

The U. S.-Japan Intercultural Collaboration in Action : An Observation

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日米文化交流を目指した適応指導プログラム ——その事例と展望——

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概要：

国際教育・異文化教育が叫ばれている中、米国では特に日米文化の相互理解と交流を目指した教育が小中高校レベルでもみられるようになった。これには大学などの教育研究者達のリーダーシップが顕著である。例えば、大学レベルで、いわゆるジャパン・エキスパートと目される教授達が教員養成講座や現職教員職業発達のためのプログラムの一部、もしくは地域研究、異文化交流促進の一端として各財団等から助成金を受け日本への教育研修旅行等を計画、遂行している。またジャパン・プロジェクト等という名称で主に現職教員を対象に学校や地域での日本文化研究会、ワークショップ、研修旅行のためのオリエンテーション等を行なっている。

ところで、日米相互の文化教育と交流を考える時、より深い異文化コミュニケーションを果たし、同時に文化的伝統、歴史、特色等をも学び取り、より一層の国際間の意志疎通に役立たせるための手段としていわゆる“文化交流エキスパート”達 (intercultural collaborators) は一体どのような視点から、日米の文化をとらえながら異文化教育を行なっているのであろうか？

以下は、こんにちの異文化教育の事例として、過去2年間における米国中大西洋地域での日米文化教育の実態を報告し、その文化的妥当性と文化教育における基本的条件を考察するものである。具体的には、これから日本を訪問しようとするアメリカ人学生や青年男女を対象とした日本紹介プログラムの例があり、他に教育研修で訪米する日本人のための米国事情を紹介するプログラム各種が検討される。著者は1990年から1992年にかけて米国メリーランド州立大学教育学部内の国際教育政策研究センターでの日本文化紹介プログラム・コーディネーターとして勤務した後日本では異文化交流研究者として訪日中の米国教育者の通訳兼コンサルタントとして得た経験を本文にまとめてみた。

I . Introduction :

Today we regard the term intercultural education as an extension of the once popular international education or the area study programs that used to be taught primarily in the college level. In the opinion of interculturally inclined educators, the term is fast becoming relevant also to the pre-collegiate levels. In all levels of education intercultural teaching and learning mean much more than mere gaining of knowledge and information ABOUT other nations and cultures. This is because in almost all facets of our lives, we are seeing, smelling, eating, talking about and experiencing aspects of multiple cultures other than our own. The knowledge gained from books and in classrooms about a culture or nation can be tested and scrutinized through face-to-face contact with its representaives or first-hand experience within the culture. The conventional approach to the studies of culture are being increasingly challenged.

As teachers we are increasingly aware of the importance of providing "correct" cultural information to students. Responding to increasing calls for more culturally sensitive teaching and learning in schools of especially pre-collegiate level, the program like MARJIS (Mid-Atlantic Region Japan-in-the-schools) program was established at the University of Maryland in late 1985. Furthermore, an outgrowth of such a program is the National Intercultural Education Leadership Institute which came into being in 1990. These programs specifically aim at cultivation and development of intercultural education through long-term collaboration, involving not only pre- and in-service teachers, but also education scholars at teacher training institutions, edcation policy planners, public officials, school administrators and students.

Being "intercultural" is to learn what one's culture might have in common with, or lacking in comparison, through gaining knowledge and experience of other cultures. It also means unlearning (in the sense of un-doing) what one might have mistaken as traits of other cultures. It further means coming into contact with other cultures first-hand as a novice learner, learning about the hearts and minds of people, working with them on a joint project and sharing later that experience with students, family and friends. This evolving process may be termed "intercultural collaboration". In the remaining chapter we shall discuss several selective models of collaboration involving Japanese and American cultures in the from of notes from the field.

II . Key Principles in Intercultural Collaboration :

1 . A cultural anthropological approach :

Though a relatively new discipline in social sciences, the studies in cultural anthropology have been often useful for us. Both general and specific applications of anthropological concepts and culturally specific characterization of the cultures involved are indispensable in order for us to be able to "read" or "decode" the so-called "culturally prescribed" behavior of a person or a group. Each culture, Japan or the U. S., may be looked at from the perspective of past, present and in the process of change. What anthropologists term cultural traits may be compared and contrasts as well as similarities among cultures may be systematically examined. Document researach combined with the first-hand exposure to either or both cultures often enable us to articulate some of

underlying assumptions and values characteristic to a particular culture. What we find from such "reading" or "decoding", vis anthropology, of a culture provides us with a tool to explain the some times enigmatic cultural phenomena.

Within the context of intercultural education, all these activities take place as a collaborative effort involving people of varying backgrounds. In developing model intercultural collaboration programs, clues to understanding the respective cultures of Japan and the U. S. are often drawn from the studies and commentaries of anthropologists and other social scientists. How to categorize and arrange these clues in a most effective and comprehensible manner constitutes the core of intercultural collaboration. In this sense, the studies of culture is communication and communication is culture, as Edward Hall stated. 1 As intercultural collaborators in search of more meaningful communication and collaboration, we may modify the Hall dictum to state that in intercultural collaboration, communication is not only culture but refers to the process of creating, re-building and re-living a culture. Intercultural collaboration thus resembles the method of participant observation in cultural anthropology.

2. Selecting relevant cultural features :

In intercultural collaboration, the program directions, pedagogical processes, reading selections and activities foci should all reflect and model the distinct cultural characteristics of the culture to be learned. Granted that not all participants of intercultural collaboration are necessarily experienced scholars, it is still vital that the most useful and relevant key characteristics of a particular culture are selected and made relevant to the program. For example, the book *BEYOND APPEARANCES : INTERPRETING JAPANESE CULTURE AND EDUCATION* 2 was prepared primarily for aspiring intercultural educators in the United States, with this principle uppermost in mind. Conversely, a collection of readings about American culture entitled, *COMMON TRADITIONS, MANY VOICES* 3 is prepared specifically for Japanese nationals who come to study in the U. S. as educational sojourners.

3. Importance of native representation :

Another essential principle is that all intercultural program planning should involve native representatives of the culture in focus. In Japan-related programs it is essential that a number of Japanese-speaking staff with a fair amount of intercultural experience and familiarity with main features of Japan's history and culture be included as collaborators. Regardless of the scale or duration of the program, collaboration viz. intercultural communication functions at multiple levels : among participants of the program, between intercultural leaders/planners and participants, and last but not least in importance, within the team of program staff/planners whose careful planning and execution of the program might determine the quality and extent of intercultural communication. Program content may be planned by mixing the degree of expertise on the part of the planners whose varying length of stay in the U. S. and experience on Japan might shed fresh insight

into the process of communication. Within this framework, steps toward building intercultural programs proceed : volunteer networks to aid the program are organized ; diplomatic and governmental assistance is sought by observing some of the necessary protocols ; and further search for suitable collaborators, American and Japanese, continues.

4. Reciprocity in intercultural collaboration :

Those representing two cultures often engage in exchanges of human and material resources, discuss and plan jointly staged opportunities to learn more about culture, deepen intercultural communication and in the process learn how to further initiate program of the next stage collaboration. In all collaborative work and at each stage of its development the experience should be mutually satisfying to the collaborators. In structuring the program, each planner assumes the task most appropriate to him/her. All preparatory work is based on a well-balanced and accurate understanding of both American and Japanese cultures. To illustrate the ways in which several intercultural education programs are conceived, planned and executed reflecting the key principles mentioned above, four representative examples are presented below.

Case A. Integrating Performing Artists into Teacher Education Programs and Communities : "Folktales Through Dance Program"

In 1990, a master teacher of traditional Japanese dance felt that there was a need to restore and disseminate positive aspects of Japanese tradition and values not only within the modern-day Japan, but also in the world. A performing arts theater (in this case, the Education Department of the Kennedy Center in Washington, D. C.) saw an opportunity to hold a one-day workshop for the area teachers using a traditional art form (in this case Buyo dance and folktales of Japan) not only as a vehicle for teacher training programs but also as part of cultural studies in American schools.

Planning proceeded jointly across the Pacific Ocean in subsequent stages. The program title ("Folktales Through Dance") was decided through the consultation with the artists. While the Japan side selected the folktales, dance pieces and music, the program planners in the U. S. surveyed the relevance and significance of folktales and Japanese traditional art as a unit of learning in American elementary and lower secondary schools. The curriculum guide for teacher participants was compiled involving the theater coordinator, program facilitator and native and non-native resource people familiar with Japanese studies.

Construction of day's program and the necessary preparations were proposed and scrutinized by the theater staff. A teaching guide describing the program and supplementing the workshop presentation with accompanying copies of taped music with dance steps in translation were prepared for the post-workshop use in schools. 3 In-depth interviews with the performing artists were conducted as part of helping the workshop participants to decipher aspects of Japanese cultural tradition as seen through the eyes of these artists.

Meanwhile, a county supervisor of foreign language instruction in the State of Virginia de-

veloped a program to introduce traditional performing arts of Japan into the area schools as part of in-service teacher education and an intercultural learning unit. Under the guidance of the University of Maryland staff, school visitation schedules by artists were arranged. Intercultural program planners, who also function as bilingual interpreters, at this point mediated more detailed arrangements such as transportation, home stay for the visiting artists, requests for particular stage settings and schedule confirmation, etc. through coordination with school principals, teachers and community volunteers.

In each stage of the program development, intercultural collaborators, in this case, the university level coordinators as well as the in-service teachers, initiated ideas, mediated problem areas, reconciled the budget and the logistics and in general made the utmost effort to facilitate the condition for the smoothest execution of the intercultural program. Constant feedback sessions took place after each presentation involving the artists, program facilitators and host teachers. They provided an on-going opportunity to cultivate further intercultural sensitivity in each participant. 4

Reciprocity was also at work. The performing artists visiting a foreign country were themselves at times students of the culture they were experiencing. They gained clues to understanding American culture and society, for example, from their stage observing children and their reaction in audience ; from dialogue with and manners of some host teachers; and from their own cultural immersion in the home stay with American families.

Case B. Creating the Pre-collegiate Intercultural Immersion Program : "Japanese Quest"

In this form of intercultural collaboration, a private international school in the Washington, D. C. area originally initiated a culture and language immersion program for students aged 9-12 utilizing a two-week summer vacation period. The program focused on the study of Japanese language and culture, but the curriculum in this case revolved around the first-hand exposure of 15 or so students to learning Japanese traditional Buyo dance taught by a team of master teachers who were invited from Japan to collaborate on this particular program.

"Japanese Quest" can be a model intercultural program on a pre-collegiate level. While providing young students with the chance to study Japanese language and culture, it simultaneously creates an opportunity for participating intercultural educators to learn skills in conceptualizing, developing, coordinating and evaluating a model intercultural program. The initiator of this program was a former participant of the MARJiS Summer Seminar in Japan. For her, "Japanese Quest" was an opportunity to utilize and polish her skills as an intercultural collaborator.

She first approached a number of human and material resources available in the area. The initial proposal for a joint sponsorship of the program was brought to the area Japan-related project such as MARJiS which agreed to participate in the program. During the process it was suggested that at least two children from inner-city public schools be admitted with scholarship assistance in this program. More substantial collaboration started when MARJiS staff assisted the program director in selecting specific aspects of Japanese culture to be dealt with during the program. Lesson plans were developed accordingly and the planners immediately started to work on gathering

necessary curriculum and human resources including bilingual assistants. 5

First, the allocation of Japanese dance and language units during the two-week period was considered. Next, prospective guest teachers in calligraphy, Japanese music, and martial arts were contacted. After coordinating the dance-art-language component of the lessons, plans for field trips (in this case to the Japanese Embassy's tea house ; the area bonsai garden and arboretum, etc.) were woven into the two-week curriculum.

A typical day in the 1990 "Japanese Quest" program started at a special auditorium where master teachers of dance and students began their day by first bowing to each other, a prerequisite in Japanese master-disciple relationship. As part of immersing themselves in Japanese cultural tradition, students were also encouraged each time to clean and purify the floor on which they were to practice dance. A breathing exercise to calm oneself before the next lesson was sometimes absolutely necessary especially when students needed to make the transition from such robust activities as martial arts or a treasure hunt to the lessons in slow dance movement.

In Japanese dance lessons, steps and movement in musical rhythms were only parts of an integral whole of a long-standing tradition that included unfolding of kimono, putting pure-white tabi-sox on feet, appropriate placement of the fan in-between the obi-sash, readying oneself for the music to start, taking care to keep the hem of the kimono properly fit, changing out of and folding the costume neatly into a furoshiki wrapper after each lesson and finally taking a deep bow to thank teachers for the day's lesson.

A lesson in Japanese calligraphy and sumie painting followed the dance unit in a typical day. A professional calligraphy teacher had been invited to give demonstration classes. A simple textbook authored by herself and entitled, "The Brush From Your Heart : Introduction to SHO and SUMI-E" 6 was a non-threatening yet rich resource material for the beginning lesson in calligraphy. Students were particularly impressed by the first kanji word introduced to them: "kokoro" (which means heart or mind). Through this lesson they learned the importance of being "mindful" in doing everything.

The language art sessions that followed in the day were planned by an expert Japanese language teacher who carefully incorporated the content of other lessons such as dance and martial arts into her own lesson plans. Thus students learnt words for body parts, places and directions, simple responses to instructions, etc. in Japanese. In the later lessons in dance and martial arts, master teachers in turn incorporated the same Japanese words and sentences previously introduced during the language class into their own lessons. Cooperative learning among adult teachers and among students was thus stressed throughout the program.

Case C. Intercultural Orientation Programs I : Japan Exchange in Teaching (JET) Program

Recently the Japanese government started sponsoring the so-called JET program. Its goal is "to promote mutual understanding between Japan and other countries, to foster international perspectives in Japan by promoting international exchange at local levels, and to intensify foreign language education in Japan." Under the auspices of the Japanese Embassy in Washington, D. C. a

pre-departure cultural orientation is held annually for approximately 50 newly selected JET members (ages 20-35) involving two two-day weekend periods. The Washington International Center of the Meridian House International, an intercultural orientation institution of the area, is the principal organizer of this orientation program. With the support of the Embassy of Japan and MARJIS program at the University of Maryland, the program content is jointly developed and implemented annually. In structuring and planning this type of program as a form of intercultural collaboration, the following points were observed during the 1990 orientation session.

The annual sessions enabled the planners and coordinators to refer to the records of the previously held JET orientation programs as a guide for planning a new one. For example, the program planners noted the post-orientation evaluation of earlier sessions that recommended less lengthy lectures and commentaries on subjects such as business organizations in Japan. More use of hands-on type experience and dialogue involving audio-visual representations and native representatives of Japanese culture were recommended by participants of past programs. The program content needed to focus more on immediately practical and useful information and intercultural skills building.

During the orientation, the segment titled "Discovering the Other Person Japanese Style-A Double Introduction" received favorable responses as a first-hand practice in exchanging *meishi* (Japanese business cards), as it helped the participants decipher symbolisms in Japanese behavior. Other key segments were titled "Getting Ready to Read a Culture" (where case studies of various cultural encounters involving Americans and Japanese were presented and discussed in small-group sessions), "Deciphering Meals: Eating in Japan" (utilizing video tapes, commentaries by Japanese natives and/or demonstration of Japanese cooking), "Large and Small in Japanese Education" (to give JET participants some insights into cultural foundations of Japanese educational practice) and "Survival Skills for JET" (dialogue with former JET participants just returned from Japan).

Some of the hands-on type experience included the segment on "Living and Learning in Japan". In a simulated Japanese-style household the participants learned briefly on manners and etiquette in serving and receiving tea and meals; do's and don'ts in kimono wearing practice; and an introductory Japanese lesson comprising of pronunciation, greetings and useful expressions. An *enkai*-dinner party and karaoke-music session were other hands-on experience prepared for the program.

All these segments were supplemented by a number of hand out materials (including, for example, information about Tokyo neighborhood, on exchanging greetings, eating habits in Japan and using public and private telephones in Japan). The two-day session for JET participants may be far too short to achieve the kind of intercultural understanding or skills building the program planners might envision. However, the JET program still constitutes one case of an intercultural collaboration effort to introduce Americans to Japanese culture and society. Based on the techniques of structuring and developing such programs as JET, an orientation that will integrate Japanese people into the U. S. culture may be considered next.

Case D. Intercultural Orientation Programs II : "Young Teachers Study Tour" and "Bunkyo University Pre-service Teacher Training Tour"

Monbusho (Japan's Ministry of Education and Culture) Young Teachers Study Tour-Virginia Group is one of two groups that visit the United States annually. This government-sponsored study group consists of about twenty-five pre-collegiate level in-service teachers who came from various parts of Japan and became eligible for participation after being nominated by their superiors. Their purpose is primarily to study the conditions of public and private education in the United States through first-hand experience of living in American homes and teaching about Japanese culture in their host schools. During their six-week stay in the United States, they devote approximately one week to an intensive orientation session, learning about American culture and society. The remaining weeks and the last several days of travelling in the U. S. thus comprise a truly cultural and educational "immersion" experience for them. Formally contracted with the Virginia State Board of Education as the official host in the U. S. side, the annual study tour is regarded one of several steps toward Japan's national effort to "internationalize" education.

The Bunkyo University Study Tour group, in contrast, consists of approximately 20-30 students each year from a small private teacher-training institution in suburban Tokyo. Recent participants are mostly pre-service teachers of elementary and secondary levels. The tour during the first year was organized with the general purpose of giving students first-hand exposure to the cultural diversity of American society allowing them to observe American life styles and visit parts of the United States. During the second year, gaining insights from the first-year experience, the intercultural collaborators attempted a new approach to the tour program. Partially modelled after the Monbusho Tour format, the Bunkyo program after 1990 focused specifically on the first-hand study of American public education by the visiting students through home-stay programs and school visits. This time the main collaborator/facilitator on the U. S. side was the Charles County Board of Education in the State of Maryland as part of its long-range education policy aiming at eventual county-wide "internationalization" of education.

Unlike the JET orientation program consisting of a two-day weekend session only, both Monbusho and Bunkyo programs in 1990 allowed participants from several days to one week to attend carefully crafted orientation sessions. Another difference was the fact that some Japanese participants were supposedly able to comprehend, at least to some extent, materials written in English (as most of them had been studying the language as part of their school requirement). In reality, however, experience often showed that hardly anyone could understand lectures and presentations if given in English only. This was more remarkable in the case of the students from Bunkyo University. Bilingual interpretation of all spoken words thus became essential in these orientation sessions. As supplements, some written materials were presented bilingually in order for the orientation to be beneficial to all. The facilitators wished to provide the kind of rationale cited below as part of the orientation :

For your orientation to American culture, we have prepared a few readings which may help you to understand what you will see, hear and witness in the United States. We believe as you learn to understand American culture you may come to understand in new ways what it means to be Japanese.....7

At the planning level, the orientation program planners needed to have an adequate grasp of the extent to which young Japanese teachers and university students understand American society and culture. The image of American people that average Japanese hold was said to be that of predominantly WASP and their life-styles that of the scenes from Hollywood movies. Then, how best could the planners present an accurate profile of American culture and society to these visitors within the limited period of time? The collaborators thus agreed that specifically, the one-week intensive orientation for the Monbusho group should consist of three major components : learning English language in preparation for one-month home-stay experience ; studies of American culture and education in general ; and studies of culture and education in the State of Virginia. The Bunkyo program focused on an urban-rural contrast typified by the Washington, D. C. and Waldorf, Maryland areas. Thus the program for the Monbusho group was titled, "Transcending Stereotypes : Experiencing Education and Culture in the United States" and for the Bunkyo program : "Common Traditions, Many Voices".

Our experience with the Monbusho orientation program during the past two years seems to illuminate the importance of flexibility in the program presentation format. The seemingly formal program illustrated above can be subject to modification, change or elimination depending on the day or the perceived comprehension level of the participants during the one-week orientation period. For example, the use of advertisements in English instruction proved practical as participants gained grammatical skills and vocabulary as they learned cultural reflections of American life through representative topics and timeliness of subjects appearing in various advertisements. 8 As in the case of language instruction that is some times above the head of some students, a horde of reading materials for those whose native tongue is not English may be at times threatening and likely to cause discomfort among participants. It is therefore important for the program planners to be acquainted with the background of participants and the extent of pre-trip orientation that they might have received as far in advance as possible.

As mentioned before, the Bunkyo University's cultural orientation has been going through a transition from the general to the specific in recent years. During the first year the four-day orientation consisted of visits to Washington, D. C. and the vicinity to explore unity and diversity in American life, visiting American universities and experiencing consumer life at the area shopping centers. An extensive collection of readings entitled "Common Traditions, Many Voices" included, for example, Preamble to the Constitution of the United States ; Lincoln's Gettysburgh Address ; the United States national anthem, to mention a few. They were presented under the theme, "Symbols of Unity" and followed by the second theme : "A Patchwork Quilt" implying multi-cultural, multi-ethnic background surrounding American culture.

The subject on the multi-ethnicity of the U. S. culture included, for example, the "I Have A

Dream" speech by Rev. Martin Luther King, a song by Bob and Adrienne Claiborne titled, "Listen, Mister Bilbo", a text on race and ethnicity in America and writing from different cultural groups in America. 9 The collection of readings concluded with the third theme: "Preserving Traditions—Courting Change" which focused on topics on how Americans communicate as well as the debates on tradition and change in the American landscape through examination of newspaper articles. It was hoped that they will shed some light on understanding the American experience by the tour participants when they go through home-stay and other first-hand experiences.

It is not unusual, however, for the collaborators to learn after the program that not so many participants were actually able to follow texts in English. The language barrier is indeed a great stumbling block for many forms and stages of intercultural communication and collaboration. Those who prepare these materials can only hope that the participants will devote enough time and energy, if not now, then in the future, to internalize the messages reflected in these otherwise very useful readings.

III. Concluding Remarks :

The cases of the U. S.-Japan intercultural collaboration illustrated above reflect only a small part of almost infinite possibilities in intercultural communication and collaboration. What we, as intercultural collaborators, need to keep in mind is the fact that in any cultural representation, concerns for authenticity and expert advice from representatives of a particular culture are always essential. When cultural presentations are adapted by novice learners who have had limited exposure to other cultures, they often look odd to the natives of that culture. For example, some American 'intercultural' educators have tended to misunderstand that kimono from Japan could be worn anywhere and at any time regardless of the type or occasion, when, in fact, rather strict rules of TPO and the combinations of accessories needed to be observed wearing kimono. Even though some may argue that in intercultural education, the learning "process" weighs heavier in importance than the end-product, unwitting or otherwise, insult or disrespect for a particular culture or ethnic group through misunderstanding and misrepresentation must be avoided at all cost. Yet, reviewing the cases illustrated above, we begin to recognize a continuum of a sort in the ways intercultural collaboration are initiated and carried out.

We note that all cases cited thus far seem to incorporate the processes of: 1) an "observation and appreciation" stage; 2) extending into "questions and answers in cultural studies"; 3) moving to the area of "studying culturally defined values and beliefs"; 4) experiencing the "hearts and minds" of others; and 5) comparing and internalizing cultural similarities and differences.

Through such processes as these, then, intercultural collaboration might lead us to further understanding of culture and language; and eventually to what is of utmost interest to any intercultural educator and collaborator: What inferences might we draw regarding the origin of people and culture; the ways culture is transmitted and disseminated; and finally the possibilities of defining a set of values, customs and beliefs which may be commonly shared by the people of the world, regardless of racial, national and ethnic differences?

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- 2 *BEYOND APPEARANCES : INTERPRETING JAPANESE CULTURE AND EDUCATION*, B. Finkelstein, A. Imamura and J. Tobin, eds. Intercultural Press, Inc. Yarmouth, Main, 1990.
- 3 *COMMON TRADITIONS, MANY VOICES*, unpublished book of reading prepared for visiting Japanese university students by MARJIS (Mid-Atlantic Region Japan-in-the-Schools) Program, University of Maryland, 1989, 1990.
- 4 For actual curriculum guide prepared for the March, 1990 teacher workshop at the Kennedy Center, consult "Folktale Through Dance" in MARJIS Newsletter, 1990, available at the MARJIS Resource Center, 3104 Benjamin, Bldg., College of Education, University of Maryland, College Park, MD 20742. The guide includes a theoretical background of folktale in general, texts of folktales presented in the workshop and a set of sheet music of selected children's folk songs of Japan. A cassette tape music (Stories of Kintaro, Urashima Taro, and Issunboshi in song form and which folktales were performed in dance at the workshop) and the dance steps to the music of the Kintaro story in English translation are also available.
- 5 Some examples of lessons for the two-week period are : "Wa Kei Sei Jaku—An Introduction to Japanese Spirits" ; "Introduction to Dance" ; "Sho (calligraphy) and Sumi-e (brush painting)" ; "Aikido—Japanese Martial Arts" ; "Book-binding" ; "An Introduction to Bonsai" ; "Folktales from Japan" ; "Art Project—Furoshiki Designing" ; "Cooking—The Artistic Arrangement of Food Items" ; "Cooking—Onigiri, Teriyaki, and Bento Making" ; "Appreciation of Koto Music" ; "Project : Tanabata Decoration" ; "Field Trip—Tea Ceremony at the Embassy of Japan" ; and "Thank You Letter to the Japanese Embassy".
- 6 Itagaki, Aya, *THE BRUSH FROM YOUR HEART : INTRODUCTION TO SHO AND SUMI-E*, Hanover, New Hampshire 1987
- 7 From welcoming letter to participants by Barbara Finkelstein, Director of MARJIS (Mid-Atlantic Region Japan-in-the-Schools) program in the orientation packet prepared for the Monbusho Young Teachers Study Tour Virginia Group, 1989, 1990 and the Bunkyo University Study Tour, Spring 1990.
- 8 For an excellent instructional material, "English Through Advertisements" by Kazuo Yaginuma, consult MARJIS Resource Library at the University of Maryland, #3104 Benjamin Bldg., College Park, MD 20742 USA
- 9 For example, Ronald Takaki, ed., *FROM DIFFERENT SHORES ; PERSPECTIVES ON RACE AND ETHNICITY IN AMERICA*, New York : Oxford University Press, 1987 ; as examples of ethnic representation in America, see "America and I" by Anzia Yerzierska on Eastern European, Jewish American experiences in 1930's ; various expressions in the form of poetry by African-Americans, Chinese-Americans and American Indians.