

Ideas for using English picture books for the new foreign language activities in Japanese elementary schools

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Prologue: CCUP and WPB

In 2007 the English Department together with the Education Development Center (EDC) from Newton, Massachusetts in the USA worked with 19 different elementary schools in using English picture books to teach about culture. EDC chose 15 picture books to use and then designed teaching guides for each book with the English Department. The project was funded by the Japan Center for Global Partnership and was called *Cross Cultural Understanding using Picture Books* (CCUP). Before the schools used the picture books, EDC and the English Department held workshops about how to use the books and the guides. I remember that during one of the workshops a teacher raised her hand and asked "How can we read this book in English without an ALT?" At the time, it was difficult for me to answer this question, because, I, myself, did not know whether or not it would be possible. Since the goal of CCUP was to use American picture books to learn about other cultures rather than study a foreign language, I imagined that most teachers would read the Japanese translation of the book that we provided rather than the original English version. Although the majority of CCUP teachers did read the book in Japanese, we found that in the classes where the book was read by the homeroom teacher (HRT), children in most cases were not only able to understand the content but they listened attentively and with curiosity to their teacher reading a book in English to them. In many cases children repeated the words that they understood or actively asked their teacher the meaning of particular words or phrases that they were interested in (Hall, 2008).

From these observations, I came to believe that picture books would be an effective means to teach children about the English language and culture as well as increase their curiosity about the world around them. In 2008, the English Department started a new, small-scale project called *Working with Picture Books: Reading techniques to teach about language and culture*

(WPB) to research ways to use picture books to teach about the English language as well as culture. In this endeavor we have received cooperation from Makibori Elementary School, Ubayashiki Elementary School and the Iwate University Faculty of Education Affiliated Elementary School (hereafter Fuzoku Elementary School).

Outline of this paper

What you will read now is not an academic paper but rather a short guide book for using English picture books in EFL contexts where children know little to no English. It is designed for practitioners who are looking for ideas on how to use English picture books for foreign language activities in elementary schools. These ideas are primarily based on Wright (1995), Ellis & Brewster (1991 & 2008), and my own research, observations and practice in Iwate elementary schools through the CCUP and WPB project. First, I will briefly discuss how English picture books fit in the new, compulsory elementary school “Foreign Language Activity” (*gaikokugo katsudou*) curriculum. Second, I will give ideas on how to prepare for storytelling as well as ideas for pre-storytelling activities, storytelling techniques and post storytelling activities. Throughout this paper I will use examples from CCUP and WPB classes. For a description of each book used in these projects, see CCUP (2007).

English picture books in Elementary School Foreign Language Activities

Starting in 2011, all elementary schools in Japan will conduct 30 unit hours of Foreign Language Activities for fifth and sixth graders. The goals of these activities are the following: 1) to deepen the understanding of languages and cultures through the experience of foreign language learning; 2) to familiarize children with foreign language sounds and fundamental expressions; 3) to develop a foundation of basic communication abilities (Tokyo Shoseki, 2008, p.34).

It is my belief that English picture books can be used as a means to attain these goals. Regarding goal 1, the characters of English picture books come from cultures different than that of Japanese elementary school children. Thus, learning about the daily habits of the book's characters, the food they

eat, or the places in which they live can offer children a means to learn about a different culture. Regarding goal 2, English picture books offer children the opportunity to learn novel English expressions and words in context. Furthermore, the changes in the reader's intonation, rhythm and tone can teach children about the sounds of English. Lastly, regarding goal 3, English picture books teach children listening strategies such as using the facial expressions of the reader or the pictures or context of the story to guess the content. Communicative abilities do not just involve communicating a message, they also involve understanding what has been spoken by others.

Foreign Language Activities have been characterized by The Ministry of Education, Culture, Sports, Science and Technology (Monbukagakusho) as a Foreign Language Exploratory Program (FLEX) The goal of this kind of program is to introduce children to language learning rather than have children learn a foreign language. After this type of program, children are expected to continue to a beginning language program (Monbukagakusho, n.d.). English picture books can be thought of as a means for teachers and students to explore a foreign language together. In the below dialogue, a CCUP teacher is reading from *Yoko*. The teacher read the book in English but most of the dialogue between him and the students was in Japanese. Throughout the reading, students frequently asked the teacher about words they did not understand or expressed their reactions to the story. In these cases, the teacher and students had many dialogues like the one below where the teacher helped the students guess an unknown word. Students were being

Dialogue 1: A teacher reading *Yoko* to his students in a CCUP class

HRT	(reading) "and the pinkest shrimp.
Ss	Shrimp?
HRT	(in Japanese) Maybe you don't know shrimp. What's the first letter of the alphabet?
Ss	A!
HRT	The next? A ...
S1	B. eh?
Ss	A.. B...A..B..
S1	<i>Ebi!</i> [Shrimp]

introduced to language learning by listening to a foreign language and guessing the meanings of unknown words.

In this section I have argued that the benefits of using English picture books correspond with the goals of foreign language activities in elementary schools and English picture books are also a means to introduce children to foreign language learning which is the primary component of FLEX. Therefore, it is my belief that English picture books can be used to supplement the syllabus for foreign language learning activities that Monbukagakusho has created.

Using English picture books

When using English picture books the teacher must think of pre-storytelling activities and storytelling techniques that will enable children to understand the story (Shalkoff, 2007, p.71). Second, the teacher must think of ways to encourage children to participate in the storytelling through asking the appropriate questions or pausing in the appropriate places to invite comments from students. Third, the teacher should think of post-storytelling activities to enhance children's understanding of the book, the culture depicted in the book, or the language used in the book. This section contains ideas for supporting children's understanding and encouraging their participation before, during and after storytelling. First, I will discuss how to prepare for the lesson. Next, I will discuss pre-storytelling activities that are designed to increase student's interest in listening to the story and maximize their potential to understand. After that, I will reveal techniques to present pages during the reading and questioning techniques that encourage children's participation and support their understanding. Lastly, I will present post-storytelling activities to strengthen children's understanding of the story as well as to reinforce their memories of the words to which they were exposed.

Planning the lesson

This section will review the planning stage of using picture books and will discuss the following: choosing the appropriate English picture books, practicing to read, conceiving the lesson and the appropriate seating

arrangement for the classroom.

Choosing English picture books

When choosing a picture book to use with students, you should consider the following factors: the topic of the book, the level of difficulty of the text, and whether or not children will empathize with the main character.

Will the topic be interesting for the students? EDC developed very detailed criteria and reviewed hundreds of picture books before choosing the 15 used for CCUP (see Hall, Yamazaki, & Tan, 2008, for the criteria). Some of the CCUP books are stories (e.g. *Yoko*, *Goat in the Rug*, *Corduroy's Best Halloween* etc.) while others are less stories than they are sources of information about American culture or history (e.g. *Parade Day*, *The Story of the Statue of Liberty*, *Covered Wagons Bumpy Trails* etc). Regardless of the genre, each book focuses on a different cultural topic. For example, the topic of *Yoko* is world food, the topic of *Too Many Tamales* is Christmas and Mexican-American culture, the topic of *Nana Upstairs, Nana Downstairs* is how to view the elderly and the topic of *Tulip Sees America* is US geography and landmarks. Teachers should choose a topic that, one, they are interested in and, 2, they believe that their students will show interest in with perhaps a little encouragement. Although the children might not be interested in the topic at first, it has been my experience that if the teachers themselves are interested in the topic that their interest will frequently transfer to the students.

Will students be able to empathize with the characters in the book? Previous research indicates that children can be drawn to a story whose main character they empathize with (Hall, 2008). For example, the most used book in CCUP was *Yoko* whose main character was Japanese. If the book you choose is a story, you should consider how you can get children to empathize with the main character.

Is the text too difficult for the students? You should choose a book whose meaning you feel you can relay to the students using the book's pictures,

gestures, or real-life objects. If the text of the book is too long, it might overwhelm children and make the story incomprehensible to them. Thus, many English educators advise that the text on the page should be only one or two sentences and not overly descriptive (for example, Mitsuo, 2004). Wright (1995) advises that teachers read an English book for no longer than 10 minutes, because children's attention span will not last longer.

The above poses a problem for using CCUP books for foreign language activities because the text in most CCUP books tends to be long and descriptive. To remedy this problem, the English Department is collaborating with Fuzoku Elementary School to simplify the text for many of the CCUP books. For example, the text for *Too Many Tamales* has been simplified and used successfully in various classes at Fuzoku Elementary School. Additionally, the text for *Tulip Sees America* was simplified and used successfully at Nakano Elementary School by Iwate University students.

Other CCUP books such as *Happy Birthday Martin Luther King*, *Yoko*, *Corduroy's Best Halloween Ever*, *Parade Day*, *The World Turns Round and Round* have been used successfully without simplifying the text. This was made possible by either the teacher's pre-storytelling activities which gave children the necessary background knowledge to be able to guess the content of the story, the teacher's use of Japanese to translate the incomprehensible content, or the teacher's questioning and reading techniques.

Practicing to read

As both a practitioner and an observer of CCUP and WPB lessons, it has been my experience that classes in which the teacher practiced reading the book have been more successful in maintaining students' interest in the story than classes where the teachers did not practice the reading as much.

Wright (1995, p.18) advises that during reading teachers should not speak into the book but rather aim their voice at the back of the classroom. If the teacher stares at the book during the entire reading laboring to pronounce each word, children are likely to quickly lose interest. Capturing students interest while reading does not require perfection, but it does require the teacher to read with confidence and feeling. Below are some suggestions to help teachers read with confidence and feeling.

First, it is important to read the book beforehand and thoroughly understand the story. It is not necessary to memorize the book but if the reader knows the story well, the words from the book will come out naturally from her mouth.

Second, it is important for the reader to understand how pronunciation, rhythm, intonation and variation help make the listening experience enjoyable for the children (Ellis & Brewster, 1991, p.31). Regarding pronunciation, it is not necessary for readers to pronounce each word perfectly but their pronunciation should be close to its standard form. Stress refers to whether or not the appropriate syllable in a word is given emphasis. For example in the word 'désert' the first 'e' is stressed while in the word 'dessért' the second 'e' is stressed. If the stress of a word is not accurate, it will make it difficult for the listener to understand it. Rhythm refers to the speed of the reader. Is the reader reading too fast or too slow? If she is reading fast, the pace might be too quick for children to follow. Intonation refers to whether or not readers changed their pitch at appropriate times to convey the meaning of the text. For example, when you say 'yes' in a disappointing way you usually say the word in a low tone but if you say 'yes' in an enthusiastic way you would say it in a rising tone (Pearson Longman, 2008). Lastly, *variation* refers to how the readers vary the pace and the volume of their voices. For example, at a scary part in the story it might be appropriate to read in a softer voice and pause at the suspenseful moment. Then as the big development happens, readers can raise the volume of their voice and read faster.

The above represents a lot for the reader to think about. These components were originally on a Self Assessment Sheet for Readers to evaluate themselves after listening to a recording of their reading (Ellis & Brewster, 1991, p.31). I personally recommend that readers not think of intonation, pronunciation, rhythm and variation while reading but rather use these components to assess themselves after reading and think about how to improve it. I also recommend that for readers to improve their intonation, pronunciation, rhythm and variation that they listen to a recording of an experienced reader reading the story.

Third, it is important for the reader to think about how to get children involved during the storytelling (Ellis & Brewster, 1991, p.31; Wright, 1995,

p.18). This involves deciding at which parts to pause and ask questions as well as the types of questions to ask. In a later section I will discuss questioning methods.

Fourth, it is important to plan how to aid children's understanding of the story. There are various ways to read a page to the children and this will be discussed in a later section. Using real objects, such as bringing mariachis to a class to help children understand the Cinco de Mayo Parade in *Parade Day* can also aid understanding. It is not only what you do during the reading that is important; pre-storytelling activities are essential for helping children to understand the story. These will also be discussed later.

Fifth, from my own experience as a practitioner, it has been essential to practice reading aloud first by myself and then in front of an audience, whom, in my case, have been colleagues or university students. Reading the book aloud in front of an audience will enable you to understand what parts of your reading capture the audience's interest and what parts of your reading need improvement. It also enables you to understand which parts of the text are comprehensible and which parts might need to be simplified more. In my opinion, this last step makes the probability of successfully reading a picture book to the children much higher.

The physical environment of the classroom

It will be necessary to change the physical layout of the classroom before reading. According to Wright (1995), storytelling is different from typical class activities and children must be in the "right frame of mind" (p.13). If they are in the 'normal' frame of mind the children might not be receptive to listening to a story and the reader might not have much success. Before reading, children should be as close to the reader as possible. In CCUP the most popular way for reading a story was to move the desks to the back of the room and have children sit close to the reader either on the floor or on their chairs.

Planning the entire lesson

A reading-aloud lesson usually consists of the following 3 components: pre-storytelling, story-telling, and post-storytelling. The aim of pre-storytelling is to spark students' interest in the story, the aim of the

story-telling stage is for children to listen to the story with interest and understand the general idea, the aim of the post-storytelling stage is to conduct either cultural or language learning activities to deepen children's understanding of the book's language or cultural information. In the following section I will try to provide various activities and techniques for each stage to help teachers plan an entire lesson.

Pre-storytelling

In my experience the first stage of the reading-aloud lesson is the most important. In the pre-storytelling stage, the reader gives the children a *reason* to listen to the story and the desire to want to listen to the story.

How does one give students a reason to listen to the story? One example is evident in a demonstration class taught by Iwate University students in the class *Shougakkoueigiokyoku II* (Elementary School English Education II). Before reading the book *Goat in the Rug*, which is about a Navajo weaver, the student-teachers introduced words related to making a rug (e.g. weave, dye, etc.) and then asked the listeners to pay attention to how a rug is made through listening to the story.

Below are other ways to give children a reason to listening to a story. Wright(1995) served as a source for most of these activities.

Prepare background information necessary to understand the story. The stories in all CCUP books take place in the USA and in most cases children will need to understand details about the US culture beforehand to follow the story. For example, to understand the book *Too Many Tamales* it will be necessary for children to understand what a tamale is, understand how one is made, and the English words used for describing how to make Tamales. Thus, when reading *Too Many Tamales* at Fuzoku Elementary School, the teachers show pictures about how to make tamales and teach words used to describe how to make tamales (e.g. masa, meat, corn husks, knead, cook, steam, etc.). When reading the part of the book where the characters make the tamales, the teachers point to the pictures they had shown in the pre-storytelling stage.

For children to understand *Tulip Sees America*, they will need to know where the various states are that Tulip visits. When reading *Tulip Sees*

America at Nakano Elementary School, Iwate University students showed children all the parts that Tulip would visit on a map of the USA. They then asked the students to remember the characteristics of each place when listening to the story. After reading the story, they asked the students to recall the special characteristics of each place.

In *Happy Birthday Martin Luther King* it will be necessary to give children information on who Martin Luther King is. At Oda Higashi Elementary school, the teacher told the children about Martin Luther King, read the entire story without pausing, and then asked children about the story in the post-storytelling stage of the lesson. Children were able to answer correctly about the content of the book.

As is evident from the above case studies, giving students background information on the topics of the book is crucial for their understanding. The CCUP guides (see CCUP, 2007) provide background information for each book and suggest activities to teach this information to students.

Pre-teach words essential to understanding the story. If children hear words in the story that the reader has taught them beforehand, it will reinforce their understanding of the word because they will be hearing it in context. If the reader teaches words and then asks the students to keep their ears open for them while listening to the story, it might also motivate them to listen to the story. To pre-teach words the teacher can use word cards, objects, pictures or even act out the words. There are also various memory games that can be played. For examples of these memory games, see the post-storytelling section.

Students predict the gist of the story. Put pages of the story on the blackboard and have students arrange the pages of the story into the proper order. When you read the story children see whether or not their predictions are correct.

Students predict the English words. Show students pictures of the story and ask them to guess some of the English words they think that they might hear. When students listen to the story they will see if their words appear.

Students predict the ending. The teacher summarizes some of the story and then asks children to predict what will happen in the ending. Students then listen to see if their predictions are correct. This activity has been tried at Fuzoku Elementary School with the book *Tbo Many Tamales*. However, the teachers at Fuzoku Elementary School stop the story in the middle and then ask the children to predict what will happen.

Storytelling

There are two ways to read a story. The first way is from the beginning to ending without interacting with the students. The second way is the interactive approach in which the teacher pauses to ask questions or invite comments from the children. A kindergarten in Japan (Usui, 2007, p.4) recommends that parents do not ask questions to their children during the reading because they can take children out of the imaginary world of the book and into the real world. EFL practitioners, however, recommend an interactive approach when reading English picture books to Japanese elementary school children (for example, see Kuno, 1999; Uchiyama, 2001). In CCUP and WPB, we have seen both styles work. In the case of the teachers reading the story from beginning to end, there were extensive pre-storytelling and post-storytelling activities with much interaction between the students and teachers. The choice of the method belongs to the teacher.

This year, I analyzed 2 CCUP classes to determine what type of page presentation techniques and questioning techniques teachers used to maintain the children's understanding and interest in the story (Hall, in press). Based on this research, this section will introduce reading techniques to teachers interested in an interactive approach.

How to present the pages. Page presentation techniques concern how much of the text the teacher reads and teacher's usage of English, Japanese, and interaction. Table 1 shows the specific methods the teacher used. To maintain children's interest in the book one teacher chose to abbreviate the content of the book. These techniques are numbered 1 to 3 in the table below. Teachers can either plan to use these techniques in advance or use them spontaneously when they feel that the children are starting to become tired from listening to

the story.

Table 1 shows that reading the page in English and translating into Japanese was only one of seven page presentation methods. The majority of the time the teacher encouraged children to guess the content of the page. As will be discussed later, a key component of developing reading and listening fluency is feeling comfortable with not understanding everything and actively predicting the content of what you are listening to or reading. Although using the first language is one way to help children understand the story (Ellis & Brewster, 2008, p.23), an overreliance on translation without giving children the opportunity to try to discover the meaning on their own could be an obstruction for them to develop listening fluency.

Table 1: Page presentation techniques	
1.	Summarize some pages briefly in Japanese and read the entertaining pages in English.
2.	Introduce the scene of a page in Japanese, read the voice of a character, and then ask what the character said.
3.	Ask questions about the pictures on a page without reading the page.
4.	Read a page in English and then translate it to Japanese.
5.	Read a page in English, converse with the students about the meaning of different words and the story and then translate the page. (The dialogue between the HRT and students was mostly initiated by the students.)
6.	Read a page in English, asks the children questions and then translate the page into Japanese.
7.	Read the page in English and then ask questions about the content.

Questions and comments during the reading aloud. In the classes I observed for my study, one of the teachers periodically gave comments while he was reading. In this class, students spoke out much more frequently than the other class. It was hypothesized that the teacher's periodic comments might have served to relax the environment. Table 2 shows the kind of comments the teacher gave. I encourage teachers to keep this in the back of their mind when

reading.

Table 2: Comment types by one CCUP teacher

Picture comment	A comment about the picture Ex. "It looks like she is crying."
Reading-aloud comment	Reader comment about his/her own reading aloud Ex. "Excuse me, I said 'Mr.' before but I should have said 'Mrs.'."

The types of questions that both teachers asked are shown in Table 3 and ranked according to frequency. In these two classes the most common type of question was regarding the meaning of words. In both classes the children were very enthusiastic about trying to guess unknown words during the reading and this could have prompted the teachers to ask many word questions. The second most common type of question was *content questions*. It is evident that the teachers asked *word questions* and *content questions* to enhance children's understanding of the story.

These two types of questions underlie an important reason for using picture books: encouraging children to guess the meaning of unknown words

Table 3: Questions asked by 2 CCUP teachers

Rank	Question type	Definition and example
1	Word question	Question about the meaning of a word. Ex. "What is red bean ice cream?"
2	Content question	Questions about the content of the story. Ex. "What did Yoko give Timothy?"
3	Introspective question	Questions that encourage children to relate the story to themselves: Ex. "How would you feel if Valerie said this to you?"
4	Picture question	A question about the picture. Ex. "Did everyone eat Yoko's sushi?"
5	Cultural question	Question about the country, customs, or cultural artifacts in the story. Ex. "Where are enchiladas from?"
6	Insightful question	Questions about the feelings of the characters. Ex. "How do you think Yoko feels?"
7	Predictive question	Questions asking children to predict what will happen next. Ex. "Do you think everybody will eat Yoko's sushi?"

and understand the general meaning of what is being read to them without being worried about trying to understand everything. However, there are other reasons to read English picture books (see Ellis & Brewster, 2008, pp.6-7 for a discussion of the reasons). For example, one goal of using picture books is for children to relate the story they hear to their own lives and thus enhance their understanding of themselves. *Introspective questions* can encourage children to do this. Another reason for using English picture books is for children to enhance their imaginations by using the pictures to guess about the feelings of the characters or the developments of the story. *Picture questions* and *insightful questions* encourage children to do this. Another reason to use picture books is to encourage children to learn more about the culture being portrayed in the book and compare it to their own cultures. *Cultural questions* can correspond with this reason. Lastly, according to Wright (1995, p.4), the skills of predicting and guessing are essential for developing reading and listening fluency, predictive questions can encourage children to develop skills in predicting.

Post-storytelling activities

The objectives of the post-storytelling stage can be to learn about the language in the book, discuss certain issues in the book or its content, or study the culture portrayed in the book and compare it to the children's own culture. This section will focus on activities to promote language learning, focusing on vocabulary and expressions. For ideas on cultural learning activities or discussion-oriented activities, download the CCUP guides (CCUP, 2007).

The first part of this section will contain language learning activities adapted from Ellis & Brewster (2008). The second part of this section will contain activities in which the teacher reads the story again. Many of these ideas were adapted from Wright (1995). This is by no means an exhaustive list of activities, but rather activities I think will work in most Iwate elementary schools.

Vocabulary review activities

What's missing? At Nakano Elementary school, Iwate University students have done variations of this activity successfully. In this activity the teacher

puts flash cards or picture cards of the words that the children have learned in the story. The teacher then has children close their eyes and removes one of the cards. The children open their eyes and have to say the word of the card that is missing. *Kim's game* is the same as *what's missing?* but it uses object instead of flash cards.

Matching words and pictures is an activity that could be used with sixth graders in which the children must match words on the blackboard with their pictures.

Ordering. In this activity students have picture cards and must put the pictures in the order that the teacher asks them to.

Miming can be done as an entire class or in pairs. In this activity, a child mimes an action or object and his or her partner or the rest of the class must guess the word.

Bingo and *hangman* are vocabulary review activities that do not need explanation.

Chinese whispers is also a relatively well known activity. In this activity, children stand or sit in rows. The first people in the rows hear a phrase from the story and then say the phrase to the students behind them, who, in turn say what they heard to the students sitting behind them. This continues until the last student in each row hears the message. These students will either report to the class what they heard or write what they heard on the board.

I went to the market. This activity can be done after reading *Yoko* to review the various foods appearing in the book. In this activity the first student might say "I went to the market and bought spaghetti" and the next student can say "I went to the market and bought spaghetti and mango smoothies". The next student will add another food to the list. In my experience, this activity works best when played in two groups rather than as a whole class. To do this activity in two groups, though, there should be two teachers; perhaps an HRT

and an ALT (Assistant Language Teacher).

Activities that involve reading the story again

Ellis & Brewster (2008, p.22) write that the same English picture book can be read to children multiple times with the children enjoying listening to the book each time. The more the children listen to the book, the more they internalize the English to which they are exposed. Thus, one option for a post-reading activity is to read the book again but to involve the children more in the reading process. Below are some activities that can be done when reading the book again.

Find the mistakes. The reader reads various parts of the book incorrectly. When children realize that there has been a mistake, they are supposed to correct the teacher. For example, if the teacher is reading the book “The Three Little Pigs” and says “and then the big bad puppy said...” a child might correct her and say “wolf”.

Say the word. In this activity, the teacher gives each student one word card. When the teacher arrives at the part of the story where the word on a card is to appear, the child with the card will say the word.

Class read-aloud. Instead of having children just say words, the teachers could assign different students to read a whole page and read the book aloud as a class.

Read the lines. An easier activity for the students would be for certain students to read the lines of the characters and have the teacher read the part of the narrator.

Retell the story. After reading the book multiple times, the teacher could also show the children the pictures of the story and have them tell the story based on the pictures.

Karuta. This activity and the proceeding ones involve receptive skills. In this

activity, the teacher could make small cards of each page (or parts of a page) and put students in groups to play Karuta. The teacher could read a page and then the students in each group would have to select the appropriate card.

Jumble. In this activity, students can use the same cards as the ones they used in Karuta. The teacher reads the story and the children must organize the cards based on the teacher's reading.

Acting. In this activity students act out the story while the teacher reads it.

Finale and future directions

I have argued that English picture books' benefits are compatible with the goals of Foreign Language Activities in Japanese elementary schools and have tried to offer practitioners ideas for using them. From April of 2009, the English Department and Fuzoku Elementary School will try the ideas in this paper and others to develop techniques for using English picture books. In the future, it is my hope that we will have a clearer idea of preparation, pre-storytelling activities, reading techniques and post-storytelling activities that will make the reading-aloud experiences a good one for both teachers and students. If those reading this paper are interested in using CCUP picture books in their own contexts, I encourage you to contact me.

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