

# THE POWER OF DIVERSITY PROJECT: ARTS-BASED OUTREACH PROGRAM FOR TRANSNATIONAL CHILDREN



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2<sup>nd</sup> Generation <http://www2.rikkyo.ac.jp/web/pod/index.html>

1<sup>st</sup> Generation <https://sites.google.com/site/englishpodiversity/>

## Issues for transnational children in Japan

- The last report in 2016 counted “students with special need for Japanese teaching” since 2003 shows that 43,947 students from grades 1 to 12 in Japanese public schools.
- Only 77 percent of such students took supplementary lessons.
- Only 33 percent of the students took lessons that included a specific planned system to aid in learning Japanese.
- Schooling for students without Japanese nationals is not obligatory. Then they attend cram schools or free afterschool.

# Issues for transnational children in Japan

- The discrepancy between the students and teachers in afterschool program.
- This increases the students' frustration.
- Students are deprived of their sense of capability and their hope. Consequently, they might not be motivated to improve and develop themselves.
- Giroux insists that “educators need to approach learning not merely as the acquisition of knowledge but as the production of cultural practices that offer students a sense of identity, place, and hope” (Giroux, 1992, p. 205).
- Hope invites and fosters an aspiration to learn. Development of children is a necessary condition for their successful learning (Newman and Fulani, 2011).

# Power of diversity: perspectives and goals

- How can linguistically and culturally diverse children build their hopes?
- They need to have a feeling of self-efficacy, connection to others, and self-esteem.
- Any child is smart. Our task is to find their smartness, not but defects.
- “Diversity” might produce unique and precious resources for the persons and the societies.
- The children in Japan are usually required to adapt in the dominant cultural framework .
- The supporters are required to find where they can do well, especially literacy capabilities.
- To activate their fund of knowledge (Moll, Amati, Neff & Gonzalez, 1992) based on everyday life experiences and to “re-mediate” (Cole & Griffin, 1983) their literacy capability.

# Arts-based outreach program

## ■ Who are the Artists?

The persons cannot live if they do not do what they want to do.

To create new ideas and to transform given ideas; Not to solve but to inquire;  
To enjoy to explore what participants like to do; Not to imitate and not to adjust to  
given norms of aesthetics; Not only consumer but also producer.

■ In arts-based activities, any person can be an artist.

## ■ Why do we take an outreach program?

Few time to embed an extra program in the tight schedule of regular classes.

To promote “ostranenie (Defamiliarization) (Shklovsky,1924)”.

To pay our respect in field knowledge and participants.

■ To sow the “arts-based view” in local communities and researchers with collaborative works.

# Outreach Art-mediated Activities

- Performing Arts

  - Forum theater (Boal, 1985)

  - Drama-script writing (Ishiguro, 2016)

  - Skit-making with dramatization (Ishiguro, under submission)

- Playshop for preschoolers: Multicultural Playshop (in Playground, Isezaki, Gunma)

  - See our poster presentation

- Visual arts

  - “Let’s create Youth Museum” in Toronto, Amherst, and Isezaki (Ishiguro, 2015)

# Places of Activities: Collaboration

## ■ In Japan,

“Playground”, Iseaki,  
Gunma

“NPO COMUNIDADE  
BRASILEIRA DE KANSAI CBK”,  
Kobe, Hyogo

## ■ In North America,

“Toronto Kokugo Kyoshitu  
(Japanese Classes)”, CA

Amherst Japanese school,  
Massachusetts, USA



関西ブラジル人コミュニティの主な活動は、

関西在住のブラジル人児童生徒を対象とした  
ポルトガル語と日本語の支援です。

Um dos principais objetivos desta comunidade é  
conceder assistência nas línguas japonesa e portuguesa  
as crianças brasileiras residentes em Kansai.



毎週土曜11:00~17:00 母語教室の様子

Todos os sábados das 11~17hs



## Showcase: Scenario-writing with dramatization (Ishiguro, 2016)

- Six boys and five girls between grade 5 to grade 8 with their teachers
- The theme of the drama play was “challenge.”
- The letter written in Swahili was displayed in the white board then. But he couldn't read it.
- The Children was asked what did you do in the same situation.



- Initially four short skits were presented as play by the facilitators;

First skit: Maruge decided to enter into school.

Second skit: He strongly proposed it but refused.

Third skit: He was permitted to go. But school learning was so difficult for him.

Four skit: He fell into conflict to quite or not.

- Then the children were asked to make their original sinario to add to our skits.



Findings: Through their dramatization after script-writing, we found their notions of their school life.

- 1. “school failure is connected with bullying. “
- 2 . “ the teacher is a privilege person who can point out what is wrong or what is correct.”
- 3. “happy-end” story is preferred in story-mailing.
  
- Students’ implicit performance ethnography
- We can access their world more than interview or questionnaires?

## Findings: Fine manipulating multimedia



Fig. 3 Layout of action sequence

Note: the left number corresponds to the number of the right column.

1. Nayamigoto. (**Worry**)
2. Akumaga saishoni arawareru.  
(**The devil comes first.**)
3. Tenshiga arawareru.  
(**The angel comes.**)
4. Tenshito Akumaga iiarasoi.  
(**The devil and the angel quarreled.**)  
Docchini sureba.  
(**Choose one.**)
5. Tenshito Akumaga kieru.  
(**The devil and the angel disappeared.**)
6. Mata nayamihajimeru.  
(**The old person restarted to worry.**)

## Remaining tasks

- We need Portuguese and Spanish Web site to show the activities for practitioners, children and parents.
- We need colleagues, especially Portuguese-speaking researchers and students for strong collaboration with the school, the children and the parents.

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■ Thank you for your attention!