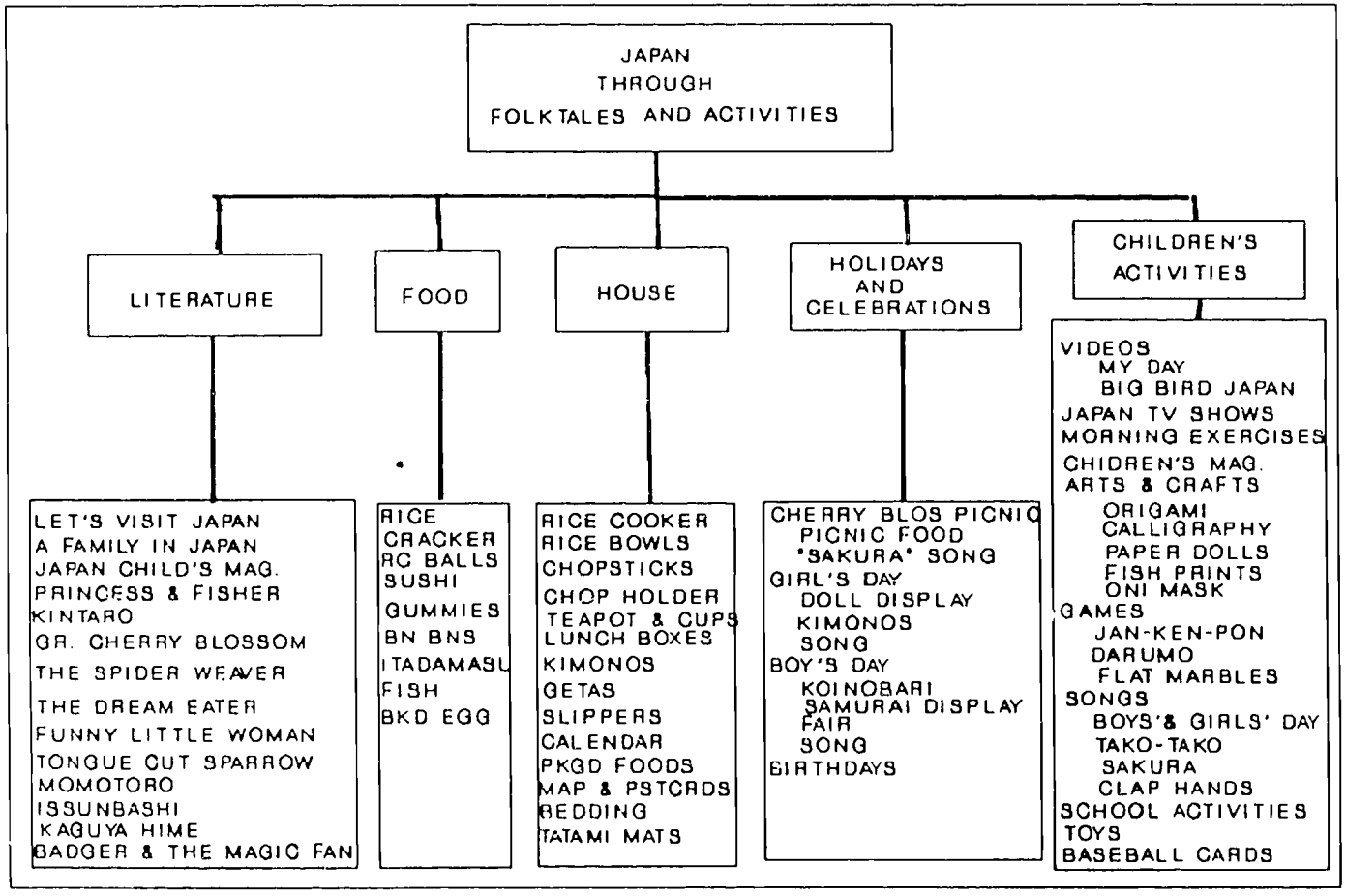
Signature

_____

Date

Appendix B

Thematic Organizer



Appendix C
Annotated Bibliography

Folktales

Garrison, Christian. (1987). The Dream Eater. Illus. by Diana Goode. New York: Aladdin Books/ Macmillan Publishing.

Yukio, a little Japanese boy, cannot sleep because he keeps having bad dreams. As he tries to discover a cure, he discovers that his entire village is plagued with bad dreams. All is well when Yukio saved the life of Baku, a lovable monster who devours bad dreams and replaces them with pleasant dreams. The illustrations are in gold and green, and the illustrations of the Japanese countryside are lovely. Children can easily identify with Yukio.

Ishii, Momoko. (1987). The Tongue-cut Sparrow. Illustrated by Suekichi Akaba. Translated from the Japanese by Katherine Paterson. New York: Lodestar/ E.P. Dutton.

This classic folktale shows the value of kindness, and respect for animals. A peasant is kind to a sparrow, but in a fit of anger, his wife drives away the sparrow. Husband and wife make separate journeys to visit the sparrow, and each receives his just reward. Paterson retained the onomatopoeic words in her translation which adds greatly to the flavor of the tale. Young children delight in repeating the words. The illustrations, done in bold lines with splashes of color, are very expressive.

Johnston, Tony. (1990). The Badger and the Magic Fan. Illustrated by Tommie dePaola. New York: Putnam.

In this retelling, two key characters of Japanese literature, the badger and tengu, are introduced in a lively, imaginative story. A mischievous badger, who fortuitously can change himself into anything he wants, meets his match when he tries to outdo three tengu children. Tengu are Japanese goblins. Both the tengu and the badger want a magic fan that makes noses grow. The illustrations are comical.

Kawauchi, Sayumi. (1986). Translated by Ralph F. McCarthy. Grandfather Cherry Blossom. In Sayumi Kawauchi's Once Upon a Time in Japan (pp. 57-69).

Tokyo: Kodansha Publishers.

A dog rewards an old man and his wife, who had befriended him, by showing where they could dig up a fortune. In this classic tale of greed, a neighbor borrows the dog, but the dog only leads him to trash. Good fortune continues to bestow itself upon the old grandfather while the greedy neighbor also reaps his just reward. This is a perfect story for springtime when the cherry blossoms are blooming.

Kintaro's Adventure's: Picture Plays for Kindergarten. (1970). Rutland, Vermont: Charles E. Tuttle.

Story panels are an essential part of every Japanese kindergarten. Kintaro is a hero, and the teacher can read his adventure to the class from the back of the 20 13 x 10 panels. Kintaro is a little boy who is incredibly strong, and is a friend to nature and animals. One day while hunting chestnuts with his animal friends, they trespass onto the bear's peak and encounter and angry bear. Little Kintaro wrestles the bear, and makes him promise not to bully the other animals anymore. Kintaro continues his adventures and becomes a famous samurai.

Morimoto, Junko. (1988). The Inch Boy. New York: Puffin Books.

This is a typical Japanese tale where a childless old couple is rewarded for their goodness with a wonderful son. Issunboshi, the inch boy, is extremely small in stature, but tall in courage as he leaves home to become a warrior and battle the evil oni, Japanese demons. As he proves victorious over the oni, he touches a magic hammer which makes him grow. This story highlights the value of respect for one's parents as Issunboshi shares his newfound wealth and status with them. The illustrations are often from the perspective of a small boy looking up, and the technique is effective for holding the children's interest.

Mosel, Arlene, retel. (1972). The Funny Little Woman. Illus. by Blair Lent. New York: 1972.(Winner of Caldecott Medal, 1973).

This story tells of a little woman's pursuit of an escaped rice ball, and the chase takes her to the land of the dreaded oni, Japanese demons. Fortunately, the little woman has a sense of humor and a very contagious giggle which enable her to escape from the oni. She also

manages to escape with the oni's magic rice paddle that can turn one grain of rice into a potful. She becomes wealthy and famous throughout Japan for her rice balls.

Sakade, Florence. (1958). The Spider Weaver. In Florence Sakade (Ed.) Little One Inch and Other Japanese Children's Favorite Stories (pp. 9 -15). Illustrated by Yoshisuke Kurosaki. Rutland, Vermont: Charles E. Tuttle.

This transformational tale shows the value of kindness. A farmer saves a spider from a snake, and as a reward, the spider returns to the farmer disguised as a beautiful young woman who can mysteriously weave enormous quantities of cloth for kimonos. The snake returns however, and just as he is about to devour the spider, Old Man Sun, remembering how kind the spider had been to the farmer, pulls the spider into the sky. The spider now used the cotton inside his body to weave beautiful clouds.

Shute, Linda. (1986). Momotaro The Peach Boy. New York: Lothrop, Lee, & Shepard Books.

In this hero tale, a childless couple discover a huge peach floating down the river that has a boy inside. The boy, Momotaro, leaves home to conquer the evil oni. Along the journey he befriends animals who normally are enemies, shares his food with them, and convinces them to cooperate to destroy the oni. The story illustrates that strength and courage come from generosity and kindness. After defeating the oni, Momotaro and his animal comrades return the gold and silver to the poor people, and return home to live happily ever after with his parents. The source notes are excellent. The story is well-told with large colorful illustrations modeled from emaki, Japanese narrative screens.

Uchida, Yoshiko. (1986). The Princess and the Fisherman. In Yoshiko Uchida The Dancing Kettle and Other Japanese Folktales (pp. 135 - 146). Illustrated by Richard C. Jones. Berkeley, CA: Creative Arts Book Company.

Two young prince brothers, one an excellent hunter and the other an excellent fisherman, change places for a day. The younger brother suffers the misfortune of losing his older's brother's favorite fishing hook, and no matter how hard he tries, cannot earn his brother's

forgiveness. The younger brother, who is kinder than his older brother, receives some unexpected power from a princess. The jealous older brother ends up pleading for help from his younger brother.

Nonfiction

Elkin, Judith. (1987). A Family in Japan. Illustrated with photos by Stuart Atkin. Series: Families the World Over. Minneapolis: Lerner Publications.

This recent edition is a very good introduction to Japan. The large color photos are excellent, and they personalize the boy and his family. A young boy's daily routine is followed as he breakfasts, goes to school, and returns home. His likes and dislikes are discussed. Special mention is given to Boys' Day. The author shows similarities with U.S. children's lives as well as pointing out differences.

Gantz, David. (1989). Let's Visit Japan A Passport Sticker Book. New York: Little Simon, Simon & Schuster.

Two cartoon characters, Frannie and Joey, tour Japan. They ride the bullet train, visit modern Tokyo, ancient temples, tea gardens, rice paddies, and watch sumo wrestlers. The book is valuable for the breath of its topics. A little information is given about many things.

Haskins, Jim. (1987). Count Your Way through Japan. Illustrated by Martin Skoro. Minneapolis: Carolrhoda Books

This book used the first ten numerals to introduce Japanese items. One page has a colorful illustration while the facing page has an explanatory paragraph. The number is written in Japanese as well as in Arabic numerals. Some of the items stretch the imagination, and others appropriately represent the culture.

Film

Department of Cultural Affairs. (Producer). (1970). Kaguya Hime: Princess of the Moon (Film). Tokyo: Japanese Government. Available through consulate offices.

The moon goddess sends a beautiful girl to earth to bring happiness and good fortune to an old, childless couple. Ultimately, this moon princess has to return to the moon. The tale is lovely, and one of Japan's

favorites, but this film's version was outdated, and moved too slowly for kindergartners.

Videocassettes

Asia Society. (Producer). (1984). My Day (Videocassette). New York.

This 30 minute video has two parts: (a) My Day, and (b) Tokyo Sunday. Both parts give a highly recommended overview of Japanese life. The first part follows a sixth grader's typical day and viewers see that many elements of his day are the same as in their day. The second part follows the boy on a Sunday shopping spree in Tokyo. Cultural differences are shown in a very human way which allows the children to see that Japanese and American children share many of the same needs, the difference is in how the needs are satisfied. The video beautifully blends traditional and modern culture.

Children's Television Workshop. (Producer). (1988). Big Bird in Japan (Videocassette). New York.

Culture shock is great for Big Bird and Barkely when they first arrive in Japan and have trouble completing everyday tasks correctly. The 125 minute video helps children develop perspective-taking-ability as they identify with Big Bird's humbling experiences. As Big Bird orders a meal, rides the bullet train, stays in a hotel, see Mt. Fuji, and visits a school, his cultural awareness and understanding increase. The popular folktale Kaguya Hime is woven into the presentation. The delightful background music and beautiful scenery add to the high quality of the video.

Appendix D
Lesson Plans

LESSON ONE THE BADGER AND THE MAGIC FAN

OBJECTIVES

Each child will:
1. identify the traditional Japanese tale THE BADGER AND THE MAGIC FAN.
2. be able to explain the characteristics of tengu children in Japanese folktales.
3. be able to explain the characteristics of the badger in Japanese folktales.
4. recognize, and make a typical Japanese fan.
5. will recognize bean-jam-buns as being a special food that children like.

MATERIALS

book: THE BADGER AND THE MAGIC FAN
teacher made cassette of the story
traditional fan and fan making supplies
tengu doll
bean-jam-buns (available from Japanese bakery)
Jan. Ranger Rick with badger picture
chart paper to list folktales

OPENING

The teacher said:

Look at this special Japanese doll I have. Have you ever seen a doll like this? What does this doll remind you of? You're right; it sort of looks like a devil because it is red, and it has a very long nose. It is called a tengu, and tengu are found in many Japanese stories. Now I have something else to show you, and that is this beautiful Japanese fan. What are some of the pretty pictures on this fan? Japanese people invented the folding fan, and many people use them in their homes for decorations. They display different fans according to the season or to show that a holiday is coming. This fan is very pretty, but what if this were a magical fan? Later, we'll read a very funny story about some tengu children who have a magic fan. Before listening to the story, let's make a magic fan. Then we can use them as you listen to the story.

ACTIVITIES

1. Children made fans. (Obj. #4)
2. Book introduction.

This book's title is THE BADGER AND THE MAGIC FAN. This story is our first Japanese folktale, and I'll write the title on this chart. As we read more traditional stories, we'll list them also. Then, later you may copy the list if you wish.

Let's look at the cover before reading. Can you find the badger? That is correct. The badger is the animal holding the fan. Has anybody here ever seen a real badger? I haven't ever seen one either, but we do have them in the United States. The reason it is hard to see a badger is because they stay underground in tunnels during the day. However, you may have seen the badger's cousin, the skunk. A badger is like a skunk because it too has stripes on its face, and can you guess another way they are alike? Why don't people want to go near a skunk? That's exactly right. They give off a horrible smelling spray when enemies go near them. Well, badgers do the same thing. Badgers also live in Japan, and there is something special about Japanese badgers that you need to know: Japanese badgers are believed to be magical (Obj. #5). They can turn themselves into anything they want to. They also love to play tricks on people and on other animals. In this story, the tricky badger tries to trick some tengu children. I'm not going to tell you anything more about tengu children because Mr. dePaola does that in the story.

2. Story reading. (Obj. 1, 3, 5).
   Children used their magic fans.
3. Discussion.
   The teacher asked:
   1. What happened to the badger?
   2. Do you think the badger got what he deserved?
   3. What are tengu children like?
4. Bean-jam-buns for snack.

EVALUATION

Obj.# 1. Each child will be able to identify the traditional Japanese tale THE BADGER AND THE MAGIC FAN.

During subsequent activity times, when the investigator talked with the children, the majority of the English-speaking children accurately retold the story.

During the post-interviews, when asked if they knew any Japanese folktales, every child named this folktale. Additionally, three American girls and two Japanese girls drew princesses in their learning logs when they were asked to draw a response to the story.

Obj.#2. Each child will be able to explain the characteristics of tengu children in Japanese folktales.

During discussion immediately following the story, four children quickly offered information about the characteristics of tengu children. They said that they are the goblins of Japan, have long noses, and are mischievous.

Two six-year-old boys drew tengu children for their learning logs. One boy drew a tengu with one arm pointing to his long nose, and holding a fan with the other hand.

Obj.#3. Each child will be able to explain the characteristics of the badger in Japanese folktales.

When the researcher asked what Japanese badgers are like, numerous children volunteered. The characteristics frequently given were that Japanese badgers were magical and tricky.

During later activity times, when the children were drawing in their learning logs, and were asked individually what made the badgers magical, the majority of the children were able to answer that Japanese badgers can change themselves into anything they want. One five-year-old boy drew a badger at the foot of a long pole, and he explained to the investigator that the badger was going to be pulled up the pole. Many children, more girls than boys, e

Obj #4. Each child will recognize, and make a typical Japanese fan.

The children had the opportunity to make fans during activity time; however, no boy chose to make a fan. The Japanese girls drew much more detail in their fans than the American children did. For example, the Japanese girls tended to draw small flowers on their fans while many of the American girls colored the fans in solid colors. It was obvious that the Japanese girls were more familiar with oriental fans.

Obj.#5. Each child will recognize bean-jam-buns as being a special Japanese food that Japanese children like.

All of the Japanese children wanted to eat a bean-jam-jam-bun for snack, but only a few non-Japanese children tried the new food. The non-Japanese children watched in surprise as the Japanese children quickly offered to trade their regular snack crackers, saltines and cheese crackers, for the bean-jam-buns. Later, during the project's progression, the children made references to the bean-jam-buns as they engaged in socio-dramatic play in the Japanese house area. They would pretend to offer each other bean-jam-buns.

In the post-interviews, when the children were asked about Japanese foods that they knew, four children mentioned bean-jam-buns.

LESSON TWO KAGUYA HIME (THE MOON PRINCESS)

OBJECTIVES

Each child will be able to:
1. identify Kaguya Hime as an important Japanese folktale.
2. recognize bamboo, state that bamboo grows abundantly in Japan, and that it has many uses.
3. make a traditional Japanese paper doll (kami ningyo).

MATERIALS
movie "Kaguya Hime" (available from Japanese Consulate)
poster of bamboo forest
rice bowl decorated with bamboo design
piece of bamboo fencing (borrowed from The Children's Museum)
bamboo items: chopsticks, fan, placemat
paper doll making supplies-- craft sticks, & origami paper
book: A FAMILY IN JAPAN
chart of Japanese folktales

OPENING
The teacher said:

Who can identify what I have? (a paper doll). That's right. It is a Japanese paper doll. Did you know that long, long ago most Japanese dolls were made from paper, and were used in religious ceremonies? People believed that these dolls could take away the evil spirits that made people unhappy or sick. After the doll had taken away the evil spirits, the doll was burned. Today, people still make paper dolls in Japan. Look at the picture in this book, A FAMILY IN JAPAN. It shows a grandmother making beautiful paper dolls, and it tells us that children in Japan learn that there are special dolls to just look at, not to play with. Maybe somebody here has a special doll collection that is just to look at?

Today I have materials for you to make a Japanese paper doll, and later you can pretend she is Kaguya Hime. Do you know who Kaguya Hime is? Let's ask Hiromi and Michiko and Sachiko (children in the class) if they know who she is. I bet they do. (Wait for response.) Yes, Kaguya Hime is a very special princess, and today we'll learn her story.

ACTIVITIES

1. Paper doll making: kami ningyo. (Obj. #4.)

Children made paper dolls following the directions on the handout. (Appendix C)

2. Movie "Kaguya Hime." (Obj. #1 & 2).

Before showing the movie, Kaguya Hime was added to the chart of Japanese folktales.

3. Discussion. (Obj. #3.)

Teacher asked the following:

1. Where did Kaguya Hime come from?

That is correct. She came from the bamboo forest. I have a picture of a bamboo forest near Kyoto the city where Hiromi's family is from. It's very pretty, isn't it? Do we have bamboo forests around Boston? No, we don't. Does anybody have an idea why bamboo doesn't grow around here? Our climate is too cold for bamboo, but bamboo grows very well in Japan Bamboo is amazing because it grows very quickly, and very tall. You know how tall Ben's daddy is (6 ft.)? He's very tall, isn't he? Well, bamboo can grow as tall as Ben's daddy in one week!

Japanese people think that bamboo is pretty because it grows so straight and is so smooth. I'll pass this piece of bamboo around for you to feel. Here I have a bowl painted with a bamboo design on it.

Another reason that Japanese people like bamboo so much is that it can be made into many useful things. The bamboo piece that is going around is from a fence made of bamboo.

What are these (chopsticks)? If we were to go eat dinner at Tomoyasu's house, we would all eat with these chopsticks. In Japan, people eat with chopsticks instead of forks, spoons, and knives. Chopsticks, too, are made from bamboo.

In Tomoyasu's house in Japan, we would find other things made out of bamboo. For example, we'd find a broom, a basket, placemats, an umbrella, and probably a fan, all made from bamboo.

2. Where did Kaguya Hime go to live?

She went to live in the moon. The next full moon, you'll have to look to see if you can see her. Who do people in the United States sometimes say is living in the moon? That's right; we talk about a man in the moon, but the Japanese think of Kaguya Hime as the moon princess.

EVALUATION

Obj. #1 Each child will be able to identify Kaguya Hime as an important Japanese folktale.

All of the girls, both Japanese and American, drew many pictures of Kaguya Hime in their learning logs. No boy drew Kaguya Hime in his log.

Several children mentioned the tale of Kaguya Hime during the post-interview when asked to name Japanese folktales that they knew. The investigator believes that fewer children mentioned Kaguya Hime because there was no book of this famous tale for the children to use on their

own throughout the unit. As the other tales were read, the books were displayed for the children to peruse during activity time, and to check out to take home.

Several weeks after the children had seen the movie, one of the girls said that she had gone to The Boston Children's Museum, and had seen the display case of paper dolls depicting the tale of Kaguya Hime.

Obj.#2. The children could all easily recognize bamboo, and later when the children made entries in their learning logs, many drew bamboo accurately.

The children were very quick to identify bamboo as was verified by the many times they drew it in entries in their learning logs. Every single child accurately drew bamboo at least twice. Bamboo was often drawn as background in many pictures.

Many children would go look at the poster of the bamboo grove that was on a wall during the unit, and the investigator inferred that the children thought the bamboo was pretty.

The investigator overheard one American boy telling a Japanese mother that "you Japanese just use bamboo for everything." Another time, a five-year-old American girl was showing her mother the Japanese house the class had made, and when she showed her mother the chopsticks, the little girl told her mother they were made from bamboo.

When the class viewed the video Big Bird in Japan, several children of their own initiative orally identified footage of bamboo along the roadside at the video's beginning. Additionally, whenever another folktale that was read later in the unit's progression, had an illustration of bamboo, someone always recognized it, and called it to the others' attention.

In December 1991, six months after the unit's completion, the investigator went to the post office with her daughter who had been in the class, and the daughter pointed out a real bamboo plant growing there.

Obj. #3. Each child will be able to make a traditional Japanese paper doll (kami ningyo).

The girls were very eager to make the paper dolls, but only one boy wanted to make one. They made the dolls without difficulty.

LESSON THREE BIG BIRD IN JAPAN

OBJECTIVES
Each child will be able to:
1. greet another person in the traditional Japanese way.
2. state something about a Japanese house that is the same as a house in the United States, and state something that is different about a Japanese house from a United States house.

Each Japanese child will:
3. develop positive cultural identity by relating to Japanese concepts and by listening to their native language on the videotape.

Each American child will:
4. will develop empathy, and the perspective-taking ability of being a "foreigner " unable to understand the language and cultural practices.

MATERIALS
Video: Big Bird in Japan
Learning logs

OPENING
The teacher said:

Today I have a special video for us to see from Sesame Street. It is called Big Bird in Japan. Big Bird has many new experiences in Japan, and I want you to watch for some of these new experiences. Watch how people greet Big Bird. Also, look carefully at the houses that Big Bird visits because we will talk about them later. Look for things that are the same as in your house, and look for things that are different. Plus, you're going to see a traditional character from a folktale that you already know.

ACTIVITIES
1. Video Big Bird in Japan. (Obj. #1,2, 3 & 4).
2. Role play greeting (Obj. #1).

Teacher said:

Big Bird got so confused at first when he was in Japan. What was so confusing to him? He didn't understand the way people bow to greet each other. When do people bow to each other? That is right. They bow to greet each other. Can you think of something special that people in the United States do to greet people? Yes, sometimes we hug, or sometimes we shake hands. American people and Japanese people both do something special to greet another person. Who remembers how the girls explained the custom of bowing to Big Bird? Excellent, the deeper you bow shows more respect, that is, it shows that the person is important.

Let's see if we can do it. Everybody pick a partner. Greet each other as you would greet a friend. That's right. We would just bow a

little bit. Now, one of you pretend to be Mr. Purpel (school principal). How would you greet him? Very good. You would bow much more deeply.

3. Discussion. (Obj. #2 - 3.)
The teacher asked:
1. What do you see in this postcard?
From just glancing at this postcard, what kind of a house would you say this is?
That is exactly right. It is a traditional Japanese house. How did you recognize it? Hiromi's mother told me that their house in Kyoto is very much like this house. This is an older type of house, and there are not so many of them any more. Nowadays, many people live in high rise buildings just like some of us do in Brookline.
Let's think some more about this traditional house that Big Bird visited. I want you to think of some things that are the same in our houses in the United States, and some things that are different. I'll list them on the chart as you tell me.
2. Who was Big Bird's guide?
Kaguya Hime!
3. What play did the school children perform?
Kaguya Hime! The story of Kaguya Hime is so popular in Japan that many school children perform it every year.

EVALUATION

Obj. #1. Each child will be able to greet another person in the traditional Japanese way.

The children quickly learned the custom of bowing to greet someone, and when requested by the teacher could greet someone appropriately; however, the children never spontaneously bowed to greet someone, and the investigator believes that a possible reason is that the Japanese children never bowed either. Customarily, Japanese children do not bow in greeting until after kindergarten.

Obj. #2. Each child will be able to state something about a Japanese house that is the same as a house in the United States, and state something that is different about a Japanese house from a United States house.

During group discussion, the majority of the youngsters could identify several things about a Japanese house that are different from an American house. Later, when the children were working in small groups on their learning logs, and were asked about Japanese houses, five children, three boys and two girls, volunteered that Japanese houses are made of wood and paper.

The main difference that all of the children indicated was the custom of taking off one's shoes before entering. Numerous children also stated that taking one's shoes off would help keep the house clean.

Later, when the Japanese house in the room was set up, the children would quickly admonish a peer if he entered the house without removing his shoes.

When the investigator asked an open-ended question about the dining room table, all of the children recalled that most Japanese houses have low tables where people sit on the floor to eat.

As for similarities, during group discussion, several children volunteered that the Japanese houses have televisions just like we do. Individually, most of the children indicated that Japanese houses are somewhat divided into specific rooms like many American houses are.

Obj. #3. The Japanese children will develop positive cultural identity by relating to Japanese concepts and by listening to their native language on the videotape.

The Japanese children all laughed aloud and talked eagerly among themselves when Big Bird could not understand any Japanese, and when he did not understand some everyday customs, such as bowing. They were extremely amused when Big Bird ate the plastic food samples that restaurants commonly display.

Obj. #4. The non-Japanese children will develop empathy and the perspective-taking ability of being a "foreigner " unable to understand the language and cultural practices.

The non-Japanese children, on the other hand, reacted as confused as Big Bird did when Japanese was spoken, and they did not understand. Most of the children turned and watched the Japanese children, because it was absolutely clear that the Japanese children were understanding that something funny was happening, and it was evident that the Japanese children were very familiar with the cultural concepts depicted.

LESSON FOUR JAPANESE HOUSE

OBJECTIVES

Each child will be able to:

1. help transform the American house into a Japanese house.
2. state something that is the same about a Japanese house as an American house, and state something that is different about a traditional Japanese house from an American house.
3. engage in socio-dramatic play in the house area.

Each Japanese child will:

4. develop positive cultural identity by relating to Japanese items and customs.

Each American child will:

5. develop empathy and the perspective-taking ability of how it feels to try customs from another culture.

MATERIALS

various sets of chopsticks/ chopstick holders
rice cooker, rice bowls, miso soup bowls
sushi roller and sushi plates
Japanese food packages
tea pot and tea cups
furoshiki cloth
Rental kit from The Children's Museum
Japanese children's magazines and books
map of Japan
postcards of Japan
Japanese newspaper
Japanese posters
Japanese pencils, notepad
children's toys
puzzles
jump rope
play iron
daruma game
baseball cards
Barbie doll
Japanese Cabbage Patch doll
ninja turtles
play food
clothing
children's kimono
children's getas
adult kimono
purses
Japanese money
tatami mats

OPENING

The teacher said:

Yesterday we discussed some ways the house Big Bird visited was different from our houses here in Brookline. Today, Sachiko's mother is here to help us change the house area into a traditional Japanese house. There are many real Japanese items in these boxes that the Japanese families have lent us to use. I also have brought some materials from The Children's Museum that we will have for two weeks. As you help unpack, Mrs. Kato will tell you about the things. She is also going to help the Japanese children put their names on the map by the cities where they are from.

ACTIVITIES

1. House transformation. (Obj. # 1-5).
2. Socio-dramatic play. (Obj. #2 -5).

EVALUATION

Obj. #1-5. Converting the house was a popular activity. All of the American girls and two Japanese girls participated, and a couple of American boys joined in at the end.

The children first decided that the small table had to be removed, and they next decided to build a low table using the wooden blocks. They had quite a discussion about whether or not the American silverware could stay in addition to the chopsticks. They finally decided that a few American utensils could stay because the investigator had told them earlier that Japanese children begin to eat with a spoon, and then later switch to chopsticks. They displayed food products on a shelf, and put the rice cooker on the counter.

The children decided upon a lower shelf to be the place where people would put their shoes before entering the house. At first they were going to remove all the western clothing, but Mrs. Kato reminded them that nowadays most women and children wear western dress, and just wear kimonos for special occasions. They then left the western clothes, and simply added the kimonos to the clothing crates.

They arranged the Japanese children's games on a shelf. They decided the telephone could stay, and one child replaced the plain writing paper that had been by the phone with a Japanese note pad and a pencil that had a Japanese design. One American boy's father brought in a telephone book from Hawaii that was written in both Japanese and English.

We did not have real futons like the Japanese sleep on, but the children decided that they could use the two tatami mats as futons. They decided that they would stay rolled up in a corner during the day; the corner was the pretend "closet."

On the first day, Mrs. Kato and her daughter, Sachiko, demonstrated how to properly hold chopsticks. All the American girls tried very hard

to pick up small pieces of styrofoam, and other small objects. It was difficult for the American girls. Sachiko, whose English was very limited at that time, became a leader in the house that day because of her expertise with chopsticks! On following days, the researcher often saw Sachiko watching the American girls in the house, but she did not go play with them. The researcher believes that she was not able to interact with the girls because of her limited English.

Interestingly, one of the girls in the class was Korean-American, and one day while playing in the house, she proudly informed the other girls that she knew how to use chopsticks because she sometimes used them at home. However, later when the children engaged in dramatic play, they would always put the chopsticks on the table, but generally would only try to use them for a few minutes. The researcher believes the children abandoned the chopsticks because they became frustrated.

A group of four to six American girls played daily for about three weeks in the house. All of the American boys except one played in the house at some time, but the girls always controlled the activity. The girls would establish a "family" and there was always much discussion as to who would be the mother. The girls would usually put all the dishes on the table, would fill the rice cooker with small objects, would put water in the tea pot, and would then serve from the rice cooker. Generally, the "mother" would serve, and would direct the others. Then, all the girls would clear the table, and start again, but this time another child would be the mother.

Mrs. Kato had tried to show the children how to set the table correctly, but her English was extremely limited. The researcher believes that one of the reasons the girls used all the dishes in a haphazard way in their dramatic play, was that since the children had not actually eaten all the Japanese foods that there were special dishes for, the children had not learned the dishes' uses.

Overall, most of the children did learn the specific use of and name of some of the dishes. For instance, one day when the investigator saw a six-year-old American girl holding a rice bowl close to her mouth, she asked what the girl was eating. The young lady answered that she was eating rice "that you cook in a rice cooker. Then you eat it in a rice bowl. They put it near their mouth and scoop it in." Later, both the classroom teacher and the student teacher reported overhearing various children correctly referring to rice bowls.

All of the children could recognize and name the rice cooker when asked. The majority of the children also named the rice cooker on their own initiative when they were playing. One day when the classroom teacher was videotaping, one American girl held up a piece of styrofoam from the rice cooker, and volunteered, "rice ball." Many, many times the children were heard offering each other rice balls and bean-jam-buns. The investigator believes these two foods were often mentioned because the class had prepared and eaten rice balls, and had eaten bean-

jam- buns.

Another favorite cooking activity was pretending to add seaweed to the rice cooker. When one child would announce to another child that he was adding seaweed (we had it in various forms), inevitably the second child would groan. Many children asked the researcher and Japanese mothers if they really and truly ate seaweed.

Generally, about four American girls would stay playing in the house the entire activity time, about 40 minutes. Four other children would sort of drop by, play for 10 minutes or so, leave, and then possibly return.

When a boy interacted, the "mother" of the moment usually made him the "dad." The boys never stayed in the house area as long as the girls did, but while there the dad most times "cooked" which meant that he filled the rice cooker and stirred it. A couple of times, two boys became a little wild and were madly throwing anything and everything into the rice cooker. After the girls complained to the teacher, the boys settled down, and one boy told his friend that he was making a stew. At this point, his friend informed him that he could not make stew in a rice cooker! If the dad did not cook, he was often served a meal by the mother.

The girls took turns wearing the yukatas. The "mother" always got first choice. The yukatas were regularly worn during the first weeks, and then after awhile, the children continued playing in the house, but did not put on the yukatas. One reason may be that the girls had some difficulty putting the yukatas on. Almost every girl who played in the house tried on the getas, Japanese traditional shoes, but no one wore them for long as they said they hurt their toes, and as several children admonished, "you're not supposed to wear shoes inside." No boy ever tried on a yukata because the boys' yukatas were all too small for them.

In addition to cooking and serving food, the children came up with several other themes. One particular day the little girl, who was most frequently the mother, suggested that they all be twin sisters, but that plan did not last long. When talking with the researcher later that morning, a five-year- old girl who had been in the house that day, said that she didn't like the idea of everybody being twins, and she wasn't sure there were any twins in Japan anyway. She inquired whether the researcher knew! One of the little American girls in the class was an identical twin, so twins were of interest to the class.

One six-year-old girl, who was a regular in the house, repeatedly wanted to cast someone as a baby, but usually no one wanted that role. However, there was one American boy who most frequently joined the group of girls, and invariably he became the "baby." The "baby" was supposed to go to sleep, but did not want to. The "mother" would roll out a tatami mat for the "baby," and usually the baby finally acquiesced and lay down.

One day when the group of girls was playing, one of the girls

suggested they have a birthday party for her -- a surprise party! Another little five-year-old American girl went on her own to the bags that we had unpacked from to search for some "Japanese" wrapping paper. When the student teacher asked her what Japanese wrapping paper would look like, she replied that it would probably have flowers on it.

When the children originally transformed the house, they decided to put the Japanese children's books and magazines in the corner of the room directly behind the "main room" of the house. They also placed a low wooden table there to display some of the items from the rented kit from The Children's Museum. A wooden puppet theater/store divided the two areas, and one American boy suggested that we cover part of the wood with butcher paper so that it looked more like a real Japanese paper door.

The Japanese children, with the help of the school's bilingual aide, decorated the wall behind the divider with posters of Japan as well as a map of Japan. The Japanese children put their names by the cities they were from in Japan. Tomohiro, one of the Japanese boys who had just arrived in August speaking essentially no English, one day referred to the area behind the divider as the "Japanese library," and thereafter, all the children called that area the "Japanese library."

Everyday two or three of the Japanese children would go to the "Japanese library" to look at children's magazines. The Japanese girl who spoke the best English would often take an American little girl with her to this area, and they would look at the map of Japan together as well as peruse the magazines.

Toward the end of the unit, five American boys showed more interest in the "library" and would often go in pairs or in a group of three to look through the magazines. The investigator noticed that three of the boys held the books and magazines correctly; the investigator inferred that they had learned how to hold a Japanese book correctly from observing the Japanese children as this skill was never addressed by her or by the classroom teacher.

One reason the researcher thinks the boys started going to the library more is that the children were by this time more familiar with Japanese culture because they had seen the video, Videoletters from Japan, that is about daily life. They also by now could recognize some of the folktales that were frequently retold in the children's magazines. Several children, both girls and boys and both American and Japanese, called either the researcher's or the classroom teacher's attention when they ran across a Japanese folktale that they knew.

Furthermore, the American boys would call another classmate over to show them a toy that they recognized, or a new toy that they thought was "cool." The boys especially liked the fighting, transformer type figures.

The American girls expressed delight and surprise at seeing Barbie dolls in the magazines. One six-year-old little girl remarked to the

researcher that she had noticed that the Barbie dolls shown in the magazine looked both American and Japanese. She said she figured the blonds had to be American because she had never seen a Japanese person with blond hair. She had only seen Japanese people with black hair. She went on to add, "Well, the eyes are different too, of course." The researcher asked the little girl if she would draw both a Japanese person and an American person to show the researcher the difference, and then the child could add that drawing to her learning log. The little girl complied, and she drew a Japanese girl with black hair and Asian eyes while she drew the American with light brown hair and Caucasian-shaped eyes.

At various times, the American children incorporated articles from the library area into their dramatic play in the "main" area. For example, one day when six girls had been playing in the house, they decided to play school, and they went over and brought back Japanese books and magazines to play school with. Another day, one six-year-old American girl told another little girl that they needed the furoshiki to carry things. She called the furoshiki by name, and the other girl knew what it was because she replied, "I'll get it."

The house was extremely popular for about four weeks with the American children, but for those first weeks the Japanese children didn't pay much attention to it. The Japanese girls could be seen watching the other girls play, and once in awhile a Japanese girl would go over to the house and would wander in for a few minutes, but would not stay. The Japanese girls usually played together, and the researcher believes one reason for that was the girls' lack of English.

As earlier mentioned, during those first weeks several Japanese boys chose the "Japanese library," but it was not until the Japanese main room's popularity had diminished with the American children that the Japanese children started choosing to go there during activity time. Then, for almost two weeks all the Japanese boys chose the house during activity time. The investigator feels that the Japanese boys waited to play in the house area until the American children had left, because the Japanese boys all had very limited English, and in the classroom there were enough other children who spoke the same language that they did not really need English.

When the Japanese boys were in the house, they pretended to cook. Several times the investigator sat with them, and asked for various Japanese foods. The boys would jump up to run to get a dish in order to pretend to serve sushi or miso soup or whatever. They would also then pretend to eat with the investigator. The Japanese children all found it rather humorous that neither the investigator nor the student teacher was proficient with chopsticks. Whenever the investigator tried to use them, the children would politely chuckle, point, and whisper among themselves.

LESSON FIVE MOMOTARO THE PEACH BOY

OBJECTIVES
Each child will be able to:
1. identify the famous Japanese folktale MOMOTARO THE PEACH BOY.
2. explain why the Japanese admire Momotaro.
3. recognize a Japanese oni, and explain the characteristics of a Japanese oni.

MATERIALS
books: MOMOTARO - THE PEACH BOY
MONKEYS: THE JAPANESE MACAQUES
a fresh peach
Japanese items decorated with peaches -- pot holder, container (more items if possible)
Ninja turtles - plastic or stuffed animals
various headbands (the type athletes wear) or bandannas
furoshiki
oni mask, instant paper mache
chart of Japanese folktales
paper to write oni characteristics
character maps and learning logs

OPENING
The teacher said:

Who likes momos (peaches)? Oh, you don't know what a momo is? I'll show you one, and I bet you've had one before. (Show peach.) That's correct; momo is the Japanese word for peach. Today you're going to learn a very famous Japanese folktale about a boy called Momotaro. Japanese children like this story a lot. The little boy in the story is called Momotaro because momo means peach, and taro means first son, so Momotaro is the first son of a peach! Does that seem a little silly to you? Do you think that is true or is it make believe? The momo or peach is special to the Japanese because it is said to bring you happiness. For that reason, many things are decorated with peach pictures, or are made into the shape of a peach. For example, here is a potholder made in a peach shape, and here is a plastic box also made in a peach shape.

Momotaro always wears a hachimaki, and here in this paper bag I have some hachimakis. Who would like to wear one? Oh, you don't know what a hachimaki is? Well, look at these Ninja turtles that I brought, and everyone one of them is wearing a hachimaki? Now, what do you think it is? Close your eyes while I take it out. Open. Now, who knows what a hachimaki is? Yes, a hachimaki is a headband. Why do people wear headbands? (Wait for responses.) Fine. People usually wear them when they are going to be doing an activity that will cause them to sweat. The headband will catch the perspiration, and then it won't drip down on

your face. Well, that is also why the Japanese wear hachimaki. They have worn them for a long time in Japan, and when someone wears a hachimaki it means that the person is ready to work hard. Now, would anyone like to wear a hachimaki as we get ready to listen to the story about Momotaro?

Let's add MOMOTARO to our list of folktales before we start.

There is one other thing that I want to tell you before we listen to the story, and that is that Linda Shute, the author, uses some real Japanese words in the story. Japanese words make the story more interesting, and you will be able to understand them from the way they are used.

As you listen, think about what kind of boy Momotaro is, and why the Japanese people admire him so much. (Obj. #1 and 2.)

ACTIVITIES

1. MOMOTARO reading. (Obj. #1.)
2. Character map. (Obj. #2.- 3.)

The teacher and the children together completed the character map about Momotaro. (Appendix C)

3. Discussion.

The teacher said:

Do you remember the part in the story where the monkey and the dog begin to quarrel? What did Momotaro do? Let's find that page in the story.

(Read the paragraph aloud.) Momotaro said they had to work together, and the dog and the monkey later became good friends. Well, their friendship is particularly interesting because Ms. Shute wrote a very interesting page in the back of the book called Source Notes (show to children) where I learned that in Japan monkeys and dogs are considered great enemies. In fact, do you know what Japanese parents say to their children when they are fighting a lot? Instead of saying that they are fighting like cats and dogs like we way, they say that their children are fighting like dogs and _____ (monkeys!)

I also learned from Ms. Shute's notes that there is only one kind of monkey native to Japan, and that is the macaque. I have a book about the Japanese monkeys that I will put out at the science table for you to look at.

Whom did Momotaro fight? That's right. He fought the evil oni. Onis are found in many, many Japanese stories. You tell me what onis are like, and I'll write down what you say.

How can we describe an oni? (Have children respond, and be certain the following points are made.) They are kind of like goblins because they always have horns on their foreheads, and they have fangs. They have big muscles, and usually are red in color.

Look at this illustration where the chief oni surrenders to

Momotaro. How does he show that he surrenders?

The oni pulls off his own horn. Let's add that to the list of things we know about onis.

4. Furoshiki.

The teacher said:

During activity time, you might want to play Momotaro, so I have some props that might help you. Here are some hachimaki, and here is some cloth that you can use to make banners. And, this (show furoshiki) is what Momotaro used to carry his things. It is called a furoshiki, and they are still used very often in Japan. Do you remember when Michiko's mother brought in the wedding kimono to show us? She had it wrapped in a furoshiki .

4. Oni mask making. (Obj. #3.)

During activity time, the children had the opportunity to make an oni mask.

5. Learning logs. (Obj. #1 - 3.)

During activity time, children responded to MOMOTARO in their logs. Some children chose to complete character maps. (See appendix.)

EVALUATION

Obj. #1. Each child will be able to recognize the Japanese folktale MOMOTARO.

All the children were attentive during the story reading. During the post-unit interviews, every child named MOMOTARO as being a real Japanese story that he knew. This book was checked out from the class library more than any other Japanese folktale. Four or five children found versions of Momotaro in the Japanese children's magazines. When they would find a picture of Momotaro, they would eagerly call it to the investigator's attention.

Over half of the children drew Momotaro himself or something else from the story in their learning logs. One child asked about making his own banner like Momotaro's. Later, when the class had a little blossom-watching party (hanami), one little five-year-old American boy showed up with a stuffed animal monkey. He cunningly showed it to the investigator, and asked, "See? Remember.... Japanese mothers tell their children that they fight like dogs and .....monkeys!"

Obj. #2. Each child will be able to explain why the Japanese admire Momotaro.

During the discussion, several children volunteered examples of Momotaro's behavior that illustrated his character, but the investigator does not believe that the children demonstrated evidence of an understanding of why the Japanese admire Momotaro. Perhaps it would have been a good idea to complete the character map as a group activity.

Obj. #3. Each child will be able to recognize a Japanese oni, and explain the character of a Japanese oni.

After seeing pictures of onis, and after discussing what onis look like, all of the boys, both American and Japanese, were able to draw identifiable oni in their learning logs. Only two American girls drew onis in their learning logs. The Japanese boys' oni drawings were better than the American boys' drawings. The researcher believes one possible reason for this fact is that the Japanese boys were more familiar with onis, and had simply had more experience drawing them.

Onis appeared in other folktales that we read, and all the children could recognize them. Some of the children found pictures of onis in the children's magazines, and asked to cut them out for their learning logs.

About half the class wanted to make the oni masks. Everyone who made a mask knew to put two horns on the oni!

LESSON SIX MOMOTARO VIDEOTAPE

OBJECTIVES
Each child will be able to:
1. retell the story MOMOTARO.
Each Japanese child will:
2. develop positive cultural identity from watching a Japanese folktale in his own language.
Each American child will be able to:
3. identify that a language other than English is being spoken, and will develop empathy for a person who is attending school where the language spoken is new to him.

MATERIALS
videotape of story

OPENING
The teacher said:

I have the story of Momotaro on videotape for you to see. My friend, Masayo, brought this tape with her from Japan for her children to see while they are living in the United States. She says that MOMOTARO is her little girl's favorite story.

Since Masayo brought this tape from Japan, will it be in English? No, you're right. It will be in Japanese. Will you be able to understand it? (Wait for responses.) You won't be able to understand the language, but you'll still be able to follow the story.

ACTIVITIES
1. Video presentation. (Obj. #1, 2, and 3.)
2. Discussion. (Obj. #2-3.)
   1. Were you able to follow the story?
      Point out that they were able to follow from the action, but also because they are already familiar with the story.
   2. What was it like listening to another language that you didn't understand? Does that give you some idea of how the Japanese children feel when they are surrounded by English all day?

EVALUATION

Obj.#1. Each child will be able to retell MOMOTARO.

Both the American and the Japanese children intently watched the video. Even though the American children could not understand Japanese, some of the children would say aloud what was going to happen next.

One boy noticed that when the oni in the video surrendered to Momotaro, he did not tear off his own horn as he did in the book, and as I had told them an oni would do to show defeat. We talked about how there are different versions of stories, and then found a Japanese version of the story. In that story, the oni did pull off his own horn to surrender.

Obj. #2. Each Japanese child will develop positive cultural identity by watching a Japanese folktale in his native language.

The video was a big hit with the Japanese children! They were visibly excited when the tape started, and they recognized the traditional song that accompanies folktales. The Japanese children were turning and talking to each other.

Obj. #3. Each American child will recognize that a language other than English is being spoken, and will develop empathy for someone attending school where the language spoken is new to him.

Most of the children watched the entire video, and said that knowing the story in English enabled them to follow it without understanding the language. Although the children agreed that they could follow the story without understanding the language, the investigator felt that listening to something of that length in Japanese was somewhat frustrating to the children. No child, however, ever voiced a statement regarding attending school where another language was spoken.

LESSON SEVEN JAPANESE CALLIGRAPHY

OBJECTIVES
Each child will be able to:
1. identify Japanese calligraphy.
2. state that Japanese calligraphy is done with a special brush and ink.
3. experiment with the calligraphy brush.
4. identify special plastic blocks that the Japanese use to teach the characters.

MATERIALS
a volunteer (Japanese mother) who can do Japanese calligraphy
plastic blocks: Japanese blocks and ABC blocks
Japanese paper
book: A FAMILY IN JAPAN

OPENING
The teacher said:

Today we have a guest who is a special friend of mine. Class, this is Masayo Hashimoto, and I would like you to greet her Japanese style. (Class bows.) She has offered to show us Japanese writing, which is called calligraphy. This special writing is considered an art in Japan, and it takes lots and lots of practice. Children are taught calligraphy in school. Here in the book, A FAMILY IN JAPAN, there is a photograph of the younger brother practicing calligraphy. The text says that it is his hardest subject.

During activity time, you may go watch Masayo. She will write something you choose, and then you may try to write something also.

ACTIVITIES
1. Calligraphy observation and experimentation. (Obj.#1,2, & 3.)
2. Discussion. (Obj. #1- 2.)

Children shared what Masayo wrote for them. Ask for observations about Japanese writing. How is it different from our writing?

3. Plastic Blocks.

The teacher said:

Here I have some wooden ABC blocks that I brought from home. How many of you have some similar blocks at home? Lots of you have them. Why do you think parents buy them for their children? (Wait for responses.) That is exactly right; these blocks help children learn the alphabet as they play. Look what I have here. (Show Japanese blocks.) Now, why do you think the purpose of these Japanese blocks is? (Wait.) Exactly. Japanese parents give their children blocks to help them learn just the same as American parents do! We will put these Japanese blocks in the house area so you may use them during activity time.

EVALUATION

Obj. #1-4. Each child will be able to:

1. identify Japanese calligraphy.
2. state that Japanese calligraphy is done with a special brush and ink.
3. experiment with the calligraphy brush.
4. identify special plastic blocks that the Japanese use to teach the characters.

The children were already somewhat familiar with Japanese calligraphy because the classroom teacher had the bilingual aide write all of the children's names in Japanese. However, they had not seen the writing being done before, nor had they had the opportunity to use the brush.

The children were all eager to have Masayo write for them, and then to try to write themselves. All the American children asked to have his name written, or a brother's or sister's name. One boy requested that Masayo write Momotaro, and then everybody wanted Momotaro written. One six-year-old American boy helped another six-year-old boy find his name written in Japanese so he could copy it.

No Japanese child wanted to write calligraphy, and the researcher inferred that this was because all the Japanese children probably had calligraphy homework waiting for them at home; all the Japanese children attended Japanese school here on Saturday mornings!

The children only played with the plastic blocks a little bit. A few children copied the character from one side of a block, and then copied the picture that was on the other side, but most of the kids just tried to fit the blocks together like a puzzle.

LESSON NINE ISSUNBOSHI --- THE INCH BOY

OBJECTIVES
Each child will be able to:
1. identify the Japanese folktale ISSUNBOSHI, and will be able to explain his character.

MATERIALS
book: THE INCH BOY
children's magazine with story of Issunboshi
folktale chart
learning logs
map of Japan
postcards of Kyoto

OPENING
The teacher said:

Today we will read our fourth Japanese folktale. It is called ISSUNBOSHI. Let's add that title to our list. Before I give you any other information about the story, I want you to look at the cover to see if you can make any discoveries about Issunboshi. (Show book covering the English title.) What do you see? Bamboo! And, a little boy. What about the little boy's size? He looks very small. The reason that he looks so small is because in Japanese Issunboshi means "the inch boy."

I'm going to show you another illustration from the book, and see what you can tell me from it. (Show oni illustration.) An oni! So, detectives, what do you predict Issunboshi, the Little Inch Boy, will have to do in the story?

Let's read to see if you are correct. Just like Momotaro, Issunboshi is a much -loved story in Japan, and the Japanese people admire him. As I read, think about the qualities that Issunboshi has that make him important.

ACTIVITIES
1. Story reading. (Obj. #1.)
2. Discussion. (Obj. #1.)
   The teacher asked:
   1. What happened to Issunboshi?
   2. Who can bring from the house area what Issunboshi used for a boat? (rice bowl) For a paddle? (chopstick)
   3. What kind of boy was Issunboshi?
   4. Who were samurai?
      Samurai were brave warriors who ruled Japan for many years. It was an honor to be a samurai. Today, samurai no longer exist, but children still like to play samurai. They wore

special helmets called kabuto, and you can make one out of paper. During activity time, if you want to make a helmet, you can.

5. Who remembers the name of the city where Issunboshi went? Kyoto, where Hiromi is from. Her mother sent in some postcards that show tne city. We'll put them up in the house area.

3. Learning logs. (Obj. #1.)
Children responded to ISSUNBOSHI.

EVALUATION

Obj. #1. Each child will be able to recognize the folktale ISSUNBOSHI, and will be able to explain his character.

The children thought this story was particularly entertaining; most all the children laughed aloud when they recognized Japanese cultural items that Issunboshi was using in the story. For example, they laughed when Issunboshi used a rice bowl as a boat, and a chopstick as a paddle.

Both boys and girls illustrated scenes from the story in their learning logs. The girls most often drew a little boy, and then they would draw the ending of the story where Little Inch Boy becomes a prince and marries the emperor's daughter. The boys, on the other hand, tended to draw the fighting scenes between Little Inch Boy and the oni.

When asked during group discussion, several children offered accurate examples of Issunboshi's character. For instance, one five-year- old girl said that he was extremely brave, but also kind because after he was made a general, he brought his parents to share his wealth. Several children said that Issunboshi reminded them of the story of Tom Thumb.

In the individual post-interviews, the story of Issunboshi was named by almost everyone as being a known Japanese folktale.

In January, 1992, a little girl who had been in the class went over to see a neighbor's new baby who had just come home from the hospital the day before. The little girl asked her mother if she and her sister had been as tiny as that new baby was. Her mother told her that she had been one pound lighter and two inches shorter than that new baby. At that time, the little girl said, "Well, I was probably as little as Little Inch Boy!"

LESSON TEN GIRLS' DAY --HINAMATSURI

OBJECTIVES
Each child will be able to:
1. name Girls' Day as an important Japanese holiday.
2. recognize the display of dolls that people put up in their homes to celebrate Girls' Day.
3. identify one custom associated with Girls' Day.

MATERIALS
special display of dolls (hinangyo)
Girls' Day song on tape
English translation of the song
Japanese mothers
kimonos and yukatas
Japanese magazines

OPENING
The teacher said:
Today, March 3, is a very special holiday in Japan. It is Hinamatsuri which is known as the Doll Festival or Girls' Day.
Just as we do special things to celebrate holidays here, the people in Japan also have special customs to celebrate this holiday. The Japanese mothers are here today to explain some of the customs to us.

ACTIVITIES
1. Doll display. (Obj. #1-3)
One of the mothers brought her display. She explained that in each house where there is a little girl, a special display of dolls is put up a week or so before the actual holiday on March 3. The displays usually show the emperor and empress, and their court. The doll display is put up to pray for the happiness of the girls. Girls invite their friends over to see their dolls. All the children know that these dolls are just to look at, not to touch.

2. Holiday dress: Kimonos (Obj. #3)
On the actual holiday of March 3, girls dress up in special kimonos. The Japanese girls in the class wore their kimonos. One of the mothers brought in a special red wedding kimono to show the children. She explained that it is read because the color red means happiness, and good luck.
3. Kimono collage and paper dolls. (Obj. #3)
During activity time, the children made kimono collages from Japanese women's magazines. They also played with some paper dolls and kimonos. Dittoed sheets of two girls in kimonos were available for coloring.
4. Girls' Day song. (Obj. #3)

The class listened to the tape, and then one of the Japanese mothers gave them the English translation. The song has four verses, and describes the display.

EVALUATION

Obj. #1- 3. Each child will be able to:
1. name Girls' Day as an important Japanese holiday.
2. recognize the special dolls that are displayed.
3. name one custom associated with Girls' Day.

Many American little girls oohed and awed at the doll display which lead the investigator to infer that they were impressed by the beauty of the dolls. The investigator overheard them warning each other not to touch these dolls that they were "just for looking, not playing." One day the little two-year-old sister of one of the American girls came in, and upon seeing a table with beautiful dolls, quickly walked over to them, and started to grab. The other little girls of the class immediately swooped down upon the little two-year- old, and told her in no uncertain terms that those dolls were not for babies to play with!

For the few days that the dolls were displayed, the girls, both American and Japanese, would go sit in front of them for a few minutes. The little girl, who was an identical twin, brought her twin from the adjoining kindergarten class in to see the dolls. The girls would also show their parents the display when the parents brought the children to school. Every girl mentioned Girls' Day as an important holiday on the post-interview tape.

Only a couple American boys seemed interested in the display, although almost all were able to recall Girls' Day as a holiday during the post- interviews. The investigator believes that one reason the boys remembered this holiday is that they also learned about Boys' Day, and it was natural to put the two together.

Two of the three Japanese girls drew the entire display for their learning logs. One American girl asked one of the Japanese girls if she would draw the dolls for her, but the Japanese girl only drew a princess for the American girl.

The children could all recognize a kimono, but not all could remember its name. Six American girls made kimono collages, and then later colored the kimono ditto. At first, some of the girls wildly colored the kimonos, but then after some discussion regarding color and pattern of the kimonos pictured in the magazines, and the color and patterns of the ones we had actually seen, their kimonos looked more authentic.

The children were a little restless during the song. It was not one that they could start clapping or tapping along with; it was slower, more melodious, and non-repetitive. They were unfamiliar with Japanese music! Only a few children mentioned a song in conjunction with Girls'

Day in the post-interview tape.

LESSON ELEVEN THE TONGUE-CUT SPARROW

OBJECTIVES
Each child will be able to:
1. name THE TONGUE-CUT SPARROW as a traditional Japanese folktale.
2. analyze the old man's and the old woman's character.

MATERIALS
book: THE TONGUE-CUT SPARROW
learning logs
folktale chart
chart paper

OPENING
The teacher said:

Today you'll hear the fifth Japanese folktale. This tale is called THE TONGUE-CUT SPARROW, and it is retold by Momoko Ishii, and then translated from Japanese into English by Katherine Paterson.

In her translation, Ms. Paterson leaves in some Japanese words, and in the back of the book she wrote a note to explain why. (Show page to the children.) She wrote that Japanese has many onomatopoeic words which is a fancy way to say words that sound like their action. We have them in English too. For example, buzz or snip. You listen for the special sounding words and we'll talk about them later.

ACTIVITIES
1. Reading of THE TONGUE-CUT SPARROW. (Obj. #1).
2. Discussion. (Obj. #2.)
   The teacher asked:
   1. Does anyone remember any of the Japanese words that were used? As the children named them, the teacher wrote them on a chart, and their meanings were discussed.
   2. What kind of person was the old man?
      What kind of person was the old woman?
      Children gave examples.
   3. Does this tale remind anyone of another American tale where the man is kind and the woman is greedy? (THE MAGIC FISH)

EVALUATION
Obj. #1. Each child will be able to recognize THE TONGUE-CUT SPARROW as a Japanese folktale.

Fewer than half the children drew something from this story in their learning logs. The boys most often drew scenes to represent the story's end where the bar of silver turned into a huge snake and coiled itself around the old woman. The girls, on the other hand, drew the sparrow or the old man with the basket of treasure.

One boy did say that it was his favorite story, and he also kept repeating "chun chun" as he drew. Chun chun is the Japanese sound or chirping, and chun chun was used repeatedly in the text. The children had grinned, and several children had said the Japanese words along with the investigator when the story was being read. However, no one else was ever overheard repeating any other onomatopoeic words.

Obj. #2. Each child will be able to analyze the old man's and the old woman's character.

During the discussion, several children volunteered good examples of the old man's and the old woman's characters. Also, when the investigator was reading the story, she at times stopped to have the children predict what both characters would do or say; a handful or more of children were eager to offer predictions, and they were always correct. Their accurate predictions led the researcher to infer that at least half of the children had an understanding of the old man's as well as the old woman's character.

LESSON TWELVE ORIGAMI

OBJECTIVES
Each child will be able to:
1. recognize the Japanese craft of paper folding, called origami, and will attempt origami.
2. understand that origami is very popular among Japanese children.

MATERIALS
books: ORIGAMI
ORIGAMI FOR PARTIES
origami pictures and objects already made
origami paper
Japanese mothers

OPENING
The teacher said:

Look at this jumping frog I have. (Show origami frog.) How did I ever make it? (Wait for responses.) I folded paper to make it, and I had a lot of help from Tomoyasu's mother! Look at some of the other things the Japanese mothers have made -- flowers, elephant, crane, kimono, fish, Christmas tree. To make all of these objects, they folded paper. Folding paper to make things is called origami. They use special paper called origami paper, and the craft of folding paper is called origami.

Japanese children learn origami in school, and then it also something they do out of school in their free time for fun.

We are very lucky today to have several mothers here who will help each of you make some origami during activity time.

I have two books illustrating origami projects, and I'll put them out for you to see.

ACTIVITIES
1. Origami making. (Obj. #1 - 2.)

The Japanese mothers assisted the children during activity time. The children first made a cup, and then tried something else.

EVALUATION
Obj. #1-2. Each child will be able to:
1. recognize the Japanese craft of paper folding, called origami, and will attempt origami.
2. understand that origami is very popular among Japanese children.

The children liked the items that the Japanese mothers had made. They made remarks like, "Cool" or "Neat!" Every child first attempted to make a cup, but quickly found out that origami looks easier than it

is. The mothers let the children choose other things to make, but the mothers did most of the making and the children watched. The Japanese children, of course, were much better at origami than the American children, and the American children were duly impressed.

None of the children ever attempted origami on their own even though paper was available. On the post-interview nine children mentioned origami as something that Japanese children do; some children could not remember the Japanese name, but referred to it as paper folding.

LESSON THIRTEEN JAPANESE CHILDREN'S SONGS

OBJECTIVES
Each child will be able to:
1. recognize the Japanese children's songs Tako Tako, and Te-o Tatakimashoo.

MATERIALS
song lyrics in English and Japanese
learning logs

OPENING
The teacher said:

Today we're going to talk about something that both American children and Japanese children have in common. I'll give you a clue. What is something that parents do when you're going on a car trip and the kids start to get cranky? Can you think of something that they might do to try to calm you down? (Wait for responses.) You're exactly right. They may start singing, or they might play a special tape of children's songs that you especially like. Singing is something both American children and Japanese children have in common. Today, Tomo's mother is going to sing two songs for us. We'll then see if we can learn them.

ACTIVITIES
1. Songs. (Obj. #1.)
After listening to each song, the translation was given. Copies were added to the children's learning logs.

EVALUATION
Obj. #1. Each child will be recognize the Japanese children's songs Tako Tako, and Te-o Tatakimashoo.

Mrs. Akita sang the songs first while the children listened. The Japanese girls joined in, but the Japanese boys did not. The researcher feels the Japanese boys did not join the singing possibly because, overall, they did not participate very much in classroom activities that involved the whole group. Two of the Japanese boys were young five-year-olds; they had just turned five in August before school started.

The other Japanese boy appeared somewhat disgruntled about being in the United States, and he almost never spoke to any of the adults in the classroom.

After Mrs. Akita sang the songs, the whole class attempted to sing them. The first song, Tako Tako, was sung more successfully than the second, and the researcher believes that this was because the first song was much shorter and simpler than the second song. Another possible factor is that two of the American children, one girl and one boy,

already knew the Tako song because they had learned it in a music class they took from the Brookline Community Music School.

The class sang tako-tako several times during the unit's progression, but no child mentioned it during the post-unit interviews when they were asked about children's activities. The researcher believes that the song needed to have been sung more times in order for the children to truly have learned it.

The second song was simply too long for the children to learn as a whole. It was also nonrepetitive which increased its difficulty. This song, Te-o Tatakimashoo, would need to be learned in pieces the next time. No child mentioned this song during the post-unit interviews, and the researcher has no evidence to indicate that the children would recognize either song.

LESSON FOURTEEN THE FUNNY LITTLE WOMAN

OBJECTIVES
Each child will be able to:
1. identify THE FUNNY LITTLE WOMAN as a traditional Japanese folktale.
2. recognize onigiri (rice balls) as a Japanese food.

MATERIALS
books: THE FUNNY LITTLE WOMAN
LET'S VISIT JAPAN
A FAMILY IN JAPAN
folktale chart
rice cooker
rice, seaweed for onigiri
plastic wrap

OPENING
The teacher said:

Today we are very lucky because Tomohiro's mother and Sachiko's mother are here to teach us how to make onigiri. Who has ever had onigiri before? Hiromi, Rikuhei, Sachiko, Michiko, Tomoyasu, and Tomohiro all have! In fact, onigiri is one of their favorite foods. I'll bet the rest of you will recognize what onigiri is made of when you see one. Look at these onigiri that the mothers already made. Now, who knows what onigiri is made from? Rice! How many of you have eaten rice at home before? Well, the Japanese and we both eat rice, but we prepare it in different ways. Onigiri simply means rice ball. So, both of our cultures eat rice, but we fix it differently, and we eat different amounts of it. The Japanese eat more rice than people in the United States usually do. Japanese people eat rice everyday, and sometimes even more than once a day. Let me show you this page in LET'S VISIT JAPAN. The author writes that rice is Japan's most important crop, and the picture shows farmers working in paddies which is what you call where rice grows.

This onigiri is simply rice cooked with a little vinegar and sugar, and then wrapped in vinegar. This onigiri, however, has something wrapped around the outside. Do you know what that is? It is nori, or seaweed. Nori is probably a new food for you, but seaweed is very good for you, and Japanese people like it very much. In LET'S VISIT JAPAN there is a picture of a Japanese farmer who has gathered seaweed, and has now hung it to dry.

During activity time, you may go and make some onigiri with our guests, and then we will eat them for snack as we listen to a folktale about a woman who made the best rice balls in all Japan.

ACTIVITIES

1. Onigiri making. (Obj. 2)
2. Reading of THE FUNNY LITTLE WOMAN. (Obj. #1).
3. Discussion. (Obj. #1 -2.)
   The teacher asked:
   1. What did you like about the story?
   2. How did the little woman escape from the wicked oni?
   3. Whom did the little woman meet on her way to find the oni?
      The teacher gave the following information about jizo: (Showing the page in the book, A FAMILY IN JAPAN, that illustrates jizo.) These statues are called jizo, and if we were to go to Japan we would find jizo in many places. We would find them in cities, along the roads in the countryside, and outside of temples. Jizo statues are thought to be the protector of children. Remember in the story: the jizo tried to protect the little woman. They warned her, about the oni. Look at this photo in A FAMILY IN JAPAN; this photo shows jizo, and tells us that since people believe that jizo protect children, mothers hang clothes and bibs on the statues. They pray that the jizo will make their sick children bet better.
   4. Did this story remind you of other folktales that you know? (THE GINGERBREAD BOY or STREGA NONA)

4. Enact THE FUNNY LITTLE WOMAN. (Obj. #1.)
   The children decided what parts to enact, and how they would do it.

5. Learning log. (Obj. #1.)

EVALUATION

Obj. #1: Each child will be able to identify THE FUNNY LITTLE WOMAN as a traditional Japanese folktale.

All of the children, both American and Japanese, were extremely attentive during the reading of this story. The researcher infers that the children were attentive for two principle reasons: 1. there is much action in the story, and 2. the illustrations captivated the children. The book did, in fact, win the Caldecott Award in 1972. One six year-old American girl named the book as her favorite story, and she remarked that she particularly liked the illustrations.

The children were extremely eager to enact the story, and boys as well as girls offered to be the little woman. The children emptied a laundry basket, that was used for storing miscellaneous materials, and made it the boat. The researcher believes that enacting the story was an excellent way to have the children internalize the story as eleven of the fourteen children recalled this folktale during the post-interviews.

The majority of the children chose to draw scenes from THE FUNNY LITTLE WOMAN in their learning logs. The girls most often drew the little woman and rice balls, while the boys most often drew the little

woman with the oni.

Obj. #2. Each child will be able to recognize onigiri (rice balls) as a Japanese food.

All of the children, except for about three, helped prepare the onigiri. At snack, the majority of the American children tried the onigiri that was not wrapped in seaweed. They quickly offered the seaweed-wrapped onigiri to their Japanese classmates! The Japanese children were happy to accept. The researcher believes that the American children tried the plain onigiri, that is the onigiri without seaweed, because all of the children were familiar with white rice. They all said they had eaten it before, and without the seaweed, the onigiri looked just like a ball of cooked white rice. The seaweed-wrapped onigiri looked very different to the American children, and also, the researcher feels that the food's name, seaweed, had a negative effect on their wanting to try it. Only one American girl, the researcher's daughter, said she had tried seaweed before.

During dramatic play, numerous children were heard offering each other rice balls. Rice balls were named by almost all of the children when asked about Japanese foods on the post-unit interviews. The researcher believes that actually preparing and eating rice balls as well as listening to stories about rice balls, truly helped the children internalize rice balls as being a Japanese food.

LESSON FIFTEEN JAPANESE RADIO EXERCISES

OBJECTIVES
Each child will be able to:
1. comprehend that group exercise is something that Japanese children participate in regularly.

MATERIALS
tape of radio exercises
a Japanese volunteer who knows the exercises

OPENING
The teacher said:

When you go to gym class with Mr. Sapoznik, what do you generally do before you begin playing games? Usually you begin class by doing some group exercises. Why do you think Mr. Sapoznik has you do exercises together? (Wait for responses.) Exercise is good for our bodies. It kind of warms us up, or gets the body going, and when you do them together it builds group spirit.

Exercise is also very important in Japan. In Japan, adults and children often exercise together just as you do in gym class, or maybe some of your parents go to special clubs to exercise.

Today, my friend Masayo is here to tell us about some special exercises that many Japanese children and adults do every morning.

Every morning at 6:30 a.m., people gather outside in their neighborhood, and do ten minutes of exercise together. There is a set routine of exercises that everyone knows because the country has been doing this early morning group exercise program for 40 years. Forty years is a long time; the Japanese people have been doing these exercises since before many of your parents were born. The exercises are broadcast over the radio, and children who have perfect attendance, children who never miss a day, receive prizes.

ACTIVITIES
1. Exercise tape. (Obj. #1.)
2. Learning logs. (Obj. #1.)
Children responded in their individual logs.

EVALUATION
Obj. #1: Each child will be able to:
1. comprehend that group exercise is something that Japanese children participate in regularly.

The children watched the Japanese volunteer, Masayo, perform the exercise routine, and then attempted to follow her. However, following the tape was difficult because the routine was too fast, and the tape's quality was poor. Several of the Japanese children said they knew the

exercises, and a few American children were able to use one Japanese girl as a guide. The investigator believes that these exercises need to be taught in segments without the tape, and then later put with the tape.

In the post-unit interviews, one six -and- half- year-old boy mentioned group exercises as being something that Japanese children do. The researcher believes that only doing the exercises one time was not sufficient for the children to comprehend that this set of exercises is done every morning in Japan. The exercises definitely needed to be done more than just once for the children to integrate them into their learning.

LESSON SIXTEEN CHILDREN'S GAMES

OBJECTIVES
Each child will be able to:
1. recognize, name, and play the Japanese children's game of janken (rock-paper-scissors).
2. recognize and play the Japanese children's game, Daruma.
3. recognize and play Japanese flat marbles.

MATERIALS
janken handout (Appendix C)
Daruma game
Japanese flat marbles (from the kit from The Children's Museum)
Japanese parent volunteers

OPENING
The teacher said:

Today we're going to talk about things you might do when a friend comes over to play. Can you tell me some things you and a friend might lay? (Children contribute responses.)

That's right. You might play some games like dominoes, Go Fish, Pizza Party, and Trouble. Well, what do you think Japanese kids do with their friends? Do you think they might play some games, too? Do you know any Japanese children's games?

Do you know how to play janken? That's a Japanese games that I bet you do know how to play. Rikohei and Tomohiro play it all the time. Let's ask them to show us, and we'll see if you recognize the game. (Children watch as the Japanese boys play rock-paper-scissors.)

Did you recognize the game? What game is it? That's right. We know it as rock- paper-scissors, but the Japanese name for it is janken. In fact, this game came to us from Japan, and in Japan they play it to decide a contest, or to choose who will go first. Can you think of a similar little game that we sometimes use to help us decide who will go first, or to make a choice? It reminded me of eenie-meenie- minee-mo. It is an easy game because it can be played anywhere and all you need is your hand. During activity time we can play janken.

There is another Japanese game that we'll play today called Daruma. This little wooden figure is Daruma, and the people say that Daruma prayed so much that his arms and legs fell off! Also, notice Daruma's eyes. Only one is painted. When Japanese people want a wish to come true, they often buy a doll like this and paint in just one eye. Then when the wish comes true, they paint in the other eye. This game will be out for you to play during activity time also.

The third Japanese game is similar to one that some of you play here. What are these? (Show marbles.) That's right. They are American marbles. Now look at these. (Show Japanese flat marbles.)

These are Japanese flat marbles, and Tomoyasu's mother is going to show us how to use them during activity time.

ACTIVITIES

1. Janken. (Obj. #1.)
2. Daruma. (Obj. #2.)
3. Flat marbles. (Obj.#3.)

EVALUATION

Obj. #1. Each child will be able to recognize and play the Japanese children's game janken.

Many of the American children were somewhat familiar with this game because they had often observed the Japanese boys playing it during outside recess time, or while sitting in the circle waiting for circle time to commence. However, even the two American boys who said they had played the game before with older siblings, did not know that the game was Japanese. The American children quickly learned the game, and continued to play it the remainder of the school year. The boys played it a little more often than the girls, but both sexes did, in fact, play the game of their own initiative. Sometimes, they played the game simply for fun, but on several occasions the researcher observed that the children used the game to decide who would be the line leader, or who would get a turn first at doing some activity. Almost every child mentioned the janken game during the post-unit interviews. One six year-old American girl told the researcher that she had taught the game to her parents and younger sister.

Obj. #2. Each child will be able to recognize and play the Japanese children's game, Daruma.

During activity time, the Daruma game was played by about five American boys, and four American girls. Even though a Japanese parent was volunteering with the games, no Japanese child played Daruma that day. Several children expressed to the researcher that the game was much harder to play than they thought it would be. With all the body pieces in place, no one could knock the body out and have the head land correctly. Upon observing the children's difficulty, the researcher modified the game so there were fewer body sections; this modification made the game easier, and the children played more successfully.

Daruma was played frequently for a couple of weeks, and then the children played with it off and on during the remainder of the unit. The Daruma game was left in the Japanese house area with other toys, and the researcher believes it would have been better to place the Japanese games in another area outside of the house area, because for much of the time the children were in the house, cooking and eating were the main activities. If the game had been in another area of the classroom, it would have been more accessible for the other children.

One five year-old American boy drew a picture of Daruma for his

learning log. He only colored in one eye, and called that fact to the researcher's attention. He remarked that he had only colored one eye because his birthday was approaching, and if he received what he was hoping for, he would then color in the other eye. Only one American girl mentioned the Daruma game on the post-unit interviews.

Obj. #3. Each child will be able to recognize and play Japanese flat marbles.

The flat marbles were from a rental kit from The Children's Museum, so consequently the marbles were only in the classroom for two weeks. This game was very easy for the children to master, and the game was played equally by both boys and girls. In fact, boys and girls would play this game together. Only a few children mentioned flat marble as a Japanese children's game that they knew on the post-unit interviews, and the researcher infers that the reason this game was not mentioned more is due to the fact that the marbles were in the classroom for such a short period of time.

LESSON SEVENTEEN THE DREAM EATER

OBJECTIVES
Each child will be able to:
1. name THE DREAM EATER as being a traditional Japanese folktale.
2. understand the character of baku, who in Japanese folktales, eats bad dreams.
3. understand that Japanese children sometimes have bad dreams just as American children sometimes do.

MATERIALS
book: THE DREAM EATER
folktale chart
drawing paper

OPENING
The teacher said:
Last night my little girl, Julia, woke up crying. What do you think could have caused her to wake up in the middle of the night like that? (Wait for responses.) You're so right. She was having a bad dream, and it was hard for her to go back to sleep. Have any of you ever been awakened by a bad dream? Instead of telling me each of your bad dreams, I'd like you to draw it, and then we're going to feed that bad dream to baku. Draw your bad dream and then you'll see who baku is.

ACTIVITIES
1. Bad dream drawings. (Obj. #3.)
2. THE DREAM EATER. (Obj. #1 - 3.)
   1. Introduction.
   The teacher said:
   Do you think all children have bad dreams or is it only children who live in Brookline? Tohe, did you ever have a bad dream in New Zealand? What about the children in Japan?
   Yes, they too, sometimes have bad dreams just as other children do. But they have baku to help them. Are you ready to discover who baku is? Listen closely.
   2. Reading of THE DREAM EATER.
   3. Discussion. (Obj. #1-3.)
      The teacher asked:
      1. Who has bad dreams?
      2. Who is the dream eater?
      3. What does the baku do after he eats the bad dream?
4. Good dream drawings. (Obj. #3.)
   The bad and good dreams were assembled into a class book.

EVALUATION

Obj. #1. Each child will be able to name THE DREAM EATER as being a traditional Japanese folktale.

THE DREAM EATER was one of the most-named folktales during the post-interviews. The story was equally named by both girls and boys. The researcher believes that so many children named this story because five and six year-olds often have bad dreams, so the topic was of great interest to the children. This book was also frequently checked out from the classroom library.

Obj. #2. Each child will be able to understand the character of baku, who in Japanese folktales, eats bad dreams.

When asked during discussion, many children were able to explain a baku. Several children later drew bakus for their learning logs.

Obj. #3. Each child will be able to understand that Japanese children sometimes have bad dreams just as American children sometimes do.

During discussion, one five-year-old boy from New Zealand said that all kids all over the world have bad dreams, and several children agreed with him. He said that he had bad dreams at home (meaning New Zealand), and in the United States. Then one six year-old American girl said that kids were not the only ones to have bad dreams, because sometimes her parents had them, too. Another five year-old American girl added that in the book <u>everybody</u> was having bad dreams. However, no one included any mention of bad dreams during the post-unit interviews.

LESSON EIGHTEEN THE SPIDER WEAVER

OBJECTIVES
Each child will be able to:
1. recognize THE SPIDER WEAVER as a traditional Japanese folktale.
2. explain the significance of kindness and disobedience in the story.

MATERIALS
book: JAPANESE CHILDREN'S FAVORITE STORIES
folktale chart
cotton balls, plastic spider, and drawing paper
learning logs

OPENING
The teacher said:

Do you see this little plastic spider and these cotton balls? Let's pretend that these cotton balls are clouds. In Japanese the word for spider is kumo, and the word for cloud is also kumo. Today, I'm going to read a folktale called THE SPIDER WEAVER, and you'll find out why both spider and cloud are called the same name in Japanese.

We'll add this tale to our list of folktales.

ACTIVITIES
1. Story reading. (Obj. #1.)
2. Discussion. (Obj. #2.)
   The teacher asked:
   1. Why did the spider choose to help Mr. Yosaku?
   2. Why did the snake get back into the bundles of cotton? What had Mr. Yosaku done?
   3. Why did Old Man Sun rescue the spider from the snake?
   4. Does this story remind anyone of a favorite American folktale where someone was rewarded for kindness and punished for disobedience?

3. Learning logs. (Obj. #1.)
   Children responded to the folktale in their logs.

EVALUATION
Obj. #1. Each child will be able to recognize THE SPIDER WEAVER as a traditional Japanese folktale.

Only two children named THE SPIDER WEAVER as a Japanese story that they knew when asked during the post-unit interviews. The investigator believes a possible reason that so few children mentioned this story is because this story was read from a book that was a collection of stories. This version of THE SPIDER WEAVER contained minimal illustrations; furthermore, the illustrations were small, usually about

half a page in size, and they were done in black-and -white. Consequently, the children could not individually manipulate this story as easily as they could the other folktales, nor was this story easy for them to retell using the illustrations as a prompt.

Four American girls and two Japanese girls drew scenes from THE SPIDER WEAVER for their learning logs.

Obj. #2. Each child will be able to explain the significance of kindness and disobedience.

During the discussion, various children gave examples that showed the significance of kindness and disobedience. The researcher would plan a written activity for this character comparison in the future.

LESSON NINETEEN VIDEO LETTERS FROM JAPAN

OBJECTIVES
Each child will be able to:
1. name something about a Japanese house that is the same as a U.S. house.
2. name something about a Japanese house that is different from a U.S. house.
3. name something that a Japanese child does for recreation.

MATERIALS
VIDEO LETTER FROM JAPAN: MY DAY
TOKYO SUNDAY
learning logs

OPENING
The teacher said:
Today during activity time, you will have the chance to see a video called VIDEO LETTER FROM JAPAN. The video has two parts. The first part is called MY DAY, and the second is called TOKYO SUNDAY. These videos are new, and they will give you the opportunity to see Japanese children as they go about their daily activities; you'll see them getting up and getting ready for school, you'll see them at school, and then you'll see some of their after-school activities.

ACTIVITIES
1. Videos. (Obj. #1- 3.)
2. Discussion. (Obj. #1 -3.)
The teacher asked:
1. What things in the Japanese home were the same as in an American home?
2. What things were different?
3. What were some things the children played, or did for fun?

EVALUATION
Obj. #1 - 3. Each child will be able to:
1. name something about a Japanese house that is the same as a U.S. house.
2. name something about a Japanese house that is different from a U.S. house.
3. name something that a Japanese child does for recreation.

All the American children watched the video, and for the most part, were attentive. The recommended age for these videos is age ten and

older, but the researcher believed the videos were so excellent that they would be valuable for the younger children, too. The Japanese children were at their ESL class for most of the video, and the researcher would have preferred to have them present for the entire video.

As the children watched the video and saw something they were already familiar with, such as the custom of taking off one's shoes before entering a house, they would call it to each other's and to the researcher's attention. They recognized and pointed out tatami mats. They identified the low table for dining, made comments about the small size of the kitchen, and all audibly groaned when the boy in the video cracked a raw egg on his cooked rice, then added soy sauce, and said that it was his favorite breakfast! The boy states that they eat rice everyday in Japan, and one girl in the class emphatically said, "We know that."

The children seemed somewhat surprised that there was a television in the house. Yet, they also seemed pleased because the television was something in the house that was recognizable to them. One boy was puzzled about what shows the Japanese children would watch since the shows would not be in English.

During the discussion that followed the videos, numerous children contributed. One boy remarked that he had noticed the children all wore uniforms to school, and by wearing uniforms, everybody would know what school a child attended. Several American girls were quite impressed with the way the children cleaned their classroom. Another American girl added that their way of cleaning was certainly different from here.

One five-year-old American boy said that he noticed that the children receive allowances just as children in the U.S. do. In fact, this same boy drew a scene for his learning log of the young Japanese boy going shopping with his allowance. He drew all the electronic games that the boy wanted.

The discussion ended abruptly because the class was called to the book fair, and unfortunately, we could not continue until the next week. By the next week, however, the children has lost their enthusiasm, and nothing new was added to the similarities and differences already cited.

LESSON TWENTY BOYS' DAY HOLIDAY

OBJECTIVES
Each child will be able to:
1. recognize that Boys' Day is an important holiday in Japan.
2. explain one custom that is associated with the holiday.

MATERIALS
koinobori (carp streamers flown on May 5)
movie: A Calendar of Children's Events (from the Japanese Consulate)
book: A FAMILY IN JAPAN
food: Japanese candies & rice crackers
tape: Boys' Day song
sticks, paper strips, pinwheels

OPENING
The teacher said:

Today, May 5, is a very special holiday in Japan. Does anyone have any idea what day it is? Remember the special holiday we had earlier? Right, that was the Doll Festival or Girls' Day. Well, this holiday is something like that. It's Boys' Day. The real name of the holiday is Children's Day, but it used to be just called Boys' Day, and most people still just refer to it as Boys' Day.

Just as the Japanese decorated their homes with special displays for the girls, they decorate them in a special way for Boys' Day. Mrs. Hashimoto has lent me her special decoration which I will now show you.

This is called koinobori. Koinobori are carp, and the people put these outside their houses to celebrate Boys' Day. They are kind of like kites, or wind socks. One cloth carp is hung on the pole for each male, or boy, in the family. The biggest carp is for the father, and then the others are for the sons. The reason they use a carp fish is that the carp is a strong fish that can swim against the current; that means swimming against the way the water is flowing, and that is hard to do. The Japanese admire the carp. In the book, A FAMILY IN JAPAN, the author says that the carp stands for strength, energy, and long life. He says that the carp are supposed to remind boys to face up to problems with the strength of a carp.

The pole with the koinobori stands outside the house, but the Japanese people also place special decorations inside of their houses, too. They usually display a samurai helmet, a samurai doll, and, a horse. Look at the photo here. (Show page 17 in A FAMILY IN JAPAN.)

The Japanese mothers have prepared something special for us to make today, and then later we'll learn some other customs that are done for Boys' Day.

ACTIVITIES

1. Pinwheel and small wind sock making. (Obj. #1 -2.)
The Japanese mothers planned for the children to make small wind socks to put on sticks with pinwheels.
2. Special snack. (Obj. #2.)

The mothers brought Japanese rice crackers and candies.
While the children ate snack, the teacher read from A FAMILY IN JAPAN, pages 14 - 17, that gives further detail on Boys' Day customs.
3. Boys' Day Song: Koinobori. (Obj. #1-2.)
The teacher gave the song's translation and the Japanese mothers then sang it.

Koinobori
Koinobori which is higher than the roof
Magoi, the biggest one, is the father carp
Higoi, the small ones, are the children
They seem to have fun flying.

4. Movie. (Obj. #1 -2.)
A Calendar of Children's Events shows how Boys' Day is celebrated as well as showing other holidays.

EVALUATION

Obj. #1 - 2. Each child will be able to:
1. recognize that Boys' Day is an important holiday in Japan.
2. explain one custom that is associated with the holiday.

The children expressed great delight in having a real koinobori displayed in the classroom. Several children remarked how pretty and colorful the wind socks were. The children quickly grasped the idea of Boys' Day, and the researcher believes that this holiday was easy for the children to comprehend because they had already celebrated Girls' Day. One little five year-old American boy knew a surprising amount about carp, and he told the class that carp were strong because they have to swim upstream against the current to lay their eggs.

All the children made the wind socks and pinwheels which we took outside. The Japanese mothers planned this activity, and the researcher would have preferred having each child make an actual representation of the koinobori that would be in front of a Japanese house. A couple children, an American girl and the boy carp-expert, later drew koinobori pictures for their learning logs.

The song was too difficult for the children to learn, and only two children included it as something that is done to celebrate Boys' Day.

The movie was borrowed from the Japanese Consulate, and the researcher would not use it in the future because the level was too high

for the children, and because too many other celebrations were included.

All of the children named Boys' Day as an important Japanese holiday on the post-unit interviews when they were asked about Japanese holidays, and the majority of the children gave quite a few details about how the holiday is celebrated.

LESSON TWENTY-ONE KINTARO PANEL STORY

OBJECTIVES
Each child will be able to:
1. comprehend that stories are often told in Japanese kindergartens using story panels.
2. identify KINTARO as a Japanese folktale.
3. understand that Kintaro is admired for his bravery and his strength.

MATERIALS
Kintaro story panels
folktale chart
learning logs

OPENING
The teacher said:

Today I have a story to tell you that is told in Japanese kindergartens. The name of the story is KINTARO. We'll write the title on our folktale chart. In Japanese kindergartens, this story is told to the children in a special way. It is not read from a book, but is told from pictures called story panels. The teacher shows the children a picture, and while they look, she reads the story from the back of the picture. In Japan, many stories are told to the children using story panels.

ACTIVITIES
1. KINTARO. (Obj. #1 - 3.)
   The teacher read the story from the story panels.
2. Discussion. (Obj. #2.- 3.)
   The teacher asked:
   1. Why do you think Japanese children enjoy this story so much?
   2. What did you like or admire about Kintaro?
   3. Kintaro was raised by animals. Can you think of another story that you know where a little boy was raised by animals?
3. Learning logs. (Obj. #2 - 3.)

EVALUATION
Obj. #1. Each child will be able to comprehend that stories are often told in Japanese kindergartens using story panels.

There was no evidence to support this objective. This panel set was borrowed from Smith College, and had to be returned right away, so the children did not have the opportunity to personally interact with the panels as the researcher had originally planned. The researcher had hoped that the children would use the panels themselves to retell the story.

Obj. #2. Each child will be able to identify KINTARO as a Japanese folktale.

Not one child drew anything from this story in his learning log, nor did any child when post-interviewed refer to KINTARO as a Japanese folktale that he knew. This was the only story that no one mentioned. The researcher infers that the children were a little tired of their learning logs by this time, which accounts for their lack of interest in drawing about KINTARO. The researcher also believes that, as stated above, because the panels were in the classroom for such a brief period of time, the children were not able to integrate this folktale into their learning. The children were, in fact, attentive when the story was told, and many smiled and gave other indications that they enjoyed the story.

Obj. #3. Each child will be able to understand that Kintaro is admired for his bravery and his strength.

A few children volunteered answers to the discussion questions about Kintaro's character, but there was no other evidence available.

LESSON TWENTY-TWO HANAMI (FLOWER VIEWING)

OBJECTIVES
Each child will be able to:
1. explain the Japanese custom of cherry-blossom-viewing picnics.
2. try typical Japanese food that would be taken on a picnic.
3. recognize the traditional folktale THE OLD MAN WHO MADE THE TREES BLOSSOM.

MATERIALS
furoshiki
Japanese lunch boxes
Japanese picnic mats
Japanese omelette pan
Japanese omelette
rice balls
Japanese gummy candies & other available candies
cassette recorder with batteries
tape: Teach Me Japanese
books: JAPANESE FAVORITE CHILDREN'S STORIES
GRANDFATHER CHERRY BLOSSOM (in Japanese)

OPENING
The teacher said:
Today is a beautiful sunny day, and we're going to go outside for a special activity that Japanese people do about this time of year. I have my furoshiki packed with special things that I'll show you outside. We'll go out in groups of 5 or 6 children.

ACTIVITIES
1. Introduction to blossom-viewing-picnic. (Obj.#1.)
The teacher said:
We're going to hanami. Any ideas? We're going to have a picnic to view the beautiful cherry blossoms. Only since Lawrence School doesn't have any real cherry trees, we are going to go have our viewing picnic under the apple trees that are blooming now.
A special picnic to view the cherry blossoms is called a hanami, and it is very common in the spring in Japan. In fact, many of my Japanese neighbors went to Arnold Arboretum last weekend to view the tree blossoms and to have a picnic there.
I brought some typical things that a Japanese family would take for a hanami. First, I brought my goza, or mat. Who will help spread it under the tree?
Now, the sakura, or cherry blossom, is the national flower of Japan, and there is a very pretty song called Sakura which I'll play for you. Let me tell you what it means first:

The Cherry Blossom Song

Cherry blossoms, cherry blossoms
On mountains, in villages
As far as you can see.
They look like fog or clouds
They are fragrant in the morning sun.
Cherry blossoms, cherry blossoms
In full bloom.

Let's listen to the tape of the song. (Play tape.)

2. Picnic food. (Obj. #2.)

The teacher said:

When you and your family go on a picnic, what foods do you take? (Wait for responses.) That's right. We often take things like sandwiches because they can be eaten with just fingers. The Japanese take some special food that is also easily eaten with their fingers. One food you already know. Does anyone remember? Onigiri, or rice balls I have some here for you.

They also make something for picnics with this special pan. Look at the pan. What do you think it could be for? It is for tamagoyaki. Who has ever had tamagoyaki? I'll bet you all have! I have some wrapped up here: Look. Tamagoyaki just means baked egg, and it is very much like an omelette. This one is plain, but just as we put fillings in omelettes, so do the Japanese. Let's try a little tamagoyaki.

I also brought some treats that Japanese people take on picnics - gummy candies and these little sticks with chocolate on them!

3. Folktale THE OLD MAN WHO MADE THE TREES BLOSSOM. (Obj. #3.)

The teacher said:

I have a folktale for you about cherry blossoms. I have it in both English and in Japanese, and I want you to look at the Japanese version first.

How should I hold the book to find the beginning? (Let children show.) Remember to hold a Japanese book correctly, it seems backwards to us. Let's look at the illustrations and see what we think the story will be about.

So, you think there will be a _____, and a _____ (insert whatever children said) in the story. Listen to the English version now.

EVALUATION

Obj. #1. Each child will be able to explain the Japanese custom of cherry-blossom -viewing picnics.

All the children, both Japanese and American, were eager to go outside for this special activity. Around five or six children drew cherry trees in various scenes for their learning logs, and when asked by the researcher what special thing the Japanese people like to do when

the cherry trees are blossoming, the children were able to respond correctly.

Five children mentioned this custom as being one that Japanese people celebrate when asked about celebrations during the post-unit interviews.

Obj. #2. Each child will be able to try typical Japanese food that would be taken on a picnic.

Almost all the children tried a bit of the tamagoyaki, or Japanese omelette. One American boy said it was just like the eggs his mother fixes, and he ate whatever anybody did not want. He, of course, mentioned this food on the post-unit tape, and the researcher infers that was because he was so fond of the tamagoyaki. The other American and Japanese children were eager to eat the candy, and the majority of the children asked for more candy. Many children mentioned the Japanese gummie candies on the post-unit interviews.

Obj. #3. Each child will be able to recognize the traditional Japanese folktale THE OLD MAN WHO MADE THE TREES BLOSSOM.

Three American girls and two American boys drew scenes from this story for their learning logs. Two girls named this story during the post-unit interviews. The researcher believes that only a few children named the story because the thing that they most remembered about the picnic was the Japanese candy! Also, the story was read from a collection of stories, and therefore there were fewer illustrations to facilitate comprehension.

LESSON TWENTY-THREE LOSING A TOOTH

OBJECTIVES
Each child will be able to:
1. state that Japanese children do something special with a tooth when they lose one.

MATERIALS
small cut-out of tooth

OPENING
(This lesson can be done anytime in the unit when a child loses a tooth. In this classroom, when a child loses a tooth he gets to put a tooth by his name on the Tooth Chart.)

The teacher said:

Danielle just told me that she lost another tooth. She said that she put it under her pillow for the tooth fairy. What happened when you looked under your pillow this morning, Danielle? (Let child respond.) The tooth was gone, and there was $1 under the pillow! Wow!

Do you think the tooth fairy visits Japan? I didn't know, so I asked Hiromi's mother, and she told me that the tooth fairy doesn't visit children in Japan. Yet, the children do something special when they lose a tooth. We'll ask Hiromi and Michiko to tell or show us.

Hiromi, take this paper tooth, and pretend it is an upper tooth that you just lost. What would you do with it? (She throws it down on the ground.) Since upper teeth grow pointing down, children throw those teeth down.

What do you think they do with their bottom teeth? Michiko, would you show us? Did she do what you thought she would do? She threw her pretend bottom tooth up into the sky.

ACTIVITIES
1. Role play. (Obj. #1.)

The children role played what they would do with an upper tooth and with a lower tooth if they were in Japan.

EVALUATION
Obj. #1. Each child will be able to state that Japanese children do something special with a tooth when they lose one.

The American children were not extremely interested in role playing what Japanese children do when they lose a tooth. One six year-old boy said that he thought the tooth fairy was much better because, "You get money."

In September 1991, when one little American girl's family met a new Japanese family, the little American girl told her mother to be sure to explain the American custom of the tooth fairy to the Japanese family

because she was "sure they would want to do it the American way while they are here. Throwing it up or down is okay if you don't know about the tooth fairy, but they'll want to get all the money they can while they are here!"

On the post-interviews, only one girl referred to this particular Japanese custom. Interestingly, at that time, that little girl had not yet lost a tooth, and the subject was of great importance to her.

LESSON TWENTY-FOUR TERU-TERU-BOZU DOLL

OBJECTIVES
Each child will be able to:
1. state that the Japanese make a special doll that they think will help bring good weather.
2. state that Japanese children play a weather-predicting game with their shoes.

MATERIALS
kleenex, tie bands, and markers to make doll
geta

OPENING
The teacher said:

Look at this little doll I made. How did I make it? You're right. I made it from kleenex. It looks a lot like the ghost we made for Halloween, doesn't it? This doll is called a teru-teru-bozu, and Japanese people make these dolls for a special reason. You can make one, and then we'll find out why this doll is important.

ACTIVITIES
1. Doll making and explanation. (Obj. #1.)

The doll is made by making a ball of kleenex, and then putting another kleenex around the ball, and tying a band around the neck. The face can be painted.

The teacher said:

Tomorrow night is the school picnic, and Japanese people believe that the teru-teru-bozu will bring us something we need for the picnic. What could that be? Good weather! That's right. We don't want rain tomorrow night.

Japanese people are very concerned about the weather, because the weather in Japan changes very quickly. So when they want good weather, they make this doll. They usually make it out of white cloth and hang it outside.

Then, the next day, if the weather is good, the teru-teru-bozu doll is rewarded by being brought inside, or by being taken on the outing. Sometimes, they pour sake, special rice wine, over it, or sometimes they put a bell around the doll's neck.

Since tomorrow is our picnic, take your dolls home and hang them out tonight to see if they can help bring good weather.

2. Shoe game. (Obj. #2.)

The teacher said:

There is another little weather-predicting game that the children do with their shoes. Long ago, it was played with getas, but nowadays, children use their regular shoes. To determine the next day's weather,

you kick off your shoe. If it lands top side up, tomorrow's weather will be nice; however, if the shoe lands upside down, the weather will not be good. Do you want to try?

(The class counted the number of shoes that landed each way. The prediction was for rain.)

EVALUATION

Obj. #1. Each child will be able to state that the Japanese make a special doll that they think will help bring good weather.

All of the girls and three American boys chose to make the dolls. The children said that they thought it was a good idea to try to do something to influence the weather. Two girls, whose parents teach in the physics department at Boston University, commented that they did not think it would work because it was not scientific, but that they would make the doll just for fun.

The picnic, by the way, was rained out two weeks in a row!

Obj. #2. Each child will be able to state that Japanese children play a weather-predicting game with their shoes.

This game turned out to be very popular as the children wanted to do it more than once. Some of the children were more interested in how high they could kick their shoes rather than in how the shoe was going to land!

Our prediction had been that it would rain, which it did, so various children remarked that the shoe-toss really worked.

Neither the tera-tera-bozu doll nor the shoe-toss custom was named during the post-unit interviews. The researcher believes that one possible reason for this custom not being mentioned is that the majority of the children were noticeably tired by the last section of the post-interview, and seemed to cut their responses.

LESSON TWENTY-FIVE THE PRINCESS AND THE FISHERMAN
GYOTAKU (FISH PRINTING)

OBJECTIVES
Each child will be able to:
1. make a traditional fish print.
2. recognize the folktale THE PRINCESS AND THE FISHERMAN.

MATERIALS
book: THE DANCING KETTLE
folktale chart
materials for fish print:
handout
a whole fresh fish
white tissue paper
a cookie sheet
paint brushes
bottle of ink
construction paper

OPENING
The teacher said:
Today, we're going to make a gyotaku which is a Japanese fish print. Gyo means fish, and taku means stone rubbing. Gyotaku is a print made from a real fish. Fishermen were the first to make these prints, because it gave them a way to measure the fish they caught. Then later, other people started making these prints, because they thought they were pretty. Today fish prints are found as decorations on fans, scrolls, and clothing.

ACTIVITIES
1. Fish print. (Obj. #1.)
Follow directions on handout. (Appendix C)
2. Reading THE PRINCESS AND THE FISHERMAN. (Obj. #2.)
The teacher said:
Many Japanese tales are about fishermen, the sea, or sea creatures. Why do you think that is? That's right. There are many tales about fishermen and the sea, because Japan is surrounded by water, and fishing is very important to Japan. Japanese people eat lots of fish. I wanted to read a story about fish or fishermen to you, and this one is my favorite. It is called THE PRINCESS AND THE FISHERMEN. I'll write it on our chart. This is the last Japanese folktale that we'll have this year.
There are two brothers in this story, and they have a misunderstanding. Listen to find out what the problem is.
3. Discussion.

The teacher asked:

1. What problem did the brothers have?
2. How was it solved?
3. Did you like the way it was solved? Why? Why not?
4. Do you and your brothers or sisters ever have problems like these brothers did?
5. Why do you think this is a good story for Japanese mommies and daddies to tell their children?

EVALUATION

Obj. #1. Each child will be able to make a traditional fish print.

Almost all of the children, both Japanese and American, wanted to make the traditional fish print. They showed great interest in having real fish in the classroom! This project was easy for the children to complete, and the only problem was sometimes the children tended to pat the tissue paper too hard, and it would tear.

Obj. #2. Each child will be able to recognize the folktale THE PRINCESS AND THE FISHERMAN.

This story was read from a collection of stories; it was longer than the other stories, and there were no illustrations. The children became a little restless during this story, which was unusual for this class. In fact, one five year-old boy asked when the story was going to be over.

The discussion after the story was brief because the children were having trouble paying attention, and were ready for another activity.

Only one five year-old American boy named this story during the post-unit interviews, and he was the little boy who had contributed much information about carp during the Boys' Day lesson. The researcher later found out that fishing is a favorite pastime of the boy, his brother, and their dad. The researcher infers that this boy remembered this story because the topic had special meaning for him.

The researcher would find a different edition of this story, or another story that dealt with the sea for the future._

LESSON TWENTY-SIX SUSHI PARTY

OBJECTIVES
Each child will be able to:
1. make sushi.
2. realize that Americans eat many of the foods used in sushi, but they are just prepared differently.
3. understand that the Japanese custom of saying itadakimasu before eating.

MATERIALS
whatever foods the Japanese mothers bring to make sushi:
cooked rice
seaweed strips
sliced carrots
sliced cucumbers
tuna
crab
sushi roller

OPENING
The teacher said:
The Japanese mothers have prepared something special for today. We are going to prepare a Japanese party food called sushi. The mothers have brought in some foods that you will recognize, and you can each help prepare your own sushi. We will then eat snack together.

ACTIVITIES
1. Sushi making. (Obj. #1.)
The children went in small groups to make sushi. Children chose the ingredients they wanted to use.
2. Snack. (Obj. #2.)
The teacher said:
What are we eating? Has anyone had sushi before? No, but what foods did you use to make your sushi?
Have you eaten rice before? What about carrots? cucumbers? tuna? crab? Yes, many of you have eaten the same ingredients, but you just never had them prepared like this. Some foods are completely new to us, like seaweed, but other Japanese foods we know, we just have had them fixed in a different way.
3. Custom of saying itadakimasu. (Obj. #3.)
The teacher said:
When you have dinner at home, is there something that your family says or does before everyone starts to eat? (Wait for replies.) Well, before Japanese children and adults eat, they all say itadakimasu which means "I humbly receive." It is a way of showing thanks for the food.

Let's try it.

EVALUATION

Obj. #1-2. Each child will be able to:
1. make sushi.
2. realize that Americans eat many of the foods used in sushi, but they are just prepared differently.

All of the girls, both American and Japanese, made sushi. The Japanese mothers had brought all the ingredients, and the children assembled them into sushi. It took some coaxing to get the boys to try to make the sushi, but after the first group agreed, the others went more readily. The children stated that many of them had eaten the ingredients before, but that the ingredients looked different because of the way they were sliced.

About half of the children tried the sushi during snack, and many asked to have it wrapped to take home. The researcher believes that the seaweed was a big barrier to getting the children to try the sushi. Even though they used familiar ingredients, the children were still hesitant to try the sushi because in order to try the sushi, one had to first bite through the seaweed!

Seven of the fourteen children were able to name sushi as a Japanese food that they knew, and several others named seaweed, on the post-unit interviews.

Obj. #3. Each child will be able to understand the Japanese custom of saying itadakimasu before eating.

The class first listened to a Japanese mother say this, and then they repeated it. However, there is no evidence to support the achievement of this objective. The researcher feels it would be preferable to introduce this custom much earlier in the unit, so the children would have more time to practice it, and thereby integrate it into their learning.

Appendix E

Lesson Handouts

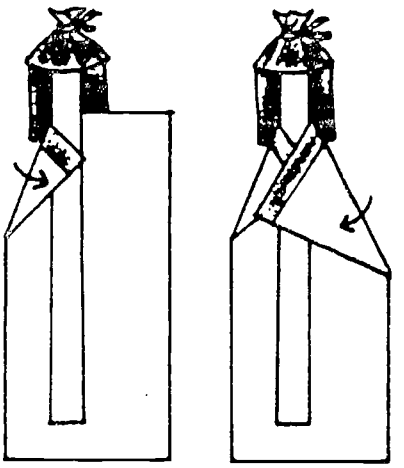
Paper Dolls.

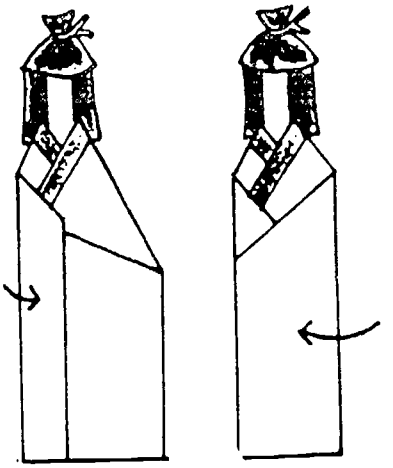
Materials:

2 pieces of black crepe paper
a tongue depressor
1 piece of origami paper, or wrapping paper, 3" x 5 1/2"
ribbon, glue, scissors

Procedure:

1. Glue the black crepe paper to the tongue depressor for the hair.
2. Place the depressor in the middle of the origami paper.
3. Fold the upper lefthand corner of the paper into the center.
4. Fold the upper righthand corner of the paper into the center. This is a deeper fold and goes over the lefthand fold.
5. Fold the left side of the paper all the way across the body.
6. Fold the right side of the paper all the way across the body.
7. Tie the ribbon around the waist for the obi, or sash.





CHARACTER MAP

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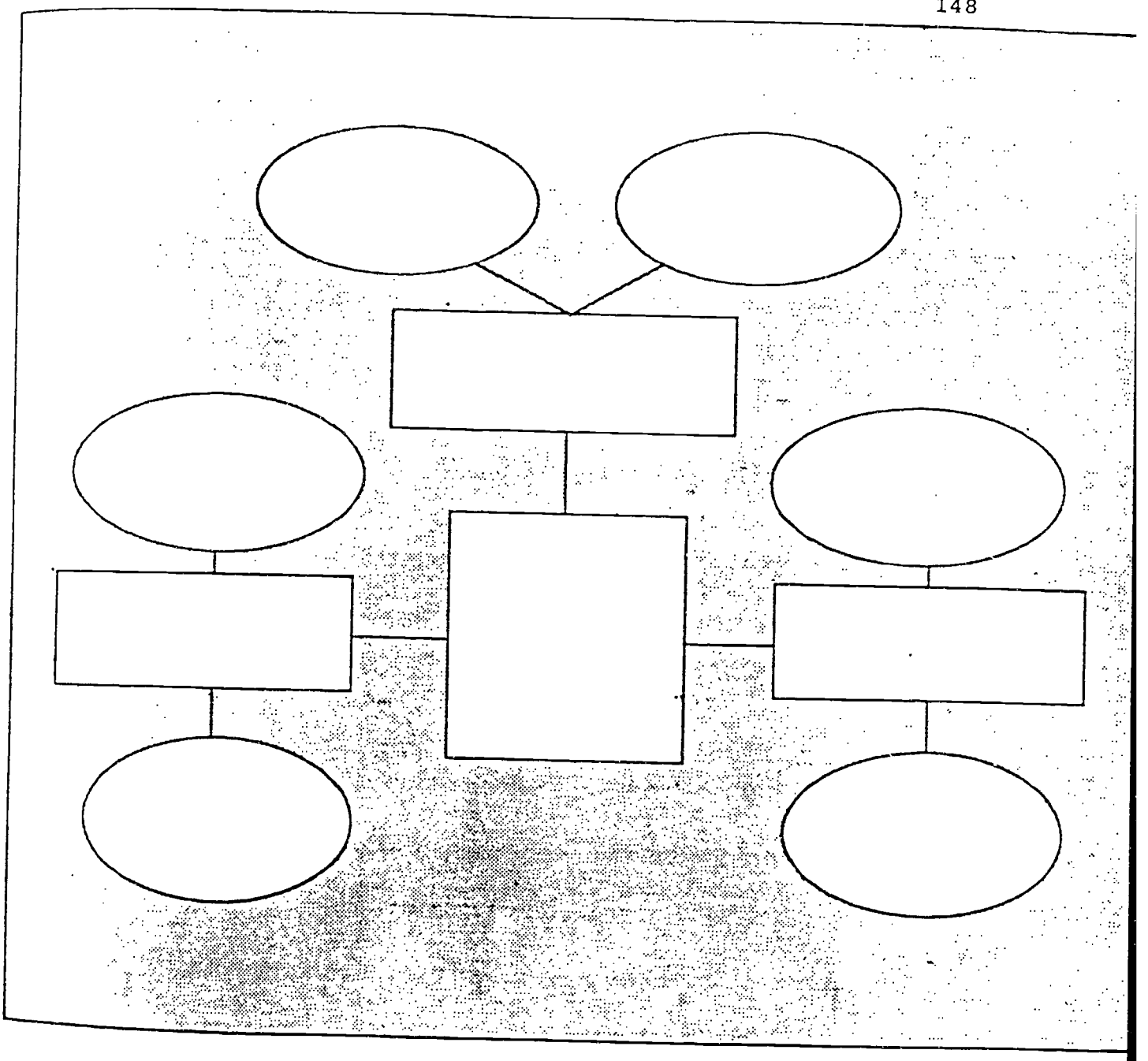
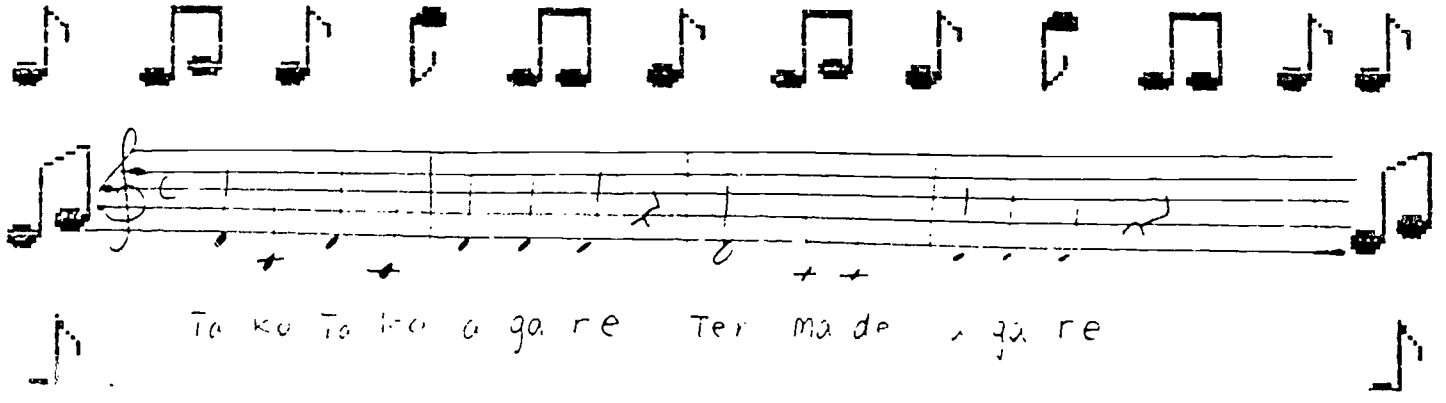


Name of a character.

Qualities that describe the character.

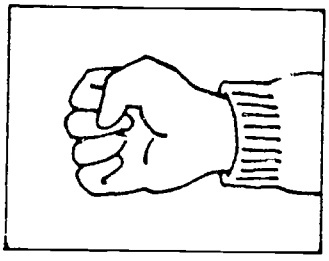
Examples of those qualities.

Lyrics to Tako Song.



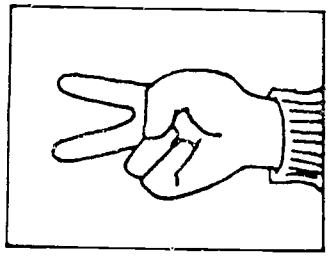
Janken Pon or Rock, Paper, Scissors.

Each player faces his partner or members of the group, and to the chant of janken pon, each player shakes his fist up and down taking one of the three positions as his hand comes down the third time. The hand positions are:



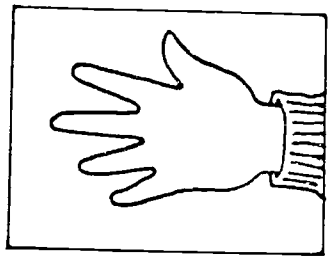
ROCK:

you make a closed fist



SCISSORS:

you hold two fingers out in front



PAPER:

you hold your hand out flat, palm side down

Rock can break scissors, so it beats scissors. Scissors beats paper because scissors cut paper. Paper beats rock because it can wrap it. If there is a tie, the game is played until there is a winner.

Fish Print.

Materials:

a whole fish (Be sure it has not been cleaned, because the fins and scales create the design. Try to get a fish with thick scales.)

a cookie sheet

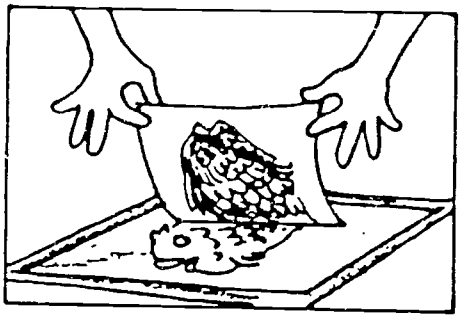
paint brush

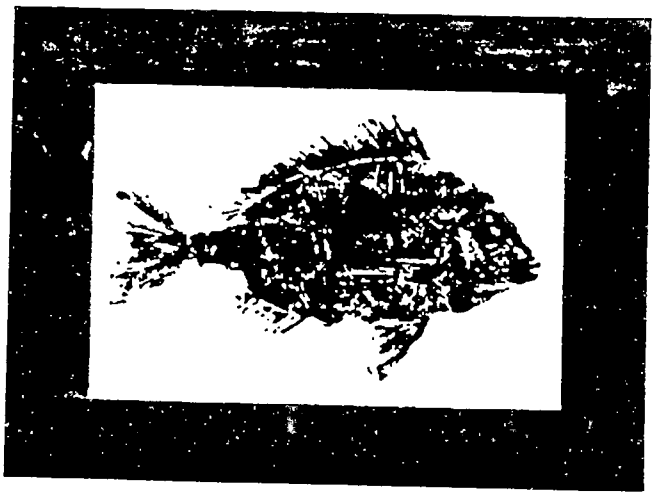
water-based printing ink, red or black

sheets of colored tissue paper in light colors

Procedure:

1. Wash and dry the fish.
2. Place the fish on the cookie sheet.
3. Dilute the ink with a little water. It should be thick and creamy.
4. Brush ink evenly all over the fish. Lay a piece of tissue paper over the fish and pat gently.
5. Very carefully lift the tissue paper off.





Appendix F

PRE-UNIT INTERVIEWS

MARCH 8, 1991

CHILD #1: A CHILD WHO PERFORMED HIGHLY 6 yrs. old

QUESTION #1: JAPANESE STORIES

Interviewer: I know you really like to listen to stories, and I was wondering if you knew any Japanese stories?

CH.: Well, my mother reads to me everyday, but I don't think we've read any Japanese stories.

QUESTION #2: JAPANESE HOUSES

I: That's good, because I have some Japanese stories to read to the class, and I'm glad that they will be new for you. Now, _____, we're going to learn some things about Japanese houses, and I wondered if you could tell me a little about their houses. Do you think they would be the same as ours, or would they be different?

CH.: They would be different.

I: You're right. They would be different, but what about the houses would be different?

CH.: The kitchens.

I: Well, how would the kitchens be different?

CH.: I think their refrigerators would be much different than ours.

I: You might be just right. Now, what about the refrigerators would be different?

CH.: They wouldn't have drawers in them.

I: _____, you know, I don't know if I have ever seen a Japanese refrigerator, so I'm not sure about the drawers. Have you ever seen one, or what makes you think it wouldn't have drawers?

CH.: I don't know.

I: We can check into refrigerators. Maybe we can ask one of the Japanese children's mothers, or Kimi (the school bilingual aide). Is there anything else that you think might be the same or different about a Japanese house?

CH.: No.

QUESTION #3: JAPANESE FOOD

I: _____, I was wondering if you knew anything about Japanese food? Is there something that Japanese people eat that you think might be the same as we eat?

CH.: Well, tea, Chinese tea, actually.

I: Oh, you think they may drink tea. Have you had Chinese tea before?

CH.: Well, in a Chinese restaurant, they brought it.

I: So, you went to a Chinese Restaurant before. Have you ever been to a Japanese restaurant? Or, is that the same as a Chinese restaurant?

CH.: I've been to Chef Changs.

I: Fine, _____. Is there anything else that you want to tell me about Japanese food before we go on?

CH.: No.

QUESTION #4: JAPANESE HOLIDAYS AND CELEBRATIONS

I: One other thing I want to talk about is holidays-- or things that they might celebrate. You know, here we celebrate Hanukkah, and some people celebrate Christmas. Do you know some holidays that Japanese people celebrate?

CH.: Um, no.

I: Well, that's just fine because I have some special things planned so we can learn about some Japanese holidays. I just learned about them myself.

QUESTION #5: JAPANESE CHILDREN'S ACTIVITIES

I: Something else that we're going to talk about is children's games and activities- things that Japanese children do for fun. Do you know any Japanese games?

I: Is there anything that you think Japanese children might play that would be the same as you play?

CH.: I think they play games, but not the same ones.

I: That's good thinking, _____. We'll learn some Japanese games and some other things that Japanese children like to do.
Thank you for talking to me, _____.

POST - INTERVIEW

JUNE 14, 1991

CHILD #1: ONE WHO PERFORMED HIGHLY 6 YRS.OLD

QUESTION #1: JAPANESE STORIES

I: It's Fri., June 14, and I am now talking to _____. Before I started coming & we talked on this tape recorder, one of the things I asked was if you knew any Jap. children's stories. At that time, back in March, you didn't, and since then I've been coming in and we've read lots of stories. I wondered if you could tell me any Japanese children's stories you know now?

CH.: Uh huh.

I: You can just tell me the names as you think of them.

CH.: 1. THE TONGUE-CUT SPARROW
2. THE BADGER AND THE MAGIC FAN
3. THE FUNNY LITTLE WOMAN
4. THE INCH BOY
5. MOMOTARO - THE PEACH BOY
6. THE DREAM EATER

I: Wow, you remembered a lot! Do you remember the one about the old man and the cherry blossoms? I remember you seemed to really like that one when I read it, and Think you drew something from it in your learning log.

CH.: Sort of.

I: That's fine. What one do you think you like the best?

CH.: THE FUNNY LITTLE WOMAN.

I: THE FUNNY LITTLE WOMAN. What did you like about that one?

CH.: I think I just liked the pictures a lot.

I: They were neat. You know, it won an award for its pictures, its illustrations.

QUESTION #2: JAPANESE HOUSES

I: The next thing I'd like to talk about is Japanese houses. We made

part of your play area into a Japanese house & we saw a video about children in Japan, & I want you to think back and see if you can tell me some of the things about your house, or my house, or just any house here in Brookline that might be the same.

CH.: People live in them.

I: They certainly do. What else?

CH.: They have tables for eating.

I: That's right. We both eat at table. Are the tables the same?

CH.: Some are high and some are low.

I: Okay. Anything else about the house?

CH.: (pause)

I: Think a little about the rooms of the house. Where do we prepare food?

CH.: In the kitchen!

I: And, where do Japanese people prepare food?

CH.: In the kitchen!

I: Of course, so that's the same. But, what might be a little different about the kitchen?

CH.: Uh, they have rice cookers.

I: They have rice cookers! Do you have a rice cooker in your kitchen?

CH.: No. We just have a pot!

I: Me, too. Why do you think they have a special rice cooker?

CH.: They eat rice all the time!

I: That's right. They eat more rice than we do here.

CH.: Except in a Chinese restaurant.

I: Exactly. I think a lot of Chinese people use rice cookers, too. What else about the house? What about the bedrooms where the kids sleep?

CH.: They have a lot of Japanese toys. They put away their bed when they're done with it.

I: They put away their beds? Do you...?

CH.: No, you can't.

I: Why not?

CH.: You can't. You can't put it in the closet.

I: How can you put away a Jap. bed?

CH.: There's a futon on the bottom, and a tatami mat under that; they're made out of straw..... so, the futon fits in the closet.

I: Fabulous, _____! What about if you were going to a Japanese person's house, say we were visiting Japan. What would you do before you went in the house?

CH.: You'd take off your shoes.

I: That's right. And, we talked about one of the reasons they do that. Do you remember why?

CH.: To keep the house clean.

I: That's perfectly right. And, Olivia (researcher's daughter) says that it would be a big advantage because you know where your shoes are, too.

CH.: I almost always look for them.

I: At our house, too. Sometimes we're almost late because we're looking for shoes. _____, can you think of anything else that would be the same or different about a Japanese house?

CH.: That they have paper doors. Um.....their houses are made out of..... what is that? Paper?

I: Like you said, the inside has paper sliding doors, but the outside

is mainly wood just like your house on Brook Street. Is there anything else? Think back to the video we saw.

CH.: Oh, yeah. They have a sitting room where they meditate.

I: Very good, Em. How did you know that?

CH.: I saw the picture in that book (reference to A FAMILY IN JAPAN). My dad meditates. My mom says it's because he lives in Cambridge.

I: I'm glad you remembered that, _____. You're the first person to think of that. If you go to The Children's Museum's Japanese house, you can see that special little room.

QUESTION #3: JAPANESE FOOD

I: Let's see. How about the food? Can you tell me something about Jap. food? You already mentioned the rice cooker, and that they eat lots of rice. Can you think of something else that is the same?

CH.: They eat fish like we do.

I: Uh huh. We both eat fish, but we talked about....

CH.: We eat a lot less. I like Boston Chicken.

I: I like Boston Chicken, too! Can you think of some other foods? Maybe something different?

CH.: Rice balls and sushi

I: That's right. We made rice balls and sushi. What did you put in your sushi?

CH.: Rice, seaweed, tuna, carrots, and um... cucumber

I: Excellent. Did you eat your sushi?

CH.: I just ate one, and took the rest home to my mom.

QUESTION #4: JAPANESE HOLIDAYS AND CELEBRATIONS

I: We also talked about some Japanese holidays. Can you tell me some things that they celebrate that are the same as we celebrate here?

CH.: Birthdays, weddings (amused). Then how would there be any people in Japan?

I: How would there be any people in Japan if there weren't any weddings. That's right. They do celebrate birthdays and weddings. Now, can you think of some holidays that they have that we don't have? Some celebrations?

CH.: Boys' Day and Girls' Day.

I: Boys' Day and Girls' Day, you bet. And, do you remember what they

do on Girls' Day?

CH.: They put dolls out.

I: That's right. And, what do they wear?

CH.: Kimonos.

I: Yes, beautiful kimonos. What about Boys' Day?

CH.: They put out carp.

I: That's right.

CH.: as a wind sock..... different colors....one for each boy in the family.

I: Very good job, _____. We just have one other thing.

CH.: and the father gets one, too.

QUESTION #5: JAPANESE CHILDREN'S ACTIVITIES

I: _____, do you know we saw the video, and you mentioned toys earlier. Can you tell me some things Japanese children play, or like to do?

CH.: Things they like to play?

I: Uh huh. Can you remember..... we saw in the video... We saw some kids playing things just like kids do here in Brookline.

CH.: Or just in this country.

I: Or just in this country, that's right.

CH.: I can't think of anything.

I: Em, think back to the video. What did those kids do when they got out of school?

CH.: Um, they rode on their bikes to go buy some candy.

I: They rode their bikes to go buy candy. We ate some Jap. candy that is something like we have....

CH.: Gummies! and toys

I: Is that something that kids do here - ride bikes?

CH.: Yeah.

I: Sure Do you remember anything else those kids were doing?

CH.: Um, they jump rope.

I: They jump rope. Is that the same or different from what kids do here?

CH.: same.

I: Good, and do you remember a game that Japanese kids play to see who is going to go first?

CH.: Paper - rock- scissors .....jan-ken-pon

I: That's it. And, we had the Jap. mommies come in and show us something that the Japanese children like to do with paper.

CH.: Origami

I: _____, you really learned a lot. What did you make?

CH.: I'm not sure I did it.

I: Well, you're just at the age where children start doing origami, but the Japanese make beautiful things out of paper.

CH.: Like what?

I: Like ...

CH.: Paper birds, elephants, kangaroos...

I: Oh, you're remembering the display the mommies brought. Thank you very much for talking with me.

PRE-INTERVIEW

MARCH 8, 1991

CHILD #7: ONE WHOSE PERFORMANCE WAS AVERAGE, 6 YEARS OLD

QUESTION #1: JAPANESE STORIES

I: Hi, _____. I know that you are a good listener when Nao reads stories to the class, and soon I'm going to be coming in and reading some favorite Japanese children's stories to the class. But before I start coming in, I wanted to know if you already know any Japanese children's stories? Do you know any?

CH.: I think Emil might.

I: Oh, your brother might. Can you think of any stories that you think might be Japanese?

CH.: No.

I: It's fine if you can't, because that just means that the ones I'll be bringing in will be new.

QUESTION #2: JAPANESE HOUSES

I: Another thing that we're going to learn about is Japanese houses. We're going to talk about how they are like ours and how they are different. Do you know something about a Japanese house that you could tell me now?

CH.: They're different.

I: Okay. Could you tell me how they are different?

CH.: Well, they're in Japan and ours are in Brookline, my mom's is, and my dad's is in Boston.

I: That's certainly true. Can you think of another thing about Japanese houses that might be the same or different?

CH.: No.

QUESTION #3: JAPANESE FOOD

I: Now, _____, I want to know what you know about Japanese food?

CH.: They eat lots of rice.

I: That's correct. Is that the same as for us, or is that different?

CH.: We eat rice, but they eat more.

I: Fine. Can you think of anything else?

CH.: No.

QUESTION #4: JAPANESE HOLIDAYS AND CELEBRATIONS

I: _____, another thing that we'll be talking about are holidays and celebrations. I wondered if you knew any Japanese holidays?

CH.: Girls' Day and Boys' Day.

I: Wow! That's right, _____. How do you know about those?

CH.: They told us in LEDP (the Lawrence Extended Day Program).

I: Do you know what they do on those days?

CH.: No. That's all they told us.

I: Is there another holiday that you think might be the same as one we celebrate here?

CH.: I don't know.

QUESTION #5: JAPANESE CHILDREN'S ACTIVITIES

I: The last thing I want to ask you about is things that Japanese children play, or things they do for fun. Do you know any Japanese children's games?

CH.: They fold paper and make things.

I: How do you know about that?

CH.: The kids in LEDP do it.

I: Oh, so you've watched the Japanese kids in LEDP. Have you tried it?

CH.: No.

I: Some of the Japanese mommies are going to come to school one day to show us how to make some things by folding paper.

POST-INTERVIEW

JUNE 14, 1991

CHILD #7: ONE WHOSE PERFORMANCE WAS AVERAGE 6 YEARS OLD

QUESTION #1: JAPANESE STORIES

I: Hello, this is Katy Des Chenes, and I am now talking to Miss _____ C. _____, before I started coming to your class regularly, I came and talked to you on the tape recorder, and asked you if you knew any Japanese children's stories. Back then you didn't know any. Remember? Now I bet you know some. Could you tell me some of the ones that you know now are Japanese children's favorite stories?

CH.: Uh huh.

I: What are some that you know?

CH.: Um.....

I: Maybe it you can't remember the name, you can just tell me a little about the story, and maybe I'll know the name. Do you need a minute to think?

CH.: Uh huh.

I: Can you think of any now?

CH.: 1. THE BADGER AND THE MAGIC FAN
2. THE SILLY LADY (THE FUNNY LITTLE WOMAN)

I: She was silly. Do you remember what she did?

CH.: She went under, and she just like went under and one of the buns (rice balls) fell down down into the little crack. She went down into the little crack and then it was gone and stuff like that. They said something about this guy (oni), and the silly lady said, "Tee hee, tee hee."

I: That's exactly right. The silly lady laughed, "tee hee, tee hee," and got out of her problems. She got away from those guys. Those guys had a special name because they are in lots of Japanese stories. Do you remember their special name?

CH.: Uh, obi.....something like that (ONI)
I: _____, you're really thinking. Obi is the special name for the belt around the kimono, and those bad guys' name is real close to obi; it's oni. Do you remember any more stories?

CH.: 3. THE LITTLE INCH BOY.
4. the one about the boy who came out of a peach (MOMOTARO- THE PEACH BOY).
5. THE MOON PRINCESS.

I: Any others? You've named five stories.

CH.: I don't remember any more.

QUESTION #2: JAPANESE HOUSES

I: The next thing, _____, is Japanese houses. I want you to think about the Japanese house that we made. Can you think about some things about that house that might be the same as in your house or my house?

CH.: Um.....

I: What things were the same, or similar?

CH.: They had.... they had.... they have tables that weren't high. They were low.. They have rice the same, and fish, but they eat it all everyday. And, they build snowmens just like we do.

I: That's right. We saw that on the Videoletter tapes.

CH.: And, they climb trees, and they play. They read books, and they go to school.

I: Yeah.

CH.: And..

I: I'm sorry, _____. Go on.

CH.: And, they play. And, they had dresses and they had a closet. And they had plants.

I: That's right. Those are things that are the same about their houses. What are some things that are a little bit different

about their houses?

CH.: They have .... uh....that they have low tables, and they sleep on the floor.

I: They sleep on the floor. What do they put on the floor?

CH.: blankets

I: A blanket. That's right. Do you remember the other things they put down?

CH.: They put down their pillows.

I: Their pillows..

CH.: And they put down their blankets. They put them down theirselves.

I: And they sleep down there. What do they do in the morning?

CH.: They wake up and then they eat breakfast. And then they go to school, they take off their shoes, and then they....

I: Ash, why do they take off their shoes? Do you remember?

CH.: Yep. To clean the house.

I: To keep the house clean. You really have told me a lot. Can you think of anything else about the house?

CH.: They have television, too. That's all.

QUESTION #3: JAPANESE FOOD

I: Let's talk now about Japanese food. You told me that many Japanese people eat on low tables. But what do the Japanese eat?

CH.: They use chapsticks (chopsticks).

I: Yes, chopsticks! Do they use chopsticks all the time?

CH.: No, not when they're little... not when they don't know how yet.

I: They have to learn how to use them. Nice job, _____. _____, earlier you mentioned that we eat rice, and that the Japanese eat rice. Do we eat it the same way?

CH.: We made it in a salad.

I: We made it in a salad. When did we do that?

CH.: When we put all that stuff on top of it.

I: Oh, you mean, last week when we cooked with the Japanese mothers. Yeah, I see how you'd call it salad. How did we do that?

CH.: We just put stuff and spread the rice around and then put on the salad, and then rolled it up.

I: That's exactly right. That Japanese food has a special name. Do you remember it?

CH.: No.

I: It's called sushi. You've given me good information. Can you think of anything else about Japanese food before we talk about something else.

CH.: No.

I: Thanks, _____.

QUESTION #4: JAPANESE HOLIDAYS AND CELEBRATIONS

I: _____, if we were in Japan, could you tell me some things that we might celebrate that would be the same as here, some holidays?

CH.: (pause)

I: Or, a time when we might have a party? When would Japanese people have a party?

CH.: When it's people's birthday.

I: That's right. The children have birthday parties just like kids here.

CH.: And, then they celebrate Boys' Day and then they put up those little fish.

I: They hand the carp up outside.

CH.: On Girls' Day they have these little dolls.

I: They make a display of dolls. Do they wear special clothes on Girls' Day?

CH.: Uh huh.

I: What do they wear?

CH.: I forget what they're called.

I: That's okay. It's kimono. Can you think of any other Japanese holiday that you know about?

CH.: No.

QUESTION #5: JAPANESE CHILDREN'S ACTIVITIES

I: _____, you already told me some of the things that kids do. You mentioned going to school, reading, climbing trees, building snowmen; you said a lot of things! I wondered if you could tell me a Japanese game that you know?

CH.: Like... ..they usually put scissors down, like rock,and if they do the same, it's a tie, and the people taps their arm.

I: That's right. That's jan-ken-pon, or rock-paper-scissors. Good. Do you know any other games?

CH.: We learned the song about a kite..... taco taco.....

I: Wow! That's the song Tomoyasu's mother taught us. Good, _____. You're the first person to mention that song. There is something else that Japanese children like to do with paper.

CH.: They fold it, and fold it to make different stuff.

I: That's right. What is that called?

CH.: Origami.

I: Had you ever done origami before?

CH.: I only know how to do the cup.

I: That's good. I have trouble with the cup. Okay, _____, thank you very much.

March 8, 1991 PRE-INTERVIEW

CHILD #2: ONE WHO PERFORMED BELOW AVERAGE 6 yrs. old

QUESTION #1: JAPANESE STORIES

I: Hi, _____. I know that you know lots of stories, and that you really like stories. I was wondering if you know any real stories that they tell children in Japan?

CH.: No.

QUESTION #2: JAPANESE HOUSES

I: That's fine, because I have some special ones picked out to read to you. _____, can you tell me something you might know about a Japanese house that might be like ours? Something that might be the same?

CH.: No.

I: Well, can you tell me something that might be different about a Japanese house?

CH.: Uh, I don't know.

I: That's okay, too, because we're going to do some activities that will help you learn more about Japanese houses.

QUESTION #3: JAPANESE FOOD

I: _____, do you know what Japanese food is like? Can you think of something they eat that might be the same as something we eat?

CH.: Nothing! Japanese soda.

I: Maybe. We'll have to see if they soda in Japan, and if it is like ours.

QUESTION #4: JAPANESE HOLIDAYS AND CELEBRATIONS

I: What about holidays? We celebrate Christmas and Easter. Can you think of a Japanese holiday that might be the same as curs?

CH.: I don't know.

QUESTION #5: JAPANESE CHILDREN'S ACTIVITIES

I: There's just one other thing I wanted to ask you about, and that is what you think Japanese children play. Do you know any Japanese children's games?

CH.: I know one: checkers.

I: Checkers? Japanese checkers?

CH.: Uh huh.

I: That may be. Can you think of anything else?

CH.: Naa. Are we done?

I: Yes. Thanks a lot for talking to me. Do you want to hear it played back now?

JUNE 14, 1991 POST-INTERVIEW

CHILD #2: ONE WHO PERFORMED BELOW AVERAGE, 6 yrs. old

QUESTION #1: JAPANESE STORIES

I: _____, when I came and talked to you in March, I asked you if you knew any Japanese stories, and back then you didn't. Since then I've been coming to your classroom, and we've read some favorite Japanese children's stories. Can you tell me some that you remember?

CH.: 1. THE LITTLE PEACH BOY. (a long pause)

I: THE LITTLE PEACH BOY. That's one of my favorites. What did he come out of?

CH.: a peach

I: That's right. Can you remember any others?

CH.: 2. THE LITTLE INCH BOY
3. THE TONGUE-CUT SPARROW
4. THE BADGER AND THE MAGIC FAN

I: Okay, _____! I want you to think about the Japanese house that we made, and think about the videos we saw. What can you tell me about Japanese houses that might be the same as your house or my house?

CH.: They have to take off their sneakers. That's the same thing we have to do at my house.

I: You do that, too? Why do they do that?

CH.: So they don't get the floors dirty.

I: That's right. Think some more about the house. Can you tell me anything else?

CH.: They don't use forks or spoons.....or knives.

I: What do they use?

CH.: They use chopsticks.

I: They use chopsticks. That's right. What else? What about the table? Do you remember the table we had?

CH.: It's different.

I: How is it different?

CH.: 'cause they have low tables

I: and, where do they sit then?

CH.: They sit on the carpet.

I: Great. What about the bedrooms? Do you know anything about Jap. bedrooms that is the same or different?

CH.: (pause)

I: Do you need to think about it?

CH.: Tatami mats

I: What about tatami mats?

CH.: They're on the floor.

I: That's right. And, then what do they do when they get up?

CH.: They fold them.

I: You're right again. They fold them and put them away. Can you do that when you and Thomas (his brother) make your beds?

CH.: No. We have bunk beds.

I: You sure couldn't put those in the closet, could you?

CH.: NO!

I: What else do you know about the house?

CH.: They had TV.

I: We saw the boys watching TV. Do you and your brother watch TV together sometimes?

CH.: Yeah.

I: So that is something that kids here and kids there do.

QUESTION #3: JAPANESE FOOD

I: _____, now I want you to think about the Japanese food we had. Tell me about Japanese food.

CH.: rice balls.....

I: Anything else? .....Did you make sushi with us the other day?

CH.: Yuck!

I: You didn't like it! What did you put in your sushi?

CH.: uh.....

I: Do you remember? They put some of the foods we're familiar with in sushi. I saw tuna and carrots and egg.

CH.: I put tuna.

I: You put tuna. Do you like tuna?

CH.: I like tunafish salad.

I: So, tuna is a food that we both eat. Can you think of anything else?

CH.: Naaa.

QUESTION #4: JAPANESE HOLIDAYS AND CELEBRATIONS

I: What about holidays? Can you tell me something that Jap. children celebrate that is the same as we celebrate?

CH.: We celebrate Christmas.

I: Yes, we celebrate Christmas. Do you think that is the same?

CH.: yeah.

I: Okay. What about a holiday that would be different?

CH.: They have ..... Christmas.

I: What did we celebrate here? The Japanese mothers brought special things for us to do.

CH.: Boys' Day.

I: That's it.

QUESTION #5: JAPANESE CHILDREN'S ACTIVITIES

I: I just have one other thing to ask you about. Then we're done. Can you tell me something that Japanese kids like to do? Before you told me that they watch TV like we do. What else?

CH.: I don't know. (It was obvious that _____ was ready to go. One of his friends kept coming over to see if he could come join him in the block area.)

I: What about any Japanese games? We learned one that they pl.....

CH.: rock-paper-scissors

I: And, what do Japanese children like to do with paper?

CH.: Oh yeah, paper airplanes.

I: That's right. They make lots of things folding paper.

Appendix G
Tables

SUMMARY OF SCORES FOR FOLKTALES AND CULTURAL ACTIVITIE SUMMARY SCORE

	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
STUDENT	CHILD 1	CHILD 1	CHILD 2	CHILD 2	CHILD 3	CHILD 3	CHILD 4	CHILD 4	CHILD 5	CHILD 5
STORIES	0	67	0	56	0	78	0	44	0	44
HC JSING	0	56	0	31	7	63	0	44	0	31
FOOD	0	88	13	75	0	63	0	25	0	63
HOLIDAYS	0	100	14	36	14	71	0	7	0	36
CHILD ACTIVITIES	0	100	9	45	0	64	0	18	0	36
MEAN	0	82	7	49	4	68	0	28	0	42

PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT
CHILD 6	CHILD 6	CHILD 7	CHILD 7	CHILD 8	CHILD 8	CHILD 9	CHILD 9	CHILD 10	CHILD 10	CHILD 11	CHILD 11	CHILD 12
0	67	0	67	0	100	0	22	0	33	0	44	22
13	50	0	50	7	38	0	6	0	50	0	19	13
0	88	0	100	0	100	0	13	0	38	0	88	25
0	29	0	57	0	57	0	0	0	36	0	36	0
9	45	0	45	0	18	0	9	0	9	0	18	9
4	56	0	64	1	83	0	10	0	33	0	41	14

POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
CHILD 12	CHILD 13	CHILD 13	CHILD 14	CHILD 14	MEAN	MEAN
78	0	67	0	67	2	60
100	0	63	0	31	3	45
88	13	75	0	75	4	70
57	0	43	0	14	2	41
91	0	64	0	0	2	40
83	3	62	0	37	2	51

SUMMARY TABULATION OF RESPONSES FOR FOLKTALES AND CULTURAL ACTIVITIES

	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
STUDENT	CHILD 1	CHILD 1	CHILD 2	CHILD 2	CHILD 3	CHILD 3	CHILD 4	CHILD 4	CHILD 5	CHILD 5
STORIES	0	6	0	5	0	7	0	4	0	4
HOUSING	0	9	0	5	1	10	0	7	0	5
FOOD	0	7	1	6	0	5	0	2	0	5
HOLIDAYS	0	14	2	5	2	10	0	1	0	5
CHILD ACTIVITIES	0	11	1	5	0	7	0	2	0	4
MEAN	0	9	1	5	1	8	0	3	0	5
TOTAL RESPONSES	0	47	4	26	3	39	0	16	0	23

PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT
CHILD 6	CHILD 6	CHILD 7	CHILD 7	CHILD 8	CHILD 8	CHILD 9	CHILD 9	CHILD 10	CHILD 10	CHILD 11	CHILD 11	CHILD 12
0	6	0	6	0	9	0	2	0	3	0	4	2
2	8	0	8	1	6	0	1	0	8	0	3	2
0	7	0	8	0	8	0	1	0	3	0	7	2
0	4	0	8	0	8	0	0	0	5	0	5	0
1	5	0	5	0	2	0	1	0	1	0	2	1
1	6	0	7	0	7	0	1	0	4	0	4	1
3	30	0	35	1	33	0	5	0	20	0	21	7

POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
CHILD 12	CHILD 13	CHILD 13	CHILD 14	CHILD 14	MEAN	MEAN	TOTAL	TOTAL
7	0	6	0	6	0	5	2	75
16	0	10	0	5	0	7	6	101
7	1	6	0	6	0	6	4	78
8	0	6	0	2	0	6	4	81
10	0	7	0	0	0	4	3	62
10	0	7	0	4	0	6	4	79
48	1	35	0	19	1	28	19	397

CHILDREN'S CONCEPTS OF JAPANESE FOLKTALES

	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
STUDENT	CHILD 1	CHILD 1	CHILD 2	CHILD 2	CHILD 3	CHILD 3	CHILD 4	CHILD 4	CHILD 5	CHILD 5
THE BADGER & THE MAGIC FAN		1		1		1		1		1
MOMOTARO		1		1		1		1		1
LITTLE INCH BOY		1		1		1		1		1
THE FUNNY LITTLE WOMAN		1		1		1				1
KAGUYA HIME				1						
THE DREAM EATER		1				1				
GRANDFATHER & CHERRY BLOSSOM										
THE PRINCE & THE FISHERMAN						1				
KINTARO										
THE SPIDER WEAVER										
TONGUE CUT SPARROW		1				1		1		
TOTALS	0	6	0	5	0	7	0	4	0	4
SCORE	0	67	0	56	0	78	0	44	0	44

PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT
CHILD 6	CHILD 6	CHILD 7	CHILD 7	CHILD 8	CHILD 8	CHILD 9	CHILD 9	CHILD 10	CHILD 10	CHILD 11	CHILD 11	CHILD 12
	1		1		1						1	1
	1		1		1		1		1		1	1
	1		1		1		1		1			
	1		1		1						1	
					1						1	
	1		1		1				1			
					1							
					1							
	1		1		1							
0	6	0	6	0	9	0	2	0	3	0	4	2
0	67	0	67	0	100	0	22	0	33	0	44	22

POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
CHILD 12	CHILD 13	CHILD 13	CHILD 14	CHILD 14	TOTALS	TOTALS	%RESPONSE	RESPONSE
1		1		1	1	12	50	16
1		1		1	1	14	50	19
1		1		1	0	13	0	17
1		1		1	0	11	0	15
					0	3	0	4
		1		1	0	8	0	11
1					0	2	0	3
					0	1	0	1
					0	0	0	0
1					0	2	0	3
1		1		1	0	9	0	12
7	0	6	0	6	2	75		
78	0	67	0	67				

CHILDREN'S CONCEPTS OF JAPANESE HOUSING

STUDENT	PRE-INT CHILD 1	POST-INT CHILD 1	PRE-INT CHILD 2	POST-INT CHILD 2	PRE-INT CHILD 3	POST-INT CHILD 3	PRE-INT CHILD 4	POST-INT CHILD 4	PRE-INT CHILD 5	POST-INT CHILD 5	PRE-INT CHILD 6
CONSTRUCTION					1	1					
FOOTWEAR CUSTOMS		2		2		2		2		1	
TATAMI MATS		1						1			
SITTING CUSTOMS		3		1		2		2		2	
SLEEPING CUSTOMS		2		1		2		1		2	
TV				1		1		1			
BATHING CUSTOMS		1				2					
DIFFERENT LANGUAGE											
TOTALS	0	9	0	5	1	10	0	7	0	5	2
SCORE	0	56	0	31	7	63	0	44	0	31	13

POST-INT CHILD 6	PRE-INT CHILD 7	POST-INT CHILD 7	PRE-INT CHILD 8	POST-INT CHILD 8	PRE-INT CHILD 9	POST-INT CHILD 9	PRE-INT CHILD 10	POST-INT CHILD 10	PRE-INT CHILD 11	POST-INT CHILD 11	PRE-INT CHILD 12
2		1	1								2
2		2		3		1		2		1	
1		1		1				1			
1		1		1				2		2	
2		2		1				3			
8	0	9	1	5	0	1	0	8	0	3	2
50	0	50	7	38	0	6	0	50	0	19	13

POST-INT CHILD 12	PRE-INT CHILD 13	POST-INT CHILD 13	PRE-INT CHILD 14	POST-INT CHILD 14	PRE-INT TOTALS	POST-INT TOTALS	PRE-INT %RESPONSE	POST-INT %RESPONSE
3		2			6	9	100	9
3		1		2	0	26	0	26
2		1		1	0	10	0	10
2		3		2	0	24	0	24
1		2			0	19	0	19
1					0	4	0	4
4					0	7	0	7
		1			0	1	0	1
16	0	10	0	5	6	100		
100	0	63	0	31				

CHILDREN S CONCEPTS OF JAPANESE FOOD

	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
STUDENT	CHILD 1	CHILD 1	CHILD 2	CHILD 2	CHILD 3	CHILD 3	CHILD 4	CHILD 4	CHILD 5	CHILD 5
RICE		2	1	2		2		1		3
FISH				1						
SUSHI		1		1		1				1
TEA		1								
GUMMIE CANDY		2								
SOY SAUCE										
CHOPSTICKS		1		2		1		1		1
JAPANESE NOODLES										
JAPANESE BAKED EGG						1				
TOTALS	0	7	1	6	0	5	0	2	0	5
SCORE	0	88	13	75	0	63	0	25	0	63

PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT
CHILD 6	CHILD 6	CHILD 7	CHILD 7	CHILD 8	CHILD 8	CHILD 9	CHILD 9	CHILD 10	CHILD 10	CHILD 11	CHILD 11	CHILD 12
	3		4		5		1		2		3	1
			1								1	1
	1		2		1						1	
					1							
	1		1								1	
	1				1				1		1	
	1											
0	7	0	8	0	8	0	1	0	3	0	7	2
0	88	0	100	0	100	0	13	0	38	0	88	25

POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
CHILD 12	CHILD 13	CHILD 13	CHILD 14	CHILD 14	TOTALS	TOTALS	%RESPONSE	%RESPONSE
2		2		4	2	36	50	46
1				1	1	5	25	6
					0	9	0	12
					0	2	0	3
1		1		1	0	8	0	10
1	1	1			1	2	25	3
2		2			0	14	0	18
					0	1	0	1
					0	1	0	1
7	1	6	0	6	4	78		
88	13	75	0	75				

CHILDREN'S CONCEPTS OF JAPANESE HOLIDAYS AND CELEBRATIONS

	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
STUDENT	CHILD 1	CHILD 1	CHILD 2	CHILD 2	CHILD 3	CHILD 3	CHILD 4	CHILD 4	CHILD 5	CHILD 5
GIRLS' DAY		5	1	2		3				3
BOYS' DAY		4	1	2		4		1		2
BIRTHDAYS		1		1		1				
OTHER HOLIDAYS		3			2	1				
PICNIC TO VIEW CHERRY BLOSSOMS		1				1				
TOTALS	0	14	2	5	2	10	0	1	0	5
SCORE	0	100	14	36	14	71	0	7	0	36

PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT
CHILD 6	CHILD 6	CHILD 7	CHILD 7	CHILD 8	CHILD 8	CHILD 9	CHILD 9	CHILD 10	CHILD 10	CHILD 11	CHILD 11	CHILD 12
	2		3		3				2		2	
	2		3		2				2		2	
			1		1				1		1	
			1		1							
					1							
0	4	0	8	0	8	0	0	0	5	0	5	0
0	29	0	57	0	57	0	0	0	36	0	36	0

POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
CHILD 12	CHILD 13	CHILD 13	CHILD 14	CHILD 14	TOTALS	TOTALS	%RESPONSE	%RESPONSE
5		4			1	22	33	35
1					1	10	33	16
1					1	10	33	16
1		1			0	8	0	13
2		2			0	12	0	19
10	0	7	0	0	3	62		
91	0	64	0	0				

CHILDREN'S CONCEPTS OF JAPANESE CHILDREN'S ACTIVITIES

	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
STUDENT	CHILD 1	CHILD 1	CHILD 2	CHILD 2	CHILD 3	CHILD 3	CHILD 4	CHILD 4	CHILD 5	CHILD 5
PLAY ACTIVITIES		1		2		2				2
PAPER, SCISSORS, ROCK		1		1		1		1		1
ORIGAMI		2	1	1		1		1		
SOCIETAL ACTIVITIES		1				3				1
SCHOOL ACTIVITIES		6		1						
TOTALS	0	11	1	5	0	7	0	2	0	4
SCORE	0	100	9	45	0	64	0	18	0	36

PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT
CHILD 6	CHILD 6	CHILD 7	CHILD 7	CHILD 8	CHILD 8	CHILD 9	CHILD 9	CHILD 10	CHILD 10	CHILD 11	CHILD 11	CHILD 12
1	3		3									
			1				1		1		1	1
	1		1		1						1	
	1											
					1							
1	5	0	5	0	2	0	1	0	1	0	2	1
9	45	0	45	0	18	0	9	0	9	0	18	9

POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT	PRE-INT	POST-INT
CHILD 12	CHILD 13	CHILD 13	CHILD 14	CHILD 14	TOTALS	TOTALS	%RESPONSE	%RESPONSE
3		2		2	1	32	25	40
3		4			1	31	25	38
1					0	8	0	10
					2	8	50	7
1					0	4	0	5
9	0	6	0	2	4	81		
57	0	43	0	14				