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Japanese Children's Songs for Environmental Education

Environmental Education Curriculum for Edmunds Kindergarten in Burlington

by

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A senior project submitted in partial fulfillment of the requirements
of the B.A. Degree in Environmental Studies at the University of Vermont

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I. Introduction

Singing has played an important role in developing our culture generation by generation. Roger H. Brown, President of Berklee College of Music, describes music as “cultural archive material.” He explains that music has helped people to keep ancestral memories and information for generations even before written language was established (Artistshouse Music, 2007). We can see this applicable to Japanese children’s songs. Many songs sing about the beauty of the four seasons and natural landscapes as well as traditional events, which are deeply rooted in the classic lifestyle of Japanese. Moreover, the songs are often described as “a hometown of Japanese people in the heart” (*kokoro no furusato*), which means that the songs remind people their old memories and beautiful scenes. These points show us the role of Japanese children’s songs as “cultural archive material.”

However, as economic development accelerated, the lifestyle of Japan changed and many traditional children’s songs became less popular for children than before. It also has been affected to the natural environment. Some animals in the popular songs are in danger or have disappeared from around children. “The school of killifishes” (*Medaka no Gakkô*), a famous children’s song was written by Shigeru Chaki and composed by Yoshinao Nakata in 1951. This song sings about a scene when a child observes killifishes swimming in the river near the house, and compares the school of killifishes to “a school,” a teacher and students. In Japan, killifishes used to inhabit wide areas in Japan. They have 5,000 of different names in the local dialects, and it shows how killifishes were familiar to Japanese people (*Aizu medaka no gak kô*, 2002; MSN Sankei News, 2010). However, due to the emergence of environmental problems, for example pollution and invasive species, the number of killifishes rapidly decreased in these 60 years. As a

result, killifishes are labeled as endangered species today. This is a crisis not only in killifishes, but also in children, because they are losing opportunities to contact with nature, such as finding wild fishes in the river near house (MSN Sankei News, 2010). This is only a piece of the large phenomenon. Many natural sites where children used to play were changed into the suburban areas, and many other species famous in the children's songs are also in danger. These situations make it harder for children to imagine the scenes sung in the traditional Japanese children's songs. To save the Japanese culture of children's songs and actual environment, we need to seek a new way which approaches those two problems at the same time, preserves the traditional Japanese children's songs, and shortens the distance between children and nature.

In the Fall of 2009, one afternoon I was listening to music with my roommate in our room. I was doing the assignment for my environmental education class, and wondering if there was any particular children's song I could use for the curriculum planning assignment. I asked my roommate, who had some Japanese children's songs in her iPod which we decided to listen to. While we listened to some songs, I realized that many of Japanese children's songs sing about animals, plants, nature and seasons. They were especially telling us the interdependency between humans and nature, the wonder of animals and plants, and pleasure of four seasons. When I was little, I just enjoyed singing the songs without thinking about the deep meaning of the lyrics. Therefore, I have never thought about the Japanese children's songs in that way and it was very impressive. This little discovery raised a curious question for me; I wondered if I could use Japanese children's songs for environmental education. I certainly felt that something touched my heart. Five minutes later, I had decided my thesis topic.

Although many of the Japanese children's songs sing about nature, seasons, animals in

Japan, some people believe in the possibility of the songs to appeal to people outside of Japan. Greg Irwin, an American singer in Tokyo, who sings and translates Japanese children's songs into English, believes that the songs have the warm sensibility which touch human feelings regardless where people are from (Irwin, 2007). In addition, Kindaichi describes Japanese children's songs as "the world-wide prideful cultural property of Japan (2005). Environmental problems are not only happening in Japan, but they are one of the huge global issues. Therefore, I thought that it would be valuable to practice my research with using English in the United States.

To understand the possibilities for Japanese children's songs to be used as environmental education materials in the world, I have researched the history and concepts of both environmental education and Japanese children's songs, and analyzed the potential effectiveness of Japanese children's songs as a part of childhood environmental educational curricula. I have referred to the *dôyô* education theory by Ujô Noguchi and a personal interview with Greg Irwin in Tokyo, from January 2011. Then, I developed and practiced five lessons for Suzanne Weishaar's classroom in Edmunds Kindergarten (Burlington, Vermont) in spring 2011. Though testing the curriculum, I examined if Japanese children's songs could raise children's environmental sensitivity by emphasizing their artistic and poetic lyrics related to nature.

For this research, I referred many different resources written in Japanese. All Japanese translations in this paper were conducted by the author, Akane Yamamoto, unless noted.

II. Literature review

II.A. Environmental education

II.A.1. Introduction

In this section, I examine the history of environmental education. The topics are broken into three periods: the pre-movement, early times of modern environmental education, and recent years of modern environmental education. In the first part, I look over the origin of environmental education by referring to two different opinions. In the part of early times of modern environmental education, I introduce the active movements in 1970s and think about the fundamental concepts of modern environmental education, which were discussed at the world's Intergovernmental Conference on Environmental education, in Tbilisi, Georgia (USSR) in 1977. In the final part, I introduce some controversial issues which are lately discussed by some parts of environmental educators.

II.A.2. The pre-movement of environmental education

Environmental education is one of the educational fields. It fosters people's environmental awareness by using many different educational tools and methods. Today, environmental education is a broad field that includes many kinds of topics and theories.

Edward McCrea (2006) assumes that the root of environmental education is either the nature study movement in the early 1900s or the conservation education programs in the 1930s; the period known as "Dust Bowl" era. In 1762, Jean-Jacques Rousseau, a famous Genevan philosopher as well as a writer and a composer of the 18th-century Enlightenment, suggested that

education should include a focus on the environment, because it would be helpful to discuss human development. In 1891, Wilbur Jackman founded the nature study movement. In 1930s, the Dust Bowl, a period of heavy dust storms in some parts of North America, encouraged people more concern about the environment, and it led to the large movement of conservation education. Edward McCrea (2006) points out that it is notable that conservation education has introduced some key concepts into modern environmental education, such as lifelong learning and interdisciplinary efforts. In 1954, the Association of Interpretative Naturalists (AIN), now called the National Association for Interpretation (NAI), was founded. In addition to McCrea's opinion, David Sobel (2005) suggests that the traditional tendency to highlight on natural sciences has contributed to establishment of the field of environmental education.

McCrea and Sobel's arguments show that it is difficult to specify the origin of environmental education. However, both of them tell us that the origin of environmental education is deeply related to people's awakening to the importance of nature in the early twentieth century, when many people started to be concerned about the human impacts on the nature.

II.A.3. The early times of modern environmental education

The important turning point of environmental education occurred in the 1970s, the remarkable decade when civil awareness about environmental issues increased rapidly. At this time, many different social issues such as pollution by industries and overpopulation on the earth threatened people. In 1970, the first Earth Day was held in the United States. It was a notable event which showed the strong concerns of people about the ecological and environmental issues. As another important event in the United States, the National Association for Environmental

Education, which is now called as North American Association for Environmental education (NAAEE), was founded in 1971. One year later, the United Nations held the conference on Human Environment in Stockholm. In this conference, the attending countries announced, “to defend and improve the environment for present and future generations has become an imperative goal for mankind” (UNESCO, 1977, p. 24). These events show that both local and global movements in early 1970s encouraged spreading the idea of environmental education.

In October 1977, UNESCO held the first Intergovernmental Conference on Environmental Education in Tbilisi, Georgian SSR, USSR, in cooperation with the United Nations Environmental Programme (UNEP). Through the conference, the Tbilisi declaration was adapted. Although the Tbilisi declaration was announced more than 40 years ago, many concepts in this declaration reflected modern environmental education. Therefore, it is an essential document to understand not only about early times of environmental education, but also the fundamental characteristics of modern environmental education. This document proclaims that:

The ultimate aim of environmental education is to enable people to understand the complexities of the environment and the need for nations to adapt their activities and pursue their development in ways which are harmonious with the environment. In this way, it adds a new dimension to the efforts. (UNESCO, 1977)

To achieve this ultimate goal, the conference established the three main goals of environmental education. The Tbilisi declaration points out that:

1. Environmental education should be provided for all ages, at all levels and in both formal and non-formal education
2. Environmental education, properly understood, should constitute a comprehensive lifelong education, one responsive to changes in a rapidly changing world
3. Environmental education must look outward to the community

(UNESCO, 1977)

These goals are important to recognize the characteristics of environmental education. First, the declaration argued that environmental education has no restrictions on learners and format of education. This is an important point to distinguish environmental education from compulsory education. It implies the broad areas of subjects and methods of environmental education.

Secondly, these goals say that environmental education should provide lifelong education, which encourages people to practice their environmentally-responsible behavior and provide the opportunities to be concerned about the rapid change in the world. This point strongly shows the nature of environmental education, which requires the holistic approach to provide interdisciplinary knowledge and understandings. It includes not only ecological perspective, but also political, economical and cultural perspectives.

Thirdly, environmental education provides the community-related subjects for people in order to foster their knowledge about the local issues and abilities to solve the actual problems around them. It means that environmental education provides practical knowledge for people and encourages them to take actions.

II.A.4. The controversy of modern environmental education

Although the development of environmental education enables the expansion of environmental education movements in the world, some people critique the current situation of modern environmental education. Especially the broad definition of environmental education, which was mainly established by the Tbilisi declaration, causes some controversial issues.

Harold Hungerford, a professor emeritus in the Department of Curriculum and Institution at Southern Illinois University-Carbondale, warns that many people misunderstand the concepts of environmental education today. He introduces the fourteen common misreading as the myths of environmental education. His fourteen points are:

- Ecology and environmental education are synonymous
- Outdoor education... and environmental education are synonymous
- Environmental education can be all things to all people
- A humanistic approach to environmental education can be equated with unlimited student freedom
- Students are natural investigators and can, without special training, successfully engage in and bring closure to environmental issue investigations of their own choosing
- The only person who can successfully teach environmental education is the science teacher
- Environmental educators always practice what they preach
- Almost anybody can be a curriculum developer
- Intuitively-based curricula are ok
- Almost anybody can evaluate environmental education programs
- When environmental education programs are evaluated, for the most part, they are just fine
- Don't worry, everything's gonna be all right – the projected theory syndrome

- Environmental education is a substantial help to the environment overall
(2001,p49-56)

Hungerford warns that these misunderstandings could bring confusion about concepts and contents of environmental education. He also insists that they decrease the qualities of environmental education by providing curricula without essential skills and allowing inappropriate assessment of curricular programs. Moreover, he argues that the misunderstandings of environmental education could increase the reliance on science-related curriculum. Through these critiques, Hungerford suggests that people need to rethink about the concept of environmental education and correct the direction of the future of environmental education.

In addition, John Hug cautions that environmental educators should be distinguished from environmentalists. He mentions that the wide spread of the concept of environmental education, and the increase of people's concern about the environmental issues allow people, media, and industries to identify environmental educators with environmentalists. However, Hug suggests distinguishing between these two positions. He clarifies the definitions, environmentalists is "any world citizen who advocates with greater or lesser action that wrongs against our environment", and environmental educator is "any world citizen who uses information and educational processes to help people analyze the merits of the many and varied points of view usually present on a given environmental issue" (Hug, 1977).

II.A.5. Conclusion

Environmental education is the relatively new field of education which has emerged

with the increase of human impact on the natural environment. The movement of environmental education is expanding in proportion with the concern for environmental issues in the world. The 1970s were the remarkable decade for modern environmental education, and many ideas and concepts that are proposed in these ten years are still important to think about environmental education even today. Especially, Tbilisi declaration in 1977 still plays an important role in thinking about the essential idea of modern environmental education. Lately, the spread and expansion of idea of environmental education lead to some critiques which are represented by the arguments by Hungerford and Hug. Their opinions are very important when we think about the future of environmental education and create new approaches.

II.B. Global Education

II.B.1. Introduction

Global education is a relatively new educational field which has developed with the emergence of globalization. It does not have a specific definition, but its' wide concept makes it possible to collaborate with many other different types of education. In this literature review, I cover how the field of global education was established, and how it is related to other pedagogies in the world.

II.B.2. The origin of global education

The field of global education was created in the second half of the twentieth century, under the significant change of global context. The end of World War II led people to a new

period of the international relations, which emphasizes interdependency of the countries. Development of technology and science, rise of multinational conglomerates, and expansion of global markets encouraged globalization, and increased the interaction among people all over the world. This phenomenon brought new issues and problems in the world, which are called global issues (Reken & Rushmore, 2009). By affecting these changes of the world, many educators realized the necessity of teaching about the new order of the world, and the field of global education was established (Anderson, 2000). This new field of education spread to the world relatively quickly. For example, most state or city departments of education in the United States adopted the idea of global education in their curriculum by the end of 1980s (Federico, C. M., J. P. Cloud, et al., 2003).

II.B.3. The realm of global education

Global education has broader concept than other traditional educational fields, and it is made by a number of different academic fields. Lee F. Anderson distinguishes global education from other common field of education, such as science education, history education and mathematic education. He suggests that global education has no particular discipline, content and subject matters. Robert Leestma also argues that “global education involves multidisciplinary perspectives” by concerning global dynamics (Becker, et.al., 1979, p.233). Since global education does not have a specific discipline, it is important identifying descriptions, and subjects and issues it covers. In addition, the North-South Centre of the Council of Europe recognizes global education as “an umbrella term for pedagogical concepts related to the realities of today’s world” (Global Education Guidelines Working Group, 2010). These three definitions show the

fundamental characteristic of global education which covers many different fields and issues.

II.B.4. The concept of global education

In 1985, Anderson defined that “Global education consists of efforts to bring about changes in the content, in the methods, and in the social context of education in order to better prepare students for citizenship in a global age” (2009, p.2). This description emphasizes educational reform of schools in order to adjust globalization and support students to develop their global citizenship. Anderson considered that globalization would raise the concept of global citizenship by making people involve in integrated societies which over specific communities, nations and cultures. He assumed the rise of global citizenship required educators and schools to change how to teach about the world (Anderson, 2009).

Robert Hanvey identified five interdisciplinary characteristics of global education in 1976, which are called global awareness today. The five dimensions Hanvey suggested are: 1) perspective consciousness, 2) state-of-the planet awareness, 3) cross-cultural awareness, 4) knowledge of global dynamics, and 5) awareness of human choices (Tye & Tye, 1992, Reken & Rushmore, 2009). By referring Hanvey’s five points of global awareness, the Center for Human Interdependence (CHI) created another definition of global education. They suggest that, “global education involves the study of problems and issues which cut across national boundaries, and interconnectedness of cultural, environmental, economic, political, and technological systems.” CHI also pointed out that global education cultivates the skill “to see life from someone else’s point of view,” which they called “perspective-taking” (Tye & Tye, 1992, p.87).

II.B.5. Global education and other pedagogies

Since this pedagogy has wide definition, there are a number of ways to practice global education, and the concepts could be varied depends on time, place, and actors. Connecting global education to politics is one of the common aspects. Glenys Kinnock recognizes, “global education has a critical part to play in providing a political response to the process of globalization (Osler and Vincent, 2002, p. xi).” As Kinnock says, there are the tendencies to emphasize political value of global education, especially in Europe. For example, Osler and Vincent, director and research fellow of the Centre for Citizenship Studies in Education at University of Leicester, England, explain that the aim of global education is, “to build a global culture of peace through the promotion of values, attitudes and behavior which enable the realization of democracy, development and human rights” (2002, p.2). Moreover, The Maastricht Global Education Declaration adopted in Europe-wide Global Education Congress in Maastricht, the Netherlands, the congress recognizes that global education covers “development education, human rights education, education for sustainability, education for peace and conflict prevention and intercultural education” (European Multi-Stakeholder Steering Group on Development Education, 2010, p.66). In addition, Global Education Network Europe (GENE), a European group consists of national organizations in 22 European countries, promotes global education especially focusing on development education (Global Education Network Europe, n.d.). Development education is another educational field which aims to eradicate poverty and promote sustainable development through public awareness raising and education (Krause, 2010).

On the other hand, global education is often linked to multicultural education. James A. Banks identifies that global education links to one of the goals of multicultural education: “to

provide all students with skills, attitudes, and knowledge needed to function within their ethnic culture, the mainstream culture and within and across other ethnic cultures” (1999, p.2). His argues that people who have deep understandings of their own culture could work better within other cultures. In addition, in *Global Education Checklist for Teachers, Schools, School Systems and State Education Agencies*, Fred Czarra recognizes the three main themes of global education: global issues, global culture, and global connections. It shows that cultural studies are also emphasized in global education (2002).

II.B.6. Conclusion

The origin of global education deeply related to the concepts and phenomenon of globalization. The characteristic of global education which does not have a specific discipline enables it to collaborate with different issues and educational fields. The cases in Europe show that it tends to be linked to development, democracy and social justice. In the United States, cultural themes are often emphasized. Multicultural education is one of the common fields which global education shares the concepts.

II.C. Japanese children’s songs

II.C.1. Introduction

In this section, I explain about Japanese children’s songs. To understand the long history of the songs, I focus on the three categories of the songs: *warabe-uta* (early children’s songs), *shōka* (children’s songs for music education from the late 19th to the middle of the 20th century),

and *dôyô* (children's songs created in the 20th and the 21st centuries), and follow the history of them. In addition to understanding how the Japanese children's songs have been developed, clarifying the definition of each category is particularly important for this paper, because each genre has several different definitions. First, in the section of *warabe-uta*, two different classifications of *warabe-uta* by the researchers show the general contents of *warabe-uta*. Secondly, the section of *shôka* describe that how the introduction of *shôka* education, which is influenced by the western music education and put the emphasis on western music, brought huge influences to the history of the Japanese children's songs. Finally, the Red Bird Movement (*Akai Tori Undô*/ 赤い鳥運動) and the birth of *dôyô* explains that how *dôyô* has been developed the foundation of the modern children's songs in Japan.

II.C.2. *Warabe-uta* (わらべうた)

Warabe-uta is the oldest genre of Japanese children's songs in these three categories. Since the word “*warabe*” (わらべ) means “children” in classical Japanese, and “*uta*”(うた) means “song” in Japanese, sometimes the definition of *warabe-uta* includes non-Japanese children's songs as well. For example, “Mother Goose” could be *warabe-uta* under this definition. However, in this paper I adopt a narrower definition of *warabe-uta*, which stands only for Japanese songs.

Nobuko Okuma mentions that *Warabe-uta* had already existed in the Heian Era (794 to 1192 A.D.) and it was called “*waza-uta*” at that time (Ôshima, Ôkuma & Iwai, 2002). This evidence suggests that the history of *warabe-uta* is longer than about a thousand years. *Warabe-uta* has been created and handed down orally by children from generation to generation. Therefore the composers of songs are mostly unknown. Some of the songs are only sung in the

specific region in Japan, but some of the others are well known countrywide. It is notable that depending on the regions and areas, the lyrics and rhythms are sometimes a little bit different even today.

In addition, Kenji Asano points out that the first record of a legitimate *warabe-uta*, is “*Fure Fure Koyuki*” (Fall Fall A Little Snow) in “*Sanukinosuke Nikki*” (The Diary of Sanukinosuke). On the section of January 2nd, 1108, the diary says that it was snowing outside and Emperor *Toba*, who was four years old at that time, sung this song. Asano recognizes this song as the first *warabe-uta* on the record because it has close characteristics to today’s *warabe-uta*, familiar lyrics to people like folk songs have. Other important classic literatures also cover this song, and it has been spreading all over Japan (Machida & Asano, 1962).

The contents of *Warabe-uta* and the classifications

Fumio Koizumi, Japanese ethnomusicologist as well as the former professor at Tokyo National University of the Arts, translated *warabe-uta* as “Game Songs of Japanese Children” in English (1969). On the other hand, Nobuko Okuma, a conductor of Machida Kodaly Choir, translates it as “Children’s Playing Song” (Ôshima, Ôkuma, &Iwai, 2002). As these translations show, many *warabe-uta* were sung when children were playing.

Many researchers use a different classification for *warabe-uta*. Kashô Machida and Kenji Asano classify them into six groups:

1. Playing songs No.1: playing with material e.g. ball, Japanese badminton and beanbags
2. Playing songs No.2: group playing, e.g. jump-rope, hide and seek and tag

3. Nursery songs: it includes both the songs that parents song for their children, and baby-sitters song for children.
4. Songs about weather
5. Songs about animals and plants
6. Song for events

(1962, p. 278)

On the other hand, Koizumi classifies *warabe-uta* in a different way. He groups the songs into 10 groups depending on the mode of playing:

1. Play Songs Without Gesture
2. Picture Drawing Songs
3. Play Songs Using Marbles & Rocks
4. Play Songs For Bean Bags
5. Ball Bouncing Songs
6. Jump Rope Songs
7. Rock Scissors Paper Matching Songs
8. Hand Clapping Songs
9. Game Songs With Body Movement
10. Game Songs For Large Group To Decide who is “It” (Ogre)

(Koizumi, 1969)

These two different classifications show that basically *warabe-uta* are children’s songs for playing, but some of them are songs about nature, which includes weather, animals and plants, and daily life. In other words, *warabe-uta* is deeply related to the lifestyle of children.

***Watabe-uta* and modern life**

With the advent of *shōka* in the end of the nineteenth century, and the following development of *dōyō* in the beginning of the twentieth century, the popularity of *warabe-uta* had

gradually decreased. Kiyoshi Ôshima mentions that the environmental and cultural changes of the playing behavior of children decreased the popularity of *warabe-uta* after the 1950s. He argues that the lack of sandlots/clear spaces, and the advance of the electronic tools like game devices and cell phones, had pushed children away from *warabe-uta* (Ôshima, Ôkuma, &Iwai, 2002).

II.C.3. *Shôka* (唱歌)

Shôka is another genre of Japanese children's songs. Although the word *shôka* has been used at least since the Heian era (794-1192), today it is generally known as the group of children's songs which were created after 1881 either under the Japanese Ministry of Education or non-governmental composers, with the aim of music education at school. Many songs were created between 1881 and 1941, during the subject of *shôka* was instituted by Ministry of Education. *Shôka* was made after Japan opened up the country to the West in 1867, and they are significantly influenced by western music. The melodies and codes are remarkably different from *warabe-uta* and Japanese folk songs. Keizo Horiuchi and Takeshi Inoue define *shôka* as:

Mainly short songs with mostly westernized melodies, which were introduced as the music educational materials of elementary and middle school. The lyrics have not only educational but also aesthetic contents which contributes to "raise morals, morality, and sensibility" (the goal of music education at that time), and the melodies are imported from western folk songs, hymns, school songs and artistic vocal music. It also includes the songs which Japanese composers created using western styles of music, as well as a few Japanese songs and *warabe-uta*. (1958,p.240)

As their definition shows, the genre of *shôka* had been created under the influence of western

music education and music itself. In addition, the establishment of the first modern Japanese education system was also very important for the development of *shōka*.

The origin of *Shōka*

In 1872 (Meiji 5), the modern educational system was launched a year after the Ministry of Education was founded in Japan. Since the Ministry of Education was influenced by the high emphasis of music education in the United States and European countries, it included the subject of music in this system and called it *shōka*. They explained *shōka* as the subject of “singing songs appropriately with instruments, with the purpose of raising moral senses” (Horiguchi and Inoue, 1958). However, the ministry did not launch the *shōka* curriculum until 1881, because it did not have enough knowledge and teachers of music education.

To develop the music curriculum, the Ministry of Education dispatched Shūji Izawa, an administrator and educator, to the United States from 1875 to 1878. His mission was to research about the American music educational system. After coming back to Japan, Izawa led the establishment of Japanese music educational system, as the chief of music education branch of the Ministry of Education. Through his work, he created a new field of children’s songs by combining western melodies and Japanese lyrics, which he named “*Kokugaku*” (national music).

Izawa’s policy had a huge influence on the Japanese music educational system and made Japanese people familiar with western music. He imported many western folk songs, which have very different codes and melodies from *warabe-uta* and other Japanese folk songs. Moreover, Izawa invited Luther Whiting Mason, an American music educator, to Japan as an advisor. Mason contributed by editing many *shōka* songs and training future Japanese music teachers. For example,

in the first *shōka* textbook for elementary school education, Mason introduced Scottish and Irish folk songs used in music curriculums in the United States, and Japanese writers put lyrics to them. For example, the songs named “*Hotaru*” (Firefly), which is now known as “*Hotaru No Hikari*” (Light of the Firefly), is originally from a Scottish folk song “Auld Lang Syne.” Recently this song has become well known as the song for graduation for Japanese students (Horiuchi and Inoue, 1958). It is notable that some of these early *shōka* songs are still used in music classes even today.

The *Genbun Itchi* Movement and the birth of new-style-*shōka*

Although the development of *shōka* education gave opportunities to Japanese people to become familiar with Western music, many people criticized its lyrics and melodies. The biggest issue was that the *shōka* curriculum particularly focused on western music, and ignored most of *warabe-uta* and other Japanese folk songs as a result. Yoshimi Sato, one of the co-editors of *Sekai Dōyō Shū* (Collection of Nursery Rhymes and Juvenile Songs of the World), points out that *shōka* is often criticized as lacking sensitivity and artistry because it was created under the goal of “raising moral sense” (1961). Haruhiko Kindaichi (1995) introduces the famous phrase that criticizes *shōka*: “*Gakkō Shōka kōmon wo dezu*”, which means, “*Shōka* never leaves the school” in Japanese. This means that children learned *shōka* at school but they did not sing those songs outside of school, because the lyrics were too academic and the rhythm was different from songs which children were used to singing. Children preferred to sing *warabe-uta*, which were more traditional, and Japanese play tunes.

Around 1887, about 6 years later after the first *shōka* textbook was published, the *Genbun Itchi* Movement (the movement for the unification of the written and spoken language)

begun in the field of Japanese literature. Before this movement, people used classic Japanese words for writing, but these were significantly different from modern words. This movement encouraged many Japanese authors to start writing literature with modern spoken words.

At the same time, some people claimed that the lyrics of classical *shōka* were too academic and not suitable for children. For instance, the lyrics of “*Miwataseba*” (If You Look Around), a song in the elementary school textbook published in 1881, was adapted from one poem which came from “*Kokin Waka Shū*,” the first imperial anthology of Japanese poetry, written in 905. Many people in the academic field supported this opinion and encouraged the birth of the new style of *shōka*. This movement had created “*genbun Itchi shōka*,” *shōka* songs with simple and easy-to-understand spoken words. The lead of this movement was Torazō Tamura, a professor at Tokyo Normal School at that time. He aimed to create *shōka* songs with children-friendly lyrics which appeal to their sense, and helped to spread *genbun Itchi shōka* to musicians and scholars of literature.

The emergence of “*Monbushō Shōka*” (Shōka of Ministry of Education)”

It did not take long until *genbun itchi shōka* became famous among children. Horiuchi and Inoue suggest that *genbun itchi shōka* had “certainly brought the revolution of *shōka*” and “enriched the quality of the songs” (Horiuchi and Inoue, 1958, p.252). One phenomenon that supports their argument is that many *genbun itchi shōka* of this time are still famous for children today. For instance, “*Oshōgatsu*” (New Year’s Day) created by composer Rentaro Taki and songwriter Kume Higashi in 1901 is still the most famous children’s song about New Year’s Day (Ando & Sato, 1961).

However, not everyone accepted the new style of *shōka*. The Ministry of Education and professors at the National Music School of Tokyo particularly criticized *genbun Itchi shōka*. They claimed that the music curriculum for children should be highly artistic and dignified. They opposed *genbun itchi shōka* and created “*monbushō shōka*” (*shōka* of the Ministry of Education), government-edited or government-approved *shōka* songs. The emergence of *monbushō shōka* divided governmental and non-governmental *shōka* textbooks. However, Yokoyama points out that due to the huge popularity of *genbun Itchi shōka*, *monbushō shōka* could not ignore the influence of the *genbun itchi* movement completely. As a result, they created new songs with simple-spoken words, which were almost the same as *genbun Itchi shōka*; for example, “*Urashima Taro*” (Mr. Urashima Tarō), “*Momotaro*” (The Peach Boy) and “*Haru ga kita*” (Spring Has Come Now). These songs became popular for children, and are still sung by children even today (Yokoyama, 2001)

Influences of *dōyō* on *shōka*

In 1918, the Red Bird Movement, an artistic movement for the creation of children’s literature and songs, emerged and *dōyō*, a new genre of Japanese children’s song, became popular in Japan. *Dōyō* songs were created from the criticism against *shōka*, therefore the Ministry of Education did not accept them warmly. However, they approved some *dōyō* songs as *monbushō shōka*. In addition, some teachers used *dōyō* songs as extra materials in classrooms.

In 1941, the Pacific War broke out and the National School Act was promulgated and it continued until the end of World War II in 1945. During this time, the Japanese education system emphasized nationalism and militarism, and all textbooks were nationalized (Horiuchi & Inoue,

1958). In addition, the subject of *shōka* was replaced by music, as a part of the subject of art. In music classes, students started learning not only singing, but also basic music methods, for example chords and syllables (Yokoyama, 2001).

After World War II ended in 1945, *dōyō* became popular among people, and many schoolteachers started introducing *dōyō* songs in their curriculum. Horiuchi and Inoue recognize this phenomenon as a reaction to the national school system which forced people to sing *shōka*. In 1949, Ministry of Education discontinued editing of official *shōka* textbooks. As replacements, approved textbooks by private publishers which combined existing *shōka* songs and new *dōyō* songs were used at schools (Horiuchi & Inoue, 1958).

II.C.4. *Dōyō* (童謡)

The word of *dōyō* consists of two Chinese characters. The first character, “do” (童), means children, and it is the same character as *warabe* for *warabe-uta*. The second character, “yo” (謡) means song or singing. Therefore, the literally *dōyō* means children songs. In general, the word of *dōyō* has two different definitions today. In the narrow definition, *dōyō* only implies the Japanese children’s songs which were created after the late 1910s, in the middle of Taisho era. These songs were also called as *sōsaku-dōyō* (創作童謡), which means creative children songs in Japanese. The genre of *sousaku-dōyō* was founded in 1918 as the result of the repulsion against *shōka*. On the other hand, under the broad definition, *dōyō* covers variety of the types of children songs. It includes *warabe-uta*, relatively simple and easy songs of *shōka*, and *sousaku-dōyō* (Yoda, 1957). In this paper, I adopt the narrow definition of *dōyō*, in order to distinguish *dōyō* from the

other two genres of Japanese children's songs.

The Red Bird Movement and the birth of *dôyô*

After World War I, the ideas of democracy and liberalism spread in Japan. In addition, the thought of art education was introduced from Germany in the beginning of the 20th century, caused many movements to insist on new types elementary literature, art, and music education (Horiuchi & Inoue, 1958).

In 1918, M iekichi Suzuki, novelist and writer of children's stories, published the juvenile magazine called "*Akai Tori*" (The Red Bird). His aim was to lead "the first literary movement to create juvenile literatures and songs which have the intrinsic value as art," which is now called the Red Bird Movement (*Akai Tori Undô*) (Hiroshima City Library, 2009). Suzuki pointed out that Japan never created an artist for children compared to the Western countries. Moreover, he criticized that many *shôka* songs are "lowbrow and simpleminded" (Hiroshima City Library, 2009). Although the Red Bird originally started with the publication of juvenile literatures and poems, they added children's songs a half year later from the foundation. Their songs were largely accepted by Japanese people, and founded the fundamental history of *dôyô*, the new genre of Japanese children's songs (Yokoyama, 2001).

Through the publication of *The Red Bird*, Suzuki collaborated with many important novelists, poets, songwriters, and composers. For example, Hakushû Kitahara, one of the most important tanka poets as well as songwriters in modern Japan, was involved with the entire publication of *the Red Bird*, from 1918 to the discontinuation in 1938. Kitahara published over 1000 of *dôyô* songs through his life, and worked with important composers, such as Kôzaku

Yamada, Tamezô Narita, and Shimpei Nakayama. Many of his *dôyô* songs were influenced by the Western music, and some of them are still sung by many people today, for example “*Ame*” (Rain).

Although *The Red Bird* was discontinued in 1936, the magazine certainly brought significant change into Japanese literature and music education. The movement encouraged the publication of other important juvenile magazines, which contributed to the development of *dôyô*.

The most important other three magazines are *The Golden Ship* (*Kin no Fune*), *The Children's Tales* (*Dôwa*), and *The World of Children* (*Kodomo no Kuni*). Each magazine was edited by different well-known *dôyô* writers; for example Ujô Noguchi for *The Golden Ship*, and Yaso Saijô for *The Children's Tales* (The International Library of Children's Literature, n.d.). Within these three magazines, Sato particularly emphasizes the importance of *The World of Children*, because it is the only magazine in which Hakushû, Saijô and Noguchi put their *dôyô* together (Ando & Sato, 1961). This collaboration increased the quality of the songs in this magazine, and introduced many sophisticated *dôyô* songs to Japanese people. “*Amefuri*” (Raining) by Hakushu, and “*Usagi No Dansu*” (Dance of Rabbits) by Noguchi are all published from *The Children's Land*, and they are representative songs which are sung by Japanese generation by generation.

Dôyô after the Red Bird Movement to today

After the brilliant debut attended on the Red Bird Movement, *dôyô* has been developed until today. Their history over these 90 years shows particular influences of social and historical changes in Japan. For example, in 1920s, “*proletaria dôyô*” (proletarian *dôyô*) were created following the rise of proletarian literature in Japan. Many of these songs are singing about

socialism, in order to emphasize the idea of social classes (Hatanaka, 2007). Moreover, Satô recognizes that the *dôyô* songs after World War II emphasize the social context of children. He explains that the idea of human rights spread after the war, and influenced to the contents of *dôyô* (Ando & Sato, 1961).

The change of social environment also gave huge influences to the *dôyô* history. In the 1930s and 1940s, the recorded music of *dôyô* became popular. The *dôyô* songs created for record music were called “*recôdo dôyô*” (record *dôyô*). These songs particularly have simple tones and lyrics for children, but some of them also have high quality literature and are still popular among children. In addition, radio program started broadcasting *dôyô* songs in the 1920s, and television also used them the after World War II. These media broadcastings established the genre of “*hôsô dôyô*” (broadcasting *dôyô*). These mass media also contributed to create “*yôji dôyô*” (*dôyô* for little children). These *dôyô* songs are created especially for small children, and emphasize unique rhythms and simple lyrics. Many of those lyrics also have fantastic characteristics.

In addition, Hatanaka mentions that *dôyô* progressed within the rivalry between their stance as literature and song. He explains that the early time of *dôyô* creators remarked the characteristics of *dôyô* as literature, but records and mass media increased the strength of *dôyô* as songs. Hatanaka recognizes that the recent *dôyô* songs tend to have stronger characteristics as songs than literature (Hatanaka, 2007).

II.C.5. Conclusion

The long history of children’s songs in Japan were influenced by the many different fields, such as world history, education, politics and literature. It is notable that the history has

significantly progressed over these two centuries, after the *shōka* education was introduced into schools. Many researches show how Japanese children's songs have been affected by social and cultural changes in Japan. It reflects the basic characteristic of songs, which develops with progression of the culture and society.

II.D. Possibility of Japanese children's songs for environmental education

II.D.1. Introduction

In this section, I examine how the Japanese children's songs are connected to the nature and animals, and how the songs represent them. This is a very important section for the paper, because introducing the Japanese children's songs into environmental education is not a common idea today. Therefore, looking for the connection between the songs and nature from other research is effective to establish the fundamental idea about this research. First, I introduce some researchs which tries to identify the relationship between Japanese children's songs and the nature. Then, I explain the *dōyō* theories by Ujo Noguchi, Hakushu Kitahara, and others. All of them contributed to the establishment of *dōyō*, and their theories especially focus on the relationship between children and nature in their theories.

II.D.2. Japanese children's songs and the nature

There are some different ways to explain the relationship between the nature and Japanese children's songs. First, some scholars see Japanese children's songs as the derivation of the Japanese society. Haruko and Kuranoshin Kato emphasize that natural environment bring huge influence to local music culture. They suggest that many *dōyō* and *shōka* songs sing about flowers

and birds, because Japan had been developed as an agrarian society, and nature had been an important indicator of the life cycle of Japanese people (Haruko & Kuranoshin Kato, 2006). They analyzed the *dôyô* and *shôka* songs in three books: *Nihon dôyô shôka zenshû* (The Complete Collection of *Dôyô* and *Shôka* in Japan) (Ashiba, 1985), *Nihon no shôka (ue) : Meiji hen* (*Shôka* in Japan Volume 1: Meiji Era) (Kindaichi & Anzai, 1977), and *Nihon no shôka (chu): Taisho • Showa hen* (*Shôka* in Japan Volume 2: Taishô and Shôwa Era) (Kindaichi & Anzai, 1979), and investigated that 113 out of the 506 of *shôka* or *dôyô* songs (22% of the total) are about seasons (H. N. Kato & Henmi, 2009). On the other hand, some scholars argue that many *dôyô* songs sing about plants, animals or the environment, because the songs made with the perspectives of children, and the life style of children is deeply related to nature (Usui, 1965).

II.D.3. *Dôyo* theories and *Dôshin Shugi* (The child-centered principle)

Many people who contributed to the development of *dôyô* expressed their opinions about *dôyô*, and they called it as “*dôyô* theory” (*dôyô ron*). Some of the theories especially emphasize the connection between *dôyô* and nature. These opinions were very popular in the early times of *dôyô* history, when the songwriters emphasized children’s minds and perspective of children in the lyrics, which are called as “*dôshin shugi*” (The child-centered principle). Hatanaka argues that this principle is a flexible idea, and many authors and songwriters recognize it differently. However, he mentions that there are at least two common senses in their interpretations of *dôshin shugi*: 1) recognizing children as innocence and pure, and 2) “*dôshin*”, a children’s feeling, is a common sense and adults also have the same feeling (1990). Many *dôyô* theories, which stress the relationship between children and nature, followed this principle.

II.D.4. Theory of *dôyô* education by Ujô Noguchi

In the 1920s, Ujô Noguchi, one of the important songwriters in the Red Bird Movement advocated his theory of *dôyô* education. Noguchi explains that *dôyô* education is not only singing *dôyô*, but also asking students to create *dôyô* songs. (Kyôiku gakujutsu kenkyûjo, 1924). He often criticized the formal education system in Japan at that time, because it put too much focus on teaching knowledge and academic information for children, and it lacked the ability to foster the mind of children. As a solution of this educational problem, Noguchi recommended *dôyô* education as an essential curriculum for elementary education. He argued that *dôyô* education should be one of the important subjects for elementary education, because it compensates for the weakness of other subjects, and it is particularly effective to develop sentiments of children.

II.D.5. Nature and children in Noguchi's *dôyô* theory

Noguchi recognized that the purpose of the *dôyô* education was to develop the mind of children, and this theory has some similar points to environmental education, which develops environmental sensitivity of children by exploring the nature. Hatanaka points out that Noguchi's *dôyô* theory has not been logically systemized enough, but his arguments include many unique points (Hatanaka, 2007). Moreover, Noguchi's theory has three points which could be related to environmental education: nature, love and localization.

First, Noguchi insists that children have an affection for nature, and it makes them be able to recognize all things in nature as living creatures. In *Dôyô Kyôiku Ron* (The Theory of *Dôyô* Education), Noguchi introduced a story about the son of his friend. When Noguchi visited his friend's house, the son saw a bent bow was leaning against the wall with a taut string, and asked

his father to loosen it, otherwise the bow would be tired. His father did not listen to him, and told him that the bow would never feel tired. By referring to this story, Noguchi mentioned that children recognize everything as living (Noguchi, 1923). In his view, the essence of *dôyô* is literature which is based on or reflects children's love for nature, and the mission of *dôyô* is to foster this feeling correctly.

Secondly, Noguchi emphasizes the importance of love for education. He insists that the emotion of love comes from understanding the inner contents of an object, and feeling a direct empathy with it. To achieve this, artistic and poetic expressions in *dôyô* are greatly helpful. By introducing one of his songs, "*Nanatsu no ko*" (Seven Children of Crow), one of the most famous *dôyô* songs by him, Noguchi mentions that:

The emotion for birds and nature which students will have by singing this song, will never be the same as the emotion which they feel when they are literally taught to love birds. It might be better to say that the emotion for birds and nature in children's minds will be awakened (by singing *dôyô* songs). When a teacher orders students to "love birds" and force his/her students to do so, many students will answer, "I will love birds" in word only. However, this is not effective at all.... Why don't you ask them to sing "*Nanatsu no ko*" instead of repeating the command, "Love birds"? Then your students will understand the meanings more clearly. (Noguchi, 1923, p.12)

As this example shows, Noguchi stresses that *dôyô* songs encourage students to grow their affection for the subjects in the songs.

Thirdly, Noguchi especially supports *dôyô* song about local places, because it makes students feel familiar with contents of songs and understand lyrics. He explains that when people

feel familiar with local places, their affection for local places is developed. It also contributes to develop their patriotism, and moreover, love for everything in the universe with long perspectives (Noguchi, 1923).

Noguchi named localized *dôyô* songs "kyôdo dôyô" (local *dôyô*), which means *dôyô* songs about local place, or/and using local dialects and rhythms. His argument about localized *dôyô* songs is deeply related to his thought about *warabe-uta* and other folk songs. He recognizes *dôyô* songs not as a new type of children's song which came after *shôka*, but as modern versions of children's folk songs. He explains that "dôyô and folksongs are closely related like parents and children, (p.9)" and it should be localized and sung by children naturally.

II.D.6. Nature in *Dôyô* education

In 1924, Noguchi and other scholars, teachers, and songwriters who agreed with the idea of *dôyô* education, published the edited book *Shôgakkô kyôiku to dôyô (Elementary Education and Dôyô)* (Kyôiku gakujutsu kenkyûjo, 1924). In this book many authors insist on the importance of nature for *dôyô* education. Denichi Nakano, elementary school teacher in Wakayama prefecture, mentions that natural environment helps children to raise their artistic sense, and the final goal of *dôyô* education is to lead children to observe and contemplate nature deeply. He suggests the idea of "Dôyô of soil" (Tsuchi no *dôyô*), as lively and fresh *dôyô* songs which are made by rich nature (Kyôiku gakujutsu kenkyûjo, 1924).

Kunimi Washio, elementary school teacher in Nîgata prefecture, also insists the influence of nature on our minds, and tells that the mission of teachers who teach *dôyô*, is to make children realize the beauty of nature. She mentions that:

By changing the expressions seasons by seasons and in the morning and evening, the nature surrounding us brings huge influences to our mind. If children recognize its' beauty at a young age, the distance between nature and children get closer, and they start enjoying nature, which should be the most valuable thing in our lives. (Kyôiku gakujutsu kenkyûjo. 1924, p.70)

In addition, it is notable that many authors of this book point out that children who grow up in countryside with rich nature has great artistry senses, comparing children who grow up in city environment.

II.D.7. Nature and children in the *dôyô* theory by Hakushû Kitahara

The *dôyô* theory of Hakushû Kitahara, famous poet and *dôyô* songwriter who led the diffusion of *dôyô* by publishing many songs through the magazine *The Red Bird*, also highlights the relationship between children and nature. As Noguchi stresses, Hakushû recognizes that children can see everything in the world as living things. He mentions that children see even “a stone as living thing which has same life as themselves,” and admires their artistic sense as saying, “children are true poets (Kitahara, 1929, p.12.)” In addition, he explains that children can play with all kinds of things in the natural world by using their five senses. Kitahara stresses, “Everything is a friend for children. Dragonflies, grasshoppers, katydids, mantes, newt with red bury, woolly bears, butterflies, and whirligigs” (Kitahara, 1929, p. 23) . He hopes his own *dôyô* songs could express this natural behavior of children.

In his theory, Kitahara particularity emphasizes the observation and the analysis of

children's behavior. For example, in "*Midori no shokkaku*" (*A Green antenna*), he explains his *dôyô* theory by introducing a number of examples, such as poems created by children, personal experiences in his childhood, and actual stories about his son and daughter (1929). Hatanaka recognizes that Kitahara's observation of children is very accurate, because he captures not only the positive and lively side of the children, but also negative and dark side. He mentions that Kitahara understands well that children's' emotions and behaviors are not simple, but include many feelings and desires (1990). For example, Hakushû mentions that children's' curiosity also leads them to cruel behavior, such as killing small creatures (1929).

II.D.8. Conclusion

This section shows how the Japanese children's songs are related to the nature and animals. Although there is no clear reason why the songs especially sing about the nature and animals, the songs would be related to the traditional lifestyle of Japanese people and geographic location of Japan, where people have the distinguished four seasons. Many of the *dôyô* theories and theories of *dôyô* education stress the ways of effective education for children with the songs, and how children connect themselves to the nature. In addition, it is notable that the songwriters tried to write the songs with the perspective of children toward the nature. These characteristics of the Japanese children's songs would be useful when I integrate the songs into environmental education.

III. Method

III.A. Japanese children's songs as a tool of environmental education

In this section, I examine how to introduce Japanese children's songs into environmental education. It would be especially suitable for environmental education for young children.

I assume that Japanese children's songs could be used as materials of environmental education if they can foster environmental sensitivities of children. To achieve this goal, I apply two of seven design principles of childhood environmental education by Sobel (2008) to curriculum developing, with the aim that children would be able to feel empathy and love toward the nature by learning the songs.

III.A.1. Goal setting: Raising Environmental Sensitivity

Many of the Japanese children's songs sing about the nature and animals, and they try to bring out children's sensitivity and love for the nature. This characteristic helps developing environmental sensitivity of young children, which is one of the entry-level variables of the environmental behavior model by Hungerford and Volk. Engleson and Yockers (1994) explain that the definition of environmental sensitivity is "an empathetic perspective toward the environment (p.62)." They also insist that environmental education programs for small children is particularly important because, "The average age at which a person appears to have acquired an environmental sensitivity is just more than 12 years, thus appropriate preschool and elementary school education programs have an important role to play (p.62)." It is notable that they suggest, "having access to and reading nature-oriented books (p.62)," as an example of the factor which may contribute to the development of environmental sensitivity. I believe that many Japanese

songs, especially *dôyô*, have high artistries as literatures, and they have similar characteristics to nature-oriented books.

III.A.2. Curriculum development and approaches: Animal allies, fantasy and imagination

In order to make the sample curriculum, I focused on two of seven design principles of childhood environmental education by Sobel (2008): fantasy and imagination, and animal allies. Sobel has identified these seven common play motifs of children by observing children's behavior in the nature over thirty years. He suggests educators to use these principles as design components. I carefully considered and introduced these two principles during my curriculum development.

Fantasy and Imagination

First, Sobel mentions, "Young children live in their imaginations. Stories, plays, puppet shows, and dreams are preferred media for early childhood. We need to structure programs like dramatic play; we need to create simulations in which students can live the challenges rather than just study them" (p.24). As Noguchi emphasized the high artistry of *dôyô* songs, many Japanese children's songs consist of fantasy and imagination. For example, "*Donguri Corocoro*" (An Acorn Rolling Rolling), written by Nagayoshi Aoki and composed by Tadashi (Tei) Yanada in 1921, is singing about a story of a acorn, which rolls and splashes into a pond. In the pond, the acorn meets with a *dojô* loach (weather loach), and they start playing together. However, after a while the acorn misses the mountain and starts crying, and the *dojô* loach does not know what should he do (Yoda, 1957 & Mother Turkey, 2005). In addition, "*Yagisan Yubin*" (A Letter from Mr. Goat), written by Michio Mado and composed by Ikuma Dan in 1951, also includes fantasy. One day, Mr. Black

Goat got a letter from Mr. White Goat, but he ate it before he read. He had no choice, and decided to write a letter to Mr. White Goat and asked, “What that letter was about?” However, when Mr. White Goat got the letter from Mr. Black Goat, he also ate it before reading. He had no choice as well, and wrote a letter to ask what the letter was about (Mother Turkey, 2005).

These are good examples which have stories in the songs. Although these songs do not have enough “dramatic” lyrics which Orr suggested, they are suitable material as an introduction of dramatic curriculum. For example, teacher explains the acorn song first, and suggests children to go to a wood and see if any acorn are crying and missing home near the pond. It would give great opportunities for students to observe the nature with a different view.

Animal Allies

Sobel mentions, “Animals play a significant role in the evolution of children’s care about the natural world and in their own emotional development,” and “children feel an inherent empathy with wild and domestic animals” (p.29). This principle is deeply connected to Noguchi’s theory, which aims to encourage children to understand the inner side of subject, and feel love and empathy by singing *dôyô* songs.

We can see this aspect in a *dôyô*, “*Zou san*” (Elephant), written by Michio Mado, and composed by Ikuma Dan in 1952. It is singing about the conversation between a child and a baby elephant. In the first lyrics, a child talks to a elephant, “Hi elephant, you have such a long nose!” and she/he proudly says, “Yes, my mother also has a long nose!” In the second lyrics, a child ask, “Hey elephant, who *dôyô* love?” and a baby elephant answers “You know what? I love my mother.” This song is really simple and short, but effectively shows the characteristics of *dôyô*,

which Noguchi argued. By singing this song, children could identify a baby elephant as a friend over the boundary between human and animal. It reflects the Orr's principle as well as Noguchi's theory.

III.A.3. Anticipated Problem

The biggest possible problem of this project is fail of adjustment of the Japanese children's songs to the American classroom. Japanese children's songs often include special expressions and characters in the lyrics, which is not easy for non-Japanese people to understand. The songs reflect not only Japanese culture, but also natural environmental aspects in Japan. As Noguchi stresses in his theory, some of the *dôyô* writers emphasize the importance of localization of the songs. Therefore, some of the songs sing about local places and events. From these reasons, employing the Japanese children's songs to the English curriculum would not be easy.

The most important key to avoid this problem is translation. The interview with Greg Irwin, an American *dôyô* singer as well as translator, on January 14th, 2011 in Tokyo, gave me a lot of helpful thoughts. I asked him if he thought it was possible to export Japanese children's songs outside of Japan, because their natural environment is different from Japanese environment. He answered, "nature is the same and we are all human on the planet," therefore it should not be a problem. He explained that American people feel joy to the nature with same way as Japanese do, for example, everyone want to get over the winter, and enjoy spring. Therefore, the Japanese children's songs singing about the nature are totally relatable to foreign people. The only difference is cultural aspects, especially food. For example, rice cake (*mochi*) is not popular in the U.S. Irwin said he changes lyrics about food into more familiar one when he translates songs into

English (Irwin, pers. comm., 2011, January).

III.B. Preliminary arrangements

I met with Suzanne Weishaar through an environmental education class in the Environmental Studies program at the University of Vermont fall 2009. In this class, I had the service-learning project that students carry out environmental educational projects in a local community. For this assignment, I had an opportunity to work with Weishaar, who is a kindergarten teacher at Edmunds Kindergarten in Burlington, Vermont.

Weishaar has been teaching kindergarteners at Edmunds Elementary School since 1994. Weishaar believes that all human need to be interested in environmental education. Her concern about the importance of environmental education has been developing for several years. In 2000, she and one of her colleagues took an educator workshop of education for sustainability at Shelburne Farms, a nonprofit environmental educational center in Shelburne, Vermont. In this workshop, her colleague and she wrote a unit plan of education for sustainability with the focus on the community. As a result, their unit plan was selected and they got an opportunity to visit Japan. She visited to the Southern part of Japan in both in 2000 and 2001, and learned about sustainable education and built a partnership with Japanese professionals. Since then Weishaar became interested not only in education for sustainability but also in Japan.

I chose her classroom as my service-learning site, because I am strongly interested in environmental education for children. I visited their natural science classroom, and taught two of the lessons in October 2009. This experience increased my interests about environmental

education. It was also impressive to see that students sometimes sing a song in Spanish at their closing meeting. That scene gave me the idea of introducing Japanese songs to American classroom.

Next semester, spring 2010, I took a research methods course of the Environmental Studies program, where we developed the idea of my senior project. I had decided to create sample curriculum for children with combining Japanese children's songs and environmental education. The only thing I needed to decide was a place to practice my curriculum. At the same time, I visited Weishaar's classroom once a week, in order to observe the children's learning behaviors and teaching style. Therefore, I explained my thesis project plan to Weishaar, and asked her if I could practice sample lessons in her classroom next spring. In May 2010, she accepted to be my thesis advisor, and we decided to practice some curriculums at her classroom during spring 2011. She had attended the international conference of environmental education at Shelburne Farm, Shelburne, Vermont, and had been to Japan for educational training. Through these experiences she had already knew about some *dôyô* songs, and she was interested in my project and warmly received my request.

I decided to work with Weishaar's class, because I wanted to work on my project with small children. Many of the Japanese songs I planned to use are written for small children, and they are used as educational materials at kindergarten or young grades of elementary school. Therefore, I thought children with same level of age would be suitable. In addition, in the theory of environmental behavior model by Hungerford and Volk's, they suggest that preschool and elementary school is the suitable age to start environmental education and foster environmental sensitivity. They point out "having access to and reading nature-oriented books" as one of the

factors to help developing environmental sensitivity (Engleson & Yockers,1994, p.62). Instead of books, I assume that we can also use nature-oriented songs for K-6 curriculum, in order to raise students' environmental sensitivity. Therefore, kindergarteners are the best target to test my curriculum.

Moreover, Weishaar has a deep understanding of the importance of environmental education as well as non-traditional education. I preferred her creative teaching style, which employs a variety of categories and topics into her lessons. For instance, she uses American Sign Language (ASL) as quiet signals, and teaches non-English songs and vocabularies. I assumed that her students would be able to adjust to my sample curriculum relatively easily, because Weishaar frequently employs broad types of subjects and materials in her lessons. In addition, Weishaar herself is interested in Japan. She told me that she learned some Japanese children's songs when she visited a kindergarten in Japan. Her previous Japan-related experiences and understandings made it easier to practice my project with her class. The location of Edmunds Kindergarten was also important; it is only about 5 minutes walking from the main campus of my university. Since I do not have a car, this walkable location was very helpful to carry out the project, and also made this project eco-friendly.

III.C. Class settings

Edmunds kindergarten is located in Burlington, Vermont, as a part of Edmunds Elementary School program. The elementary school has about 350 of the students from K to 5 grades. Weishaar is one of the three kindergarten teachers at this school. It is a full-day kindergarten from 8:30 to 2:30 in a day, through Monday to Friday. Students are also able to

attend the optional after school program. Daily program follows the kindergarten schedule, which includes many different subjects, such as reading, writing, music, math, science and art. The length of each unit is about 30 to 45 minutes. This year there are 21 of 5 to 6 years old students in Weishaar's class. There are four students who speak English as second language, and their first language is Albanian, Farsi, Chinese or Maay Maay, a language spoken in Somalia and also known as Af Maay (Culturalorientation.net, 2002).

In their classroom, there are four big tables and about 30 chairs in the middle. The classroom is divided into learning areas: science, computer, writing, reading, building, dramatic play, art and meeting carpet. In the science area, there are a living machine and Growlab. The class has some plants and creatures from a local pond in the living machine. The computer area completes with three machines and several headphones for multiple use.

III.D. Goals and questions

The goal of this project is to examine if Japanese children's songs could be integrated into environmental educational curriculum for kindergarteners. In order to employ the songs, the curriculum particularly aims to raise environmental sensitivities of the students by using Japanese children's songs. In addition, another important goal of this project is to find out ways to introduce Japanese children's songs into English classroom, and teach them for non-Japanese students.

Then, the questions are 1) How to introduce Japanese children's songs to environmental education by developing environmental sensitivities of students, and 2) What are the effective ways to introduce Japanese children's songs for American kindergarteners as environmental educational materials.

III.E. Major references for lesson planning

III.E.1. “Living and non-living things- Kindergarten”

The first reference is the un-published curriculum titled as “Living and non-living things- Kindergarten, ” written by Suzanne Weishaar and Tracey Bellavance, a kindergarten teacher at Champlain Elementary School in Burlington, Vermont. The main theme of this curriculum is “The Living World,” which is on topics of science, mathematics, and technology standards in Vermont’s Framework of Standards and Learning Opportunities by the Vermont Department of Education (State of Vermont, 2010). Following this standard, Weishaar and Bellavance had developed three-week curriculum with fifteen thirty-minute units, which focuses on living and non-living things. Through the curriculum, students will recognize the existence and differences of living and non-living thing. In addition, they will learn what living things need to survive by defining water, food, air, light and space as “five needs for living things”(Bellavance & Weishaar, 2008).

In fall 2009, when I visited Weishaar’s classroom for my first time, her students were learning about living things in Natural Science class. Weishaar’s curriculum was based on this curriculum, and I decided to develop my lesson plans with referring to this program as well. Although this reference includes many different practical lesson plans, each unit plan is flexible and easy to replace with other activities. Therefore, Weishaar and I decided to develop my own lesson plans in keeping with the basic ideas of this program. As the result, I created the new lessons and activities with the idea of living things and non-living things, and five needs for living things.

Weishaar and Bellavance's curriculum is an important reference for this project, because Weishaar and I decided that I would teach five lessons of natural science class with the theme of living and non-living things. Although most of the activities in the resource were replaced by my original curriculum, the fundamental ideas of lessons follow this sample curriculum, for example the definition of living things and non-living things. It is a complicated issue, because we could introduce many different classifications of these two things depending on culture, philosophy, religion or other issues which influence education.

III.E.2. Japanese music books

As Greg Irwin points out, many Japanese children's songs are not known outside of Japan despite their beautiful melodies and lyrics (Greg Irwin, 2007). Translation of the songs is not easy, since many songs include poetic words and metaphors. Therefore, I referenced three music books of Japanese children's songs with English translated lyrics.

The most important book is *Japanese Children's Songs* (Eigo de Utau, Nihon no Dôyô) by Greg Irwin (2007). This is the book which Irwin himself recommended when I interviewed him in Tokyo in January 2011. Although he published several different books of Japanese children's music with his translation, he suggested that this book might have many suitable songs for kindergarteners. He said the book includes up-tempo songs with easy lyrics, and also songs about nature (Greg Irwin, pres. comm. 2011, January). It was published in Japan with the aim of reminding Japanese people "the powerful messages contained in their songs" and introducing the songs to people outside of Japan (Greg Irwin, 2007, p.3). It includes thirteen *Dôyô* and *Shôka* songs. Each song is introduced with English and Japanese lyrics, beautiful pictures related to the

songs, Irwin's personal essay about each song in Japanese, and a commentary on the songs, which is about its history, composers and singer-song writers, by Seiji Yoshino. This book is one of the most important references for my project, because Greg's translations emphasize the moods of songs more than literal translations. He has also carefully translated each song to make it singable in English (Greg, 1998). Therefore, sometimes the lyrics and rhythms are a little bit different from the originals, but the songs still keep their moods and artistry. In addition, Irwin's personal essays were great recourse to think about Japanese children's songs with non-Japanese perspective. He often writes about his childhood experiences in Wisconsin with linking to the songs. They gave me many ideas to apply the songs to the lesson plan, and how to explain about the songs for students clearly and understandably.

The other important resources are two Japanese music books edited and translated by Mother Turkey, *Mother Turkey's Book of Japanese Children's Songs* (Eigo de Utaou Nihon no *Dôyô*) and *Mother Turkey's Book of Japanese Children's Songs, Part II* (Kondo mo Eigo de Utaou Nihon no *Dôyô*) (2005; 2007). The strength of these two books is the amount of songs they have. Each book includes fifty songs, from *shôka* to current *dôyô* songs. Compared to Irwin, this author emphasizes faithful translation to original lyrics. She points out that the simplicity of the words is the characteristic of Japanese children's songs. *Shôka* and *Dôyô* are often described as "a home of Japanese people" because no matter the generation and the living environment, people can emphasize with the songs. Mother Turkey explains that the songs primarily use simple words, and therefore people can interpret the songs as they like (Mother Turkey, 2007, p.132). As the result, the translation of these books is relatively close to literal translations. As a personal opinion, some translations are too faithful to original lyrics, and it makes the songs hard to sing in English.

However, they gave me general ideas of translation when I translate the songs into English.

III.F. Evaluation Methods

In order to evaluate my sample lessons, I adopted three different tools: the students' assignments, video records of the lessons, evaluation from Weishaar, and self-evaluation.

First, I analyzed the results of students' assignments. Some of the assignments were completed before the lessons, and others were worked on during the class. The analysis of the curriculum is very hard especially for early child education curriculum, it is very hard to ask students to fill out the questionnaires or discuss the projects, to the way researchers often evaluate their research. In this situation, assignments given to the students are valuable resource. By analyzing the assignments, it is able to see if students understand the concepts and knowledge, which I taught in the class, and if they can adopt that knowledge to their thought.

Another tool is the video record of lesson two to five, which was taken under the permission of Weishaar. The videos were taken with my small digital camera, which I had set in the corner of the classroom before I started the lesson. Each video had recorded whole lessons. They were helpful for self-evaluation, analyzing learning behavior of kindergarteners, and understanding my teaching style. Through watching the video after the class, I realized many things I had not realized when I was teaching in the classroom. It was also useful when I review the previous sessions and revise the next lesson plan in order to improve the quality of the curriculum.

The last tools are the evaluation from Weishaar and the self-evaluation about the sample lessons. Weishaar's evaluation was especially beneficial. She gave me useful advice in order to

improve my lessons. In addition, kindergarten teachers have large responsibility to organize their classroom and curriculum. Therefore, the opinions from an actual teacher are significantly valuable in order to create practical curriculums. About the self-evaluation, I wrote down my thoughts, experiences, and the improvements after each class. Some parts of this section were written referring to the video recording of the lessons.

IV. Results

IV.A. Lesson Plans

IV.A.1. Approaches of the whole curriculum

My sample curriculum consists of five lessons of natural science class. Through the whole curriculum, I examined if it was possible to introduce Japanese children's songs for childhood environmental education curriculum, as materials to develop environmental sensitivities of children.

The theme of the curriculum is "living and non-living things" and "five needs for living things." The students roughly studied about this topic last semester, and my curriculum includes reviewing the keywords. As I explained in the last section, I developed the curriculum following "Living and non-living things- kindergarten" by Weishaar and Bellavance (2008). In addition, I often introduced the idea of "connection" into the lessons, which is this year's classroom keyword of Weishaar's class. My aim was teaching rudimentary concept of "interdependence" by using the word and concept of "connection," because the concept of interdependence is too difficult for the kindergarteners to teach. "Interdependence" is a famous topic for environmental education as well as global education. Moreover, this word was introduced into the Vermont teaching standard of 7.13 The Living World (Vermont Department of Education, 2000).

IV.A.2. Songs

In order to select the songs for the lesson plans, I introduced the song selection guideline I made. The guideline put emphasis on the five points.

		Point(s) to concern
A	Connection to the contents of the lessons	-If the song is related to the lessons, especially to the living and non-living things
B	Background of the songs	-The year of the song published The thoughts of the composers and songwriters
C	Melodies and rhythms	-If the melodies and rhythms are suitable for kindergartners
D	Lyrics	-If the song contains a point which appeal or help to develop the environmental sensitivity of students -If the lyrics have the perspective of children
E	Availability of English lyrics and recordings	-If the English translation is available -If there are recorded music in English which I could play in the classroom

Figure 1: The guideline for the song selection

These guidelines helped to select the suitable songs from numerous of candidates. I believed that to consider the guideline B: Background of the songs was really important, and I tried to choose the relatively classic songs rather than modern children's songs. I particularly paid attention to *shōka* and *dōyō* songs, which appeal to many generations in Japan still today. In addition, I also checked the songs by Ujō Noguchi and Hakushu Kitahara, two classic *dōyō* songwriters who suggested the different *dōyō* theories which both emphasize the relationship between childhood and nature.

As the result of the selection, I decided to use these four songs.

1. "The Snowy Day" (*Yuki*)
2. "Hands to the Sun" (*Tenohira wo taiyō ni*)
3. "Snail Song" (*Katatsumuri*)
4. "Spring Has Come Now" (*Haru ga kita*)

The descriptions of each song are in the next section. When I taught students a new song, I sang in Japanese and explained the meaning of the lyrics in English. Then, students practiced signing together in Japanese and/or English. I made choreography for the second song, “Hands to the Sun” because many kindergarteners like dancing. It is one of a useful method to call kindergarteners’ attention and participation.

IV.A.3. Japanese

In addition to introduce Japanese children’s songs into the classroom, I taught Japanese in the lessons. Language lesson reflected to the idea of global education. I taught several easy Japanese words for the students in each lesson. Many of the words are related to animals and nature, for example “*Yuki*” (snow) and “*Mimizu*” (Worm). Sometimes I introduced Japanese culture related to the song of the lesson, and the class compared them to American culture. This exercise was effective to see the “connection” of the United States and Japan by finding similar phenomenon.

IV.A.4. After lesson supporting materials

After the class Weishaar often put the English lyrics of the song and new Japanese vocabulary on her letter to the parents. The parents received either electric or paper form of the letters. Although the letters did not



Picture 1: The result of Japanese wall

include the melody of the songs, they were helpful to review the lyrics at home. In addition, she suggested me use a part of the wall in the class as the “Japanese section.” Then, we decided to put the materials that I used in the class in that section. For example, the lyrics of the song, Japanese

words, and the related artwork which I used to explain the songs. Since my five lessons are spread into three months at intervals on a n irregular schedule, it was helpful to keep the students reminded about my lessons, and reviewed the songs and words during their choice time.

IV.A.5. Contents and aims of each lesson

Date	Theme	Activities	Desired goals
February 18th	The snowy day	Song" The Snowy Day" Looking maps	-Understand the location of the U.S. -and Japan -Learn about geographic location of Japan and the United Sates
March 18 th	Five needs for living things	Song: "Hands to the Sun" The five needs in Japanese	-Understand that living things need water, food, air, light and space -Learn Japanese words for the five needs
April 4th	Because we are friends!	Song: "Hand to the Sun" Picture Storytelling: "Because we are friends"	-Recognize the connection between living things and the five needs -Understand the interdependency of living things by the idea of "sharing" and "helping each other"
April 15th	Snail, where is your head?	Song: "Snail Song" Observation and drawing of snails	-Learn the simple biological structures of snail (head, eyes and antennae) by the song and the observation
April 25th	Spring has come now	Songs: "Spring Has Come Now" & "The Snowy Day" -Review past topics -Video recording of singing	-Review the Japanese words which we learned in the curriculum -Experience global communication by the recording the performance

Figure 2 Unit Plans

Lesson 1: Snowy Day (February, 18th)

The first lesson was held in the afternoon of February, 18th, 2011. The lesson was 45 minutes long. Weishaar and I decided to use this unit as the introduction because it was my first time meeting her kindergarteners; therefore, we thought it would be good to observe the children's learning behavior and basic reaction to Japanese songs. The aim of this lesson was to teach the students basic geographical and cultural information about Japan, and let them become familiar with them. Another aim was to know how songs could help us to learn about similarities and differences between Japan and the United States, and make connections to one another (see appendix VIII.A. for the complete lesson plans).

I divided this unit into three parts: introduction, music learning, and drawing activity. First, I prepared three different maps: the world map, the map of the United States, and the map of Japan. My goal of this section was to teach the geographic information and the students would learn the location of four places: the United States, Japan, the state of Vermont and Kanagawa prefecture, my hometown in Japan. At first, I tried to compare Vermont and Japan, but Weishaar suggested to me that it would be a hard comparison for kindergarteners, because Vermont is a state and Japan is a country. Then, I changed the lesson plan and include another small-scale comparison, Vermont and Kanagawa. To understand these comparisons would be helpful in the future, when the students think about the similarities and the differences between two countries or areas, and seek the connections.

For the singing activity, we chose a *shōka*, “The Snowy Day” (*Yuki*). I chose this song because I wanted to use a song about season, which is one of the favorite topics of Japanese children's songs. I assumed that “The Snowy Day” was suitable for wintery Vermont, and it would

be easy for the students to grasp the picture of the song without struggling with cultural differences. The first lyrics are singing about the view of snowed mountains and trees, and the second lyrics are more about children who are happy with the snow and a day away from school, and a dog and a cat (See appendix A for the whole lyrics). Although this is one of the *monbusho shōka* songs, which tend to be criticized for their boring style of the lyrics, the song is still very famous for Japanese children. Yoshimi Sato recognizes that this song depicts a snowy day clearly even though it was written in literal language (Ando & Sato, 1961).

For the English lyrics, I used the one translated by Greg Irwin, which was included in his book “Japanese Children’s Songs.” When I interviewed Irwin, he told me that small children would love to learn songs in different languages. However, it sounded hard for me to teach the students both English and Japanese lyrics in a short time, therefore I decided to I teach only English lyrics for them, but I sing in Japanese by myself.

In order to explain the song, I made a picture with the Japanese title of the song both in Japanese alphabets (ゆき) and English alphabets (Yu Ki). I assumed that it would be a good start to learn Japanese and Japanese characters, because the word of “Yuki” is very easy to pronounce for English speakers, and it is a very short word. Also, I drew several pictures to explain the lyrics.



Picture 2: A drawing for the second lyrics of "The Snowy Day"

I included drawing time for 10 minutes in the lesson to draw the image of the snowy day. The purpose of this activity was to compare their image of a snowy day and my pictures about snowy day in Japan. My pictures included: a Japanese snowman (*Yuki Daruma*), a snow rabbit (*Yuki Usagi*), an igloo-like snow shelter (Kamakura), a low table with a heat source and a blanket (*Kotatsu*), and a cup of hot green tea. I hoped to see if the students could find similarities and differences between two cultures.

Lesson 2: Hands to the Sun (Match 18th)

The second lesson was held on March 18th, 2011. It was a thirty-minute unit. The main goal of this lesson was to teach about the five needs for the living things, and the song “Hands to the Sun.” The five needs for living things are water, food, air, light and space, and this concept followed *Living and non-living things- Kindergarten*, by Suzanne Weishaar and Tracey Bellavance (2008). The students had already learned this concept last semester (fall 2010) in their natural science class. In addition to reviewing the contents of five needs, I also decided to teach the students the Japanese words for the five needs: *mizu* (water), *tabemono* (food), *kûki* (air), *hikari* (light), and *tochi* (space). In order to teach these words, I made a card for each material of the five needs. Each card had the picture, English and Japanese name.

In the singing section, I introduced “Hands to the Sun” (*Tenohira wo Taiyô ni*). This song was composed by composer Taku Izumi and written by famous comic artist Takashi Yanase around 1960 (Worldfolksongs.com, 2010). This modern *Dôyô* song sings about living things. Not only chorus groups, but also many singers in different genres sing this song even today. Because of the up-tempo rhythm and the easy lyrics, it is very popular in Japan over the generation. In

addition, the lyrics tell us that people are one of living things, and we are same as other animals such as worms, honeybees and bullfrogs. I assumed that this song would be suitable as theme song of this curriculum, because the theme of the song is related to the class topic.

Since we could not find the suitable translation of the song, I translated the songs with the help of my Japanese friend, Kazuha Kurosu. We translated the lyrics of this song in English, by referring with Mother Turkey’s Book of Japanese Children’s Songs, Part II. The biggest issue was that the original Japanese lyrics sing, “every one is living and everyone is friends” (Mother Turkey, 2007, p.75). We assumed that these lyrics might be confusing for kindergarteners, because they just learned as there are both living and non-living things in the world, an opposite definition to the lyrics. Therefore, we decided to arrange some parts of them and make the lyrics close to the class topic with including the words of “the five needs” and “living things.” We changed the lyrics from “everyone is living (thing)” to “we are part of the living things” when we translated the song. These arrange of the lyrics made this song much easier to adapt to the lesson plans (See appendix VIII.A. for the complete lyrics).

To teach Japanese words of the living things in the lyrics, I prepared the paper with the



Picture 3: Artwork of five needs in English and Japanese

lyrics, and drawing materials which have English and Japanese name of them.

In addition, with the advices from Weishaar and Irwin, I choreographed the song in order to keep the attention of the students during the lessons (See the appendix VIII.A. for the detail of the choreography). I referred the choreography of *Tenohira wo Taiyouni* by Lead (2006). Their hip-hop dance includes a lot of creative ideas of choreography, which are easy to perform but attractive for kindergarteners. They clap hands and wiggle like an earthworm in the lyrics, and they pump their arms to express the lyrics of living. These two choreographies were particularly simple and easy to recognize the meanings; therefore, I directly imported them to my choreography. In addition to these dances, I put American Sign Language as the choreography for the lyrics of happy in the song. Weishaar often use American Sign Language as the quiet signals during the class, and the students are familiar with them. The goal is to make students remember the choreography and the song by the last unit of this curriculum on April 25th, 2011. Since the unit time was limited at this time, I didn't teach whole choreography in this lesson (See appendix VIII.A for the complete lesson plan).

Lesson 3: We are friends! (April 4th)

The third lesson was held on April 4th, 2011 and planned as 35-minutes long. It was continuation from the last lesson, and I used the song "Hands to the Sun" again. The goal of this lesson was to think about the connection between human and other living things, by referring the contents of the song.

The first section was for singing practice and discussion. The students learned the meaning of the lyrics and sang the song in English. Then, I taught the Japanese names for the three

living things in the song using the drawing material from the last lesson and moved to the discussion. The discussion was to think why the song is singing that the living things are friends,



Picture 4,5,6 : The word cards of three creatures in the song

and how those three living things (earthworms, frogs and honeybees) were related to our lives.

The next section was for picture storytelling. Picture storytelling is called as “*Kamishibai*” in Japanese (see the appendix VIII.B. for the complete stories and pictures). In general, a storyteller tells a story with flipping big drawings. There are readings on the backside of the pictures, therefore only the storyteller could see the readings. The audience listens to the story by watching the performances. This is a well known performing and reading material for small children, and public libraries often have a *kamishibai* section. Also, there were used to be many *kamishibai* performers in the town, who carry *kamishibai* with a bike, and perform *kamshibai* for children in a park or sandlot as business.

I introduced *kamishibai* performance in this lesson because I assumed that it could be a great teaching material which attracts the attentions of the students. I created the story about Farmer John, who met with Mr. Earthworm, Mrs. Honeybee and Mr. Frog, and they help each other. The purpose of this performance was to give the opportunity to the students to think about the connection between human and other living things.

Lesson 4: Snail, where is your head? (April 15th)

The fourth lesson was practiced on April 15th, and it was 45-minutes long. The theme of this lesson was snail. The desired goal of this lesson was to learn the simple biological structures of a snail (head, eyes and antennae) by introducing the song, “Snail Song.” (*katatsumuri*) In the first section, I introduce this song to the classroom. This *shōka* was first published in 1911, as part of “*Jinjyō shōgakkō shōka*” (The Normal Textbook For the First Year of Elementary School) published by the Ministry of Education. Both composer and songwriter are unknown. Mitsuyasu Ono assumes that many children’s songs about snails had existed in Japan for centuries, and that song had inherited those characteristics. For example in “Snail Song,” a child sings to a snail as if he/she talks to people, a common feature in traditional snail songs (Ono, 2007). This is one of the *monbushō shōka* which are often criticized as non-artistic lyrics, but this song keeps appealing to Japanese people over the generations. Satō admires this song in that it grasps the characteristics of snails very well with simple lyrics (Andō & Satō, 1961).

I selected this song because it depicts children’s feeling toward snails lively and clearly as Satō suggested. All of the lyrics are a child’s questions for a snail; he/she talks to the snail, asking where its eyes and antennae are, and asking it to show the head and antennae. These simple lyrics show the children’s common reactions to snails, which enjoy observing the snails hide their heads their shells. In addition, Weishaar told me that they had actual snails in the classroom. Actual creature are one of the best teaching materials for environmental education, and I wanted to examine if the song could help in raising curiosities of the kindergarteners about snails.

In the second section, the students observed the actual snail in their classroom. By associating the snail with the song, I taught the students the basic biological structure of snails.

Since the song sings about eyes, antennae, and head, I made a diagram of a snail which shows the location of those basic biological structures.

The final activity was drawing. I prepared papers, and asked the students to draw a snail and label antennae, eyes and head. The purpose of this section was to make sure if the students understood the biological structures (see appendix VIII.A. for the complete lyrics and lesson plan).

Lesson 5: Spring has come now! (April 25th)

The last lesson of the project was held on April 15th. The goal of this lesson was to review the former materials and teach the last song “Spring Has Come Up (*Haru ga k ita*)”. Weishaar and I decided to use this lesson as a closing ceremony of the curriculum, therefore the lesson plan did not include a new topic related to the living and non-living things.

I employed the words matching game in order to see how many Japanese words the students remember. I made 20 cards, and 10 of them have Japanese words the students have learned during former lessons, and the other 10 cards have the pictures which are related to the words.



Picture 7: Examples of the matching cards

Weishaar told me before that her kindergarteners are good at matching games and puzzles. In addition, I practiced a similar activity when I had my lesson about living and non-living things two years ago, and it worked very well. However, the students learned some words more than two months ago, therefore I decided to review the words with past materials such

as drawings and lyrics, before I start this activity.

In the second section, I decided to introduce “Spring Has Come Up (*Haru ga kita*).” This song was written by Tatsuyuki Takano and composed by Têichi Okano in 1910 (See appendix VIII.A for the complete lyrics). This song is often called as “masterpiece of spring,” because the lyrics of the song are more about the pleasure of spring with clear expression, and the melody matched to them very well (Yokoyama, 2001). In addition, I believed that the lyrics of the song successfully lead the singers/listeners to imagine spring, because of its abstract lyrics. For



Picture 8: The paper with the lyrics of the song

example, the first lyrics sing, “Spring has come... tell me where it is? ... there in the mountains, there in the valleys, there out in the field!” (G., M., D. Burke, et al. ,1997). As they show, the lyrics do not include any specific subject, for example names of flowers and birds. This characteristic of the lyrics encourage each singers/listeners have their own image of spring in their mind; it could be the sense of their backyard, or could be about the river running near the school. It also means that the song is easily adaptable to many different countries and areas, because it does not require the specific cultural background knowledge. From these reasons, I saw high potentials

for an environmental educational material in this song.

The last section was the recording of students' singing performance. This activity has three main purposes. First, I assumed that an opportunity of recording could encourage the kindergarteners to practice the songs well. The singing practice was one of the most difficult parts of teaching for me in former lessons. Therefore I wanted to examine if the performing opportunity could increase their motivation about singing. Secondly, since it was the last lesson of my curriculum, I wanted to make the visual record of the lesson as our achievement of the project. It would be great material to show for the people who have supported this project as well as a useful reference for my future project. From the five songs I introduced in the curriculum, I decided to sing "The Snowy Day" and "Spring Has Come Now" for the recording, because both of the songs sing about the seasons, and they would be good resources for the students to think about the seasonal change of these three months. The third purpose was teaching about global communication to the students. I decided to send this video recording to Greg Irwin, the singer who translated and sang both of the songs in English. Although I haven't introduced him to the students, I played his music in the first and fifth lesson, therefore the students had been familiar with his singings. As an essence of global education, I linked this activity to the topic of global network and communication. By taking and sending the video of the singing performance, the students could experience the intercultural communication. In my personal experience, I still remember that my kindergarten participated in a child supporting campaign and we did donations to help children in other countries. We often received the letters from Filipino children in the same age. It was a great experience to expand my idea and knowledge about the world. I aimed that the video recording activity in the lesson also could give the kindergarteners a similar experience to

think about the world and people in different countries.

IV.B. Lesson Implication

IV.B.1. Lesson 1: Snowy Day (February, 18th)

The first lesson was held in the afternoon of February 18th, 2011. Although we had heavy snow last week, the average temperature of the day was 45°F. Usually I love warm weather, but I was sad this time because I planned to teach “The Snowy Day”, and it would be great if I could link the actual local weather to the song. There were only 15 of the 21 students that day, because some students were sick. It was also the last day of the class before the spring break.

Before starting the lesson, Weishaar showed me the results of student’ works, which is to answer the two questions: 1) put the circle on the U.S. and Japan in the world map, 2) Write some Japanese words if they know any. The results of their work was very interesting, because no one put the correct answers for No.1, and for No.2, nobody knew any Japanese words. As the answer of No.2, many students wrote “Hola”, because they just learnt how to say hello in Spanish in another class. Weishaar suggested me that if I give the students the same work sheet after the curriculum or lesson, as it could be a good measurement tool to check the result of the lessons to see if the students understood what I taught. I thought it was a good start, because the results of their work showed that the kindergarteners had very little background knowledge about Japan.

Weishaar and McLoughlin Alicia, an internship student decided to make the name tag stickers for each of the students. The name tags made if helpful for me to communicate with individual students during the lessons. However, many students played with the stickers when they

lost their focus on the lesson.

I began the class by introducing Kazuha Kurosu and myself to the students. I explained that we are from Japan, and now study at University of Vermont as college students. Then, I showed the world map and asked the students if they know where we are now. One student raised his hand, and he pointed out South America. Then I showed the students the correct place. When I asked another student to point out the U.S. and show the other students, many of them said they also wanted to point out the U.S. themselves. I could not get the good world map, therefore I printed out a white map on a regular paper (8.5 ×11in.). However, it was too small to show 15 students. Therefore, many students wanted to see it closer, and it took longer than I was planning.

Next, I asked them where is Japan. Pointing to the Japanese islands, I asked the students, “What is this?” A student said she thought it was Hawaii. Then, I asked the other students if they think those islands are Hawaii or Japan, and more students answered that they thought they were the Hawaiian Islands. After that, I switched the world map to the map of the U.S., and asked again if they knew where Vermont was. Nobody knew where Vermont was, and I pointed out Vermont. I showed the map of Japan, and pointed out Kanagawa prefecture, my hometown in Japan. I had already made a circle on my prefecture, and wrote “Kanagawa” besides of it. This made it much easier for the students to know the location of the prefecture. Finally, I showed the same world map, and asked if they thought the U.S. and Japan were far or close. After this geographic introduction, I told them that we would start learning Japanese



Picture 9: The poster for the title

songs for natural science class until May.

After showing the maps, I moved to the next activity. I showed the paper which has the Japanese title of the song both in the Japanese alphabet (ゆき) and the English alphabet (Yu Ki). I asked if somebody wanted to guess the meaning of it. A student answered she thought it was snow, because she saw the picture of snowflakes on the back. I explained that “Yuki” means snow in English. Also, I told them that the non-English characters are Japanese alphabet characters, which Japanese people use in Japan. After that, we practiced the pronunciation of the words together. Since I just wrote “Yuki” on the paper, the students had trouble with pronunciation. Some of them pronounced as “Yakk”, instead of “Yu-Kee.” However, the kindergarteners quickly learned the word Yuki. For example, Weishaar showed the weather chart on the wall, which the classroom kept tracking the weather of the day. Then, by checking the weather chart, a student quickly used the word and said “We had two *yuki* days this month!”

Then, I asked Kurosu to play the melody on the keyboard first, because some students were losing their attentions to my talk. It worked well, and many students focused on her keyboard.



Picture 10: The drawing for the first lyrics

Next, I put the pictures that that went with the lyrics, and I explained the general meaning. I carefully explained a part of the first lyrics: “Trees that were bare Now wear winter underwear,” because Weishaar told me in advance that it could sound

like very funny lyrics for the students. Then, I talked about long underwear with the lyrics, and showed the picture of the tree, which was covered

with the snow. The students were especially loved the last part of the second lyrics about cat: “The cat went to hide, she’s afraid go outside!” Some students responded that they also don’t want to go outside when it is snowing because it is very cold. Some students started talking about their pets, especially cats and dogs. The second lyrics of the song were more familiar with the students.

After I explained the lyrics, I sang the song in Japanese at first, and asked if they had



Picture 11,12 The drawings of a Japanese snowy day

caught the word of Yuki in the song. Some students said yes. Then, I sang the song again with English lyrics. Although I did not prepare a paper of Japanese lyrics, some students said they wanted to sing in Japanese. I divided the lyrics into small part, and the students followed my singing.

When we finished the singing activity, already 30 minutes had past. Then, Weishaar and I decided to skip the drawing section, but explained my drawings about a Japanese snowy day. The first picture had a Japanese snowman (*Yuki Daruma*), a snow rabbit (*Yuki Usagi*), and an igloo-like Japanese snow shelter (*Kamakura*). By showing the pictures, I asked the kindergarteners if they found the images different from an American snowy day. One student quickly responded that a Japanese snowman is made only from two snowballs, but an American snowman is usually

made from three snowballs. It was one of the key points that I wanted to present; therefore this response was very helpful and it surprised me how quickly the student found it. The kindergarteners recognized a snow rabbit quickly as well. I was worried about this subject if the students could recognize it as a rabbit, however it did not take long for them. They called it “a snow bunny”, and shortly recognized the two leaves on the top as the ears, and the red berries as eyes. Many students thought the Japanese show shelter is very different from an American one, because about four people could get in at once, and it has a lantern inside.

The other picture depicted the inside of a Japanese house on a snow day. There was an electric heating table with a blanket (*kotatsu*), a cat sleeping inside of the *kotatsu*, a cup of hot green tea and a basket of clementines. However, many students had difficulties connecting this picture to the snowy day, because there was no picture of snow in the drawing. I should have added a window with snow falling. The students especially loved the picture of the cat. I explained about *kotatsu*, and one student wanted to make it by putting a big blanket on the table. I thought making a *kotatsu* with a blanket would be a nice extensional program.

At the closing of the lesson, I asked the students if winter in Japan is different in winter in New England. They responded to my question with yes or no in American Sign Language (ASL). One student said that he thought it was similar but not the same. Although I aimed to show the “connection” between American and Japanese culture in this lesson, most of the students saw the differences between the cultures. At the end, I told the students I would like to introduce other Japanese songs from next lesson, and asked them if they would like to learn more about them. About 11 of the 15 students answered yes in ASL.

Self-evaluation

I completed this activity without a big problem. The first lesson taught me a number of things. It was a good start to the project because I found that many kindergarteners were more interested in Japan and Japanese culture than I expected. It is also surprising how quickly they learned the new words and the song. Even though it was not perfect weather to teach “The Snowy Day,” many children enjoyed learning the Japanese song. They were much more curious about new things than I expected, and wanted to learn the song in Japanese. Therefore, I decided to prepare both English and Japanese lyrics of songs for next time. The microphone in the classroom was effective when I sang by myself. In addition, the keyboard accompaniment was helpful to keep the attention of the students, and practice the song with them.

The teaching material I used were the lyrics written on several huge drawing papers, which was difficult for me to manage while singing and teaching. Therefore, I decide to write the lyrics on a big poster like Weishaar does. The paintings were very attractive to the students. They especially loved the pictures of the dog and cat. Two pictures were suitable for a 45-minute class, because many students wanted to discuss the pictures.

As a teacher, I need to improve my teaching skill. Although I taught other students of the same age last year at Weishaar’s classroom several times, I felt more difficulties organizing this class. It could have been related to the large number of the absences in the lesson, and the date and time of the class; it was the final class in a week. It took a very long time for me to teach important subjects, and move to the next activity. In order to organize the class, I should have restructured the contents of lessons. First, I should have put more activities, such as gestures, dancing and drawing in the lesson. It was very hard for some of the students to sit down for 45 minutes. They

started playing with their name tags and started talking about different topics. In addition, I tended to listen to the students' comments too carefully, which made it more difficult to keep the lesson plan. To listen to the opinions of the students is important to create a good lesson, but another essential duty of the teacher is to keep the lesson on time, while giving students new knowledge. In other words, a teacher needs to bring out the opinions of the students, and connect them to the lessons. To achieve this, I should have more confidence, and sometimes need to guide the class into the next activity.

The lesson plan was too long and I had to leave out the drawing activity which worked out better. The size of the lesson was the difficulty to complete which made me stressed. I should have been careful to make the lesson plan with time to spare from next lesson. However, being flexible with the situation is an important issue when I led the lesson.

In addition, I assumed that it would be very hard to teach about living/non-living things and Japanese at the same time. Many things were new topic for the students, and they tend to be extremely curious about them, therefore each topic takes much longer than expect. To carry out lessons smoothly, I need some kind of a stronger connection between natural science topic and Japanese songs, which could integrate these two themes.

Overall, I estimate that this lesson was a useful start of the project, which taught many different problems, solutions, and alternative ideas as a teacher and a curriculum planner.

Evaluation from Weishaar and Kurosu

After the class, I talked with Weishaar, the internship student, and Kurosu in the classroom. They said that the students enjoyed the class. Weishaar and the internship student pointed out that the name tag sticker was too attractive to the students and disturbed their learning.

Then, we decided to make a laminated name tag for each student, which has student's name both in English and Japanese.

In addition, Kazuha suggested that I sometimes needed to force the students to move to another topic, in order to carry out the lesson plan successfully. In addition, she told that it was hard for the students to keep sitting down. She suggested that putting choreography on the song would be effective to keep the students' attentions.

IV.B.2. Lesson 2: Five needs for living things (March 7th)

The second lesson was held in the afternoon on March 18th, 2011. It was originally planned on March 7th, 2011 but Vermont had a huge snowstorm on that day. Most of the communities in Burlington were closed, and Edmunds kindergarten also had a snow day. Although Weishaar and I rescheduled the lesson on March 14th, 2011 but I got cold and lost my voice. Therefore we finally practiced this lesson on March 18th, 2011. We had a month between lesson 1 and 2, then I was worried if the students still remember about the last lesson and myself. However, Weishaar deeply understood this situation, and she reviewed the Japanese words and the song which I taught in the last lesson in her classroom during the month. Her efforts made it possible for me to come back to the classroom and start this lesson smoothly.



When I starting the lesson, the students said *konnichiwa!*, the Japanese word for hello, to me. Weishaar explained to me that the students practiced this word after the last unit. Weishaar and Alicia gave

Picture 13 Example of the student name tag

the English/Japanese name tags for each student, and Weishaar explained that the students will use the name tags when we have the Japanese lessons. Showing one of the name tags of the students, I explained that this non-English alphabets show student's name in Japanese, and it is based on the English pronunciations of the name. In addition, I taught them two more Japanese words: "*Ha-i*" (Yes) and "*I-i-e*" (No) as the quiet signals. I also told them the gestures: raising a hand for "*Ha-i*", and shaking a head side to side for "*I-i-e*."

Some of the students asked me about the Tohoku –Pacific Ocean Earthquake, which had happened in Tohoku district of Japan on March 11th, 2011. According to Weishaar, she taught about this disaster to the students including the geographic information of Japan and the United States, which I taught in the last lesson. Weishaar told me that some of the kindergarteners thought that I was in Japan at that time, and worried about me. Therefore, I told them that I was safe because I was in the United States when the earthquake and the tsunami happened. Moreover, I explained them that my family lives in Japan but they live far from the place that had the tsunami, and they are safe.

Then, I started the lesson with the review of the last lesson. I showed the world map, which Weishaar used to talk about the Japanese tsunami and earthquake, and asked the students to locate the United States and Japan. Since they had recently reviewed this with Weishaar and she put the big circle on the United States and Japan, the students answered quickly. In addition, they called the United States with the formal nomenclature, the United States of America. After that, I showed the globe-shaped cushion in the classroom, and pointed out the United States and Japan. I told them that Japan is far from the United States, but some students responded that they looked very close because the cushion is small (about 6 inches in diameter). Then I explained that it takes

about 15 hours by airplane from Vermont to Tokyo, Japan. Thanks to Weishaar that she carefully reviewed the last lesson with the students, the review was very successful. In addition, the coverage of American media on the Japanese earthquake and tsunami was remarkably high in this week. These factors encouraged the interests of the students about Japan. It was very impressive to see the change of the students because nobody knew the geographic location of Japan and the United States a month ago. When students lost focus, Weishaar often said “*I-chi, ni, san*, eyes on Akane!” to the students. “*I-chi, ni, san*” means one, two, three in Japanese, and this is one of the quiet signals which Weishaar usually use in the classroom. This signal was very effective to get the attention of the students, because the kindergarteners get used to this quiet signal even though some words were replaced by Japanese numbers.

As the next, I changed the topic to the five needs for living things (water, food, air, light and space), and asked them if they still remember what are they. Weishaar asked the kindergarteners if they remember what they learned last semester, and encouraged them to sing the song “The 5 Finger Check” to the tune of BINGO, in “Living and non-living things- Kindergarten” (Bellavance & Weishaar, 2008). Many students remembered the contents of the five needs for living thing by singing. After that, I showed the picture of each five needs, which come with English and Japanese words. Because I wrote the Japanese pronunciation with English alphabets which are closer to the native pronunciation than the Roman letters, the students got the pronunciation easier than last time. We practiced each Japanese word several times. Many students liked it and they played like eating air like as a cookie. Each word was simple and short, and the students quickly memorize the Japanese words for the five needs for living things. The students particularly paid attentions to the number of the syllables in the Japanese words, because they are now learning about syllables.

Some students compared the number of the syllables of the words in English and Japanese, and checked if the words keep the same number of the syllables in Japanese as in English. The most popular Japanese word for the students was “*Ku-ki*” (air). They played like eating a cookie because the Japanese word is pronounced as [coo ki], which sounds like “cookie.” Moreover, they were especially curious about the picture on the card. For example, they asked why there is a picture of the Sun on the card of light, and a house for space. It seemed hard for some students to connect the picture of the Sun to sunlight at first sight. I asked them what happen if we don’t have the Sun. One student answered that it would be very dark, and she would feel like it is still nighttime when she wakes up. It was notable that many students were already able to identify living things from non-living things, for example they pointed out the picture of a house on the card, and mentioned that a house is non-living thing.

After the students memorized the Japanese words, I introduced a new song “Hands to



Picture 14: Practice Japanese names for five needs

the Sun (*Tenohira wo taiyouni*).” I put the big papers of the lyrics in the middle of the circle of the students. The students were very excited to read the English alphabets on the paper, because they

are just learning the alphabets and very happy when they could read the words. For example, one of the students pointed out the words of we and said “I found “we” here!” I explained that English lyrics are in black, and Japanese lyrics are in blue. Then, sang the song in Japanese pointing out the Japanese lyrics on the papers, playing “*Tenohira wo Taiyouni*” by Lead on the music player. The students were happy with the up-tempo music as I expected. The lesson directly moved to



Picture 15 Pointing out the words of the lyrics

their closing meeting. Within the meeting, Weishaar chose “The Snowy Day” as the closing song, and they sang to me in English. Weishaar introduced gestures and students enjoyed dancing with singing. After the class, I gave the materials which I used in the lesson, and she put them on the Japanese section of the wall in the classroom. It also included the materials which I could not teach today because we ran out the time. They are the name of three animals in the lyrics of “Hands to the Sun.” I told her how to pronounce them and she said she would practice with the students by next lessons.

Self-evaluation

Overall, this unit was smoother than the last one, even though we had the long break after the last unit. First, Weishaar reviewed many elements and concepts which I needed to cover

in this unit, such as the geographic location of the United States and Japan, the Japanese words I told them last time, and the five needs for living things. It made this short unit smoother and much effective than I expected.

The change of the way to write Japanese pronunciation in English alphabets was successful, and many students got the idea of Japanese pronunciation easily. The Japanese words for the five needs for living things were very simple and easy to remember. I did not have enough time to explain the lyrics and practice the melody of “Hands to the Sun,” but the students liked the tempo and rhythm of the music by Lead, and it was a good start.

The biggest difficulty for me was how to incorporate the lessons with what the students had learned outside of the curriculum. The students liked to connect many different things which they learned from the other classes. They are especially very interested in reading and writing, such as syllables and words. However, it was hard for me to catch up what they were taking about, because I don’t know what they learned in other classes. I think this is one of the big problems that many visiting teacher have. To solve this problem, it is important to communicate with the classroom teacher frequently, and understand well what the students had learned and haven’t learned, before making unit plans as well as before practice lessons.

As another point for improvement, I needed to keep the better balance between teaching Japanese and teaching natural science when I make the unit plans. I put too much focus on teaching Japanese words, and I less mentioned about the contents of the five needs this time. As the result, some students put interesting questions related to living and non-living things during the lesson but I did not connect them to the lesson. For example some students asked about the relationship between sun and sunlight, and houses and space. I can make a better lesson if I could

connect these questions effectively to the lesson, and connect to the contents of the lesson. It also taught me that it's dangerous to try to follow a lesson plan too much and pay less attention to comments and questions from students when teaching class. To incorporate and make the class with the students is very important as a teacher. To avoid this mistake, teacher should be flexible about lesson plan, and carefully listen to responses of students.

IV.B.3. Lesson 3: We are friends! (April 4th)

Due to the cancellation of the class before my lesson, we started the lesson 14 minutes earlier than planned. First, Weishaar gave the name tags for the students, and reviewed some Japanese words which the students had learned in the last two lessons. Although the class had a solo week of the internship student, Alicia, last week and did not have many times to review the Japanese words, many students still remembered the words very well.

I started the class with the song "Hands to the Sun." First, I played the instrumental music and sang in English, while pointing to the lyrics on the paper. The students loved the rhythms and started dancing with the song, but their attention to the lyrics was relatively low. Then, I asked the students what the song was singing about. One student answered that it was about the Sun was rising. I showed the drawing of the three animals and taught the students how to say their names in Japanese. Then, another student said that it was talking about community. Then I explained three animals in the lyrics: earthworms, frogs and honeybees, with relating to the community. When I asked them if they were living or non-living things, some students got confused if they were asked about the drawings or actual things. Weishaar told the students if you thought that was living things show "L" in ASL, and if you thought they were non-living

things, show “N” in ASL. Most of the students had right answer, and they said all of them were living things. However, it was hard for the students to understand or agree with the theme of the



Picture 16: The students answer to the question with ASL

song, whether “Living things are friends” or not. Some students started talking about spiders do, and whether they were good or bad, because spiders eat flies, but sometimes human get caught in spider web. They also talked about how tarantulas scare people. After about five students said their opinions about the living things, I switched the topic to earthworms, and asked how they help us. Some students said that they clean soil and grow flowers. Weishaar brought the earthworms in the class for composting. She asked if anyone has ever given something to the earthworms, and the students said they put newspaper, apples and cereals to the composting box. Then, about frogs, one student said they ate flies and it was good for us. But some of the other students said which was not always good to eat other animals. About the honeybees, one student said they make honey.

After talking about the three living things, the students listened to “Hands to the Sun.” This time it was in Japanese, so I asked the students if they could pick out the words of earthworms, frogs and honeybees in Japanese. We listened to the music twice, but since the Japanese lyrics were so fast, no students could catch the words.

In the next section, I told a story “Because we are friends” illustrated with large picture cards. The students were really quiet and listened the story very well. Some students came to me and said they liked the drawing, but not many students understood the connection between the story and the song. After I told the story, we reviewed the contents. The students remembered the story, but not many of them understood the connections between the living things.



Picture 17: Kamishibai performance

Self-evaluation

The theme of the class, thinking about other living things as friends” was very complicated and not attractive for many students. When I checked the video recording, I found that many students often lost their attentions to my lessons. Some students laid on the carpet, or started playing with their name tags.

About the song “Hands to the Sun,” I should have taught the meaning of the lyrics much deeper. I had not prepared the pictures to explain the lyrics like when I taught “The Snowy Day” in the first lesson. In addition, the lyrics were very long for the kindergarteners. Many students did not show their interests in the lyrics paper, and it made it harder for me to teach the lyrics. As

another reason, there was not an English recorded music of the song, therefore I replaced it with the instrumental song. In the classroom, it was really hard to practice the song with instrumental version. Even though I sang with the microphone, it was not effective when we play the instrumental music with the music player at the same time. I also assume that the students are not used to singing with the instrumental music. In Japan, we have many opportunities to sing with the instrumental music when we grow up, but the music environment in the United States is little bit different. This result made me remember that many American friends of mine often sing with the lyric version when we go to karaoke. It is important to know what is suitable environment for students when they learn new music. The good thing was that many students loved the rhythms, they just danced with the song and did not sing the song, but the tempo and rhythm of the music certainly appealed to them.

In addition, the topic of the lesson, “Living things are friends” was a complicated issue, and many students had trouble understanding it. My goal was to teach the connections by thinking about other living things as friends, but their actual understandings were much more developed than I expected. In the discussion, many students agreed that spiders and frogs are “good and bad.” It means that they help our lives, but also sometimes scare us. The most popular topic was tarantula, because they have strong poison, many students had the negative image, and it was hard for them to recognize other living things as friends. I thought that their behavior also included the emotion of Ecophobia, fear and desperate feelings for the environment (Sobel, 2008). Although this discussion made it difficult to follow the lesson plan, I believe that we had a meaningful discussion because most of the students tried to think about one thing with several different perspectives. I think that the word of friends was too simple to explain interdependency of the

living things. Even though I was not supposed to teach interdependency directly in the lesson because Weishaar and I agreed that the concept was too hard for the kindergarteners, the lesson was definitely connected to the same topic. This result taught me that making it simple or easy to understand, and making it entertaining means totally different things. As an environmental educator, teachers need to be careful how to make the class attractive and entertaining for students.

The success of this lesson was the picture storytelling session. There are some points that I need to consider or change about the contents of the story, but the picture storytelling was great teaching material to catch attentions of the students. During this section, every student was quiet and listened to the story very well. Some students came to me and said they liked my drawings.

To sum up, although the lesson did not come out as a good result, I had many of new findings which I need to pay attention to as a teacher. The students were highly energetic on this day, and it made it harder for me to organize the class. In addition, as the lesson from the last class, I tried observing the reactions of the students carefully, and being flexible to practice the lesson plan. However, as the result I became too flexible, and missed some important points I need to teach them.

IV.B.4. Lesson 4: Snail, where is your head? (April 15th)

Our fourth lesson was held in the afternoon of April 15th. Although the wind was still cold, the weather was beautiful outside. Kazuha Kurosu visited the classroom with me and played accompaniments on the keyboard. Since the kindergarten would be having the spring break next week some of the students had already left for vacation. We were missing 5 students and the total

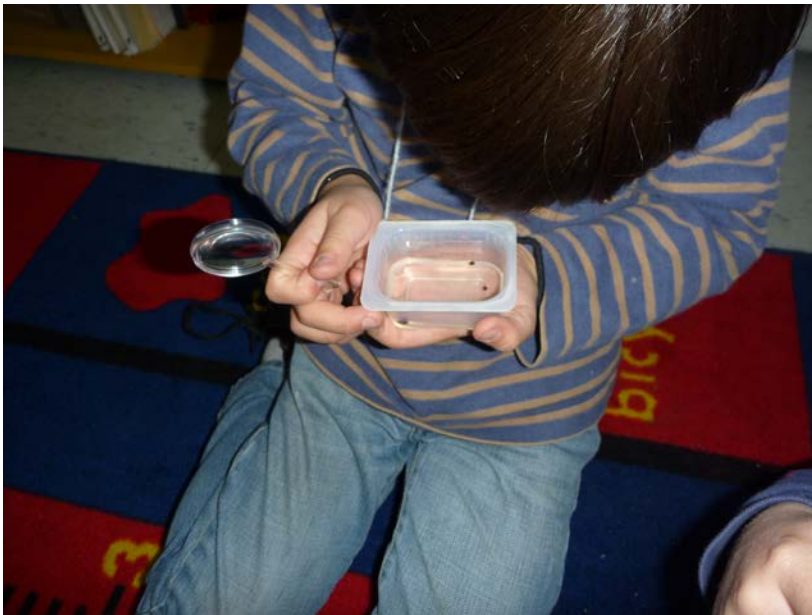
number of the attendance was 16. This small number of the students made the lesson work easier. It made easier to get the students attentions, and many students listened to the comments of the other students well.

First, I introduced the day's topic to the students by showing them a drawing of a snail. Then I taught that the snail has two different Japanese names: *katatsumuri* and *den den mushi*, and *katatsumuri* is more commonly used by Japanese people. The students practiced the Japanese pronunciations of snail together. The students said that they preferred *den den mushi* over *katatsumuri*. I assumed that it was because it is a shorter name. Also, one student found that *den den mushi* included the English word of "mushy," and it connected to the soft body of snails. It was a very interesting interpretation of foreign word, which local people does not realize easily. In relation to her comment, I reviewed with the students the soft and hard part of snail with the drawing. Also, I asked the students if the snail could live without its shell. All of the students understood that they were not able to live without the shell, and they successfully distinguished snails from slugs.

Some of the students started sharing their own stories related to snails. It was notable that many students talked about slugs, not snails, because they did not have the related experience to snails. When I asked them if they have seen snails outside of the classroom, only one student said that she had seen a number of snails near the lake Champlain. In stead, many of the students had seen slugs, and they started sharing their experiences about them. For example, one student said that his grandmother told him that there was a huge slug (he showed about 12 inches by his hand) in her garden. Another student said that she had a slug in her boots one time when she was camping near a muddy pond. These comments show that children feel more interested in other

living things, if they have had the actual experience related to the creature. In addition, a student asked me if some students eat snails, then I explained that some people in different culture eat snails, and sometimes it is very fancy food. Many students said “Ew!” and they asked how people eat snails. Then, Weishaar picked snails from the living machine which the classroom keeps for the science education. She put them into four of small containers, and the students observed the snails with magnifying glasses. Some of the snail were very tiny, and even the big snails were only about 1 inch. However, it was a good practice for the students to use magnifying glasses. The students observed that the snails hide in their shells, as well as stick out from there. Also some of the students said that they saw that the snails swam in the water.

After the observation, I taught the day’s song for the kindergarteners by showing the lyrics on the paper. First, I sang the song myself with accompanying of Kurosu. The students were quiet and listened to the song well. For the second time, I asked the students to sing with me, and we practiced the song in English twice. On the forth time, many students said they wanted to act



Picture 18: Observing snails

out the snails rather than practice the song, so we decided to act out snails along with the song. This time, only Weishaar and I sang the song, while Kurosu played the accompaniment. When I started the song in English the

students rolled up in balls, and gradually stretched out their bodies like snails sticking out from their shells, when I sang the lyrics, “Stick out your eyes, stick out your head, stick out your antennae.” However, when I sang the song in Japanese the next time, all the students kept wrapped up in a ball entire song because they did not understand the Japanese lyrics. The meanings of the lyrics were almost same as the English lyrics and the students could check the lyrics on the paper on the wall, but everybody focused on acting out the snails too much. Then, Weishaar suggested the kindergarteners to check the lyrics on the wall while they were acting, and we tried the Japanese lyrics again. The actions of the students were better than last time, but many of the students still did not pay attention to the lyrics.



Picture 19, 20: Acting out snails along to the song

After we practiced the song about six times, I showed the picture of a snail and reviewed the basic biological structures of snail; the location of the eyes, antennae, shell and foot. The students found that the eyes and food were the most difficult to understand, but also the most interesting parts of the snail. Everyone knew that the eyes of a snail are not located on the body part but on their antennae. However, the students got confused as to whether the eyes were on the shorter or longer antennae, because snails have two couples of antennae. Some students said that

their eyes were on the longer antennae, and the others suggested they were on the shorter antennae. At the end of our discussion, about give students still believed that the eyes were on the shorter antennae. In addition, the students found that it was interesting that the antennae and eyes of the snail were combined. Moreover, the students were interested in the location of their foot as well. Some of the students said that the snails did not have foot. Another student responded that he saw a snail walk like sliding, and showed the movement by crawling on the carpet like as a snail walk. Other students agreed that snails slide by using the bottom part of their soft body when they walk. Then, I suggested the students to try a snail walk, crawling on the carpet like snails. The students were very excited to act out the snail. In addition, some of them said that it was hard to walk like a snail.



Picture 21 Crawling on the carpet like as snails

In the last part of the lesson, I gave the drawing papers to the students and asked to draw a snail and level its eyes, shall, antennae, and foot. We had the drawing time about 10 minutes. Many of the students successfully leveled the eyes, shell, and foot of a snail. However, some students had a hard time for spelling.

Self-evaluation

I felt that I this class was much smoother than last time. I assumed that the biggest reason was the small number of the students. Although they were very energetic like as last time, it made easier for me to get back the attention of the students. In addition, the contents of the lesson were very different from the last time. The theme was focused on one specific species, and it was included many actions.

First, the discussion about the snails was very interesting and meaningful. It was surprising for me that only one student has seen snails outside of the classroom, because it is very common species in Japan. In addition, many students were well involved in the discussion with sharing their stories related to slugs. Some of the stories were not their actual experiences, such as the story from the grandmother, but the stories were more realities than the last time when the students talked about tarantula. In addition, all of the stories from the students did not reflect their negative feelings, for example, fear and hatred. Although snails and slugs do not have poison compared to spiders, I assume that children could have the positive feelings toward the species which they have seen before. It was also notable that the students did not have the negative opinion about slugs, although people tend to dislike them in general. This phenomenon also explains the theory of “Animal Allies”, one principle identified by Orr.

The result of the singing section was better than the last time. The length of the lyrics was much shorter than the last song, “Hands to the Sun,” and it allowed the class to practice the song more this time. In addition, I wrote the lyrics with smaller alphabets than last time, and the paper became much shorter this time. It avoided students to be overwhelmed by the large amount of the lyrics on the long paper. However, it was still hard to teach a song to the students and encouraged them to sing together, because many students preferred to dance than to sing. I

observed several times that the students sing one song at the closing meeting, and realized that often act out while sing a song. Therefore, I thought the students would enjoy singing after they memorize the lyrics and melodies.

However, it was hard to realize it within one lesson. After we practiced the song twice I changed my plan to act out snails along with the song. It worked very well and the students enjoyed being snails. I believe that it was another effective way to understand the lyrics of the song, because the students carefully listen to the lyrics, and move their body along the lyrics. They certainly have the image of the song in their minds, and show the actions by reflecting the emotion. I think it realizes to understand the object and have a direct empathy with it, as Noguchi suggested in his *dôyô* theory. In addition, it was interesting that the students could not act out successfully when they listened to the song in Japanese lyrics. It showed that the lyrics in their language were more effective for the students to encourage them to feel empathy with the song. This result told me that I needed to emphasize the English lyrics in the curriculum, in order to foster their environmental sensitivities by the Japanese children's songs. Teaching and singing in Japanese lyrics are useful activities in the term of global education, but not very effective for environmental education when students are little children.

The observation of the snails was a good transition which connected the song to the natural science lesson. One surprising fact was that the snails in the classroom were river snails, which were different from the song was signing. In Japan, we recognize snails and river snails separately. The names of these two species are totally different; we call snails as *katatsumuri*, and river snails as *tanishi*. Therefore, the song actually sings about snails, not what we observed in the lesson. It was still very helpful and effective for the lesson, because the river snails have many

common characteristics to snails, for example they also have the shells and soft bodies, and they move like snails. However, I thought I should have make sure if materials in the classroom was same as what I expected, and rightly related to the songs in advance.

I felt more comfortable to talk with the students, and included their opinions and comments into the lesson development. The discussion about the snail was more successful than past lessons. We talked not only the biological information about the snails but also cultural information: some people eat snails in the world. In addition, I kept the better balance between teaching new knowledge and doing activities. The most important improvement for me was to speak more clearly by using the words which the students understand easily. The students still have some troubles to understand my speaking, when my question was not clear and they did not how to answer. I especially felt the difficulty when asked the students to response to my question with gestures. I needed to explain both question and the options of the gestures to show their opinion.

IV.B.5. Lesson 5: A Celebration for spring (April 25th)

The final lesson was held on April 25th, 2011. It was the first school day after the spring



break at Edmunds, as well as nice and warm weather. The class had 20 of the 21 students, most of them were highly energetic. After we greeted in Japanese, “konnichiwa,” Weishaar asked the students if they remember some Japanese words we have learned during former lessons. First, one student said “Kûki (air),” and the other students followed her

Picture22: Checking the wall to find partners

and said some other words, such as “Tochi (place),” and “Mizu” (water). Then, I explained about the matching game and gave a card to each student. I also suggested the students check the “Japanese wall,” the parts of the walls in the classroom which have my former materials from the past lessons, if they didn’t understand what their cards say. When we started the game, several students came to me and asked how to pronounce the words on the cards. Most of the students went to see the wall and found the partners to their cards. While the students were playing the game, I found that some words cards had different alphabet spelling from the past materials on the wall. I forgot that I changed the alphabet spelling in order to make the spelling closer to the actual Japanese pronunciation in the second lesson, and put the normal roman alphabets this time. For example, I wrote “Tochi” (place) on the card but the former material says “Tou Chee.” Therefore, some students could not match the cards and they got confused. I explained that I put different



Picture 23: Found the partner of the game

alphabet, and helped them by showing the pronunciation and checked the former materials together in front of the wall. About 10 minutes later, the students got together and sat on the carpet with their partners. Then, each pair introduced their cards for the class. Some students needed the help for the Japanese pronunciation, but everyone got the right answers.

We moved to the next section. First, I explained to the students that we had a big

mission today, and we would record our singing performance and send it to Mr. Greg Irwin in Japan. I explained that Mr. Greg Irwin is my friend and he lives in Japan. I also showed a picture of him in his book, *Gureggu Awin no Eigo de Utau, Nihon no Dôyô* (Greg Irwin's Japanese Children's Songs in English) (2007), and told that he translated “The Snowy Day” and “Spring Has Come Now,” and we listened his singings in the lesson. Then, we listened to “The Snowy Day” again. I asked the students to imagine what the snowy day and winter season in Vermont had looked like, when they listened to Irwin’s singing.

Next, I introduced a new song, “Spring Has Come Now.” First we listened to the song which is also sung by Irwin, and practiced once. Then I played the Japanese version of the song. Originally I was planning to practice in English, because I thought it would be effective for the students to understand the lyrics. However, one student asked me if they could practice in Japanese, and other students also agreed that they wanted to sing in Japanese. Therefore, I changed my plan and decided to practice in Japanese. I explained the meaning of the Japanese lyrics, and Weishaar put the easy choreographies, for example make the shape of a mountain with hands for the lyrics, “There is in the mountains,” and make the V-shape for the lyrics “There is in the valleys.” In addition, Weishaar and I taught the students to say “Konnichiwa, Irwin san,” which means “Hello, Mr. Irwin” in Japanese in the beginning of the performance. After these practices, we recorded the singing with my digital camera. We did not record “The Snowy Day,” because many students forgot the lyrics, and also we were running out time.

At the closing of the lesson, Weishaar told the students how to say “Thank you very much” in Japanese, “Doumo arigatou goziamashita,” and they said that phrase to me. In addition, many students were happy to hear that they could bring their Japanese name tags to their home

that day.

IV.C. Evaluation

IV.C.1. Self-evaluation

Although the students were very energetic as well, I did not feel difficulty teaching the lesson. They lost their attention to the lessons, but they did get their attention back quite easily. I used fewer “quiet signs” than former lessons, and they also worked better than usual for me.

The matching game worked very well, except my mistake of the spelling. It was impressive that many students still remembered the Japanese words, even though they had a spring break and individual lesson by Mcloughlin, the internship student. I found that no matter the meaning of the words, the students tended to remember the short words, especially the words with two syllables. For example, some students remembered “*kûki*” (air), “*tochi*” (place) and “*yuki*” (snow). Both “*kûki*” and “*tochi*” are words for the five needs of living things. On the other hand, the students did not remember the name of animals well. It was surprising and different from my expectation. I assumed that the students would be interested in the names of animals and plants more than abstract words, such as the words for the “five needs” of living things. However, the students did not remember the word “*katatsumuri* (snail),” even though they learned it ten days ago. In contrast, they still remembered the words of “*tochi*” and “*kûki*,” even though they learned those words a long time ago. These results showed that the number of syllables is more important than the object of the words for the students when they learn Japanese. In addition, the past materials on the wall were greatly helpful for this activity. I really appreciate that Weishaar created

the Japanese section on the wall and kept the materials there. It gave the great opportunities to study Japanese for the students. I am still wondering why, but my two different experiments with the matching game showed me that the kindergarteners generally love this activity. Also, this is a greatly effective learning style because it gives opportunities for the students not only to review what the students have learned, but also to discuss about the materials, and to present to the class. I assume that the matching game is like a small adventure for the students, like as a scavenger hunt, and it fits well into the playing style of children who love adventures, as Sobel suggested (2008).

The singing section worked better than usual. I regretted that I did not prepare the lyrics of “The Snowy Day” in advance, therefore we missed the chance to look over the lyrics again. The most remarkable thing was that the students said they wanted to sing “Spring Has Come Now” in Japanese. The students had a hard time when I tried to teach “Hands to the Sun” in Japanese at the third lesson, and I did not too much focus to sing in Japanese after that. The students also did not show strong interests in singing in Japanese at the fourth lesson when I introduced “Snail Song.” Therefore, I was almost convinced that the students tend to prefer singing in English, but this lesson completely changed my theory. Except for this lesson, the only time when the students wanted to sing in Japanese was when I taught “The Snowy Day” in the first lesson. When I compared, there are three possible common features between “The Snowy Day” and “Spring Has Come Now.” First, both of them are *shōka* songs. Secondly, both of the English songs which I introduced to the students were translated and sung by Irwin. Thirdly, both songs have eight bars. On the contrary, “Hands to the Sun” has 24, and “The Snail Song” has 6. I am not sure why “The Snowy Day” and “Spring Has Come Now” made the students want to sing in Japanese, but it would be an interesting theme to examine in future research.

The students did not have any big problem singing “Spring Has Come Now” in Japanese. I think we effectively used the characteristics of the song which I explained in the former section. When Weishaar explained the meaning of the Japanese lyrics to the students, she showed the choreography for the lyrics about valleys, and told them that “The valley, like Champlain valley, where we live!” It was a great explanation about the lyrics, which “localize” the lyrics and make the students familiar with the song. The one thing I could not cover in the lesson was connecting the song to the phenomenon of spring around us today.

The simple choreography worked very well, and made the students be actively involved in singing. In addition, the students were very curious about Irwin. Although I explained that he is my friend in Japan, more students had a stronger image of him as a star, because they looked at his picture on the book and kept saying, “He is handsome!” We did the recording of the video in very short time, therefore I did not explain a lot about the global communication and network. It was also hard for the kindergarteners to imagine the communication through the computer without hands-on experience. As the computer classes for young children always have the lab style, experiences would be the best way for children to learn how the computer works.

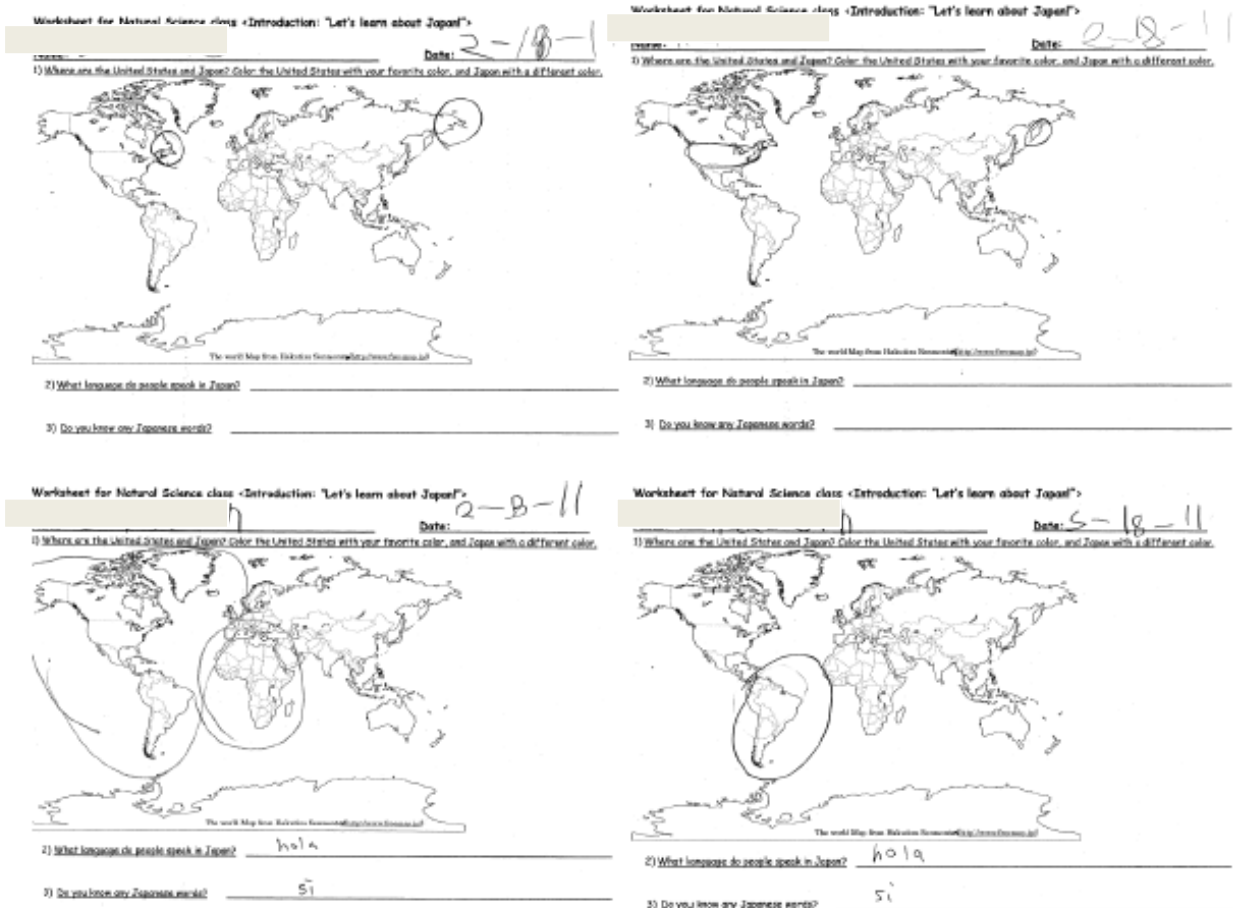
I found out that I am getting used to teaching. I felt more comfortable speaking through the microphone, and it worked better to keep the attention of the students. In addition, the students also got used to me; they remembered my name, and asked more questions for me than before. I still had some small problems of speaking while I was explaining about the activities and communicating with the kindergarteners, but I tried to explain with different words, and the students got my idea at the end. I felt that it was much easier to coordinate the class than before, but I was not sure if it was because of the improvement of my teaching skill, or if the condition of

the students made it possible. In addition, I strongly felt the importance of long term curriculum, and involving the same group of children for a long term. As I become more involved in Weishaar's class, I got more inspirations for the lessons from the actual experiences in the classroom. Moreover, as the class developed, the students got used to both the teacher and the topic of the curriculum. It was precious that I had this opportunity to be involved in the Weishaar's class for three months, but a year-long curriculum or more than that, would work better, because this curriculum includes the language studying as well as focusing on the ecological sensitivity.

IV.C.2. Analysis of students' works

First work sheet (Lesson 1)

Before my first session, Weishaar worked on the work sheets with the students. As I explained in the former section, the sheet included three questions: 1) locate where the United States and Japan are on the world map, 2) What language do people speak in Japan?, and 3) *Dōyōu* know any Japanese words? 20 students fulfilled this work sheet.



Examples of the students work

For the first question, only one student successfully located the United States, and one student put a circle on the northern part of Canada and part of Maine, another student located Alaska. In addition, two students circled entire the Americas, four students located South America,

and other 11 answers were blank. No student gave the right answer for the location of Japan. Two students circled northern Russia, one student circled the Eurasian Continent, and other two students circled the African Continent. There were only few responses for the second and third questions, and four students wrote “Hola” for the second question including one answer said “OLO”, and three students answered “Si” for the third question. Other work sheets were blank (See appendix VIII. C. for more details).

The results showed that this work sheet was too hard for the kindergarteners. However, it still helped me to understand the level of previous knowledge of the students. The answers for the first question shows that the students do not have the clear geographic knowledge about the United States, but some students had already recognized that it locates the left side of the world map, North America or South America. No student showed their background knowledge about Japan or Japanese. Instead, some students wrote Spanish-related answers, because the students just learned them.

Before starting the lesson, Weishaar showed me the results of student’ works, which is to answer the two questions: 1) put the circle on the U.S. and Japan in the world map, 2) Write some Japanese words if they know any. The results of their work was very interesting, because no one put the correct answers for No.1, and for No.2, nobody knew any Japanese words. As the answer of No.2, many students wrote “Hola”, because they just learnt how to say hello in Spanish in another class. Weishaar suggested me that if I give the students the same work sheet after the curriculum or lesson, as it could be a good measurement tool to check the result of the lessons to see if the students understood what I taught. I thought it was a good start, because the results of their work showed that the kindergarteners had very little background knowledge about Japan.

Drawing: “The Snowy Day” (Lesson 1)

This is the result of the drawing activity after my first lesson on February 18th, 2011. After played “The Snowy Day” in the classroom, Weishaar asked the students to draw a picture about their special snowy day. 18 students participated in this activity.



Examples of the students work

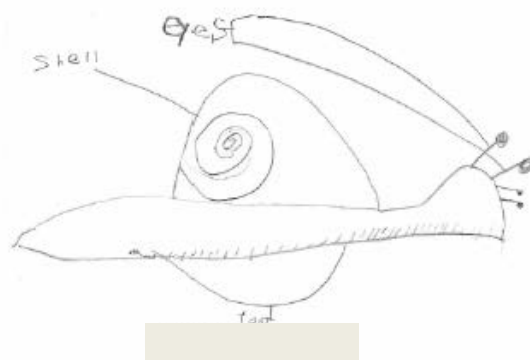
As a result, each student drew his/her own images related to a snowy day. 15 students drew a snowman. Since they were asked to draw about their own experience, all of their snowmen had American style, which is formed by three snowballs. 14 students included the picture of either snowflakes or snowballs, six students drew about snowball fight, and two students put a picture of igloo in their drawings.

It was a good activity for the students, but it was hard to analyze my teaching from this

material. This could be a better activity if I practice it before explaining about Japanese snowy day during the lesson.

Drawing: “Snail Song” (Lesson 4)

The second drawing activity in this curriculum was performed during my fourth lesson on April 15th, 2011. After I taught the basic biological structures of a snail, I asked the students to draw a picture of a snail and label its body parts, such as eyes, shell, foot, head and antennae. As I explained in the former section, the class size was small and only 15 students participated in this activity.



Examples of the students work

Overall, the results showed that the students successfully learned from my lesson. All

students depicted the shape of a snail. Labeling was hard for many students, mostly because they were running out of time, or had a hard time for spelling. However, it is notable that everyone drew eyes on the right spot, the top of the upper tentacles. In addition, 9 students drew two pairs of tentacles. I think it is notable because many illustrations of snail have only a pair of tentacles, and it is not common idea for children in general that a snail has two pairs of tentacles. Therefore, these results of the drawings reflect the result of my lesson (See appendix VIII.C for more artworks).

In addition, Weishaar told me later that she found a toy snail at a craft store, which has eyes on the upper head, not on the tentacles. Then, she showed it to the students at the morning meeting and asked them if it's right place or not. Then, the students identified the mistake and explained. She said that it was directly come from my lesson, because she has not mentioned about it before (Weishaar, pers. comm. 2011, April).

Review sheet (Lesson 5)

After I finished my last lesson on April 25th, 2011, I asked Weishaar to work on this review sheet with the students. 20 of the 21 students in her classroom fulfilled the work sheet in the morning of April 27th, 2011 in the classroom. Weishaar explained to me that everyone was sitting on the chair and she navigated by asking each question to the students. Although each student got their own sheet, some students often shouted out the right answer like, "That's honeybee!" and most of the students had the same answer. However, both Weishaar and I were very impressed by the result of this work sheet. Comparing to the results of our first worksheet, we certainly can see that the students have learned from the curriculum. (See the appendix VIII.C for

more results).

The first question was to identify the location of the United States and Japan on the world map. About three fourth of the students got the right location of the United States, and half of the students got the correct location of Japan. For the location of the United States, some students included Canada as well, but I counted these answers as correct when I collected the data. The location of Japan was harder than the United States for the kindergarteners. However, it was notable that within the students who got the wrong answers, 6 students still circled New Zealand instead of Japan. The longitude of New Zealand is close to Japan, and this country is also formed by the islands. This result shows that these students got the basic concept of Japan, which is made by the islands, and locates in the right side of the world map, Asia and Oceania region.

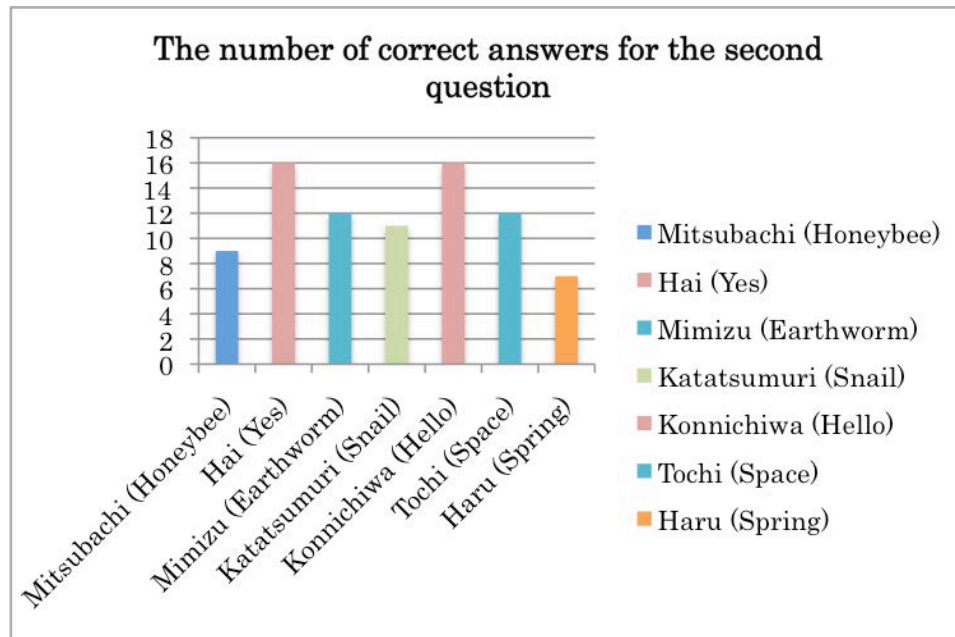


Figure3: The number of correct answer for the section 2

The second question asked to connect words and meanings. There were seven Japanese words which I taught in the curriculum on the left side, and there were either English meaning of the words or pictures of the drawing materials on the right side. The students matched the words

and meanings, and connected them. As the highest accuracy rate, 16 students got the right answer for “*hai*” (yes) and “*Konnichiwa*” (Hello). I assumed that it was because I used “*hai*” as the quiet signals almost in every lesson. For example, I asked the students, “If you are ready for the game, say “*hai*”, if you are not ready, say “*iē*” (no). Moreover, Weishaar often used “*konnichiwa*” as a greeting word. She is using this word out of my lessons as well. Therefore, the students would have more opportunities to hear this word. Following those two words, 12 students gave the correct answers for each of “*Mimizu*” (earthworm) and “*Tochi*” (place), and 11 students gave the right answer for “*Katatumuri*” (snail). Both “*Mimizu*” and “*Tochi*” have relatively short syllables, and I think it helped the students. In the fifth lesson, I realized that many students memorized “*Tochi*,” therefore I expected the high accuracy rate of this word. About “*Mimizu*,” I don’t know any specific reason but Weishaar told that lately they talked more about earthworms, therefore it could be related to this result. It was surprising that many students gave the right answer for “*Katatumuri*,” because many students did not remember this word in the last lesson. 9 students gave the correct answer for “*Mitsubachi*” (honeybee) and the lowest accuracy rate was 7 students for “*Haru*” (spring). Although this is the short word with two syllables, the students learned this word in the last lesson, and also I did not make the material for this word. Therefore it would be harder for the students even they sing “Spring Has Come Now (*Haru ga kita*)” every day these days.

Although some part of these results could be inaccurate because some students spoke out the answers when they were working on this sheet, the results of this review sheet showed the improvement of the knowledge of the students about world geography and Japanese. It is impressive that the students archived this result only by the five lessons in two months. It certainly

shows how children learn new things quickly, especially language. The results of the second question showed that the students memorize words quicker when they use or hear the words more often. Moreover, they memorize the short Japanese words better than the longer words.

IV.C.3. Evaluation from Weishaar

After I completed my curriculum at the classroom, I discussed about my curriculum with Weishaar on April 28th, 2011. This section is the summary of her comments at the meeting.

Song Choices

Weishaar told that overall the curriculum worked very well. She mentioned, “Naturally kindergarteners love to sing and move” and the students definitely benefited from the movement, singing, and your art. The song choice was really important process in this curriculum, and my choices were matched to the lessons and worked well in general. She said that “Spring Has Come Now” (*Haru ga kita*) was the best song in the lessons, and she believes that the lyrics, the choreography, and the timing were the three keys to introduce the songs to the classroom successfully. The lyrics of this song have short syllables, like as “Haru ga kita, haru ga kita, doko ni kita” (Horiuchi & Inoue, 1958). Also, Weishaar and her students put the hand motions to the song. Both the short syllables and the hand motions made it easier for the students to memorize the song. Suzanne also assumes that the timing to introduce this song was perfect, because I taught this song in the fifth lesson on April 25th, right after the arrival of spring in Burlington. Therefore, the actual season and the contents of the lyrics matched very well.

In addition, she explained to me that the language learning process of the students is another issue which I should consider when I choose the songs. Weishaar said, “They are now

learning about the words, trying to increase their vocabulary, and increasing the syllables” by starting with single syllable words (Weishaar, pers. comm. 2011, April). Their learning process is very developmental, and it matches to their preference of Japanese songs and words in the lessons. The students usually memorized the short words quicker, and they preferred the songs with the short syllable words like as “Spring Has Come Now”.

She suggested that the students generally like to put the motion to the song. About “Hands to the Sun,” she said that we could not practice the choreography in the lesson because the students loved the tunes of music too much, and it took over the time for the dance practice. She told me that even if the song is long, choreography would work for the students when I break down the lyrics and teach the song and the movements step by step.

In the fourth lesson, I translated “Snail Song” into English, and I used the word “antenna” for thin and long things on the top of a snail’s head. It is called as “*tsuno*” in Japanese lyrics. However, Weishaar suggested me that “tentacle” might be a better word for that. Antenna is something more stable than tentacle, which is more flexible and the creature is able to pull out and in. Following her suggestions, I looked up online again after the interview and found that tentacle is the right translation for the lyrics. It was confusing for me because we use the same word both for antenna and tentacle in Japanese. I think I should have checked other materials more carefully, and ask Weishaar to check the translation in advance of the lesson.

Visual teaching materials

Besides the motions and the song choices, Weishaar pointed out that my visual artworks were “another lens making the science more attractive (Weishaar, pers. comm. 2011,

April).” In addition, she liked that I put separate little pictures on the poster. I often made the drawings of the animals in the songs with their English and Japanese name. Weishaar told me that those artworks highlighted the words and animals in the lyrics. She found that the visual materials also helped a lesson to integrate with other lessons. For example, the students checked my former illustrations on the wall to review the words. In addition, she said that the class just started the seed planting experiment in the different unit. When they reviewed about the “five needs” of living things in that class, they checked my artworks about the five needs, which I used in the second and third lessons of the curriculum.

Reactions and behaviors of the students

The students were very excited to learn Japanese songs, and she observed some behavioral changes of the students after lessons. After I taught “Spring Has Come Now” on Monday, April 25th, the students have been singing that song every day. They like to sing both in English and Japanese. Weishaar mentioned that it has been getting easier for the students to sing in Japanese than before, although she was not sure if it is because the students has been getting used to Japanese, or it is just because the song is catchy for them. She noticed that the students’ attitude toward the Japanese songs has been changing. The students preferred to sing in English in the beginning of the curriculum, but recently they prefer Japanese.

In addition to the songs, the students have learned the Japanese words very quickly. By checking the result of the final review sheets, Weishaar was surprised how quickly the students learn the language. Moreover, the students started using the Japanese words in the other lessons as well. For example, when they grow up the seeds and reviewed the five needs for living things, they

talked about it both in English and Japanese, by reviewing my former artworks on the wall.

Weishaar said that she found some behavioral changes of the students. Recently they were often talking about earthworms, because many earthworms came out on the surface because of the rain storms. Weishaar told me about one of her students who is having a hard time learning. He also tended to kill creatures. However, when her class was talking about earthworms a day before this meeting, he defended earthworms by saying, “other things will need to eat that,” and “they are all friends” (Weishaar, pers. comm. 2011, April). Therefore, Weishaar praised and called him as an “Earth-ranger”, a name which she uses for the students when they do something good for the Earth. This story shows that the student started caring about the creatures. He missed two of my five lessons, but Weishaar told me that she believed that my lessons had brought an impact on his decision making. I also think that his comments are directly related to my third lesson, “We are friends!” I had a hard time to teach the concept that everyone is a friend, which “Hands to the Sun” especially emphasized. However, Weishaar said that it takes time for the students to reflect what they learn in the classroom. She explained that the students need a certain amount of time to transfer new knowledge after they learn. This opinion also reminds me that it is very hard to observe the results of the curriculum in this short amount of time, especially about their behavioral changes and development of environmental sensitivity.

My teaching behavior

She said that it was good that I always prepared the lesson materials in advance. Also, all of the materials were very attractive for the students, and the contents of the lessons were well researched.

The important improvement for me is having confidence to teach, and making sure that students be quiet by using “quiet signals.” Another key of the improvement is being very specific what I am going to teach, and how I would know students understand it. To achieve this, not trying to teach many things at once is very important. Weishaar suggested me that I should feel bad when I stop the students from talking and keep teaching my lessons. For example, sometimes I need to say, “Save that story, I’ll write that story about tarantula, and we can talk about it another time.” (Weishaar, pers. comm. 2011, April). The feedbacks from the students are essential for the teachers because they helped a lot to understand if students learned the right things by following the lessons. However, to keep teaching the lessons, teachers sometimes need to push their comments off and keep the lessons tight. Therefore, finding a good balance between teaching and being friends is very important as a teacher.

Future research possibilities

In order to integrate Japanese children’s songs to the curriculum, Weishaar suggested to me that having multiple opportunities would be important. Besides natural science curriculum, there are many different opportunities to introduce Japanese children’s songs into classrooms. Weishaar suggested me that they could be used for PE class, for example for station activities, or using as background music of the class. Music curriculum is another possibility to practice Japanese songs. She told me that indeed one of the songs at the spring concert of Edmunds Elementary School was a Japanese song this year. Social curriculum would be eligible as well. By using “Hands to the Sun” as an example, she mentioned that some of the Japanese children’s songs sing not only about the environment, but also about friends and being respectful. Therefore, the

songs could be introduced into social science class, and/or general classroom time. She explained that her school has a classroom philosophy called “responsible classroom,” which including having a morning meeting. Students learn about community, and think how they treat each other in this time. For example, students are invited to present topics to classmates. The class sometimes does activities together, such as singing a song and playing a game, which teachers could employ the Japanese songs as a part of activities.

In addition, Weishaar told that she would be curious to see how the same or similar curriculum would go when I teach it with Japanese and English in Japan. In general, the style of the class participation of students is very different in the United States and Japan, and Japanese students tend to be quieter than American students during the class. She has taught a unit in Nishinomiya, in Nagora prefecture, Japan, and she felt this cultural difference very well. It would be interesting to see differences and similarities of student reactions in the United States and Japan as a future research.

V. Discussion

V.A. Reactions of the students to the Japanese children's songs

In each lesson, the students showed different reactions to the songs. As Weishaar told me, the song choice is one of the most important parts of this project. For the good choice of songs, considering structures of the song, timing of introduction, and availabilities of recorded music material in English are much more important than the actual contents of the lyrics. In other words, choosing suitable songs which match the level of the students and season, and a making suitable learning environment by using visual and audio materials are the keys for successful lessons.

First, the structure of the song is one of the most important points to consider. Because small children easily lose their attention in the class to teach a song with long lyrics is relatively hard. I learned this lesson when I taught “Hands to the Sun” in the second and third lessons. Although Weishaar supported that the students loved the tunes and music of this song, this song was much longer than the other songs in my curriculum. Therefore, the paper with the lyric came out very long. The amount of words on the paper was overwhelming for the kindergarteners, who had just started learning the alphabet. As a result, the students did not show their interests in the lyrics and singing practice, and I could not teach the song as I planed. On the other hand, many students enjoyed “The Snowy Day” in the first lesson, and “Snail Song” in the fourth lesson. These two songs were relatively short and the lyrics were easy to remember. In addition, as I introduced in the last section, Weishaar explained that “Spring Has Come Now” was the best choice because the lyrics formed by the words with short syllables, and it made it easier for the students to memorize and sing. As she said, the number of the average syllables of the words is particularly important for kindergarteners. Their learning behavior of the songs directly reflects to

their language development process. Therefore, choosing simple and short songs for kindergarteners is very important.

Secondly, the timing when introducing the song to the classroom is another point to consider. The students like “Spring Has Come Now” because it was the perfect timing to learn that song. Seasons are one of the main representative themes in Japanese children’s songs and there are many songs sing that are about seasons.

However, to discuss about this topic, it is also important to recognize some limitations of this project. First, the reaction of the students was easily influenced by the aspects outside of the lessons such as weather, tiredness, and number of the absence. Therefore, it is still hard to identify the possibilities of the children’s songs for environmental education only from these results. Moreover, as we observed through the lessons, the students were gradually getting used to Japanese language and songs. As Weishaar mentioned, another possible reason why “Spring Has Come Now” was highly attractive for the students was because the students “digested” their learning experiences of former lessons, and transited their attitude toward the Japanese songs. In other words, it takes certain time for students to understand what they learned at school and apply that knowledge to their behavior. Therefore, when we analyze the result of this project it is important to consider this gap of time between teaching and change of students’ behavior.

V.B. The position of the Japanese songs in the curriculum

In the first several lessons I had a hard time developing the lessons as I had planned. Sometime the estimated time of the lesson plans was too short and I needed to leave out some parts of the lesson. I understood that this is a common problem for teachers, and even expert

teachers also have the same problem when they teach. However, this is still an important problem to discuss in this section. The primary course of this situation was the complex structure of my curriculum, which combined environmental education, Japanese children's songs and global education. It was especially hard for me to cover the natural science topics and teach the Japanese songs in 30 or 45 minutes. The students were usually curious about the topic and it made it harder for me to wrap up their discussion. In addition, the singing practice also takes longer than planned. Through the practices, I learned that the songs should be used as the supporting materials of the lessons. Although I focused on Japanese children's songs in this project, the lesson plans should have natural science topics as the main theme because the students were supposed to learn natural science in those units. To develop effective lesson plans, I needed to recognize the position of the Japanese songs in the curriculum clearly, and integrate the songs into the lessons appropriately.

V.C. My development as a teacher

It took a long time for me to find good ways of teaching in the project. The kindergarteners lose attention to the lesson easily and were very lively. In addition, usually we had the class on the big carpet and some students started lying down on it. It was hard for me to figure out how to react to these situations and get their attention back. Weishaar suggested I use Japanese words as silent signals, then I taught the students "Yes" (*hai*) and "No" (*ie*) in Japanese and asked them to say "Yes" if they are ready to start the class. However, the students loved these words, and also the phrase was very short, it was still not easy to get their attention back. Some people tended to repeat the word. To solve this problem, I introduced more movements and activities into the lessons such as playing snails, drawings, and a matching game. As Weishaar told me, I always

need to keep in my mind that trying to teach too many things in a lesson is dangerous. However, breaking down the unit into several small periods and teaching a topic with different ways is effective for the students to keep their attention.

To improve my teaching style, I reviewed the lessons with video recordings. It helped me very well to find where I should improve my teaching style for the next lessons, and to know when the kindergarteners lose their attention. As both Irwin and Weishaar suggested, the most important thing for teaching is having confidence as a teacher in front of the students, and enjoying the lesson myself. It was still hard for me to keep a good balance between being friendly to the students and teaching as a teacher in the classroom. However, as I taught more lessons, I was getting used to teaching gradually. I was more excited to hear the opinions and personal stories from the students, and answering the questions. The microphone was a very helpful tool for me when I was teaching in the classroom, not only because the students listened to my speaking respectfully, but also I could speak more clearly with confidence.

This project was my second teaching experience to teach at kindergarten, and there are still so many improvements for me. However, this project taught me many hints for successful teaching of kindergarteners, especially how to keep the attention of the students, and how to integrate their opinions to curriculum.

V.D. Possibility of Japanese children's songs for environmental education

I believe that the results of the lessons show the high potential of Japanese children's songs as environmental educational material. As I mentioned in the former section, how to integrate songs into the curriculum is the key, and the structure of the songs and timing of the

introduction play important roles. The origin of *dôyô* is deeply related to juvenile literature, and many *dôyô* songs have poetic and artistic lyrics. In addition, many songs reflect the idea in Noguchi and Hakushû's *dôyô* theories, which support that children recognize all things in the universe as living things. It also means that some songs follow non-scientific logics. For example, "Hands to the Sun" sings, "we are all living" (*bokurawa minna ikiteiru*), without describing what exactly "we" means in the song. Therefore, "we" could be translated as everything in the universe, which interpretation makes it possible for children recognize that non-living things are also living, such as books, stuffed animals, and cars. This characteristic of the *dôyô* makes it harder for some of the songs to be incorporated into the natural science curriculum. However, when the song sings about the specific animals, such as "Snail Song," and if it is directly related to the lesson, the song could be easily introduced to the classroom.

It was personally surprising that four of the five songs I selected were *shôka* songs. Before I started the project, I assumed that *dôyô* songs would be more useful for environmental education than *shôka*, because I thought many songs include artistic but easy lyrics for children which easily approach children's sensitivity. However, the results showed that there was no big difference between these two categories of the songs. As the literature review shows, many songwriters who contributed to *the Genbun Itchi Movement* and the Red Bird Movement strongly criticize *shôka*. However, as Satô suggested, some of the *shôka* songs have the similar characteristics as *dôyô*, and they still appeal to the people after a century later from their birth (Andô & Satô, 1961). No matter if songs are *shôka* or *dôyô*, many songs which are popular in today's society had already survived several generations. This is the legitimate evidence to show that the songs have power to approach to the sensitivities of people. Then, the distinction between

shōka and *dōyō* is less important.

Moreover, it is notable that three *shōka* songs, “The Snowy Day,” “Snail Song,” and “Spring Has Come Now,” were effectively introduced into this project. I assume that the simplicity of the songs made it easier for the students to learn. Many *dōyō* pioneers criticized *shōka* songs, like Miekichi Suzuki described them as “lowbrow and simpleminded” (Hiroshima City Library, 2009). However, the suppleness of the *shōka* songs is particularly effective for small children in fact. The short length of the songs with short syllables of the words encouraged the students to practice the songs. In addition, it is important to know that all of the *shōka* songs I used for this project were created after the *Genbun Itchi* movement in the late 1880s, when people started using the spoken words for *shōka* songs. The simplicity of the songs also expanded the possibility of the integration. The best example is “Snail Song,” because the song sings about the children’s curiosities about snails very clearly, and the transition to the actual observation of river snails was very easy for me.

The songs related to the seasons in Japan attracted the students. They loved to study new words and different customs. As Noguchi suggested, love is the most important for education (1923). To develop a curriculum about the seasons with Japanese children’s songs might be one effective ways to introduce the songs for environmental education. In addition, as Weishaar mentioned, the timing is also an important point for the song choice, and the lyrics about seasons strongly reflect it. Therefore, if a song the local season and climate, it would be easier to introduce into classrooms.

V.E. Global education and Japanese children’s songs

The concept of global education was another key for this project. It played an important

role to link the Japanese children's songs and environmental education, and introduce the songs into the classroom effectively. I recognized that this project is connected to the two of Hanvey's five dimensions of global education; "state-of-the planet awareness" and "cross-cultural awareness" (Tye & Tye, 1992, Reken & Rushmore, 2009). First, this curriculum encouraged the students to develop global awareness. Weishaar and I decided not to teach about the interdependency of the world in this curriculum deeply, is a very complicated issue for the kindergarteners, and it also could be able to bring the emotion of Ecophobia. However, I taught about the connection between the United States and Japan by teaching Japanese and world geography. As a result, the students not only learned the location of Japan, but also recognized where they live and the location of the United States. In addition, the students worried about my family and me after the catastrophic earthquake and tsunami in Japan on March 11th, 2011. Weishaar told me that she explained about the tragedies by using the world map. Many students believed that I was currently living in Japan, so when I went to the classroom on March 18th, 2011, many students asked me how the earthquake and tsunami were. In addition, one student personally drew a picture for Japan, because she wanted to do something for Japan after she heard about the earthquake from Weishaar. Those are great examples of global awareness of the students. I believe that their reactions are accumulation of many experiences both at home and school, but I assume that my curriculum partly encouraged the students to develop their global awareness.

Secondly, the students learned Japanese words and cultures through the songs. The achievements of the students were very impressive for Weishaar and me. The results of the review sheets after my final lesson significantly showed that the students improved their knowledge of Japanese from this curriculum. I believe that learning different languages and cultures improve

people's awareness about other cultures, and they start comparing it with their own culture. We did not cover many topics about Japanese culture, and this is only a first step for the students to raise their cross-cultural awareness. However, I hope this curriculum gave opportunities to develop their awareness.

In the curriculum, teaching Japanese was one of the main parts of global education. Frequency is always important for language education in order to get used to language and memorize words. In the contrast, I taught only five lessons in three months. I believe that the visual materials played significant roles to keep the students continuing leaning Japanese. The "Japanese wall" in the classroom worked very well, and the students checked the Japanese words and the lyrics of the songs on the wall even out of the lesson time. It was impossible to achieve this result without the great understandings and helps of Weishaar. She often reviewed the words and songs with the students out side of my curriculum, and her efforts were directly reflected to the results of the review sheets after my final lesson.

V.F. Environmental sensitivities and Japanese children's songs

The result of the projects shows that the Japanese children's songs have many different aspects which approach and develop the environmental sensitivities of children. In addition, many of the songs sing about the nature and animals with different perspectives, and there are many possibilities to integrate into environmental education. In fact, choosing songs were really difficult for me because many songs gave me varieties of ideas and inspirations to introduce them into the curriculum. I need to mention that there are many other songs I did not have a chance to cover in this project, which has immense potential to be applied for environmental education.

As Engleson and Yockers argued, a person can not establish their environmental

sensitivity in a short time, but it takes more than a decade (1994). Therefore, it is almost impossible to observe the development of environmental sensitivity of the students. However, many different reactions of the students to the songs during the lessons implied that the songs approached to their environmental sensitivity. For example, the students acted out the snails along with the song in the fourth lesson. Although it was a different activity from my original lesson plan, it well reflected the two of the Sobel's seven design principles of childhood environmental education, which I applied to the curriculum development; animal allies, and fantasy and imagination (2008). By acting out snails with their imagination, the students thought about snails closer. When the students crawled on the carpet like snails, a student said, "It's hard to walk like a snail!" This comment well described the reflections of the students to the lesson. In addition, the behavioral change of the student who tended to kill creatures was another good example. It showed that he got a hint from the lesson to see the creatures with a new perspective, and then he recognized them as friends. Like these examples, the lesson practices showed that the Japanese children's songs are able to approach to the environmental sensitivities of the students, as well as created other opportunities to develop that sense.

VI. Conclusion

The purpose of this project was to examine if Japanese children's songs could be applied as environmental educational curriculum and if the songs could help the students to develop their environmental sensitivity. The research about the Japanese children's songs that I did showed the strong connection between the songs and the nature. In addition, I discovered many things from developing and implementing the lessons. The reactions of the students and the feedback from Weishaar were the most precious findings for this project. The variety of results from the lessons showed that Japanese children's songs have possibility to be incorporated with environmental education, but it requires careful choice of the songs by considering structure of songs, level and background of students, class settings, and seasonal timing. Moreover, making an effective integrated curriculum is essential, for example, implementing choreography and/or connecting songs to other subjects which students are familiar with. This lesson shows that the categories of the Japanese children's songs are less important. On the other hand, the length, the subject(s), and simplicity of a song were very important. Although *shōka* is often criticized its simplicity compared to *dōyō* songs, the project showed that its simplicity could be used effectively in the lessons.

The concept of global education was helpful to introduce the Japanese children's songs to non-Japanese speaking students. It helped to navigate the curriculum to topics of Japanese culture and language effectively. The results of the lessons showed that the students especially enjoyed learning Japanese through the songs and culture-oriented topics.

Through the project, I found many songs which had the possibility of being applied to environmental education. I applied the songs to the lessons as much as possible, but there are still

many songs I could not cover in this project. In addition, as Engleson and Yockers argue, people develop their environmental sensitivity on a long-term basis (1994). Therefore, it was very hard to measure the effects of Japanese children's songs to the students in this short period. It means that continuing studies would be another important step to examining this topic. Before ending this thesis, I introduce some suggestions for future researches.

A. Testing the same curriculum in Japan

I support Weishaar's suggestion to test the same curriculum in Japan by using English and Japanese. It would be interesting to employ a similar curriculum with a similar setting in Japan. Japanese kindergarten or preschool would be two of the best places because the age of students is almost same as with this project. Observing and researching similarities and differences of reactions of students would be helpful to examine the relationship between Japanese children's songs and environmental sensitivity, as well as to seek a better way to integrate the songs to environmental education. It is also useful to see the cultural difference of learning behavior in students.

B. Implementation of other curriculum with longer period

To observe the development of environmental sensitivities in students, a curriculum with longer period would be more effective. Therefore, as another research opportunity, working with the same group for a long term (for example for a year or more) would be effective. This projects show that sometimes there is a time gap for students between learning new a concept and applying it to their behavior. Therefore, a longer term project would be more effective to see how the Japanese children's songs help children to foster their environmental sensitivity.

C. Introducing the Japanese children's song into different fields of subject

Japanese children's songs could be integrated into different subjects as well. As Weishaar told me, music, PE, and social science curriculum are possible fields. In addition, I assume that art and writing are other possibilities, especially because the songs often have very artistic characteristics.

This project became a good start seeking the possibilities of Japanese children's songs to be integrated into environmental education. It was a great adventure for me to research the Japanese children's songs and discover how deeply they related to the environment. The project showed me that the Japanese children's songs have great potential to appeal to environmental sensitivities of students, which is particularly important as environmental education material for young children. I would like to suggest that the Japanese children's songs certainly have the elements which appeal to environmental sensitivity of children, and help them develop connection with nature. Introduction of those songs into environmental education would be an important way to keep this beautiful tradition as well as our Mother Nature and Father Sky.

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Yoda, J., Ed. (1957). Nihon Dôyô Shû (The Collection of Dôyô in Japan). Tokyo, Japan, Iwanami Shoten.

Yokoyama, T. (2001). Dôyô e no Osasoi (An Invitation to Dôyô). Tokyo, Japan, Jiyû Gendai Sha.

VIII. Appendices

VIII.A. Lesson plans

Lesson 1 (February 18th, 2011)

Day 1

The Snowy Day



1) Programs

A. Introduction (5 min)

Introduce about Kazuha and Akane first, and then move to introduction of Japan. We will show the world map and tell where Japan and Vermont are.

B. Comparison of Vermont and Japan through four seasons (10 min)

Students will be asked about four seasons. Through the paintings/pictures Vermont and Japan, which are related to the seasons, the class will see the similarities and differences of these two locations.

C. Learning the Japanese song: “The Snowy Day” (15 min)

After talking about the winter season, talk about the weather of today and then introduce “The Snowy Day”. Prepare the big paper with the lyrics. First time, two of us will sing the song and students would listen to. Second time, we will sing together. Then, students will answer it by gesturing: standing up and putting their hands on their heads for living things or squatting down for non-living things. Put the songs into parts so that it would be easier to learn.

D. Closing (3 min)

After singings, tell students that we will learn about living things and non-living thing together from next week.

2) Specific learning objectives/ learner outcomes

-Know basic information about Japan.

-Understand that there are many similarities between Vermont's and Japanese seasonal phenomenon.

-Learn the first Japanese song

3) Site Requirements

Classroom/Outside

4) Time Frame

About 40 minutes

5) Background information needed

The Snowy Day

(No.1)

Snow is falling, plop, plop

Ice is falling, drop, drop

Snowing and blowing

When will ever stop?

Pretty flowers in a row

Now are wearing hats of snow

Trees that were bare

Now wear winter underwear

(No.2)

Snow is falling plop, plop

Ice is falling, drop, drop

Please call a wizard

This blizzard will never stop

The dog is running all about

We're so happy schools out

The cat went to hide

She's afraid go outside!

(Greg Irwin and Tomoko Amemiya, 2007)

6) Materials

-World map

-Seasonal drawings/ pictures of Vermont and Japan

-Keyboard or music player

7) Sources of the activities

N/A

8) References

Irwin Greg and Amemiya Tomoko. (2007). *Eigo de Utau Nihon no Dôyô* -Japanese Children Songs-. Randomhouse-Kodansha, Tokyo.

Lesson 2 (March 18th, 2011)

Day 2

Five needs for living things



1) Programs

A. Review (5 min)

- a. Give a name tag for each student. Explain that each tag has both English and Japanese names. Tell students that the character alphabet is the one Japanese people use.
- b. Show the map of the world and review where the United States and Japan are.

B. Review Five Needs (10 min)

Review about the five needs for living things. Then, ask students if Japanese people have five needs in Japan as well. Then introduce Japanese names for the five needs.

C. Sing a song: “Hands to the Sun”(15 min)

First, explain the lyrics, showing the paper. Then, the teacher will sing the song and students will listen to it. After that, practice the songs together. When students get the general idea of lyrics and melody, put choreography and dance together. See the section of Background Information for the details of the choreography. After children have learned the songs, ask them what kinds of living things do they know.

2) Specific learning objectives/ learner outcomes

- Understand five needs for living things.
- Know Japanese words for five needs.
- Understand the universality of five needs for living things (all living things on the Earth need five needs to live) by learning them in two different languages.

3) Site Requirements

Classroom/ outside

4) Time Frame

About 30 minutes

5) Background information

A: “Hands to the Sun”

(No.1: Japanese)

“Bo ku ra wa min-na
I ki te i ru
I ki te I ru ka ra
Wa la un da
Bo ku ra wa min-na, i-ki te i ru
I ki te i-ru ka ra
Ka na shi-n da
Te no hi ra wo, tai you ni
Su ka shi te mi re ba
Makka ni na ga re ru
Bo ku no chi shi o!
Mi mi zu datte
Ka e ru datte
Mi tsu ba chi da tte
Min na min na
I ki te i ru da
To mo da chi na-n da!

(No.2: English)

We are part of living things
We are living now
We feel happy because we are alive
We are part of living things
We are living now
As we are living
We can cry
Let’s hold our hands to the sun
Can you feel the warm sunlight?
Our bodies get energy!
When take a deep breath
Oh yes earthworms
And then frogs
Also honeybees
They are living things
They are our friends
All of us need five needs

The first lyrics are in Japanese, and the second are in English. The English lyrics were translated by Akane Yamamoto, the author, and Kazuha Kurosu with reference to *Mother Turkey's Book of Japanese Children's Songs, Part II* (Mother Turkey, 2007).

Some words in the first lyrics were changed by Akane Yamamoto author, in order to match to the English lyrics:

- 1) the lyrics of "I ki te I ru ka ra/ Wa la un da" is originally "I kit e I ru ka ara/ Uta un da."
- 2) the lyrics of "Mi mi zu datte / Ka e ru date/ Mi tsu ba chi da tte" is originally "Ka e ru date/ Okera datte/ Amenbo datte" (Mother Turkey, 2007).

B. Choreography

Lyrics (JP)	Bo ku ra wa min na	I ki te i ru	I ki te i ru ka ra-
Lyrics (EN)	We are part of living-	We are living now	We feel happy-
Choreography	Make a horizontal circle in front of your chest	Pump three times	Jump
Lyrics (JP)	Bo ku ra wa min na	I ki te i ru	I ki te i ru ka ra-
Lyrics (EN)	We are part of living-	We are living now	As we are living
Choreography	Make a horizontal circle in front of your chest	Pump three times	
Lyrics (JP)	Ka na shi in da!	Te no hi ra wo tai yo u ni	Su ka shi te mi re ba
Lyrics (EN)	We can cry!	Let's hold our hands-	Can you feel the warm-
Choreography	Pretend to crying	Put hands up and together	Wave side to side
Lyrics (JP)	Ma kka ni na ga re ru	Bo ku no chi shi o!	
Lyrics (EN)	Our bodies get energy!	When take a deep-	
Choreography	Tap your chest three times	Put your arms out and take a deep breath	
Lyrics (JP)	Mi mi zu datte	Ka e ru datte	A men bo datte
Lyrics (EN)	Oh yes earthworms	And then frogs	Also honeybees
Choreography	Clap your hands and wiggle like a worm	Jump like frogs	Flap your arms like a honey bee
Lyrics (JP)	Min na min na	I ki te I run da	To mo da chi
Lyrics (EN)	They are living things	They are our friends	All of us
Choreography	Take three steps to right and clap your hand	Take three steps to left and clap your hand	Draw big circle with both hands
Lyrics (JP)	Nan da!		
Lyrics (EN)	need five needs!		
Choreography	Do air five		

6) Materials

- World map
- Map of the United States
- Map of Japan
- Paper with the lyrics
- Keyboard/ CD and CD player
- Name tags

7) Extensional programs

A. Drawing: Make “the world of living things”!

Student will be asked to draw a picture of one living thing around them (for example, at school, in the house, at park). After they finish drawing, ask some students to introduce their drawing. Students will be asked what did they draw and how that living things use water/ food/ air / light or space.

Then, put their drawing together in one big paper as “The world of living things.”

B. Dancing

Replace the name of living things in “Hands to the sun”, and students will be asked to help creating choreographies for new living things.

English name	Japanese name
Pond skater	A men bo
Dragonfly	Ton bo
Panda	Pan da
Dolphin	I ru ka
Whale	Ku ji ra
Giraffe	Ki rin
Lion	Lai on
Woodpecker	Ki tsu tsu ki
Seal	A za ra shi
Sunflower	Hi ma wa ri
Maple tree	Ka e de no ki
Flower	(O) Ha na



In Japanese, you can use same word for both singular and plural without grammatical change.

“O” is an honorific word so you can drop it and call “Hana” as well.

8) Sources of the activities

None

9) References

Turkey, M., Ed. (2007). *Kondo mo Eigo de Utaou Nihon no Douyou: Mother Turkey's Book of Japanese Children's Songs, Part II*. Tokyo, Japan, Bungei Sha.

Youtube.com (2006, May 4, 2006). "Te no hi ra wo taiyouni Dance Practice."

Retrieved February 25, 2011, from

http://www.youtube.com/watch?v=MWQABezF_AU.

Weishaar Suzanne and Bellavance Tracy. (2008). *Living/ Non-living things-Kindergarten. Understanding by Design Unite Template*. A Word file attached to E-mail from to the author. 14 October, 2009.

Design Shard. (2011). Retrieved February 16, 2011 from

<http://www.designshard.com/freebies/5-free-hi-res-stock-picture-frame-images/>

Lesson 3 (April 4th, 2011)

Day 3

Because we are friends!



1) Programs (35min)

A. Singing practice: “hands to the Sun” (15min)

Explain the lyrics showing the paper. Then, the teacher will sing the song and students will listen to it. After that, practice the songs together. When students get the general idea of lyrics and melody, put choreography and dance together. See the section of Background Information for the details of the choreography.

B. Picture storytelling (Kamishibai) (15 min)

Read the picture storytelling “Because we are friends” to the students. After the storytelling, the students will be asked how Mr. John helped each living thing (earthworm, honeybee and frog), and how they helped for Mr. John. From the story, students will learn that living things share and help each other.

C. Review the song: “Hands to the Sun”(5 min)

As a closing, review and sing “Hands to the Sun” once again.

2) Specific learning objectives/ learner outcomes

- Learn the interdependency of living things, by the concepts of “sharing” and “helping each other.”
- Obtain deeper understanding of the lyrics of “Hands to the Sun” by the picture storytelling

3) Site Requirements

Classroom/ outside

4) Time Frame

About 35 minutes

5) Background information

A. Song: “Hands to the Sun” (“Tenohira wo taiyou ni”) & Choreography

See the appendix VIII.A.2. Lesson 2 (March 18th, 2011)

B. Picture storytelling: “Because we are friends” by Akane Yamamoto (the author)

(See the appendix B.1 for the complete pictures and stories)

Kamishibai (Picture story telling)

That’s all because we are friends!

(1) One day, Farmer John was on his farm. He was wondering how to make delicious vegetables.

(2) Suddenly, Mr. Earthworm came up from the soil, and says, “Hello Farmer John. You look so sad. How can I help you?”

Farmer John said, “I was wondering how to make delicious vegetables.”

The Earthworm said, “Oh, I can help you! Please let me live there. Then, I can make good soil for you.”

Farmer John loved that idea and said, “ Thank you Earthworm. That’s sounds great!”

The earthworm said, “Of, course. We are friends.”

(3) Next day, Farmer John was as sitting in his garden. He was thinking what to eat for breakfast.

(4) Then, Mrs. Honeybee flying to him and said, “Hello Farmer John. What are you thinking about?”

Farmer John said, “I am thinking about breakfast. Hum... I really want to eat pancakes.”

Mrs. Honeybee said, “That sounds like a good idea. If you want, I’ll give you my honey!

Farmer John said, “That would be great!”

Mrs. Honeybee said, “Right? Oh, and I also have a question for you. *Dôyôu* mind if my family and I build a house in your garden? This place looks very nice for raising my children.”

Farmer John says, "Sure, because we are friends! We can share my garden."

(6) Next day, Farmer John went fishing. He was really happy, and humming a song.

(7) On the way to go to the pond, Mr. Frog jumped into the road and stood in front of him.

Farmer John said, "Hello Mr. frog. You look distressed. Can I help you?"

Mr. Frog said, "Yes, please. A huge tree fell on the road. I can't go back to my house."

Farmer John said "Oh I'm sorry. I can help you get home. We are friends."

Farmer John picked up Mr. Frog and brought him to the pond.

(8) Mr. Frog was really happy and he said, "Thank you so much!! I can sing a song for you with my friend!"

They started singing in chorus. Farmer John loved it, and he started humming with them.

(9) On his way home, Farmer John thought, "This week was very nice. I met a lot of new friends. I feel like they helped me a lot, and I also helped them!" (The end)

6) Materials

- Paper with the lyrics
- Keyboard/ CD and CD player
- Picture storytelling

7) Extensional programs

A Drawing: "How can I help you?"

After the picture storytelling, ask students to draw a picture of one living things. When students finish drawing, ask each student how we can help their living if they have a problem. If students like speaking or performing, ask some of them to introduce their stories to others with showing their pictures, like picture storytellers.

B Dancing:

See the appendix VIII.A.2. Lesson 2 (March 18th, 2011)

8) Sources for activities

None

9) References

Design Shard. (2011). Retrieved February 16, 2011 from <http://www.designshard.com/freebies/5-free-hi-res-stock-picture-frame-images/>

Turkey, M., Ed. (2007). *Kondo mo Eigo de Utaou Nihon no Douyou: Mother Turkey's Book of Japanese Children's Songs, Part II*. Tokyo, Japan, Bungei Sha.

Weishaar Suzanne and Bellavance Tracy. (2008). *Living/ Non-living things-Kindergarten. Understanding by Design Unite Template*. A Word file attached to E-mail from to the author. 14 October, 2009.

Youtube.com (2006, May 4, 2006). "Te no hira wo taiyouni Dance Practice." Retrieved February 25, 2011, from http://www.youtube.com/watch?v=MWQABezF_AU.

Lesson 4 (April 15th, 2011)

Day 4

Snail, where is your head?



1) Programs (45min)

A. Introduction (5min)

The students will be explained that the theme of today's lesson is snail, and will be asked what they know about snail. Then, the students will learn the Japanese name for snail, "*katatsumuri*."

B. Singing: "Snail Song" (10 min)

The teacher will sing the song in Japanese and the students will be asked to guess what the song is singing about. Then, the teacher will sing the song in English and the students will listen to it. After that, explain the lyrics showing the paper and classroom practice the song two or three times in English and Japanese.

C. Observing snails (15 min)

Bring the snail which the class is keeping, in front of the students. Show the snail hides his head when he feels dangerous. Then, sing "Snail song" again to the snail. Then, explain to the students where is the head, the eyes and the antennae of the snail by showing the chart.

D. Drawing (15min)

Each students and will be asked to draw a picture of a snail, and label eyes, head, and antennae.

2) Specific learning objectives/ learner outcomes

- Think about the lyrics of the song by observing an actual snail.
- Understand the simple biological structures of the snail.
- Having and express a question about another living thing.

3) Site Requirements

Classroom

4) Time Frame

About 45 minutes

5) Background information

Snail Song (*Katatumuri*)

(No.1)

(English)

Den Den mushi mushi a little tiny snail

I have a question, where is your head?

Stick out your eyes, stick out your head, Stick out your antennae (tentacles)

(Japanese)

Den Den mushi mushi Katatumuri

Oma e no atama wa do ko ni aru?

Tsu no da se, yari dase, atama da se

(No.2)

(English)

Den Den mushi mushi a little tiny snail

I have a question, where are your eyes?

Stick out your eyes, stick out your head, stick out your antennae (tentacles)

(Japanese)

Den den mushi mushi katatumuri

Omae no medama wa do ko ni aru ?

Tsu no da se, yari da se, medama da se

Original Japanese lyrics are from *Nihon Shōka Shū* (Inoue & Horiuchi, 1958, p.164). Translation by the author, Akane Yamamoto, with reference to the website of Japan Language and Culture Network; *Katatumuri*” (Massachusetts Institute of Technology, 2002

6) Materials

- A snail in the classroom
- Paper with the lyrics
- The chart of basic biological structure of snail
- Keyboard/ CD and CD player
- Paper

7) Sources of the activities

None

8) References

Horiguchi, K. and T. Inoue, Eds. (1958). *Nihon Shōka Shū*. Tokyo, Japan, Iwanami Shoten.

Massachusetts Institute of Technology (2002). "Katatumuri (Snail)." Retrieved April 14, 2011, from <http://web.mit.edu/jpnet/holidays/Jun/song-katatumuri.shtml>

Lesson 5 (April 25th, 2011)

Day 5

Spring Has Come Now!



1) Programs (45min)

A. Words matching game (10min)

Each student will get an envelope, containing one card with either a Japanese word or a picture on it. The students will be asked to find a partner who has the picture or the word which is matched to their own cards. After the students found their partners, they will be asked to introduce their words and pictures. All of the Japanese words are words that the students have learned in past lessons, except the word of *haru*, which means spring in Japanese.

B. Singing: “Spring Has Come Now” (10 min)

The teacher explains to the students that *haru* means spring in Japanese, and introduce a new song, “Spring Has Come Now.” After the teacher sing the songs both in Japanese and English, the students will practice several times together.

C. Review of the songs and video recording (15 min)

Introduce about Mr. Greg Irwin, American translator as well as singer in Japan, who has translated “Spring Has Come Now” and “The Snowy Day.” Then, tell the students that we will record our singing and send it to him today. Explain how we can send the video letter to people in other countries by using a computer.

Before the recording, review and practice “The Snowy Day” and “Spring Has Come Now,” and how to say greeting words to Mr. Greg in Japanese. Then, sing each song and record them.

D. Review and Closing (10 min)

The students will see the world map and be asked where the Unites States and Japan are. Then, they will be asked what kind of Japanese words they have learned from the lessons. Take a class picture and finish the lesson.

2) Specific learning objectives/ learner outcomes

-Review the Japanese words, songs, and geological locations which the students have learned from the past lessons.

-Understand the global network and communication by making a video letter to people in other country.

3) Site Requirements

Classroom

4) Time Frame

About 45 minutes

5) Background information

A. Song1 : “Spring Has Come Up”

1. Japanese lyrics (Written by Tatsuyuki Takano/ Composed by Têichi Okano)

(No. 1)	(No.2)	(No.3)
Haru ga kita	Hana ga saku	Tori ga naku
Haru ga kita	Hanga ga saku	Tori ga naku
Doko ni kita	Doko ni saku	Doko de naku
Yama ni kita	Yama ni saku	Yama de naku
Sato ni kita	Sato ni saku	Sato de naku
No nimo kita	No nimo saku	No demo naku

Source: *Nihon Shôka Shû* (Inoue & Horiuchi, 1958, p.148)

2. English lyrics (Irwin, 1997)

(No.1)	(No.2)	(No.3)
Spring has come now,	Flowers are blooming,	Birds are singing,
Spring has come now,	Flowers are blooming,	Birds are singing,
Tell me where it is.	Tell me where they bloom.	Tell me where they sing.
There in the mountains,	There in the mountains,	There in the mountains,
There in the valleys,	There in the valleys,	There in the valleys,
There out in the field!	There out in the fields!	There out in the fields!

(Translated by Greg Irwin, 1997)

B. Song2: “The Snowy Day”

(No.1)

Snow is falling, plop, plop
Ice is falling, drop, drop
Snowing and blowing
When will ever stop?
Pretty flowers in a row
Now are wearing hats of snow
Trees that were bare
Now wear winter underwear

(No.2)

Snow is falling plop, plop
Ice is falling, drop, drop
Please call a wizard
This blizzard will never stop
The dog is running all about
We’re so happy schools out
The cat went to hide
She’s afraid go outside

C. Words for matching game

	Japaense	English
1	Yuki	Snow
2	Mizu	Water
3	Tabemono	Food
4	Kûki	Air
5	Hikari	Light
6	Tochi	Space
7	Mitsubachi	Honeybee
8	Kaeru	Frog
9	Mimizu	Earth worm
10	Den den musi	Snail
11	Haru	Spring

6) Materials

- Matching Cards with Japanese words and picture
- Video recorder
- World map
- Keyboard/ CD and CD player

7) Sources of the activities

None

8) References

G., M., D. Burke, et al. (1997). *Happi Chairudo -Eigo de Utaô Kodomo no Uta Minna no Uta-* (Happy Child -Let's sing children's songs and songs for everyone) [CD]. Tokyo, Victor Entertainment.

Horiguchi, K. and T. Inoue, Eds. (1958). *Nihon Shôka Shû*. Tokyo, Japan, Iwanami Shoten.

Mother Turkey (2005). *Eigo de Utaô Nihon no Dôyô: Mother Turkey's Book of Japanese Children's Songs* (Japanese Children's songs in English). Tokyo, Bungei sha.

VIII.B. Lesson materials

Kamishibai (picture story telling) for lesson 3 on April 4th, 2011)

That's all because we are friends!



(1) One day, Farmer John was on his farm. He was wondering how to make delicious vegetables.

(2) Suddenly, Mr. Earthworm came up from the soil, and says, "Hello Farmer John. You look so sad. How can I help you?"

Farmer John said, "I was wondering how to make delicious vegetables."

The Earthworm said, "Oh, I can help you! Please let me live there. Then, I can make good soil for you."

Farmer John loved that idea and said, "Thank you Earthworm. That's sounds great!"

The earthworm said, "Of, course. We are friends."



(3) Next day, Farmer John was as sitting in his garden. He was thinking what to eat for breakfast.

(4) Then, Mrs. Honeybee came flying to him and said, "Hello Farmer John. What are you thinking about?"

Farmer John said, "I am thinking about breakfast. Hum... I really want to eat pancakes."

Mrs. honeybee said, "That sounds like a good idea. If you want, I'll give you my honey!"

Farmer John said, "That would be great! "



Mrs. Honeybee said, “Right? Oh, and I also have a question for you. *Dôyôu* mind if my family and I build a house in your garden? This place looks very nice for raising my children.”

Farmer John says, “Sure, because we are friends! We can share my garden.”



(6) Next day, Farmer John went fishing. He was really happy, and humming a song.



(7) On the way to go to the pond, Mr. Frog jumped into the road and stood in front of him.

Farmer John said, “Hello Mr. frog. You look distressed. Can I help you?”

Mr. Frog said, “Yes, please. A huge tree fell on the road. I can’t go back to my house.”

Farmer John said “Oh I’m sorry. I can help you get home. We are friends.”

Farmer John picked up Mr. Frog and brought him to the pond.



(8) Mr. Frog was really happy and he said, “Thank you so much!! I can sing a song for you with my friend!”

They started singing in chorus. Farmer John loved it, and he started humming with them.

(9) On his way home, Farmer John thought, “This week was very nice. I met a lot of new friends. I feel like they helped me a lot, and I also helped them!”

(The end)

- The end -



VIII.C. Example Works of the students

Pre-class work sheet on February 18th, 2011

Worksheet for Natural Science class <Introduction: "Let's learn about Japan!">

2-8-11

Name: _____

Date: _____

1) Where are the United States and Japan? Color the United States with your favorite color, and Japan with a different color.



2) What language do people speak in Japan?

hola

3) Do you know any Japanese words?

si

Worksheet for Natural Science class <Introduction: "Let's learn about Japan!">

Name: _____

Date: _____

2-18-11

1) Where are the United States and Japan? Color the United States with your favorite color, and Japan with a different color.



2) What language do people speak in Japan?

3) Do you know any Japanese words?

Worksheet for Natural Science class <Introduction: "Let's learn about Japan!">

Name: _____

Date: 5-18-11

1) Where are the United States and Japan? Color the United States with your favorite color, and Japan with a different color.



2) What language do people speak in Japan? hola

3) Do you know any Japanese words? si

Worksheet for Natural Science class <Introduction: "Let's learn about Japan!">

Name: _____

Date: 2-18-11

1) Where are the United States and Japan? Color the United States with your favorite color, and Japan with a different color.



2) What language do people speak in Japan? _____

3) Do you know any Japanese words? _____

Worksheet for Natural Science class <Introduction: "Let's learn about Japan!">

Name: _____

Date: 2-18-11

1) Where are the United States and Japan? Color the United States with your favorite color, and Japan with a different color.



2) What language do people speak in Japan? _____

3) Do you know any Japanese words? _____

Worksheet for Natural Science class <Introduction: "Let's learn about Japan!">

Name: _____

Date: _____

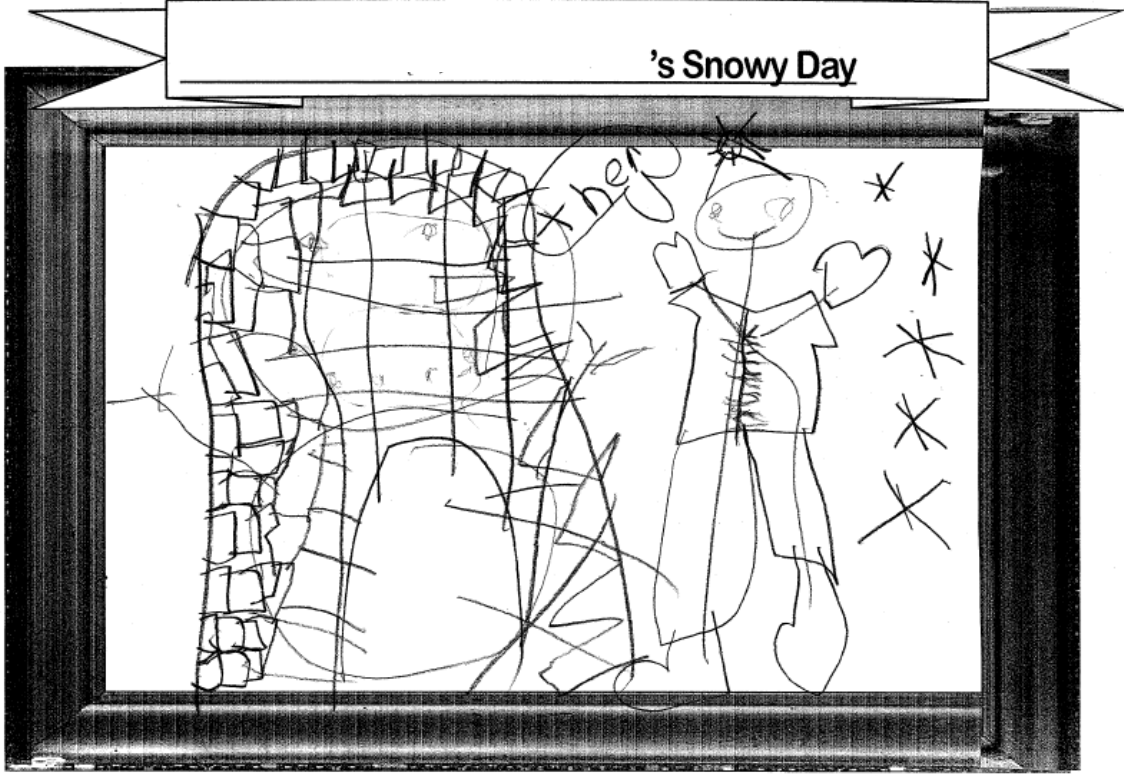
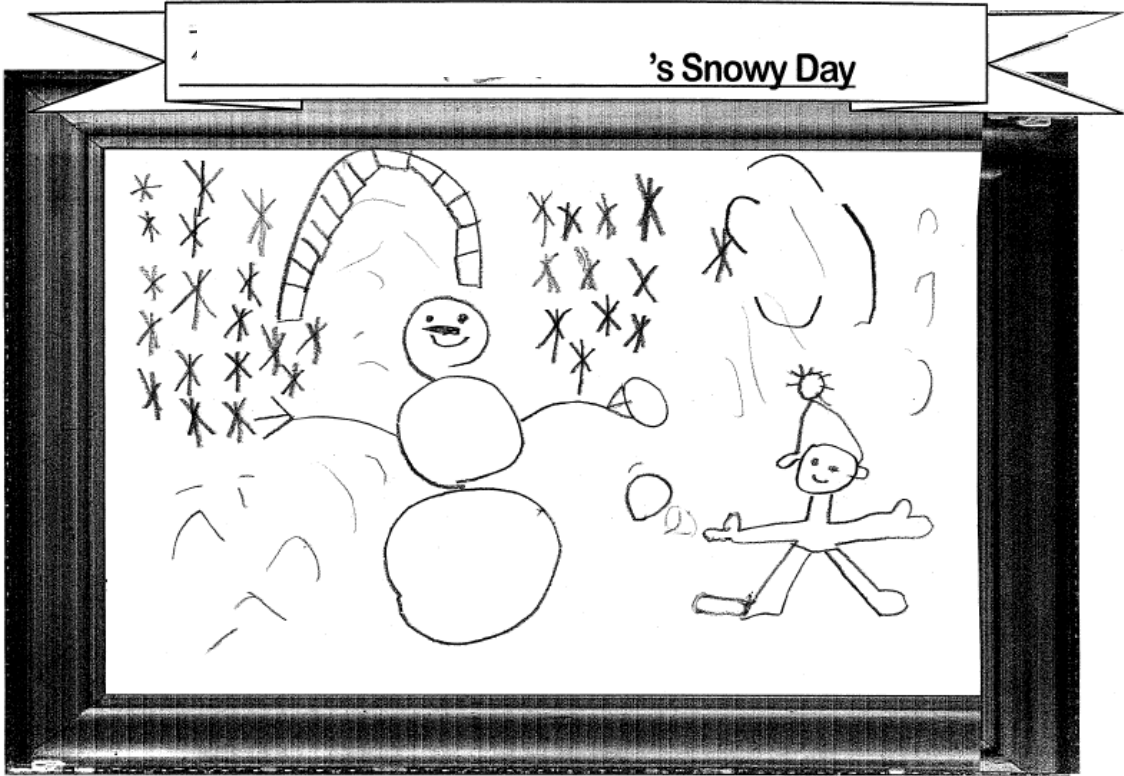
1) Where are the United States and Japan? Color the United States with your favorite color, and Japan with a different color.

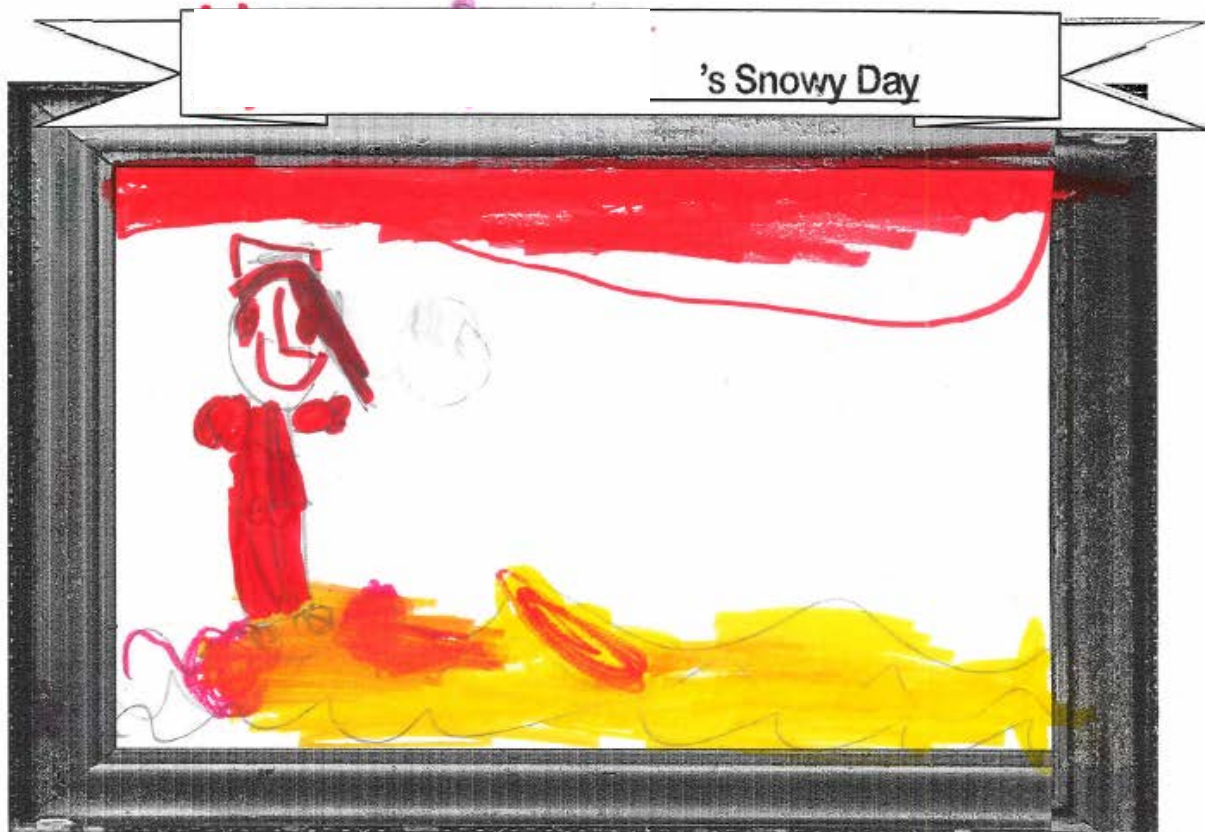
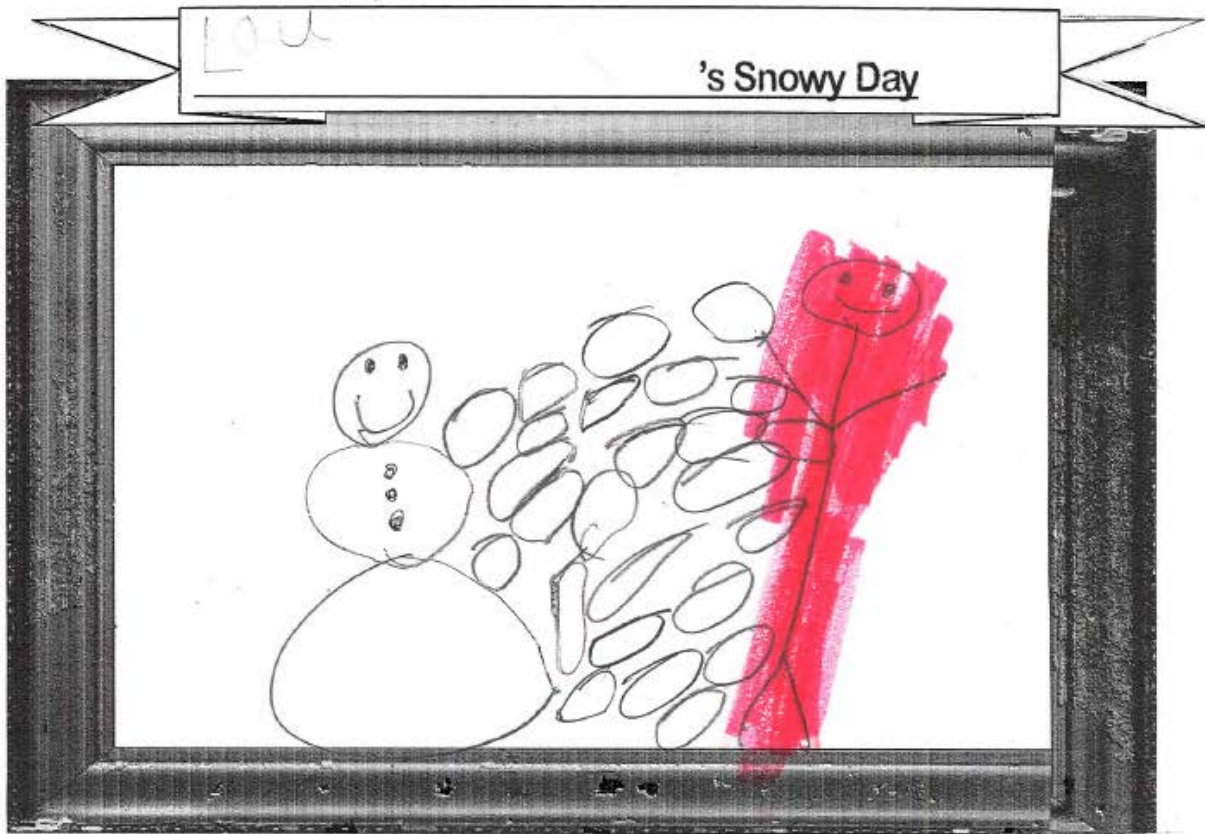


2) What language do people speak in Japan? ✓ _____

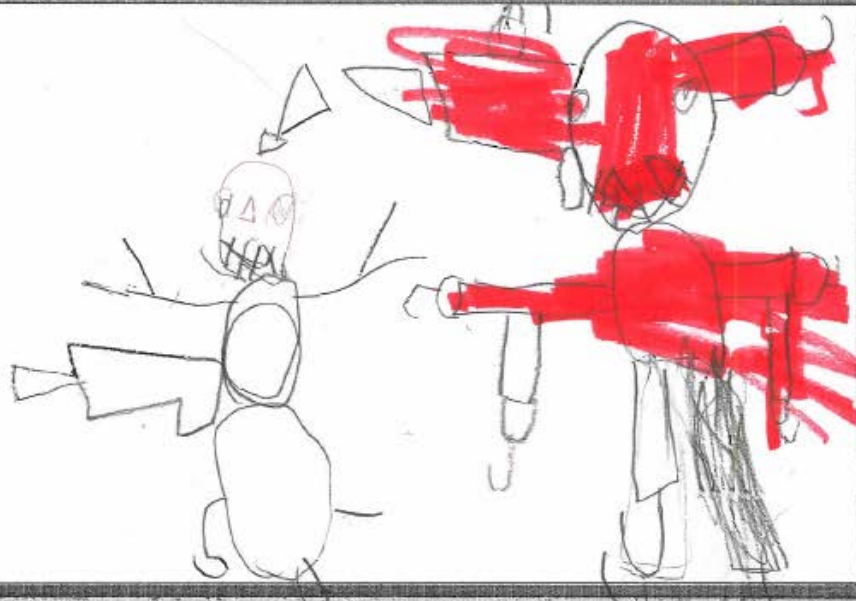
3) Do you know any Japanese words? ✓ ✓ _____

Drawing 1: “My Special Snowy Day” on February





's Snowy Day



's Snowy Day

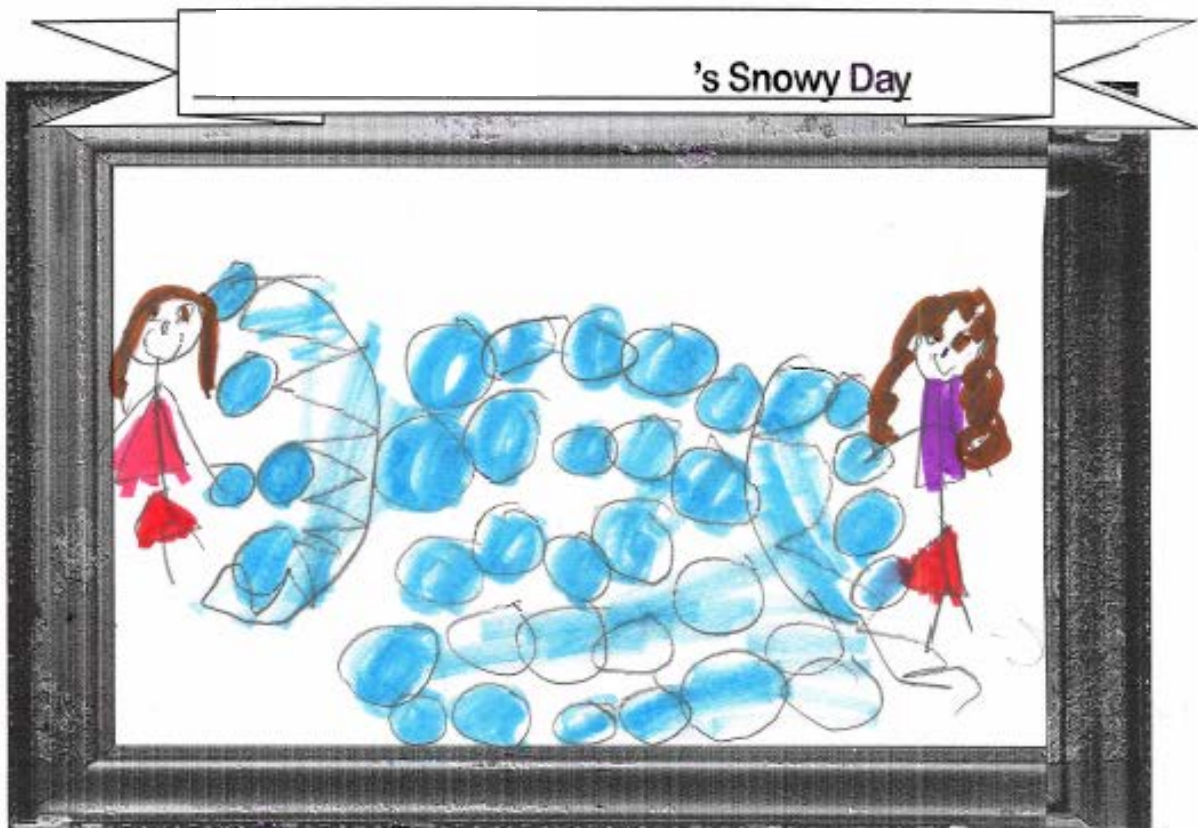
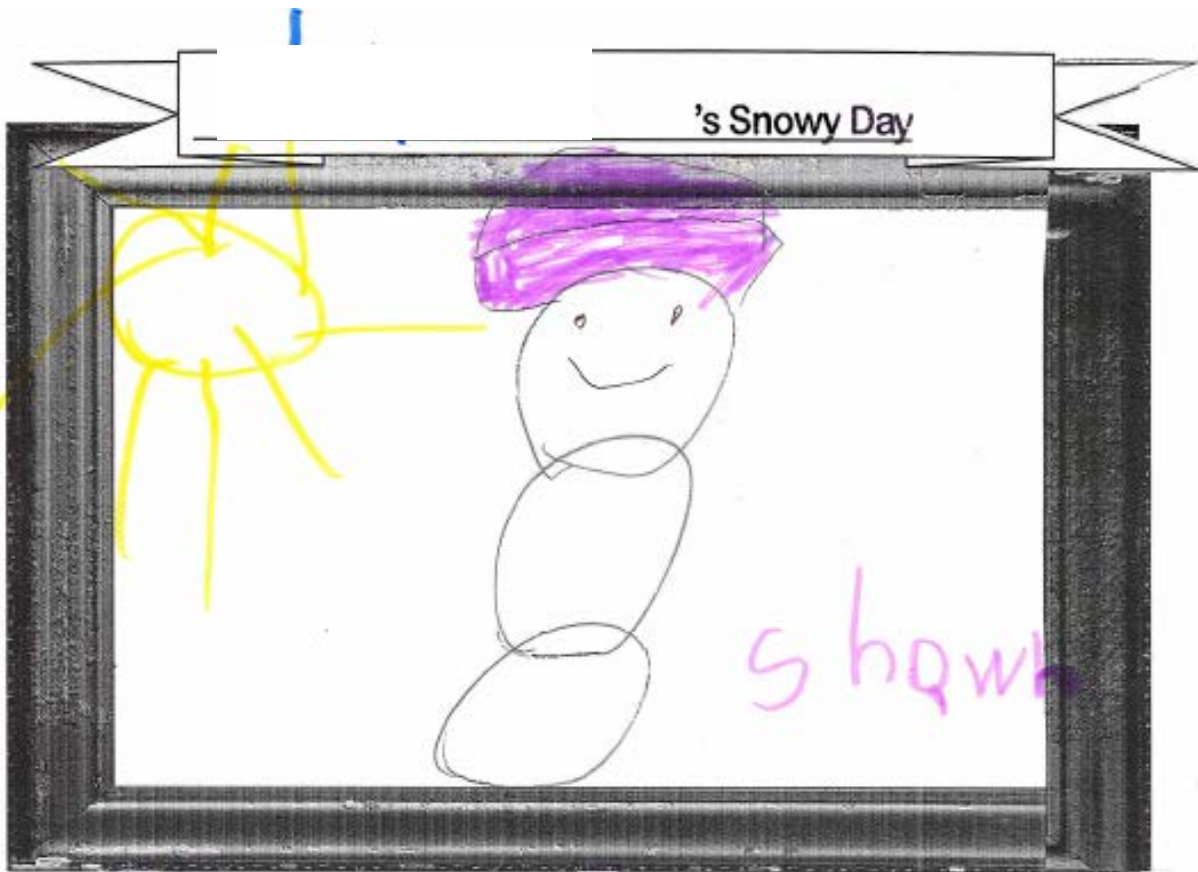


_____ 's Snowy Day

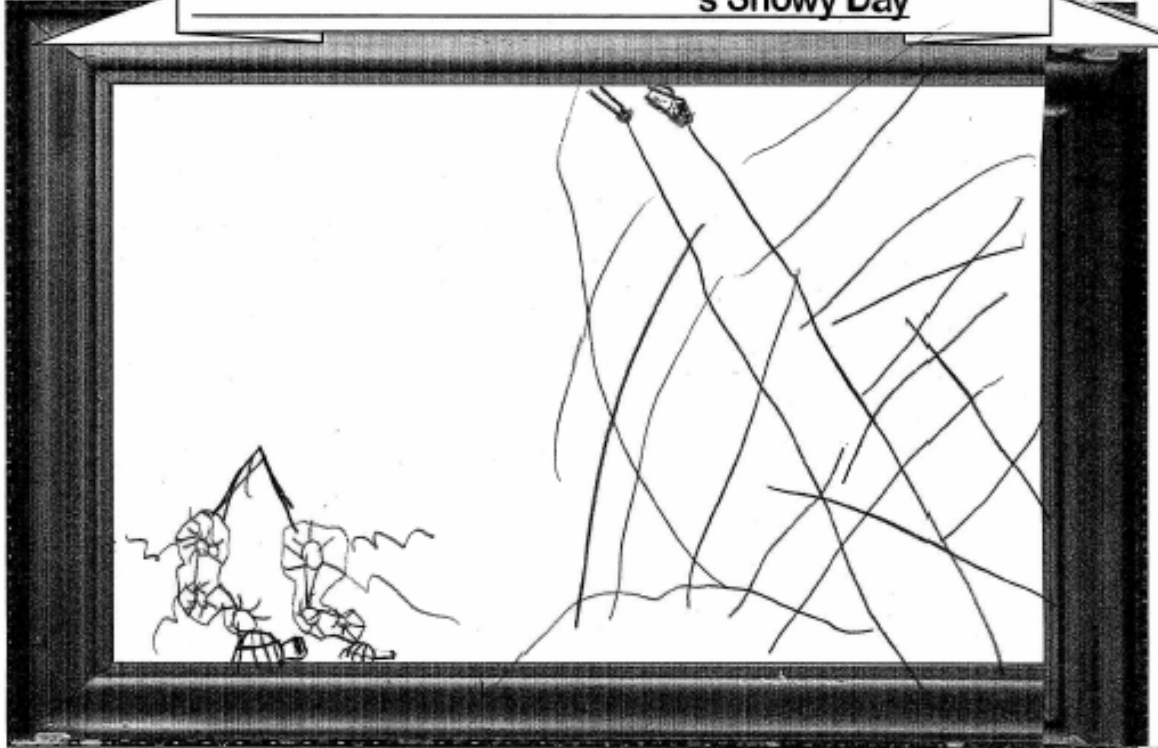


_____ 's Snowy Day

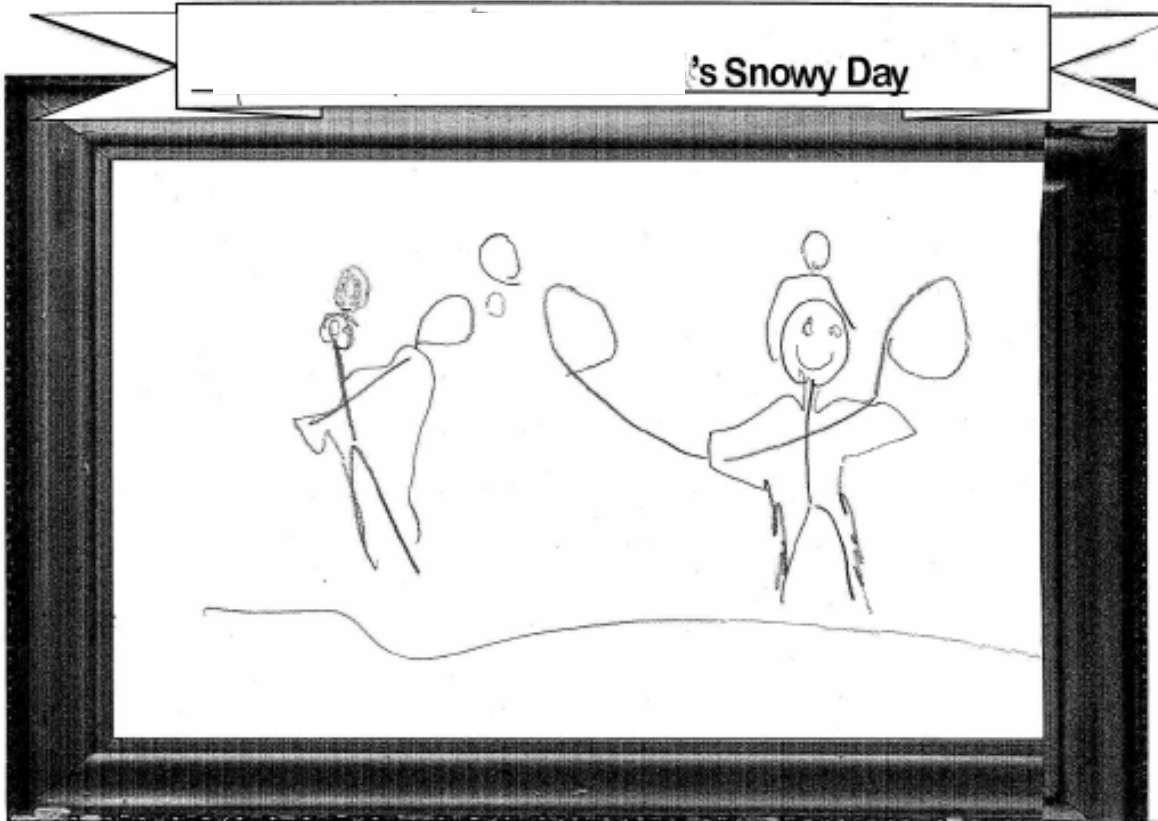




's Snowy Day



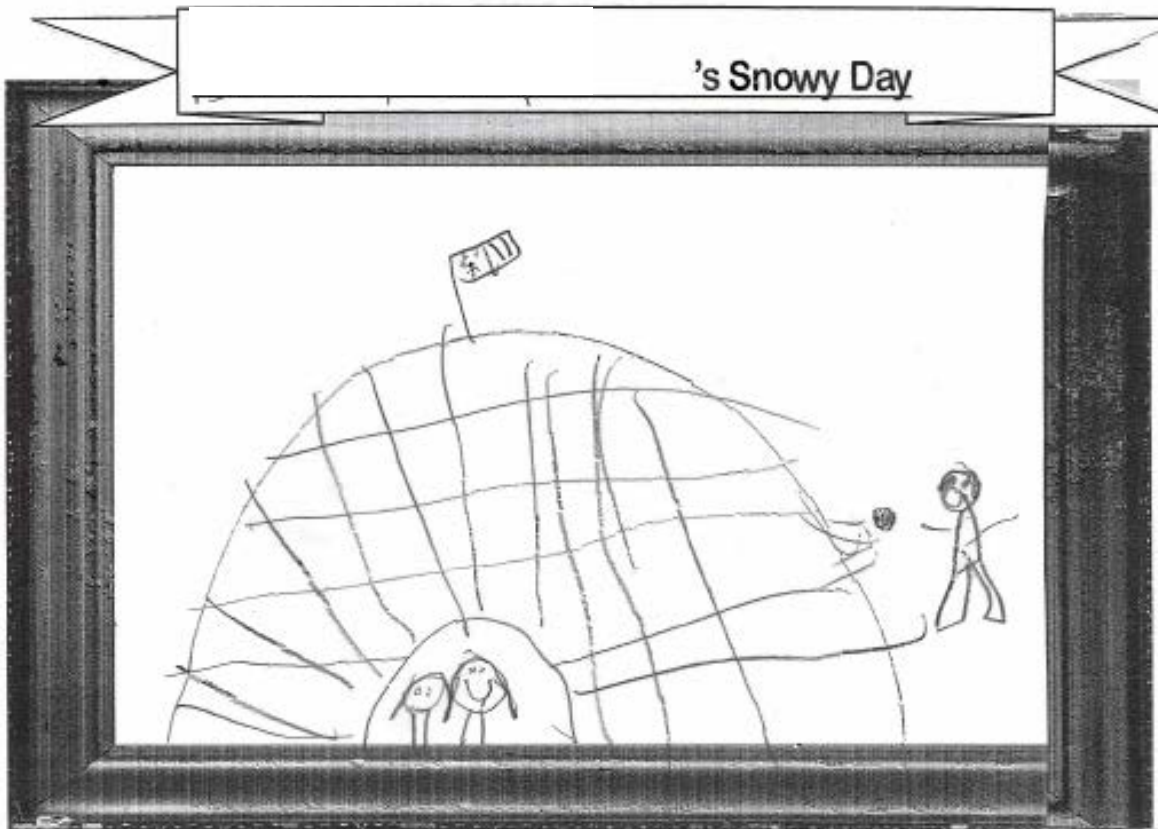
's Snowy Day



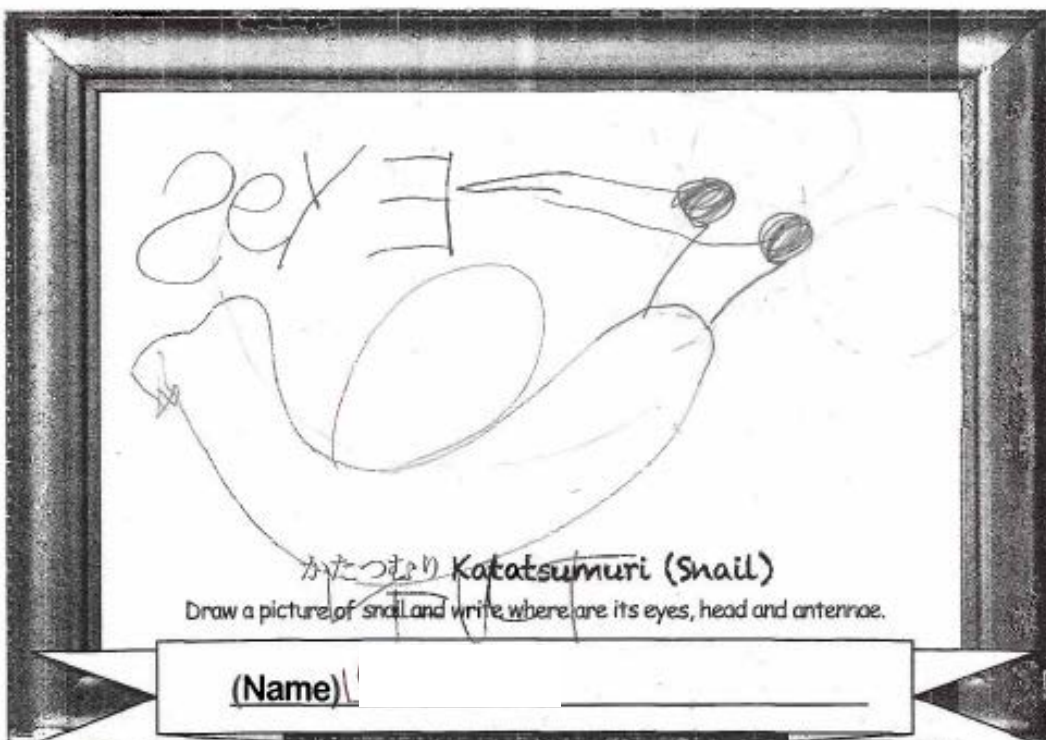
's Snowy Day



's Snowy Day



Drawing 2: Snail Observation on April 15th, 2011



かたつむり Katatsumuri (Snail)

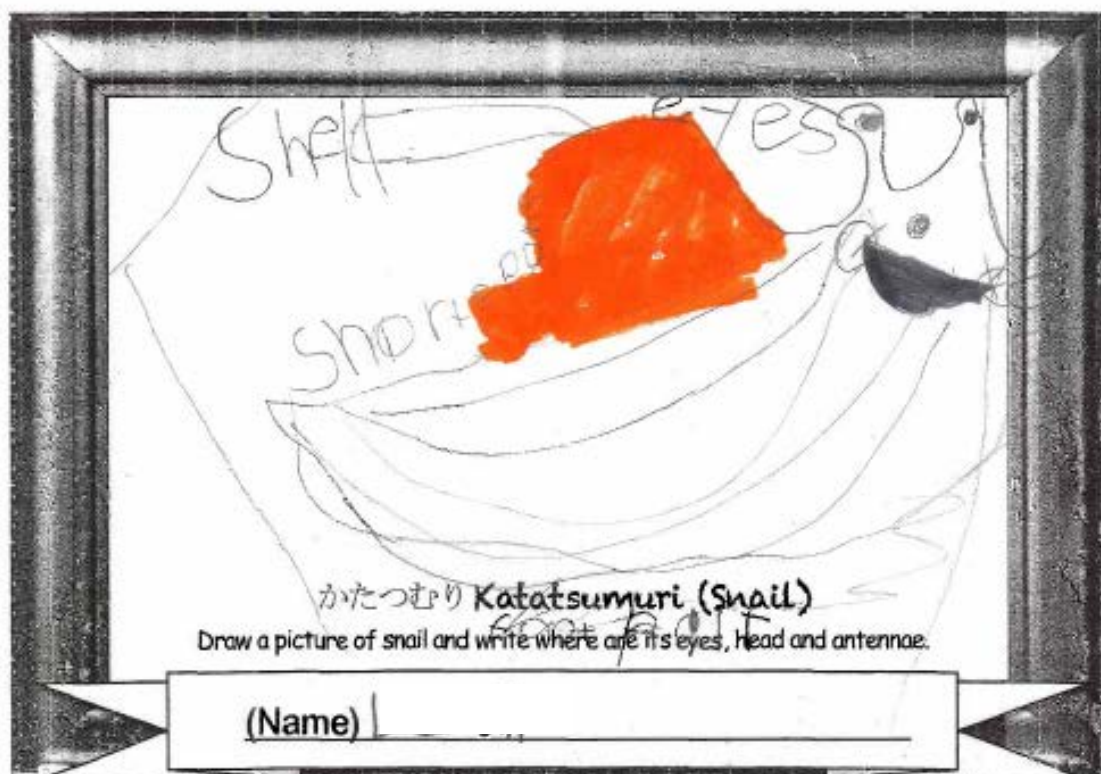
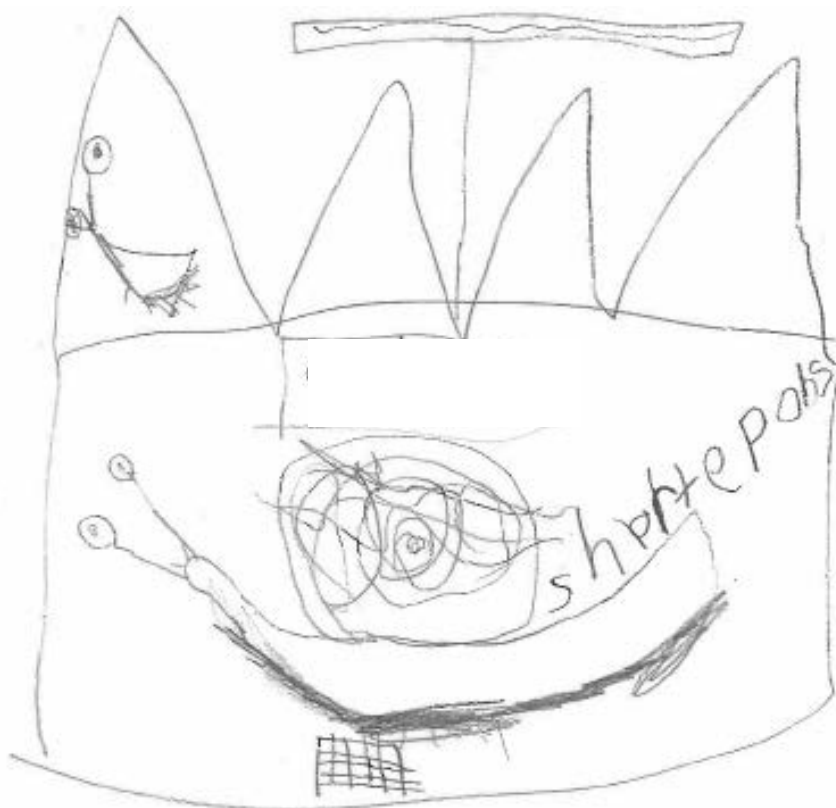
Draw a picture of snail and write where are its eyes, head and antennae.

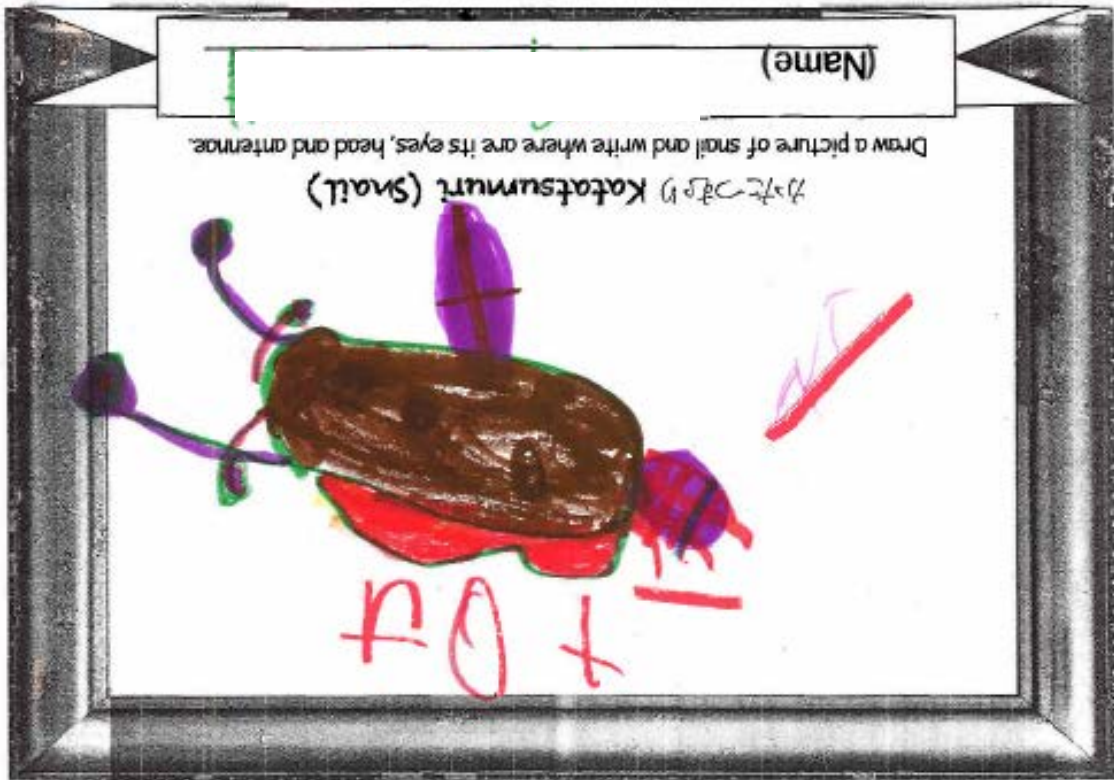
(Name) _____

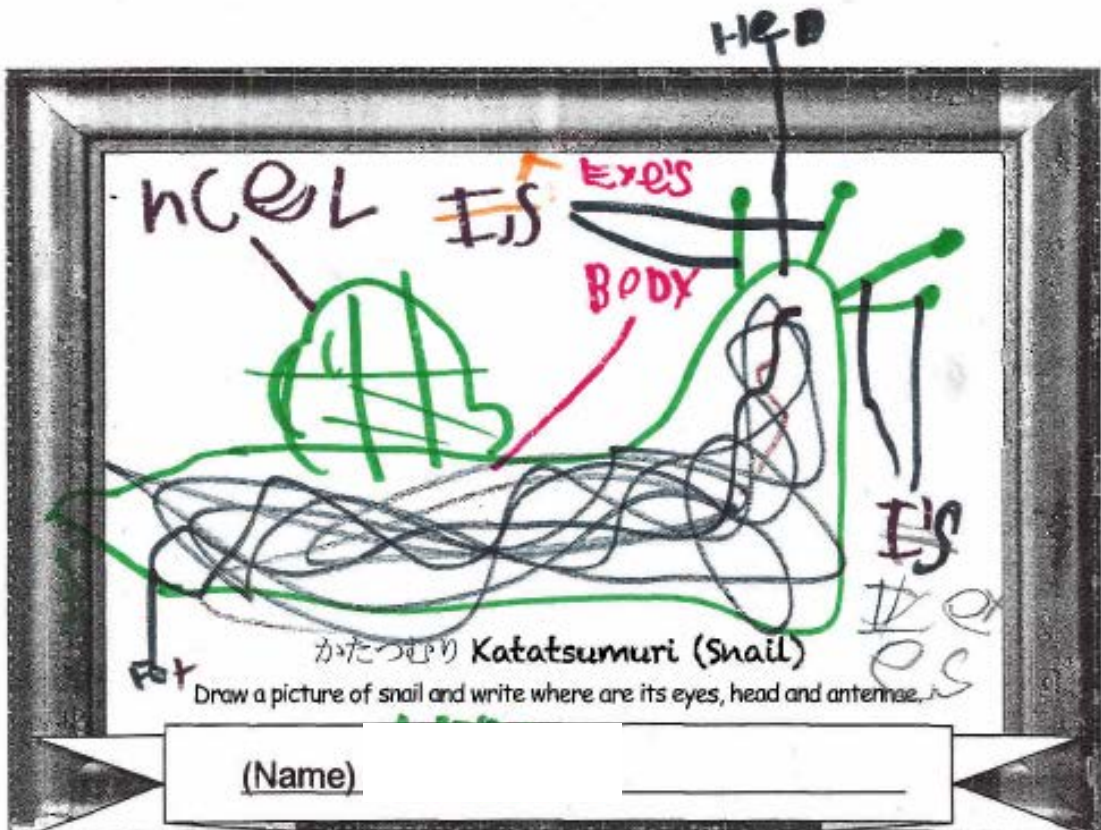
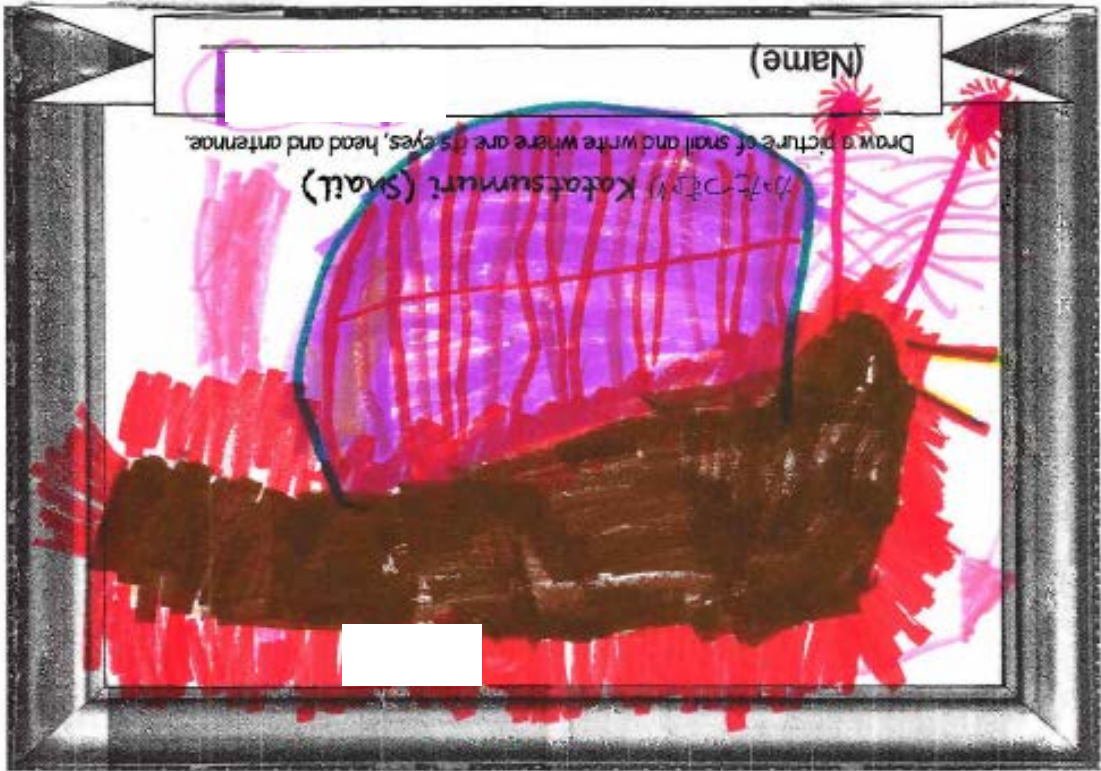
かたつむり Katatsumuri (Snail)

Draw a picture of snail and write where are its eyes, head and antennae.

(Name) L _____







Review sheet after the curriculum on April 27th, 2011

Name: _____ Date: _____

1) Where are the United States and Japan? Circle the locations of the United States and Japan.

2) Connect words and meanings.

Mi tsu ba chi . . . Yes
 Hai . . . Hello
 Mimiru . . .
 Ka ta tsu mu ri . . .
 Konnichiwa . . . Spring
 Tochi . . .
 Haru . . . Space

Name: _____ Date: _____

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 Hai . . . Hello
 Mimiru . . .
 Ka ta tsu mu ri . . .
 Konnichiwa . . . Spring
 Tochi . . .
 Haru . . . Space

Name: _____

1) Where are the United States and Japan? Circle the locations of the United States and Japan.



Name: _____

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Date: _____

2) Connect words and meanings.

Mi tsu ba chi

• Hai

• Mimi zu

• Ka ta tsu mu ri

• Konnichi wa

• Tochi

• Haru

• Yes

• Hello



• Spring



• Space

Mi tsu ba chi

• Hai

• Mimi zu

• Ka ta tsu mu ri

• Konnichi wa

• Tochi

• Haru

• Yes

• Hello



• Spring






• Space

Name: _____ Date: _____
 1) Where are the United States and Japan? Circle the locations of the United States and Japan.






2) Connect words and meanings.

Mi tsu ba chi	Yes
Hai	Hello
Mimizu	
Ka ta tsu mu ri	
Konnichiwa	Spring
Tochi	
Haru	Space

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Ka ta tsu mu ri	
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Mi tsu ba chi

Hai

Mimizu

Ka ta tsu mu ri

Konnichiwa

Tochi

Haru

Yes

Hello



Spring



Space

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Konnichiwa

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Spring



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Ka ta tsu mu ri

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Tochi

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Hello



Spring






Space

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2) Connect words and meanings.

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Hai	• Hello
Mimizu	
Ka ta tsu mu ri	
Konnichiwa	• Spring
Tochi	
Haru	• Space

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Ka ta tsu mu ri	
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Tochi	
Haru	• Space

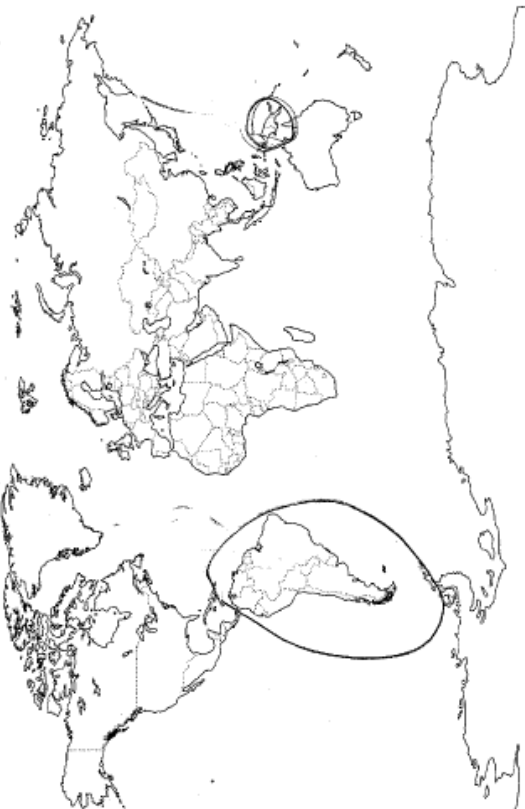
Name: _____

1) Where are the United States and Japan? Circle the locations of the United States and Japan.



Name: _____

1) Where are the United States and Japan? Circle the locations of the United States and Japan.



2) Connect words and meanings.

Mi tsu ba chi

Hai

Mimizu

Ka ta tsu mu ri

Konnichiwa

Tochi

Haru

Yes

Hello



Spring



Space

2) Connect words and meanings.

Mi tsu ba chi

Hai

Mimizu

Ka ta tsu mu ri

Konnichiwa

Tochi

Haru

Yes

Hello



Spring



Space

Results of the review sheet on April 27th, 2011

----- Student No.	Section 1		Section 2								
	No.1 (US)	NO,1 (JP)	Accuracy rate of No.2 (%)	Mitsubachi	Hai	Mimizu	Katatsumuri	Konnichiwa	Tochi	Haru	Total of correct answers
1	0	0	25	0	1	1	0	1	0	0	3
2	0	0	57	0	1	1	1	1	0	0	4
3	1	1	25	0	1	1	1	0	0	0	3
4	1	1	57	0	1	1	1	0	1	0	4
5	1	1	57	1	1	1	0	0	0	1	4
6	1	0	29	0	0	0	0	1	1	0	2
7	0	0	29	0	1	0	0	1	0	0	2
8	1	1	86	1	1	1	0	1	1	1	6
9	1	1	58	0	1	1	0	1	1	0	4
10	1	0	100	1	1	1	1	1	1	1	7
11	1	0	29	0	0	0	0	1	1	0	2
12	1	0	71	1	0	0	1	1	1	1	5
13	1	1	100	1	1	1	1	1	1	1	7
14	1	0	100	1	1	1	1	1	1	1	7
15	1	1	57	1	1	0	1	0	1	0	4
16	0	1	100	1	1	1	1	1	1	1	7
17	0	0	29	0	1	0	0	1	0	0	2
18	1	1	71	1	1	1	1	1	0	0	5
19	1	0	57	0	1	0	1	1	1	0	4
20	1	1	14	0	0	0	0	1	0	0	1
Total	15	10	-----	9	16	12	11	16	12	7	-----

0=Wrong answer, 1=Correct answer,