

---

# **Introducing Writing Activities into the Japanese-as-a-Foreign-Language (JFL) Classroom: A Teacher-Researcher Collaboration**

---

*Akiko Mitsui, Carnegie Mellon University*

*Jessica Haxhi, Maloney Interdistrict Magnet School (CT)*

*Richard Donato, University of Pittsburgh*

*G. Richard Tucker, Carnegie Mellon University*

## **Abstract**

This article is a description and analysis of teacher-researcher collaboration on the development and implementation of writing activities for the G4 and G5 classes of a PreK-G5 Japanese FLES program. This collaboration made clear to us that the most important element in writing instruction when time is limited is the quality of the activity and not the quantity of practice. Writing activities need to give learners opportunities to express creativity in their writing. For example, copying vocabulary items from a prepared word bank and combining them can provide opportunities to engage learners in creative practice writing new characters in meaningful ways even when their target language does not use roman alphabetic characters. During our collaborative work we discussed our conceptions of writing and of meaningful writing activities with one another, and reorganized and implemented these activities in the classroom. Samples of activities are provided.

---

**Akiko Mitsui** (Ph.D., Carnegie Mellon University) has taught Japanese at several universities in Japan and in the U.S., including the Education Center for International Students in Nagoya University and Carnegie Mellon University. Her research interests include second language writing, sociocultural literacy, and foreign language education, centered on Japanese as a second/foreign language.

**Jessica Haxhi** (Sixth Year Diploma in Educational Leadership, Central Connecticut State University) teaches grades 3-5 and PreK in a Japanese FLES program in Waterbury, Connecticut. She leads a summer K-8 world languages methods institute and has received the 2002 Milken Family Foundation Educator Award and the 2008 U.S.-Japan Foundation Elgin Heinz Outstanding Teacher Award.

**Richard Donato** (Ph.D., University of Delaware) is Associate Professor of Foreign Language Education and chair of the Department of Instruction and Learning at the University of Pittsburgh. He directs graduate programs in foreign language education and TESOL.

**G. Richard Tucker** (Ph.D., McGill University) is Interim Dean of Student Affairs and Paul Mellon University Professor of Applied Linguistics at Carnegie Mellon University. He has published more than 200 books, articles or reviews concerning diverse aspects of second language learning and teaching.

## Introduction

What can your students do with writing in Japanese? Teachers often have a hard time answering this generic question. You may say, “My students can write the three types of Japanese characters – sort of,” or “My students can read *hiragana*, *katakana*, and some *kanji*,<sup>1</sup> but cannot write them without models.” However, you and your students may be able to do, or even may already be doing, much more than you think.

This article is a description and analysis of teacher-researcher collaboration in the development and implementation of creative writing activities for a PreK-5 Japanese FLES program. This project began when research team members Dick, Richard, and Akiko asked Jessica, a teacher in a Japanese FLES program in Connecticut, how much “creative writing” she was doing in her classes. She answered, “Very little, to be honest.” It seemed as though “creative writing,” as she understood it, simply would not fit into a 75-minute per week FLES schedule. At that time, the teacher focused primarily on developing students’ reading of individual characters or words through matching and copying exercises. The research team members suggested to her that “creative writing” could include any *meaning-making* writing activity where students combine and recombine learned elements in novel ways. Students can also write “creatively” if they make choices and express themselves using the target language, even if these choices are from words or chunks of words from word banks. In such a case, word banks are one of the sup-

---

***“... ‘creative writing’ could include any meaning-making writing activity where students combine and recombine learned elements in novel ways. Students can also write ‘creatively’ if they make choices and express themselves using the target language, even if these choices are from words or chunks of words from word banks.”***

---

port tools for the students’ meaning-making writing. Regular dialogue with the research team members about these issues and a careful look at her own practices led the teacher to new teaching strategies, better contexts for writing activities, and improved student achievement and engagement in writing in Japanese.

## Program Background

The Japanese Language and Culture Program at Maloney Interdistrict Magnet School in Waterbury, Connecticut, began in February 2004. The program was started with a grant from the Foreign Language Assistance Program with matching city funds. Currently, the program is fully supported by interdistrict magnet school funds. All 550 students from pre-kindergarten (pre-K) to grade five take Japanese. In pre-K, the students have one class per week for 25 minutes. In grades K-5, students have three 25-minute Japanese classes per week. Classes range from 18 students per class in the lower grades to 28 students per class in the upper grades. There are four classes per grade level. In the total school population, 41.3% of students are eligible for free/reduced lunches. The racial makeup of the school is 20.4% Black, 24.1% Hispanic, 52.1% white, 2.7% Asian American, and 0.7% American Indian.

There are two full-time teachers of Japanese. Kazumi Yamashita, a native speaker of Japanese, teaches kindergarten through grade two. Jessica Haxhi, a non-native speaker of Japanese, teaches pre-K and grades 3-5, and has been at Maloney since the inception of the program. Jessica participated in the present research as an experienced teacher who has been practicing innovative writing instruction techniques.

**Table 1. The Philosophy of the Japanese Language and Culture Program**

---

**We want our students to:**

- (1) love studying a foreign language.
- (2) love learning Japanese.
- (3) develop a range of skills necessary for becoming proficient in any foreign language, such as using learning strategies and dealing with “foreign” situations.
- (4) develop good communication skills for any situation, such as interpreting words in context, and using communication strategies.
- (5) feel comfortable speaking in Japanese, to native speakers, non-native speakers, and their friends.
- (6) have a sense of the concept of culture in general and the Japanese culture in particular. They should know the products, practices, and some of the perspectives of the people of Japan.
- (7) develop their knowledge of their own culture and language through learning about another language.
- (8) want to learn more about Japan and its language, culture, and people.

**We have to remember that:**

- (1) our students are young children.
- (2) our students only learn Japanese three times a week for a total of 75 minutes each week.
- (3) any activity we create must be interesting and comprehensible for our students.

**Therefore, we:**

- (1) speak Japanese about 95% of the class time.
  - (2) establish a friendly, low-stress, yet disciplined classroom so that everyone has a safe environment in which to learn.
  - (3) encourage students to use Japanese whenever possible.
  - (4) give our students “hints” if they have trouble remembering a word.
  - (5) create units that are age-appropriate and **fun**, with a strong beginning, middle, and end (like a story!).
  - (6) create lessons that incorporate language, culture, comparisons, and subject area content.
  - (7) introduce students to a variety of cultural games, items, crafts, songs, holidays, and customs.
  - (8) give students opportunities to use what they learn outside the classroom, through homework challenges, take-home projects and a comprehensive website.
- 

The program philosophy, outlined in Table 1 above, illustrates the importance that the teachers place on standards-based instruction and on specific needs of young learners. The curriculum revolves around five topic areas: Socializing, Talking about Ourselves, Shopping, Getting Around, and Telling Stories. Thematic units to develop students’ language abilities in these areas are spiraled through the six-year sequence. In accordance with the National Standards (National Standards in Foreign Language Education Project, 1996), each thematic unit contains Communication and Culture

---

***“The team has had a continuing interest in innovative literacy practices in Japanese FLES programs...”***

---

objectives for students, as well as activities utilizing content from other subject areas, comparisons of language and culture to the students’ native languages and cultures, and activities that help students use the language beyond the classroom. In addition to using their written K-5 articulated curriculum, the two teachers talk daily about methodology, unit design, and activities. During this project, the teachers regularly discussed the nature of the more “creative” writing

activities being used in the upper-grade classes.

The research team consisted of two professors, Dick and Richard, who have been carrying out research on FLES programs particularly in Spanish and Japanese since 1993, and one doctoral student, Akiko, who was interested in writing and writing education in Japanese as a foreign language and who joined the professors’ research team in 2004. The team has had a continuing interest in innovative literacy practices in Japanese FLES programs, along the same lines as Chinen, Igarashi, Donato, and Tucker (2003), Mitsui, Morimoto, Tucker, and Donato (2005), and Mitsui, Donato, and Tucker (2007). Jessica, an elementary school Japanese teacher, became a member of this research team in fall 2007. She was nominated to participate by several members of ACTFL and NNELL. The team members contacted her and explained their interest in collaboration involving writing. We then began to discuss writing instruction and ways to infuse more meaningful writing activities into a comprehension-based program. The teacher implemented the collaboratively developed activities and sent the teaching materials and students’ work from her classes to the research team so that the researchers could examine the students’ productivity as well as the nature of creativity in their work.

## **Before: Literacy Instruction in Jessica’s Classes**

Over time, the teachers in the Japanese FLES program in question had tried many different ways to develop students’ reading skills. If writing were also required as a curricular goal, it seemed that students’ ability to attain expected levels of speaking proficiency would suffer, within the constraints of the 75-minutes-per-week schedule.

### **Table 2. “Can Do” statements for reading and writing**

---

**I have solid beginning reading skills in Japanese.**

- I know the differences among *kanji*, *hiragana*, and *katakana*, both how they are used and their appearance.
  - I know that a typical Japanese sentence uses all three types of characters.
  - I can read all 46 *hiragana* characters, one-by-one.
  - I can recognize many Japanese words by sight.
  - I can sound out some new words with simple spellings.
  - I can copy many *hiragana* with confidence that I am using correct stroke order.
  - I can write my name without copying.
  - I can write some *hiragana* that I have used often.
  - I can write Japanese sentences, if I have some hints and words to copy.
-

In addition, when students were asked to read and write in Japanese (without extensive support), the teachers noticed that some students began to fall behind expected outcomes or lose interest in class activities. Reading and writing goals that students would complete by the end of fifth grade were therefore confined to the areas described in Table 2. These areas are expressed as “Can Do” statements that teachers and students refer to and also use for student self-assessment purposes.

The teachers have a number of instructional strategies to develop these “Can-do” skills. Students are exposed to *hiragana* and *katakana* through books, labels, and nametags beginning in pre-kindergarten. In kindergarten, the students begin copying their names in *katakana*. In the first and second grades, the students are exposed to *hiragana* and *katakana* charts daily, and work with written words in the context of the units taught. Students are often asked to copy a word of their choice, complete word-to-picture matching activities, or put words in the order of a song or haiku in order to develop familiarity with written Japanese.

In third grade, the students learn to read single *hiragana* through pictorial associations. (For example, *shi* in Japanese (し) is pronounced like “she” in English, and a sentence such as “I like the way **she** wears her hair” makes a connection between the look of the character and its pronunciation.) Students learn the basic rules of Japanese writing (e.g., strokes should be written from top to bottom, or from left to right) and the stroke orders of each character. During the New Year unit, students write a word they have memorized with a brush to make a scroll (a traditional New Year’s activity in Japan). As students begin to interact with more texts such as pen pal letters from Japan, the teacher provides lessons on the three types of Japanese writing so that they can distinguish among *hiragana*, *katakana*, and *kanji* in a very general way. The teacher uses a song and the context of new vocabulary to teach how *ten* and *maru* marks change the pronunciation of certain characters. The program does not focus on *kanji*, but the students may recognize the days of the week, as well as *gatsu* (month), *nichi* (day), *sai* (years old), and *yen* (Japanese currency).

The curriculum also has standards for presentational communication; however, this type of instruction did not push students to their potential for communicative and creative writing.

Although undocumented, in our experience it appears that teachers of early foreign language learners have viewed young children as capable of comprehension but incapable of producing language creatively in writing. The issue is how to harness

---

***“...it appears that teachers of early foreign language learners have viewed young children as capable of comprehension but incapable of producing language creatively in writing. The issue is how to harness young learners’ natural tendencies to make meaning with words and images once they are introduced to writing practices in their homes and classrooms.”***

---

---

*“Here we see the gradual scaffolding of writing tasks leading students to take more ownership of what they want to say and creating the need for them to use tools provided in the classroom for expressing themselves in open-ended formats.”*

---

young learners’ natural tendencies to make meaning with words and images once they are introduced to writing practices in their homes and classrooms. As any parent or guardian has observed, it is common to observe young children who invent spellings, scribble on paper with their crayons, and try to imitate the various forms of writing that they encounter in their lives (Chomsky, 1971; Read, 1971). Young foreign language learners are no exception.

### **The Activities**

The team discussed various activities for Jessica’s fourth- and fifth-grade students that would engage them in writing as acts of communication, since these were the grades in which matching the tasks being given to the language level and interest of the students seemed the most challenging. The team decided that students needed to be assisted in the process of more “creative” writing through various

tasks that would allow them to express their ideas in writing. A rich dialogue about the actual assessments, teaching strategies, and student performance continued via email throughout the year. These discussions entailed gaining an understanding of the curriculum, of how writing activities could support aspects of the curriculum and student learning, and of how the sequencing of tasks could lead to more creative and communicative uses of writing in the classroom. The following three activities are illustrative of writing in the project as it evolved. We also provide samples of student work for two activities that we believe capture the richness of student writing.

## **After: Integrating Literacy into the JFL Classroom**

### **Pen Pal Letter Writing to Japanese Students**

This interactive writing activity was carried out in December 2006 as part of a unit called “School and Me.” Jessica arranged with an elementary school in Japan to exchange pen pal letters. Her students were required to write in Japanese their name, age, and birthday in complete sentences as prompted by the teacher. Then they wrote about their likes and dislikes of school subjects and hobbies using at least two new sentence structures in their letters. The likes/dislikes section became the main focus of assessment. Students were given a hint paper with four possible sentence endings using degrees of likes and dislikes in mixed order, and a picture dictionary for hobbies written in *hiragana* and *katakana*. Students used these to create at least two sentences on their own. As a comprehension check, they were also asked to translate the two sentences for an “American friend who wanted to know what they had written.” Here we see the gradual scaffolding of writing tasks leading students to take more ownership of what they want to say and creating the need for them to use tools provided in the classroom for expressing themselves in open-ended formats.



## Translation

To (my) friend in Japan,

Hello!!

I'm {last name, first name}.

I'm 10 years old. (My) birthday is February 23rd.

I love arts and crafts, however I don't like English. I like gymnastics.

But (I like) social (science) so-so. I love apple pies.

I love tea. I don't like fish. I like purple. \*\*\*\*\* I love animation.

I love comic books. But. I don't like cheer leading. And I love pets and reading. I like video games.

I like piano. \*\*\* What kind of pie do you love the most?

I love penguins.

From {first name}

**Note:** Round parentheses () indicate additions to make the English translation smooth that do not reflect errors in the original.

---

## Writing Poster Activity

This activity was carried out in April 2007 during a unit entitled, “Japan Cities — Marketing Project.” The task was to work in cooperative groups to create a marketing plan to convince Japanese young people to travel to various cities in Japan. They learned how to use *~ga iru/aru* (there is/are~) with landmarks and foods, and “it is + adjective” with adjectives such as “fun,” “pretty,” “big,” “interesting,” etc. Then, each student created a poster individually, as a reflection on the project, highlighting one landmark in a city of their choice. This task required them to work on their own to write their own names and the name of the city, use at least one adjective sentence, and draw a quick picture of the landmark. Students were allowed to use a vocabulary sheet and a sheet with the sentence endings *~ga iru/aru* (there is/are~). They could copy from the materials, including *kanji*, but they had to understand how to put the sentences together to make meaning. These posters were presented at a “Japan Fair” as groups answered questions in Japanese about their city. At the end of the unit, the group also produced a commercial for their city using Microsoft Photostory with recorded oral descriptions and some typed titles in Japanese. Within the context of this thematic unit, the poster writing activity described represents an engaging and real-world use of writing as it asks students to take ownership, persuade, and use tools at their disposal.

## What is Happening Here?


The last activity was carried out in May 2007. This writing activity was the final assessment of a unit in the TPR storytelling-style without using any English. The unit culminated with the Japanese folk tale, *Momotaro* (Peach Boy). First, students learned the main characters, setting, and actions in the story through large pictures paired with gestures and a variety of comprehension games and mini-stories. They also

developed reading ability through games such as acting out written sentences and word-to-picture matching games. The class did a choral reading of a teacher-modified version of the *Momotaro* story. As an oral assessment, the students formed small groups and read or acted out the story for Pre-K students. Finally, the written assessment was given: students received a picture dictionary illustrating the verbs learned and a *hiragana* chart. Given three pictures selected from the DVD of the story, the task prompt was “Write as many sentences as you can” about each of the pictures. Specific instructions were given about particles: students could use particles such as *wa*, *ga*, *ni*, or *o* (roughly, a topic marker, a subject marker, a direction marker, and a direct-object marker) where they thought they needed them and these characters were written in the picture dictionary as well. It is noteworthy that this and previous activities include multiple modes of communication and integrate reading with writing and listening comprehension (e.g., the TPR lesson). In this final activity students were given complete freedom to express as many ideas about their stories as they could based on what struck them as interesting and important. Although support is not entirely taken away, it is reduced and more targeted structures for the students’ attention are identified (i.e., particles).


In Figure 2, the writing sample contains 10 sentences and complex grammatical structures. For example, to describe the first picture, the student used the verb *iimashita* (said) with the quotation particle *to*, to describe the conversation between the monkey and *Momotaro*. In addition, she used *issho ni* (together) and *chotto* (a little bit), words learned orally in class. Two spelling errors (missing a long sound and the doubling of a consonant) and wrong use of particles did not impede comprehensibility. In summary, she did not copy from her dictionary but described the story in her own words. While this student’s product was uniquely advanced within the samples collected, it does reflect the extent to which students are engaged by more creative tasks and motivated to utilize grammar and phrases far beyond the vocabulary that was being explicitly taught.

**Figure 2.A** writing sample of picture descriptions (Written by a grade 5 girl who started to learn Japanese in Pre-K)


Write as many sentences as you can about each picture. Use your verbs handout and hiragana chart, if you need them.



母太郎と犬が  
 一緒に歩きました。  
 犬は、母太郎を  
 導きました。  
 母太郎は、犬に  
 話しました。



母太郎は、  
 猿にきびだま  
 をあげました。  
 猿は、きびだま  
 を食べてました。  
 猿は、母太郎に  
 話しました。



母太郎は、  
 お母さんに  
 話しました。  
 母太郎は、  
 お母さんに  
 話しました。

**Translation**

Momotaro and a dog went together.  
 When they went a little bit, they met a monkey.  
 (She) said, Momotaro, please give me a kibi-ball.  
 (Momotaro) said yes.  
 To Momotaro, the kibi-ball gave the monkey. [Momotaro gave a kibi-ball to the monkey.]  
 To the monkey, (X) ate the kibi-ball. [The monkey ate the kibi-ball.]  
 The monkey, the dog and Momotaro went together.  
 For Momotaro, (he is) very hungry.  
 To Momotaro, (he) ate a meal.  
 (He) grew big.

**Note:** There are several spelling and grammar errors; where these do not affect the meaning they have not been indicated in the translation, and where they do affect it but the student's intention is understandable, this has been indicated. Square brackets [] sup-

plement errors of omission in the Japanese; round parentheses () indicate additions to make the English translation smooth that do not reflect errors in the original.

---

## **What Has Changed — Literacy Instruction**

The descriptions of these three activities provide a snapshot of what was happening with those particular students, but they cannot adequately communicate how much the project affected reading and writing instruction at Maloney across grade levels. Suggestions from the team led to activities that have much more communicative purpose, creativity, integration with other modes of communication, and interaction than before. Teaching is also more efficient and on-target, making it possible to reach higher levels of achievement in reading and writing. Improvement in instruction is most evident with the current fifth graders (the beneficiaries of the innovations over the past two years). The teacher's impression is that they are the best readers and writers she has ever had. Even the struggling readers seem to enjoy the activities more, perhaps due to the variety, meaningfulness, and fun that have been injected into the lessons. These improvements all arose from an open discussion of the main obstacles that seemed to prevent students from being good readers and writers.

Discussions with the team helped the teacher consider the nature of the activities that she had been using. Suggestions from the team led her to pursue more contextual writing assignments with meaning and purpose directly related to unit content and student interest. Now third graders write a packing list using colors and a clothing picture dictionary during their "Flight to Japan" unit. Fourth graders create restaurant menu posters with foods of their choice. They also write short "e-mails" (not actually sent) as preparation for writing pen pal letters. Fifth graders this year created *manga* cartoons to illustrate conversations learned. All students now learn to write calendar dates and monetary amounts with *kanji*. In all classes, the teacher has added some direct strategy instruction about making sentences in Japanese and comparing sentence order to English.

## **The Team Dialogue**

### **The Researchers' Perspective: Dick, Richard, and Akiko's reflection on the collaboration**

Talking about teaching writing in Japanese can make teachers feel intimidated since writing is often less emphasized in the program than speaking. However, thanks to Jessica's open-mindedness and frequent detailed reports, we researchers had the opportunity to support the development of her activities. Discussing actual activities with her as she created them and sharing our own experience as teachers encouraged us to consider the type of support Japanese teachers may need. Simultaneously, it was a good opportunity for us to consider the meaning of teaching writing for Japanese programs in general, and in particular, to reflect on approaches to

---

***“Even the struggling readers seem to enjoy the activities more, perhaps due to the variety, meaningfulness, and fun that have been injected into the lessons.”***

---

---

***“It was a luxury to be able to work closely with experts who knew about the Japanese language, understood the realities of FLES teaching, and were able to dialogue with me over a long period of time.”***

---

school. My administrators have been very supportive over the years, but they have never been able to give me specific suggestions related to Japanese language teaching.

Working with this team helped me implement new strategies for teaching reading and writing, and maintain those improvements in the long term. As a person who has always needed to try something before I could fully grasp it, having the team there to

---

***“The suggestion emerging from this collaborative research is that we ought to consider the quality of the activity, not the quantity of practice: providing various writing activities that allow the students to combine and recombine language in creative and meaningful ways.”***

---

writing instruction in a Japanese FLES program that draw on students’ creativity and go beyond merely introducing new characters and having students reproduce them.

### **The Teacher’s Perspective: Jessica’s reflection on the collaboration**

Participation in this project was beneficial to me as a teacher on many levels. It was a luxury to be able to work closely with experts who knew about the Japanese language, understood the realities of FLES teaching, and were able to dialogue with me over a long period of time. Because these professors were so receptive to my ideas and so respectful of my teaching experience, I felt honored, heard, and motivated to improve my teaching. That is a rare experience, even with my yearly professional development plan at school. They have been very supportive over the years, but they have never been able to give me specific suggestions related to Japanese language teaching. Discussing “how it went” was an incredible learning tool for me, and helped me to make permanent changes in my teaching. As Donato (2002) has written, the professor-teacher mentorship model should not be underestimated for highly successful instructional improvement and teacher development.

### **Conclusion**

Limited time for instruction always poses a challenge for the teacher to integrate creative writing into the curriculum. The suggestion emerging from this collaborative research is that we ought to consider the quality of the activity, not the quantity of practice: providing various writing activities that allow the students to combine and recombine language in creative and meaningful ways. In other words, copying words from a word bank to combine and recombine them in order to convey meaning to others is a type of creative writing that is totally different from copying words from the word bank to memorize them for reproduction. In addition, designing the curriculum thematically and meaningfully is a basis for these types of activities; however, by itself it

is not enough to push the students to use language in creative ways. The source of inspiration for these ideas was the cooperative effort between teacher and research team toward development of new strategies for the teaching of reading and writing, along with the discussion of those strategies over time.

## Note

1. The Japanese language is usually written in a combination of three scripts, called *hiragana*, *katakana* and *kanji* (Chinese characters). *Hiragana* (46 letters) are used for Japanese-origin words and grammatical relations between words (e.g., particles and grammatical inflections). *Katakana* (46 letters) are used for foreign-origin words. *Kanji* are used to represent content words, and one needs to learn 1,945 *kanji*, designated by the Japanese government as *Joyo kanji* (characters for daily use), in order to read newspapers. Children of Japanese native speakers officially begin to learn *hiragana*, *katakana*, and *kanji* in grade 1, although many of them have already acquired *hiragana* by that time (Akamatsu, 2005). Children continue to learn *Joyo kanji* up to grade 9 (Japanese Ministry of Education, 1998).

## References

- Akamatsu, N. (2005). Literacy acquisition in Japanese–English bilinguals. In R. M. Joshi & P. G. Aaron (Eds.), *Handbook of orthography and literacy*. New Jersey: Lawrence Erlbaum Assoc Inc.
- Chinen, K., Igarashi, K., Donato, R., & Tucker, G. R. (2003). Looking across time: Documenting middle school Japanese FLES students' attitudes, literacy and oral proficiency. *Learning Languages*, 8(2), 4-10.
- Chomsky, C. (1971). Invented spelling in the open classroom. *Word*, 27, 499-518.
- Donato, R. (2002). Building knowledge, building leaders: Collaborating for research and change. In L. M. Wallinger (Ed.), *Northeast Conference Reports: Teaching in changing times: The courage to lead* (pp. 89-114). Boston: The McGraw-Hill Companies, Inc.
- Japanese Ministry of Education (1998). Guidelines for teaching middle school. Retrieved April 7, 2009, from [http://www.mext.go.jp/b\\_menu/shuppan/sonota/990301/03122602/002.htm](http://www.mext.go.jp/b_menu/shuppan/sonota/990301/03122602/002.htm)
- Mitsui, A., Morimoto, Y., Tucker, G. R., & Donato, R. (2005). "Intelligent" errors: Kanji writing as meaning making for Japanese FLES learners. *Learning Languages*, 11(1), 5-14.
- Mitsui, A., Donato, R., & Tucker, G. R. (2007). What can you remember? Recall of Japanese after a one-year hiatus. *Learning Languages*, 12(2), 8-12.
- National Standards in Foreign Language Education Project. (1996). *Standards for Foreign Language Learning: Preparing for the 21st Century*. New York: The National Standards in Foreign Language Education Project.
- Read, C. (1971). Preschool children's knowledge of English phonology. *Harvard Educational Review*, 41, 1-34.