

## **バイリンガル児童教育プロジェクト (BCEP)** **Bilingual Children's Education Project (BCEP)**

### **Report on the Bilingual Children's Education Project 2003-2004**

The activities of the Bilingual Children's Education Project (BCEP) of the IERS for the academic year 2003-2004 can be divided into two major sections. The first section occupied the first half of the academic year and was devoted to the production of the reading play "Wind in the Willows" by Kenneth Grahame (1908) while the second section related to curriculum changes to give more autonomy to individual families and students.

The reading performance of the Wind in the Willows, which took place in May, 2003, was produced and directed by Professor John Maher of the International Studies Division of the International Christian University and supported by all the families involved in the project. From a pedagogical point of view, the reading performance successfully combined the elements of literature, multilingualism, multiculturalism as well as the performing arts. Through the play, the students were able to study the various aspects of the story that made it a masterpiece in children's literature, such as the plot, the characterization, the themes and the symbolism. The setting of the story exposed BCEP students to the historical and cultural background of Britain at the turn of the 20<sup>th</sup> century. By learning their roles and lines, the students significantly improved their reading competence in authentic English literature. In addition, the use of other languages such as Japanese, Chinese, French, and Korean, and the inclusion of an excellent background visual production made the play a multilingual, multicultural and multimedia experience for both the performing students and the audience. More details of the play concerning the ideology, the choice of the genre and the specifics of the technical production can be found in a separate report by Professor John Maher included in this volume.

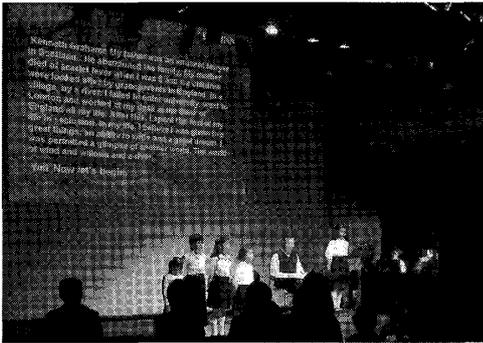
The second half of the year saw a significant shift in the school curriculum from a "one-fits-all" type to an individually based arrangement maximizing family and student autonomy. Until the fall term of 2003, the Saturday School had been using the curricula developed by the parents of the students in various stages of the project. Although there were differences among the teachers handling the classroom activities and among the students in terms of their proficiency level, the syllabi were basically kept generic. As most of the BCEP students were approaching the end of their elementary education, their interest in content areas and the types of activity in the Saturday School and their pace of progress started to vary. These concerns were discussed and resulted in the decision to implement a new and current curriculum that allows maximum individual family and student input and control over their choice of literature and the rate of progress. Unlike the previous curriculum that required all students to use the same reading materials chosen by the teachers, the students and their parents are now encouraged to make a joint decision on the reading materials at home before bringing them to the class on Saturdays. Along with these changes in the curriculum, the teaching methodology was also restructured, especially in regard to the frequency of classes, lesson procedures and the roles of the teachers. Instead of meeting on both Saturdays and Wednesdays, the school is now conducting longer classes only on Saturdays. During the class, the students read their own books individually under the supervision of the teacher. They prepare for oral reports on the plot and their evaluation of the plot with the help of the teacher, and give their reports to the class. When time permits, other activities designed by the teachers can be added. To maintain the development of the students' writing abilities, a written report is given as homework to be submitted the following week. In this new lesson design, classes are more student-centered and this has led to changes in the roles that the teachers play in the classroom. The main responsibilities of the teachers are to facilitate the activities

and provide support for language and literature-related understanding and skills.

One of the annual activities that is worth mentioning is the Christmas performance by the students. The Christmas 2003 program was a multilingual Christmas caroling and multicultural family show. In addition to the BCEP families, other members of the local bilingual community were also invited.

史杰  
SHI, Jie

### The Children's English Theatre from the Bilingual Children's Education Project



#### THE PLAY

In 1908 the Scottish author Kenneth Grahame published a story for children which quickly became a world classic in children's literature. It was subsequently adapted by Winnie the Pooh's A.A. Milne for stage as *Toad of Toad Hall* and in the late 20<sup>th</sup> century underwent several film versions. Translations abound. There are currently two Japanese translations in public circulation. Dr. John Maher based his script and adaptation on Kenneth Grahame's (1908) *The Wind in the Willows* (London: Everyman Library, 1993) and *The Wind in the Willows* (Ladybird Classics, 1994) and incorporated material also from Walter de La Mare's *Peacock Pie: A Book of Rhymes* (1912), Eijitsu Shohin (1909), and Hermann Hesse's *Siddhartha* (1920). Parts of the film *Wind in the Willows* VT 1996 (David Unwin with Vanessa Redgrave, Alan Bennett, Rick Mayall, and Michael Palin) were shown in animation.



A contemporary of Grahame in London, Japanese author Natsume Soseki, was incorporated biographically into the production. Extracts from *Sanshiro* (1908) and the essay *Fog* (1912) were quoted in dramatic context.



#### THE PLAYERS

The players were nine children from Osawadai Primary School located in Mitaka, Tokyo (and one nursery school child). There were supporting adult performances. Two separate productions were staged with different stage dynamics, changes in cast list and the basic script. In accordance with the framework of the children's (Japanese-dominant) language background, the performances incorporated English and Japanese text in unequal measure, English being loosely considered to constitute a second language. (The Christmas 2002 version featured native German text as well).

Accompanying music was selected and performed and it is understood that some works of the English composer Kenneth Leighton received their première in Japan. Extensive representation and anime were made by computer software and on-location filming took place in Nogawa Park, Mitaka's own riverbank. The first performance was

held in ICU's Seabury Chapel at Christmas time 2002, and the second, before a larger audience, at the Shin D-Kan on ICU campus in May 2003.

### The Children's English Theatre

*Cast* [Alphabetical by Osawadai school surname]:

Yuri Kibe, Jia Jia Lu-Shi, Dennis Murone, Sophie-Akane Nishizono, Michelle Nozomi Sasao, Elena Wadden, Aoife Yamazaki, Sean Yamazaki

### *Featuring:*

Padraic Frehan Yeaeun Hwang, Insang Hwang, Takashi Kibe, Julian-Kai Nishizono, Toshi Sasao, Kari Wadden, Paul Wadden,

### *Persona:*

Narrator 1: Sophie Nishizono-Maher

Narrator 2: Jia Jia Lu-Shi

Narrator 3: Michelle Nozomi Sasao

Narrator 4: Elena Wadden

Kenneth Grahame: Padraic Frehan

Aoife as Aoife

Elena as Elena

Michelle as Michelle

Sophie as Sophie

Yuri as Yuri

Molly the Mole: Elena Wadden

The Water Rat: Jia-Jia

Badger, Mice: Aoife Yamazaki

Toad: Sophie Nishizono-Maher

Natsume Soseki, Mice, Nogawa: Yuri Kibe

Hedgehog 1: Kari Wadden,

Hedgehog 2: Yeaeun Hwang

Hedgehog 3: Julian-Kai Nishizono

Chief Weasel: Paul Wadden

Weasel 1 Toshi Sasao

Weasel 2: Takashi Kibe

Weasel 3: Insang Hwang

### *Production:*

Script, Direction and Production: John C. Maher

Music: Aya Nishizono

Computer, Visuals, Recording: Lu Wei

Lights: Taga Keiji

Stage Manager: Padraic Frehan

Choreography: Yukari Kibe

*Staff:*

[Alphabetical]

Mee-Hey Chang: Make-Up

Takashi Kibe: PR, Translation

Yukari Kibe: Foyer + Refreshments

David Rackham: Recording

Masami Sasao: Make-Up

Toshi Sasao: Xerox + Files

Paul Wadden: Proof-reading, Xerox + Files

Kyoko Murone, Miyuki Yamazaki: Treasurer, Refreshments

マーハ, ジョン C.  
MAHER, John C.

## **実践シェアの会 (子どもの日本語教育)**

### **Jissen Share no Kai ( Japanese Language Education for Children)**

『実践シェアの会～子どもの日本語教育の実践を共有しよう～』

実際に現場で子どもたちに教えている者同士が、実践を共有しあいネットワークを作っていこうという目的で作られた会です。実際に行った授業や実践を参加者同士で報告し合い、みんなでディスカッションをし、さらにフィードバックできる会にしたいと考えています。年2回、夏と冬に報告会を予定しています。

2000年12月に立ち上げ報告会を行い、それに引き続き、今年のもで第五回報告会を迎えることになりました。毎回、国際基督教大学教育研究所から後援をいただいております。教諭、講師、ボランティアなど様々な立場で、現場で子どもに日本語や教科を教えたことのある人たちが、毎回、60名近く、全国、さらに海外から参加しています。また、現場の実情を知ってもらうために、文部科学省の担当者にも参加をしてもらっています。

発表は、日本語や教科指導方法、教材開発、支援体制、母語教育、国際理解教育など幅広い内容になっています。参加者と報告者は、実践内容について質疑応答、アイデア交換、議論などを行なっています。さらに、全員でネットワーキングを行える時間も設けています。子どもの日本語教育においても、このように実践を共有する会はほとんどないので、様々な方面から注目されています。

ホームページアドレス：<http://www.ceres.dti.ne.jp/~trie>

問合せ先：実践シェアの会 代表 谷口理恵 [trie@ceres.dti.ne.jp](mailto:trie@ceres.dti.ne.jp)

#### **第6回実践シェアの会 報告会**

時：2003年7月19日(土) 11:00～17:00

於：国際基督教大学 本部棟 206会議室

今回は「母語」というテーマで3人が発表があった。また、今回新たな試みとして研究者からのそのテーマの