USING CULTURAL PRODUCTS TO TEACH ONOMATOPE IN JAPANESE AS A FOREIGN LANGUAGE (JFL) CLASSROOMS

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to the Faculty of
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Master of Arts
in
Teaching International Languages

by

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Tomoko S. Lance

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DEDICATION

To my parents, Robert and Hatsuko Kubista, for all these years of unfailing support;

To my sister, Kuniko, who kindly sent me the Japanese source materials needed for writing this project;

To my son, Arthur, for helping me learn all the high-tech operations and knowledge needed to survive my academic years;

and

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Publication Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>vi</td>
</tr>
<tr>
<td>Dedication</td>
</tr>
<tr>
<td>iv</td>
</tr>
<tr>
<td>Acknowledgments</td>
</tr>
<tr>
<td>v</td>
</tr>
<tr>
<td>Abstract</td>
</tr>
<tr>
<td>viii</td>
</tr>
</tbody>
</table>

## CHAPTER

### I. Introduction

- Background ......................................................... 3
- Statement of Problem ........................................... 4
- Needs Statement .................................................. 5
- Statement of Purpose ............................................ 6
- Goals and Objectives ........................................... 7
- Scope of the Project ............................................. 7
- Significance of the Project ................................. 8
- Limitations ....................................................... 9
- Definition of Terms ............................................ 10

### II. Literature Review

- Using Cultural Products to Teach *Onomatope* in Japanese as a Foreign Language Classrooms .......................... 14
- Current Studies .................................................... 15
- Teaching *Onomatope* in JFL Classrooms ........................... 18
- Japanese As a National Language Curricula .................. 19
- Pain Expressions and the Medical Field ..................... 19
- In Food Culture ................................................... 20
- The Topic of Weather ........................................... 21
- Linguistic Features ............................................. 21
- Sensory Words in Literature .................................... 24
- The Selection of Cultural Products ............................ 25
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. Methodology</td>
<td>28</td>
</tr>
<tr>
<td>Introducing Overlooked Lexicons to Japanese Learners</td>
<td>28</td>
</tr>
<tr>
<td>Procedure</td>
<td>28</td>
</tr>
<tr>
<td>The Choice of Cultural Products</td>
<td>33</td>
</tr>
<tr>
<td>Establishing Standards for Foreign Language Learning</td>
<td>41</td>
</tr>
<tr>
<td>Product Organization</td>
<td>48</td>
</tr>
<tr>
<td>IV. Summary</td>
<td>55</td>
</tr>
<tr>
<td>Conclusion</td>
<td>56</td>
</tr>
<tr>
<td>Recommendations</td>
<td>57</td>
</tr>
<tr>
<td>References</td>
<td>59</td>
</tr>
</tbody>
</table>

**Appendices**

A. Linguistic Features | 71 |
B. Four Types of *Onomatope* | 86 |
C. Cultural Products | 92 |
D. Sample Rubrics | 126 |
E. Online *Onomatope* Sites | 129 |
F. Review of Cultural Products | 132 |
ABSTRACT

USING CULTURAL PRODUCTS TO TEACH ONOMATOPE IN JAPANESE AS A FOREIGN LANGUAGE (JFL) CLASSROOMS

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The Japanese language has an abundance of onomatopoeic and mimetic expressions. Native speakers use this unique feature of the language frequently. However, in the reading of Japanese authentic materials, such as literature, newspapers and advertisements, many intermediate to advanced JFL students are unable to understand the meaning of onomatope.

The purpose of this project is to provide Japanese as a foreign language (JFL) teachers and students effective and easy-to-use teaching materials focusing on onomatope, presented through the use of authentic cultural products such as literature, music and song, newspapers, and advertisements. Commonly used and highly functional
onomatope words, phrases, and expressions are presented with abundant examples of English translations. Useful resources are listed to facilitate selection of materials.

This project focuses on teaching Japanese onomatopoetic and mimetic words in JFL classrooms, using Japanese cultural products. Depicting not only various sounds and voices produced by animated beings and inanimate objects, Japanese onomatopoeias and mimesis also describe “non-audible” situations, such as appearance, scenes, and psychological states of living things, including humans and animals. This type of lexicon is not adequately addressed in JFL classrooms, despite its unique and effective functions (mainly as adverbs), and frequent use in daily life.

Japanese onomatope have rich and unique cultural and linguistic elements. By learning onomatope via authentic materials, such as the cultural products introduced in the appendices of this project, JFL learners can more effectively acquire onomatope in a natural way. When JFL students acquire this important linguistic aspect of language, they are able to deepen their understanding of Japanese culture, and develop more native-like, natural expressions and communicative competence.
CHAPTER I

INTRODUCTION

The Japanese language has an abundance of onomatopoeic and mimetic expressions. Native speakers use this unique feature of the language frequently. However, in the reading of Japanese authentic materials, such as literature, newspapers and advertisements, many intermediate to advanced JFL students are unable to understand the meaning of onomatope (Osuka, 2009; Tokui, 2007).

The original Greek term onomatopoia consists of onomato- “the making of names or words” plus poi- (stem of poieîn) “to make or compose” plus -ia, a noun suffix. For ease of pronunciation, the Japanese adopted the French word onomatopée, simplified in Japanese to onomatope. The English term onomatopoeia refers only to giseigo* and giongo**, and does not include mimetic words. Thus, all four types of Japanese symbolic sounds and mimesis are collectively referred to as onomatope for the sake of convenience.

This project presents the significant roles of onomatope, sound-symbolic words, in the Japanese language. Onomatope can be divided into two categories, giongo

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1 *Japanese pronunciation: ‘g’ is the hard /g/ as in “go” or “guitar,” and soft ‘g’ is written with the ‘j’ and pronounced as the /j/ in words such as “jean” and “gene.”

** ‘gi’ means “assimilate,” “personify” or “mimic.” ‘sei’ means human or animal “voice,” audible “sound and noise,” ‘tai’ means human “air,” “attitude,” “behavior,” “demeanor,” “manner,” “perspective,” “posture,” and “reaction.” ‘jō’ means “affect,” “chord,” “emotion,” “feeling,” “sentiment,” “sensibilities,” and “susceptibilities” in ‘giseigo,’ ‘giongo,’ ‘gitaigo’ and ‘gijōgo.’ These individual units may change the meaning depending on the kanji used in the vocabulary words (e.g., ‘gi’ could mean “duty” as in the term ‘gimu,’ or ‘on’ could mean “feeling of moral indebtedness” or “obligation”).

1
and *gitaigo*. *Giongo*, words that depict actual sounds and voice, can be further divided into two types: *giseigo* and *giongo*. *Giseigo* are the sounds produced by living creatures such as people, animals, birds, insects, while *giongo* are the sounds of the inanimate world such as rain, wind and lifeless and objects. These types of sound symbolic words, onomatopoeia (the formation or use of words such as “meow,” “twinkle” or “zoom”), can be found in English and other languages. Mimetic words, *gitaigo*, on the other hand, are a distinctive attribute of Japanese and are almost nonexistent in English, and thus are difficult for JFL students to learn. Depictions of non-existing sounds, *gitaigo*, represent one of the most idiosyncratic features of the Japanese language. This lexical layer of words is a manifestation of the Japanese people’s perception of the various phenomena in their daily surroundings and natural world. *Gitaigo* also can be divided into two types: *gitaigo* and *gijōgo*. *Gitaigo*, (translated as phenomime*), are words expressing observable physical modes, such as actions, images and physical states. *Gijōgo*, (translated as psychomime**) are words depicting psychological modes, such as attitudes, emotions and feelings. Encompassing diverse linguistic functions, *onomatope* in Japanese occur in the natural discourses of daily life. By studying *onomatope*, JFL learners will be able to gain insights and better understand the perspectives of Japanese native speakers and their culture. In addition, they will be able to acquire the abundant power of these expressions. Henceforth, *gijōgo*, *giongo*, *giseigo*, and *gitaigo* are abbreviated as *GiJ*, *GiO*, *GiS*, and *GiT* respectively.

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2 Some sources categorize *onomatope*, or Japanese sound symbolic words, into three categories; onomatopoeia (*giseigo* and *giongo*), *gitaigo* (phenomime*), and *gijōgo* (psychomime**). *Gitaigo* and *gijōgo* are different in more strict categorization. However, the generally referred (or categorized) *giseigo* and *gitaigo* are employed.
Background

Throughout my experience as a Japanese language tutor at the Student Learning Center and a teacher assistant for the Advanced Japanese Reading and Writing class, both at California State University, Chico, I have noticed the limited communicative skills of the majority of JFL students. I have observed this phenomenon in not only first year students, but also among students in third and fourth year Japanese courses. Initially, I thought that such limited language ability was simply due to the lack of essential vocabulary. Over time, I learned otherwise. It was a lack of richness based on not having a deep rhetorical understanding of the language. When I introduced students to various topics related to Japanese culture and language, the conversations that were the most enthusiastic, positive, and lively occurred when I explained onomatope. Their reactions were instantaneous. Upon listening to my explanation of this lexical group, its characteristics, functions, and examples, the students perked up and informed me that they had heard and read them in anime, manga comics, and conversations with their Japanese friends. For example, some students said, “I have heard peko peko!,” which means “(my) stomach is totally empty” or “I am very hungry,” and doki doki, “(my) heart is throbbing!” The sources of their encounters with these unique expressions and sensory words were from natural contexts or pop culture, not from textbooks or classroom lectures. The students’ interest was conveyed in statements like “I want to know more about those expressions.” This demonstrates that the students want a deeper understanding of the language.
Statement of Problem

The topic of onomatope draws not only JFL learners, but also native speakers into intriguing conversations. Also referred to as “sensory words” (Nakamoto, 2009), onomatope is a “multi-tasked part of speech” filled with lively and sensitive expressions. By using mimetic and onomatopoeic words, a speaker can express thoughts and feelings more precisely and with a more delicate and subtle nuance. Japanese onomatope have significant linguistic roles in everyday life. By incorporating this lexical stratum, JFL learners can develop and understand more sophisticated rhetorical expressions.

Then why has such an important aspect of the Japanese language been overlooked and unrecognized in JFL teaching? As mentioned earlier, GiS and GiO are similar to English onomatopoeia (Ivanova, 2006). Distinctly different from its English counterpart, however, Japanese onomatope can be classified into four types based on linguistic function. Such linguistic differences are one source of difficulty in the acquisition of Japanese mimetic and onomatopoeic expressions, but there are other factors as well. Onomatopoeic expressions are a style of descriptive words frequently found in the speech of young children. In the subculture of manga comics, graphic novels, and animations, onomatope creates the impression of being primitive, childish or unsophisticated due to their frequent appearance in baby words that are often used in children’s books in English (Ivanova, 2006; Mikami, 2003). Contrary to general impressions of onomatopoeic or sound symbolism as “elusive,” “peculiar,” or “arbitrary,” Japanese onomatope are not only highly systematic linguistically, but also a vital element of Japanese expressions (Hamano, 1998; Mikami, 2003; Sakurai, 2010; Tokui, 2007).
Needs Statement

In recent years, research on *onomatope* has increased. While research in various fields such as psychology, child development, cognitive linguistics, and Japanese as a national language has been conducted, many researchers and educators cite a lack of quality instructional materials, especially in JFL teaching (Ivanova, 2006; Mikami, 2007; Osuka, 2009). The majority of these words are hardly ever found in ordinary Japanese dictionaries, textbooks or grammar lessons. For the limited few that are listed, only basic meanings are explained. In spite of their frequent use in daily conversations among native speakers and in various forms of literature, *onomatope* expressions are not sufficiently addressed in JFL teaching (Hamciuc, 2009; Mikami, 2007; Osuka, 2009).

There are cases in which students who have studied Japanese for several years and reached intermediate and advanced levels in JFL courses face considerable difficulty understanding Japanese native speakers’ conversations. Among the reasons cited, students have never had lessons or materials addressing mimetic and onomatopoeic words and expressions (Osuka, 2009). Even students who have attained a high level of fluency, and engage easily in daily conversation, are “stunned by unfamiliar expressions and words when they open such books as *Momotarō* The Peach Boy, *Issun Bōshi* The One-Inch Boy, and *Kaguyahime* Princess of *Kaguya*, all of them well known Japanese folktales. They are full of *onomatope*” (Tokui, 2007, p. 173).

Upon listening attentively to native speakers’ conversation, it becomes clear how prominent *onomatope* is in the language. Just like noted supporting actors help the main actors, *onomatope* help speakers add nuance with more lively and graphic expressions. *Onomatope* provide spice essential in conversations. By studying *onomatope*
expressions, JFL learners better understand expressions of emotion and feeling. They more efficiently identify the Japanese way of thinking and its perspectives, grasp the rich, descriptive, and highly rhetorical expressions used in various forms of literature, and are able to express their own ideas and feelings more effectively and accurately. In order to help JFL learners achieve more refined and natural language skills, the adoption of onomatope in JFL teaching is essential.

Statement of Purpose

In second language acquisition, it is important to polish one’s sense of language. For this reason, learning a group of sensory words such as onomatope is a very effective way to express one’s own feelings and needs (Ivanova, 2006; Nakamoto, 2009). The purpose of this project is to provide JFL teachers and students effective and easy-to-use teaching materials focusing on onomatope, presented through the use of authentic cultural products such as literature, music and song, newspapers, and advertisements. Commonly used and highly functional onomatope words, phrases, and expressions are presented with abundant examples of English translations. Useful resources are listed to facilitate selection of materials.

Introducing onomatope in this manner, students will be able to feel, sense, and comprehend native speakers’ perspectives of and reactions to various sounds, situations, and conditions. This kind of approach will promote and refine students’ sensitivity to subtle nuances of the language, which is crucial in developing communicative competence and smooth conversational skills.
Goals and Objectives

In order to ensure the students’ acquisition of onomatope using these materials, the goals and objectives have been delineated as follows:

Goals

Students will understand the existence and roles of onomatope in daily living and various aspects of Japanese culture. They will recognize and incorporate onomatope in daily discourse and interactions with native speakers.

Objectives

The students will be able to:

• recognize onomatope words and expressions used by native speakers.
• identify onomatope words and expressions in various daily situations, activities, fields, and media in Japanese society.
• use onomatope to express their feelings and emotions more fluently and appropriately.

Scope of the Project

In order to fulfill the goals and objectives, information was compiled from authentic sources that include pure literature, children’s books, newspapers, advertisements, scholarly research and studies, music notes, web dictionaries, encyclopedias, and news programs. A number of books on onomatopoeia, sound-symbolism, Japanese modern literature, and essays on the subject were identified and utilized. To ensure higher accuracy of linguistic terms and definitions, the categorization of selected onomatope words was based on several doctoral dissertations in linguistics,
such as Hamano (1998) and Mikami (2007). Selected sources were written by the specialists in Japanese onomatope and linguists (Mikami, 2007; Ono, 2009; Tamori & Schourup as cited in Mikami, 2007; Yamaguchi & Sataō, 2006). Authoritative online dictionaries and encyclopedias were additional sources of information for this project. Emphasis was put on the quality, variation, and content richness of both cultural and linguistic aspects in order to ensure products’ appropriateness as teaching materials.

Significance of the Project

In recent years, the significance of onomatope expressions: clarity, crispness, brevity, and simplicity, has been re-evaluated among researchers and scholars. Thanks to the books about onomatope by writers such as Yamaguchi, Ono, Tamori, Sakurai and Tokui, the Japanese people have rediscovered the very interesting roles of onomatope in their own native language. Onomatope is ubiquitous in Japan.

Despite growing interest and popularity among native speakers, information on the subject of onomatope is neither readily available nor included in JFL teaching. Basic meanings and typical usages of onomatope introduced in conventional dictionaries are mainly written for native speakers to reconfirm their already existing knowledge. Such content is too difficult for JFL learners. Multiple dimensions of onomatope, such as their linguistic characteristics, various uses, and variant behaviors in contexts, are not accessible in such sources. In order to address JFL learners’ needs, developing more comprehensive and easy to use learning materials in English is crucial. This project will provide the definitions, practical uses, and functions of onomatope that are frequently used in literature and daily living. “Text has no real existence until it is read. By
completing meaning, thus actualising or reading it, the reader does not take a passive role . . .,” but “is an active agent in the creation of meaning” (Gilroy & Parkinson as cited in Mishan, 2005, p. 97). Featured expressions are carefully selected from modern literary works, newspapers, songs, children’s books, and web sources. Once selected, these expressions are categorized based on their linguistic features and pragmatic behaviors. By successfully adapting onomatope expressions found in authentic cultural products such as literature, the broadcast media, newspapers, advertising, music and song, film, and Information and Communication Technology (ICT) (Mishan, 2005), JFL learners deepen and broaden their understanding of the target culture, embrace different perspectives, and become life long learners.

Limitations

The majority of scholarly papers, books, and web sources needed in order to write this project are available only in Japanese. Onomatopoeic expressions are used mostly in conversation and oral discourse. In order to compare the frequency and volume of onomatopoeic expressions in Japanese and English, conducting an oral discourse analysis would definitely be useful. However, due to limited time and resources, such comparisons of the two languages are accessed only through previous research papers. It is said that the use of Japanese onomatope is three times that of onomatopoeia and mimesis in English and other Indo-European languages (Ono, 2009). Furthermore, onomatope are dynamic, appearing and disappearing or changing their forms and usage over time. For the reasons cited above, the number of onomatope words and expressions featured in this paper are limited. The onomatope presented, however, are carefully
selected based on high functionality and frequency in daily usage. This has been confirmed through findings from previous studies and research papers.

JFL learners in higher education are the primary target audience for this project. Teachers of younger students, however, may modify the selection of resources, depending on their students’ levels by incorporating cultural activities such as origami, paper cutting and *kamishibai*, a Japanese paper drama.

Obtaining traditional paper versions of newspapers is becoming extremely difficult, as people rely more and more on online-based news and information sources. Taking advantage of the convenience and wide variety of the content available on web-based resources, I adopted and adapted diverse topics, materials, and motifs from the Internet.

**Definition of Terms**

The following terms are closely related to the focus of this research. Some are commonly used in the field of linguistics, and many terms are translated from research papers and books that are published in Japanese. The definitions are adapted from various online dictionaries, and references. Some of them have been translated from Japanese to English by the author.

- **Dakuon**: (n) the voiced counterparts of the syllabic sounds which have a *seion*, syllabic sounds made of voiced consonant + vowel. “Dakuon is indicated by two small strokes (“”) (‘Dakuon,” 2001) attached to *seion*. Phonemes for *dakuon* are /g/, /j/, /z/, /d/, and /b/.
Gijōgo (GiJ): “words depicting psychological modes, such as attitudes and feelings” (Ivanova, 2006. p. 103); unique sound symbolic words of Japanese mimesis.

Giongo (GiO): “the sounds of the inanimate world, such as rain, wind, and lifeless objects” (Ivanova, 2006. p. 103).

Giseigo (GiS): “the sounds produced by living creatures, such as people, animals, birds and insects” (Ivanova, 2006. p. 103).

Gitaigo (GiT): “words expressing physical modes, such as actions and states” (Ivanova, 2006. p. 103); unique sound symbolic words of Japanese mimesis.

Haku: (n) a Japanese name for mora, a phonological feature of Japanese rhythm. Haku includes: vowel /V/, semivowel + vowel as in wa, wo and ja, ji, ju, je and jo in kana syllabaries (j and w behave as /YV/ as consonants in Japanese), consonant + vowel /CV/ (ta, hu), consonant + /CYV/ (e.g. kya, syu, myo), and special haku: long vowel /R/ (maa, ma-, or mā with a macron), geminate-glottal or ‘choked’ sound /Q/ (satō, pocchari), and syllabic nasal /N/ (kyoton, poron) (Miwa, 1999).

Handakuon: (n) kana syllabic sounds with a small circle or maru (°) to syllabics of the glottal fricative /h/ line ha, hi, h/_fu, he and ho, which will turn to bilabial plosives pa, pi, pu, pe, and po (“Handakuon,” 2011).

Mimesis: (n) “imitation, in particular imitative representation of the real world in art and literature, the deliberate imitation of the behavior of one group of people by another as a factor in social change” (“Mimesis,” 2012).

Mimicry: (n) “the action or skill of imitating someone or something, especially in order to entertain or ridicule” (“Mimicry,” 2012).
- Mora: (n) “the minimal unit of metrical time in quantitative verse, equal to the short syllable” (“Mora,” n. d.); “a unit in phonology that determines syllable weight, which in some languages determines stress or timing” (“Mora [Linguistics],” 2012). See “haku.”

- Onomatopoeia: (n) “the formation of a word from a sound associated with what is named (e.g., “cuckoo” or “boom”)” (“Onomatopoeia,” 2012).

- Onomatopoeia: (n) “the original Greek term onomatopoiía consists of onomato- “the making of name or words” plus poi- (stem of poieîn) “to make or compose” plus -ia,” (“Onomatopoeia,” 2012) a noun suffix.

- Onomatope: (n) “the Japanese term for onomatopée, which is the French pronunciation of onomatopoeia; referring to sound symbolism including gijōgo, giongo, giseigo and gitaigo” (Tokui, 2007). In this paper, these four terms of Japanese symbolism are referred to by their Japanese generic name, onomatope.

- Phenomime: (n) “gitaigo. mimetic words to represent non-auditory senses” (“Phenomime,” n.d.).

- Phonoestheme: (n) “a particular sound or sound sequence that suggests a certain meaning. In English, for example, in words like glimmer and glitter, the initial gl-phonestheme is associated with vision or light” (“Phonoestheme,” 2012).

- Psychomime (n) “gijōgo. mimetic words that represent psychological states or bodily feelings” (“Psychomime,” 2012).

- Seion: (n) “The voiceless syllabic sounds made of a voiceless consonant + vowel” (Hiragana, 2012), and a semi vowel + vowel. Phonemes for seion are /k/, /s/, /ʃ/, /ʒ/, /c/, /ʃ/, /ʒ/, /m/, /y/, /r/, and /w/ (“Seion,” n.d.).
Sokuon: (n) “a Japanese symbol consisting of a smaller size hiragana or katakana tsu (in comparison to a full or regular sized tsu). Sokuon is counted as one-full mora. In less formal language, it is called chīsai tsu or chiisana tsu, meaning “little tsu” (Sokuon, 2012). The sokuon is used for various purposes. “The main use is to mark a geminate consonant, which is represented in rōmaji (romanized Japanese) by the doubling of the consonant to indicate a ‘glottal stop’ ” (“Sokuon,” 2012).

Sound symbolism: (n) “the partial representation of the sense of a word by its sound (e.g. “bang,” “fizz,” and “slide”)” (“Sound Symbolism,” 2012a).

Sound symbolism in Japanese otoshōchō: (n) words semantically subcategorized and defined are; psychomime words, gijōgo (GiJ) and giongo (GiO), represent psychological states or physical sensation and feelings. phonomime, giseigo (GiS), and gitaigo (GiT), mimic actual sounds. While sound symbolic words can be found in many languages, phenomimes and psychomimes are most abundant in Japanese. (“Japanese Sound Symbolism, 2012”; “Sound Symbolism,” 2012b).
CHAPTER II

LITERATURE REVIEW

Using Cultural Products to Teach Onomatope in Japanese as a Foreign Language Classrooms

The Japanese language without onomatopoeic expressions is unthinkable. Having engaging conversations without this kind of language would be extremely difficult (Tokui, 2007). Tamori (2009) claims that onomatopoeia is an indispensable linguistic element in literature, encompassing the power of realistic and dynamic expressions. Many believe that onomatope expressions or sensory words frequently used in daily discourse should be introduced in JFL teaching (Mikami, 2007; O’Donnell, 2011; Osuka, 2009). However, onomatope have long been considered to be expressions mainly used by children, and neglected in linguistics, their contributions to the Japanese language overlooked. They are excluded as a linguistic topic in the classroom: “Onomatopoeic expressions permeate Japanese life . . . they also abound in literary works” (Shibatani, as cited in O’Donnell, 2011; Osuka, 2009). The reasons why onomatope are not sufficiently taught in JFL classrooms could be due to the characteristics of “sensory words.” It is difficult for non-native speakers to grasp the feeling, while native speakers intuitively understand. Moreover, teaching onomatopoeia in JFL is difficult in part because of the limited availability of quality teaching materials and effective pedagogical methods, among other factors (Mikami, 2007; Osuka, 2009).
Current Studies

In recent years, however, onomatope have been re-evaluated for their high functionality and impact on semantic aspects of the Japanese language. Hoshino (2005) explains that the Japanese gitaigo is often classified as onomatopoeia; however, this ‘part of speech’ differs greatly from the definitions given to sound symbolic words in many languages. There are fundamental differences between sound symbolism and onomatopoeia and Japanese gitaigo, which are mimetic words. While the former indicate the actual sounds of natural phenomena, the latter, lifeless objects or voices of living creatures, “express one’s perceived impressions or feelings as some kind of ‘non-existing sounds’ from the conditions or phenomena that have appeared in front of him/her, in symbolic or mimetic words” (Hoshino, 2005, p. 185). She parses gitaigo and presents various examples to support her theory. Onomatope words are particularly important because of the ambiguity of Japanese verbs and their unspecific nature. To explain why Japanese relies so heavily on onomatope expressions, Allott (1991) states:

The complete Japanese lexicon has three main components, native Japanese words, words borrowed from Chinese (Sino-Japanese words) and words borrowed from other languages. The primordial Yamato words forming the native vocabulary relate particularly to aspects of nature, weather, wind and seasons, fishing, crops, particularly rice-cultivation. The native vocabulary is acknowledged by Japanese linguists to be surprisingly poor in many domains, domestic animals, body parts, and bodily movements. For example, there are no basic words distinguishing calf, cow and bull; there is no distinction between foot and leg, or between hand and arm; verbs have generalised meanings - the word ‘tobu’ covers jumping, springing, and flying; ‘warau’ refers to chuckling, smiling, giggling, as well as other instances of laughing. However, the lack of specificity in these basic verbs is made up for by the use of onomatopoeic and sound symbolic adverbial expressions. (“The Native Japanese Lexicon,” para. 1)

Similar explanations of the need for onomatope expressions to support, clarify, maximize, and ‘enliven’ the limited selections and functions of Japanese verbs
are provided by Ono (2009) and Sakurai (2010). Tokui (2007) explains that the total number of Japanese syllables is 112 (some claim there are 115), which is a significantly smaller number than other languages. It is believed that onomatope expressions are inevitably necessary to compensate for such limited syllabic sounds. As exemplified in many papers, Japanese use onomatope to describe the way, speed, and degree as well as appearance, phenomena and various other conditions. This greatly differs from expressions in the English language, which use rhetorical devices such as metaphors, and parts of speech such as adjectives and adverbs. (The differences between Japanese and English can be observed in various examples in the Appendices A, B, and C of this paper.)

Pantcheva (2006) presents an in-depth analytical study on phonosemantics. She divides phonosemantics into two categories: sound imitation systems and sound symbolic systems, and illustrates various attributes of sound-symbolic words by referring to many studies. The sound in a poem has a relation equivalent to the meaning, and has the power which produces a meaning (Waugh, as cited in Pancheva, 2006), and many phonemes like /i, e, y, m, p, l, s, k, and n/ appear to express small things, while /a, o, u, b, d, r, g/ express large things (Levitsky, as cited in Pancheva, 2006). The sound imitative words (onomatopoeia) in various languages share the similar universal attributes of phonemes (e.g. alveolar stop + low vowel + nasal represent the dull sound “bang” in English, and “bam” in Indonesian) (Voronin, as cited in Pancheva, 2006). Sound symbolic words, on the other hand, describe an operation, a situation, a substance, a size, distance, a method, feeling and mental states (Voronin, as cited in Pancheva, 2006). She also refers to synesthesia and kinesics, the vital elements of sound-symbolism (e.g., “st-,
gr-, gl, and str-,” in many cases related to “long, thin, straight, narrow and stretched-out). Pantcheva’s extensive study refers to old Japanese concepts and perspectives, such as: kotodama, “soul or power of language,” ju “spell,” “dharani,” “mantra,” ongisetsu, a belief which claims that each sound of kana syllabary (on) has a meaning (gi) and possesses a power to control certain phenomenon, which subsequently influenced the development of onomatope. Her wide-ranging categorization and classification can be valuable information.

In his analytical study, Nakamoto (2009) focuses on the highly sensuous nature of onomatope from the point of view of cognitive linguistics. He reports that three characteristics of onomatope were elicited in his study: (a) Form and meaning have relevance (Onomatope start with the voiceless consonants /h, f, k, s, t/, which are clear, positive, small, light, bright, and pleasant, vs. the voiced consonants /b, g, j, z, d/, which are fuzzy, negative, big, heavy, dark, and unpleasant); (b) They are high impact, direct language (Onomatope express mentally and physically perceived events in direct language, e.g., onomatope zāzā means “raining hard,” kongari means “a slice of bread is toasted perfectly”); (c) A situation and the whole scene are conceptualized (onomatope that represent arukikata “manner of walking” yochiyochi aruku “totteringly [toddler],” yoroyoro aruku “unsteady on one’s feet [old or sick person],” tobotobo aruku “walk ploddingly [with feeling of disappointment],” and tsukatsuka aruku “walk briskly and determinedly”).

Nakamoto concludes that some human psychological attributes are reflected in onomatope. Hamano (1998) provides a thorough and systematic picture of ideophones, mimetics, and sound symbolic words. Her extensive analysis of linguistic aspects consists
of definitions, grammar, phonological and syntactic features, historical development, and her own findings. Her paper is most informative and has been referred to in numerous research papers and studies of sound symbolism and mimetic words. The in-depth explanations of the behaviors and forms of monosyllabic and bisyllabic mimetic adverbs and geminate clusters were especially useful in explaining the fundamental functions of **onomatope** in the introductory section, “The Grammatical Rules and Linguistic Characteristics of Japanese **Onomatope**” of Appendices A and B.

**Teaching Onomatope in JFL Classrooms**

Nakazato (2005) conducted research for the Council for Culture Affairs on guidelines to develop programs for enhancing children’s power of expression. The focus of the research was to observe the effectiveness of programs which incorporate **onomatope** in elementary school literature classes. Her findings demonstrate that **onomatope** expressions effectively help students depict both explanatory and literary sentences with direct and sensuous words. Mikami (2003) claims that **onomatope** frequently used in daily living should be introduced to JFL teaching from the early stages, because it is important to raise JFL students’ awareness of and familiarity with such a word group. Furthermore, **onomatope** sounds have meanings that promote and nurture students’ ‘word sensitivity,’ which native Japanese speakers develop in their first language acquisition process. Early incorporation of **onomatope** in JFL teaching can help students to: (a) more quickly and easily become familiar with higher level materials, (b) understand **onomatope** which appeal to feelings and emotions by adopting easy-to-read materials such as folktales and short stories, (c) comprehend spoken and practical
language (which is often absent from textbooks) by using teaching materials with dialogues, and (d) become familiar with concise and simple representations, a distinct function of onomatope, which greatly contributes to students’ cultural understanding (Osuka, 2009. p. 4).

**Japanese As a National Language Curricula**

In order to enhance students’ power of expression in Japanese as a National Language curricula, onomatope is incorporated within the Ministry of Education’s essential points for educational guidance. In one recommended lesson, students read 31-syllable Japanese poems called tanka. The teachers assess students’ understanding of the characteristics and effects of onomatope in the poem and encourage students to express what they perceive when reading tanka poems (National Center of Teacher’s Development, 2010).

**Pain Expressions and the Medical Field**

In Japanese, onomatope are often used to describe the types and severity of aches and pains that are subjective feelings. Through the message described by using onomatope, the speaker and listener can effectively ‘share’ the sensations of pain. If one expresses having a headache, the listener may want to know about the kind and the severity of the pain, then look for a cure. Likewise, when inquiring about the patient’s condition, a medical doctor may ask the patient to describe the condition in detail prior to a comprehensive exam. Yasui (2006), a medical doctor and writer, reports on how doctors use onomatope to assess the degree and location of pain, for example, and determine the potential treatment. He also presents his study on a comparison of English
and Japanese pain expressions. English, a language of high lexicalization, has an abundance of modifying words: acute, chronic, constant, dull, enduring, sharp, and severe, and metaphoric expressions: burning, throbbing, gnawing, nagging, shooting, and stinging. Japanese, on the other hand, relies on onomatope: hirihiri “burning” or “smarting,” gangan “throbbing,” zukizuki “pounding,” and chikuchiku “stinging” to describe such conditions.

In Food Culture

Food is an indispensable element of life and a significant component of any culture. This is an area in which the role of onomatope is most crucial: to describe the texture, emotional and physical responses to various foods. It would sound quite deficient and insipid if one tried to express the texture of foods without this lexicon (Moku, 2005). For example, the impressions conveyed by the following expressions are quite different: kore-wa karai “This is spicy” and kore-wa piritto karai “This has a hot tingling sensation on the tongue.” While the former simply ‘states’ the flavor of the food, the latter with onomatope, pittito transmits the ‘sensation’ the speaker perceived from the taste of the food. The listener could actually ‘feel’ the same sensation the speaker experienced.

Various onomatope words and phrases related to food are highlighted in Cultural Product 8. Newspaper in Appendix C. The online newspaper, Yomiuri Shinbun, one of the five top newspapers in Japan, contains a rich and varied content. The featured columns on food and medicine include abundant onomatope expressions and are excellent sources in these genres.
The Topic of Weather

Weather expressions using onomatope are indispensable. How precipitation or rain occurs can be illustrated with adverbial forms of onomatope: ame “rain” ame-ga furu “It rains”; ame-ga shitoshito furu “drizzle”; zāzā furu “pouring rain”; potsuripotsuri-to furu “start to sprinkle lightly”; and ame-ga karari-to agaru “the rain clears up”; hi or taiyō “the sun,” hi-ga sansa-to furi sosogu “the sun shines brightly”; and giragira teritsukeru taiyō “beaming/glaring sun. The characteristics of summer in Japan are often described in the sentence nihon-no natsu-wa atsuku-te mushimushi, jittori shiteimasu “summer in Japan is hot and humid.” These expressions are often used not only in daily discourse, but also frequently in various literature (Tokui, 2007).

Linguistic Features

From a morphological aspect, onomatope account for 2.5 % of the modern Japanese lexicon. The majority of onomatope are in the XYXY pattern (X represents C1V1, and Y represents C2V2), which consists of 42.86% of the total number, and GiT and GiJ comprise 73% of all onomatope expressions (Tamamura, as cited in Mikami, 2007). Moriyama (2002) also identifies the dominant XYXY or reduplicative pattern, but concentrates on researching the ‘onomatope-ness’ of C1V1QC2V2 + ri-suffix pattern. She tries to verify the absence of “onomatope base words” in this pattern (described by Tamori, as cited in Moriyama, 2002) and further investigate the characteristics and functions of the pattern.

The most notable property of onomatope words is their versatile nature. The linguistic functions of this elusive lexicon change, depending on the suffixes that are
attached to the onomatope base words, kigo. Gorogoro, for example, belongs to all four types of onomatope, depending on the context in which the word is used (Mikami, 2004). Some examples are:

1. **Neko-ga gorogoro nodo-wo narasu.** “The cat purrs (making the sound of gorogoro in its throat).” *(GiS-giseigo)*

2. **Ōkina iwa-ga gorogoro-to yamamichi-wo korogari ochita.** “A big rock rolled down (with a big noise of a heavy object) the mountain road.” *(GiO-giongo)*

3. **Shūmatsu kare-wa itsumo uchi-de gorogoro netebakari imasu.** “He stays home and idles himself away on the weekends.” *(GiT-giatigo)*

4. **Konpyūtā-wo tsukaisugi-te me-ga gorogoro suru.** “I spent too much time using a computer, and I feel a gritty sensation in my eyes.” *(GiJ-gijōgo)*

It is very important to understand moraic qualities in Japanese. Haku is the Japanese term for mora. “Onomatopoeic words are classified into one ‘haku’ or two ‘haku’ (one mora or two morae) base words” (Tamori & Schourup, cited in Nomura, 2010, p. 7). Derived varieties are formed by adding suffixes such as sokuon (geminates), hatsuon (a nasal ‘N’), chōn (a long vowel), or “ri-on” sounds, based on the various classifications done by Amanuma, Kindaichi, and Tamori and Schourup (as cited in Mikami, 2003). Following Tamori and Schourup, Nomura (2010) calls the base words of onomatope “goki” (lit. “go” word or language, and “ki” a base or foundation).

While English is a syllabic language, the sense of moraic rhythm is important for Japanese. “Haku,” a Japanese rhythm or mora, is one of the phonological features of Japanese. There are several kinds of Japanese morae. The most common haku consists of a consonant and a vowel (/CV/). For example, a mora “ma” consists of a consonant ‘m’
and a vowel ‘a,’ and is pronounced as ‘ma.’ /YV/ as in “yu” and “wa,” for example, are semivowel plus vowel forms.

The /CYV/ form is called “yōon,” a contracted word or diphthong which is formed with an added [j] sound, as in “xya (often spelled in sha)” or “kyo.” /R/, “chōn,” is a long vowel that takes two morae. In rōmaji, it’s written with a macron: あ, い, う, え and お. /Q/, “sokuon” is consonant doubling (gemination). There are five consonants /k/, /s/, /t/, /c/, and /p/ that can become geminates. Represented as “Q” linguistically, sokuon is counted as an extra mora and is pronounced with a “choked” or glottal sound. Lastly, there is “hatsuon,” a syllabic nasal /N/, which is pronounced as “n” and one mora.

It is important to understand the basic concepts of Japanese grammar as well. When it comes to onomatope, phonological and methodological knowledge play a key role in how to handle these words. Hence, when onomatope are introduced, phonological behaviors and other linguistic elements should be taught simultaneously from the beginning level (Kido, 2008; Mikami, 2007; Osuka, 2009; Tajima, 2006).

Hamano (1998) systematically organized Japanese phonoesthemes, a quality of onomatope which affects psychological and emotional states of mind. Tajima (2006) examined the comprehensive linguistic features of onomatope including phonological, morphological, syntactic, pragmatic, and sound symbolic functions. The onomatope terms that are used by many scholars and researchers to discriminate onomatope from other lexicons are onomatope markers (onomatope hyōshiki) (Waida as cited in Nomura, 2010) and “onomatope base words” (goki) (Tamori and Schourup as cited in Mikami, 2007). I employed these terms to explain Japanese onomatope terms, types and functions in Appendices A, B and C.
Another salient linguistic attribute of onomatope is morphological. Sato (2006) analyzed the functions of “verb-omission” mimetic and onomatopoeia expressions collected from the headlines of newspaper articles. The purpose for using the “verb-omission” form is to give more dynamic and direct tones to onomatopoeic expressions.

Sensory Words in Literature

Possessing a high degree of sensory power of expression, onomatope are studied in fields such as Japanese literature, cognitive linguistics, and psychology. Nakamoto (2009) and Mikami (2007) examine prospects for the creation of innovative materials, focusing on the rich sensory nature of sound symbolic words. In their book, Higginson and Harter (1985) describe the validity of onomatopoeia in haiku, as they are used effectively to reflect the poet’s perception in a poem. Higginson and Harter quote R. H. Blyth’s classification of three types of onomatopoeia in haiku: “direct representation of sounds; representation of movement or of sensations other than sound; and the representation of soul state” (1985, p. 126). Referring to Blyth’s second type of onomatopoeia, representation of movement, Higginson and Harter exemplify an adverbial function of onomatope by referring to a haiku by Issa, one of the most recognized haiku masters. They further portray other effects of onomatope that add a finer nuance and create an impression of the scene implied in the haiku. Maeda (n.d.) explains how onomatope enhances the appreciation and creation of haiku, by promoting receptiveness (to one’s surroundings, natural phenomena, feelings and emotions), and enriching one’s linguistic sensitivities. He reports on the positive results of elementary school lessons he designed to promote students’ observation of nature and their immediate surroundings.
more attentively. The students were encouraged to express what they heard, observed or found, and how they felt about what they had observed using their own words, including *onomatope*. Combining *onomatope* and haiku successfully evoked students’ innate sensitivity, and enabled them to create their own haiku full of lively and vivid words. *Onomatope* helped students compose wonderful haiku poems of their own.

The Selection of Cultural Products

From a very young age, Japanese people are introduced to *onomatope* words and expressions through various contexts such as picture books, songs, TV programs, and natural discourses exchanged with family and friends. Despite their ubiquitous existence/appearance in daily conversations and various media in Japan, *onomatope* are not sufficiently introduced in JFL teaching materials and classes, Osuka (2009) and Mikami (2006) propose effective *onomatope* teaching methodologies and creation of teaching materials. Osuka (2008) conducted research comparing JFL textbooks and *kokugo* (national language) textbooks. His findings are that JFL teaching materials focus on promoting students’ overall proficiency in reading, writing, listening, and speaking, and cultural study. The focus of *Kokugo* education is to raise students’ ability to use and understand the language appropriately and correctly, support their thinking and imaginative power, deepen the recognition and respect for the language. He points out that JFL teaching today puts emphasis on acquiring basic vocabulary and sentence structures which are required for daily life, work and field of study. While *Kokugo* textbooks contain sufficient *onomatope* to promote students’ power of expression, JFL teaching materials address very few of them. Osuka (2009) proposes introduction of
onomatope from the early stages using relevant technologies like Japanese dictionaries, anime sites and Google Videos. He suggests selecting materials aligned with the Three C’s: cultures, connections, and communities of the standards of American Council on the Teaching of Foreign Languages (ACTFL). Mikami (2006) presents her approach for selecting, creating and teaching basic onomatope for pre-intermediate or intermediate JFL learners. In the selection of basic onomatope, she used Japanese textbooks and data collected from newspapers, magazines, and TV-dramas and movies. She also discusses when and how to use onomatope in appropriate situations and specific contexts, to facilitate students’ self-learning.

Common sources of culture teaching materials include picture-books, textbooks, literature, songs, music, and newspapers (Mikami, 2003; Nakazato, 2005). In the case of Japanese and considering the growing popularity of Japanese popular culture, especially among the younger generations worldwide, manga, anime, and J-pop should not be ignored. Most importantly, onomatope are a linguistic phenomena that can be taught through authentic, natural materials. Texts adopted from sub-cultures are effective for spoken language acquisition. It is important to take into consideration whether materials are suitable for teaching as they cannot be vulgar or inappropriate.

Areas such as food culture and the medical diagnostic process require rich onomatope expressions to effectively and accurately transmit the speakers’ message. Commercials and advertisements provide valuable information for daily living. Internet resources can be used to introduce high quality and high frequency onomatope that are indispensable in everyday life.
In her groundbreaking research paper, “The Sound-Symbolic System of Japanese,” Hamano (1998) offers an extensive and systematic study of the Japanese lexicon of “mimetic words.” The pedagogical suggestions and development of effective materials, extensive definitions, examples and usage of mimetic and onomatopoetic expressions focus on Mikami’s dissertation, “Japanese Onomatope and Teaching Methodologies” (2007). Linguistic features and characteristics, such as morphology, phonology, syntax, and pragmatics of onomatope are adopted and adapted from Kido (2008), Nakamoto (2009), Sakurai (2010), Tajima (2006), and Tokui (2007). In designing authentic and effective curricula and teaching materials, guidelines and frameworks such as the Five C’s of the National Standards for Foreign Language Education (ACTFL, 2009), the Five Dimensions of Culture presented by Moran (2001), and Mishan’s (2005) Three C’s and guidelines for using cultural products are useful resources.
CHAPTER III

METHODOLOGY

Introducing Overlooked Lexicons to Japanese Learners

This chapter focuses on development of the project, from initial data collection to actualization. In order to design this project, an extensive number of studies and web sources were consulted. Starting with the process of defining onomatope in both English and Japanese, I soon discovered that there are significant differences between Japanese and English onomatopoeia, mimesis, and sound symbolism.

Procedure

My interest in onomatope expanded greatly during my five semesters of Japanese tutoring sessions at California State University, Chico. After identifying a possible reason for JFL learners’ limited communicative competence, I introduced information about onomatope to my students. The result was favorable. Initially, I tried to search for scholarly papers featuring Japanese onomatope online and in the Meriam Library of California State University, Chico, but soon realized that papers about Japanese onomatope in English were very limited. The first English language paper specifically focusing on Japanese onomatope that I was able to find was The Overlooked Role of Onomatopoeic Phrases in Japanese (O’Donnell, 2011).
One scholar will call them sound symbolisms, another will carefully divide them into mimesis and onomatopoeia, with further differentiation between those words describing voice or sounds and those describing the condition of things and human emotions. None of this helps to learn or appreciate the language, and the majority of Japanese themselves would probably have no idea what you were talking about if you tried to put these words in categories (Millington as quoted in O’Donnell, 2011, p. 2)

Upon reading the paper, it became clear that Japanese onomatope are one of the most overlooked and neglected lexicons, despite the fact that their role in Japanese is so essential.

Data Collection

The data collection became much easier after switching from English to Japanese scholarly sources. Books, web articles, and scholarly papers about onomatope written in Japanese were abundant. A dozen books written about onomatope by noted scholars such as Tamori, Yamaguchi, and Ono, were found on amazon Japan. As these were not available in the USA, I had them sent from Japan. Scholarly papers, studies and journals in university annals were downloaded from web pages such as CiNii (Scholarly and Academic Information Navigator) and yahoo.japan. As the data collecting process became smoother, half a dozen studies done by non-Japanese scholars and writers, such as Allott (1991), Hamciuc (2009), Ivanova (2006), and Moku (2005), were identified. Written from an outsider’s viewpoint, they became valuable resources for incorporating with the information gathered from original Japanese sources.

Choosing a Format and Cultural Products

The next step was to choose a medium or format through which the collected information about onomatope could be transmitted to JFL learners. How could these elements of the Japanese language be successfully introduced into JFL teaching? The
answer to this simple question was through authentic cultural products. Mishan (2005) supports this approach, writing that her “book is . . . for language teachers who are interested in sourcing authentic texts from a range of cultural products and in using classroom tasks that are correspondingly authentic” (p. xi). Before proceeding to choose ‘authentic’ cultural products, the term ‘authentic’ or ‘authenticity’ needed to be further defined. This was necessary in order to select products aligned with her interpretation of the term. Mishan frames authenticity as a factor of:

1. Provenance and authorship of the text.
2. Original communicative and socio-cultural purpose of the text.
3. Original context (e.g. its source, socio-cultural context) of the text.
4. Learning activity engendered by the text.
5. Learners’ perceptions of and attitudes, to the text and the activity pertaining to it. (p. 18)

The main premise of Mishan’s authenticity-focused approach is to teach language via authentic materials, extracted from a wide variety of fields in the target culture. She recommends the following seven cultural products as teaching resources: literature, the broadcast media, newspapers, advertising, songs, and music, film, and information and communications technologies (ICT). Mishan also established the concept of the Three C’s: ‘culture’, ‘currency’ and ‘challenge’, “to summarise the many advantages of using authentic texts for language learning” (p. 95). These keywords embody the essential pedagogical rationale encompassing the merits of using authentic texts in language learning. Her interpretation of the Three C’s is as follows:

- **Culture**: Culture contains all of the elements of linguistics–culture and language are inseparable, like both sides of paper. Incorporating authentic texts for
consciousness-raising in language teaching is crucial. Helping language learners develop schemata (important cognitive networks for psychological information) is also vital.

- **Currency**: By encompassing “up-to-dateness,” topicality, relevance and interest to the learners, currency can play an affective factor in teaching JFL.

- **Challenge**: Difficulty, if successfully integrated in language teaching, can be an advantage. “Challenge is a positive impetus . . . challenge is a factor . . . of the task set . . . suitable authentic texts can be found for all levels of learner proficiency” (Mishan, 2005, p. 45). Challenge can enhance learners’ motivation and confidence, and infuse a sense of achievement.

What can each cultural product offer to language teaching, learning, and accessibilities (readiness for usage)? I chose the following cultural products: literature, film, songs and music, advertising, newspapers, and ICT (Information and Communication Technology). The broadcast media was excluded because, except for a few broadcasting stations and programs, the majority of programs are imprudent and frivolous. There is little educational value in them. Radio has been excluded because of difficulties in compilation.

**Morans’ Five C’s**

Authenticity and the Three C’s were explicitly defined and cultural products were selected. My next step was to further affirm the quality of my cultural product selections. I consulted Moran (2001) to clarify ‘language-and-culture’—why are they important and how are they used in language teaching and learning. His definitions and interpretations were used as a basis for choosing well-suited products. He adds persons (the producer and user of artifacts, and action carriers who hold meaning), and
Utilizing these correlated five dimensions of culture to the utmost, Moran (2001) defines culture as: “Culture is the evolving way of life of a group of persons, consisting of a shared set of practices associated with a shared set of products, based upon a shared set of perspectives on the world, and set within specific social contexts” (p. 24).

The definition of cultural dimensions is as follows:

- **Products**: “all artifacts produced or adopted by the members of the culture, including those in the environment, such as plants and animals. Examples of products include tools, clothing, spoken language, music, education, religion, and politics...are located in physical places” (Moran, 2001, p. 25). Products are instantly distinguishable for their noticeable appearance by visitors.

- **Practices**: “They comprise the full range of actions and interactions carried out by the members of the culture, verbal and non-verbal” (Moran, 2001, p. 25). Other examples could include the context of communications in social situations, and taboos.

- **Perspectives**: It is a unique outlook or orientation towards life—the specific worldview of a culture. Perceptions and values can be “implicit or outside of conscious awareness” (Moran, 2001, p. 25).

- **Communities**: They are “the specific groups of the culture in which members . . . carry out practices in specific social and physical settings” (Moran, 2001, p. 90).

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1. Referring to three interrelated components of culture: products, practices, and perspectives, presented by various sources, including standards for culture issued in the National Standards in Foreign Language Education Project (ACTFL, 1996) of the United States.
Communities extend from the National (e.g., political, economic) to the Coexistent (social communities in the national culture, like schools) to the personal level of Relationships.

- **Persons**: They are “the individual members who embody the culture and its communities in a unique way” (Moran, 2001, p. 25). An example would be all persons taking on a particular cultural identity that both links them to and separates them from other members of the culture.

### The Choice of Cultural Products

Integrating and drawing upon concepts of Mishan (2005) and Moran (2001), I selected the following: three cultural products for literature, two movies for film, seven songs for songs and music, one commercial for advertising, and one on-line news site, to design my *onomatope* teaching material. The choices and descriptions of each product follows.

#### Literature and Culture

People perceive other cultures through a ‘filter’ created within their own native culture. With added information about the differences between two cultures, learners can be made aware of their culture-bound view. Teachers can also encourage critical analysis and questioning of cultural ideologies and linguistic conventions (Mishan, 2005). Using analysis and comparison of the target language and their own, learners can develop new understandings and perceptions toward other cultures.
Cultural Product 1. Literature I. *Momotarō*

**Three C’s: culture** (custom, practice), **currency** (classic, still widely read), **challenge** (can be adopted and adapted in different levels).

*Momotaro*, or The Peach Boy, is a famous folktale in Japan. Japanese children often grow up with the story of *Momotaro*, as this is one of the most beloved nursery tales read for young children by mothers and nursery teachers. Japanese children learn various *onomatope* expressions by listening to stories read by their parents and school teachers even before they start to read by themselves. Often containing an abundance of *onomatope*, books nurture children’s sense of expressions through literature from a young age. Readers’ vocal, facial, and physical expressions further stimulate and promote their natural absorption of *onomatope* expressions.

Cultural Product 2. Literature II. *Ashinaga Ojisan*

**Three C’s: culture** (Western culture interpreted in Japanese literature–great material to compare two cultures), **currency** (classic children’s literature still widely read), **challenge** (excellent reading material from K-12 to college level classes).

One of the most popular literary masterpieces for children and young adults, *Ashinaga Ojisan* has been read by people around the world alongside books with similar themes such as *Anne of Green Gables* and *Little Women* for nearly a century. The casual and colloquial style of writing provides many types of *onomatope*. By using foreign literature such as the piece presented here, students can compare and contrast different descriptive lexicons and styles in Japanese and English.
Cultural Product 3. Literature III. Haiku

Three C’s: culture (many aspects of Japanese perspectives, practices and aesthetics), currency (timeless literature and art form loved worldwide), challenge (an excellent teaching material for all ages).

Haiku is the shortest form of poetry in the world. It expresses a transient scene using a sequence of 5-7-5 morae. Haiku is loved by people of all ages, genders, and those with different language backgrounds. Haiku is a universal term, and this form of poetry is introduced to language art classes not only in Japan, but also by teachers all over the world. In addition to using onomatope, teachers also use haiku to introduce JFL learners to seasonal words (kigo).

The Content-Based Approach with Film. Film is “a medium with enormous potential for exploitation in language and culture learning contexts . . . if film is handled via a content-based approach...it becomes far more accessible, with elements of affective engagement” (Mishan, 2005, p. 227). In a content-based approach, film is seen as a ‘complete communication process’ (Mishan, 2005, p. 128). In this approach, learners focus on linguistic features as well as cultural information: what, where, when, how and with whom do people do things? Learners can exploit all of these from visuals, music, and language in a film.

Cultural Product 4. Film II. Shall We Dansu?

Three C’s: culture (abundant aspects and dimensions of Japanese society), currency (the modern urban Japanese lifestyle), challenge (mainly for young adult and older learners).
Shall we Dansu? exquisitely explores many aspects of contemporary Japanese culture, such as modern values and perspectives. The movie spotlights social stereotypical views of people in Japan and reflects present-day social conditions, various roles and relationships. The social and cultural aspects, and linguistic modules were taken into consideration in choosing this movie; they complement the onomatope therein.

Cultural Product 5. Film II.  
*Mimi wo Sumaseba*

**Three C’s: culture** (the modern typical Japanese lifestyle and societal structure and relationships), **currency** (a top anime-movie choice of JFL classrooms), **challenge** (an ideal teaching material for beginner to advanced learners).

The popularity of Japanese popular culture (J-pop) among younger generations all over the world is remarkable. The Japanese anime movie selected is “*Mimi wo Sumaseba*” (The Whisper of the Heart) by Hayao Miyazaki, one of the most renowned and gifted creators of Japanese animation in the world. This cultural product is one of the most suitable materials for teens to young adults because of its rich content. It examines modern urban life styles, the standard Tokyo dialect and speaking patterns of different age groups in different societal situations and relationships. This anime has been widely used as a JFL teaching material.

Cultural Product 6. Songs and Music

**Three C’s: culture** (Japanese perspectives of the nature and aesthetics), **currency** (new and classic songs still introduced to school children), **challenge** (suitable for all levels to develop linguistic senses).
Songs and Music for Language Learning. Music is a vital part of the human experience. Songs project the feelings and emotions of people who live in a culture, and reflect the historical background and social conditions of that culture. Hearing is the first sense to develop, and using songs for language learning starts primarily from the L1 perspective. The baby hears its mother’s voice in the womb, and children grow up hearing lullabies and nursery rhymes for enjoyment and comfort. When songs and music are combined with an approach such as Total Physical Response (TPR), language learning is enhanced (Mishan, 2005). Using song as an interweaving of music and language limits the focus on linguistic input, helps reduce learners’ anxiety, and lower the affective filter (Mishan, 2005, p. 206). Under such relaxed conditions, learners can use songs as a positive language and cultural material.

Most dōyō (children's songs and nursery rhymes) and shōka (school songs) are written and composed by renowned poets, writers, and composers. These songs are often sung and recorded by top singers who have formal voice/music training. In this regard, learning onomatope through dōyō and shōka greatly enhances students’ listening and pronunciation. Students can also learn rich rhetorical functions. Onomatope in children’s songs, a majority of them GiS and GiT, facilitate the language formation process. Japanese students learn dōyō and shōka throughout the K-12 music classes.

Product 6 (Song and Music) presents six songs and two types of onomatope.

1) Songs featuring GiS, animal and insect voices onomatopoeia: Kaeru no Gassho (The

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2 Total Physical Response (TPR): A language learning approach developed by professor of psychology James Asher, which is based on the coordination of speech and action. His theory of learning states that second language learning is comparable to first language learning and should emulate the same naturalistic process; listening should be developed prior to speaking, so that speech develops naturally; and adult learners respond physically to spoken language just like children do.
Frogs’ Chorus), *Mushi no Koe* (Songs [lit. voices] of Insects), 2) Songs featuring *GiO*, nature sound onomatopoeia: *Haru no Ogawa* (The Spring Creek), *Amefuri* (The Rainy Day), *Yuki* (The Snow), and *Yūhi* (The Sunset). The format was designed to provide JFL students the same learning opportunity as Japanese students. The video clips project beautiful scenes of Japan along with the songs, which enhance listeners’ feelings and further nurture their senses.

**Advertising.** Due to the density of language, the impact of perceptual words, and condensed cultural values, advertisements are highly valued as readily usable teaching materials. Given the need to transmit their message as rapidly as possible, advertisements employ “linguistic density and multi-sensory impact” (Mishan, 2005, p. 182). Advertisements contain both simplicity and complexity of linguistic elements, which makes them the ideal choice for language study.

The principles presented by Mishan (2005, pp. 188-189) explain how to exploit the quality of advertisements. Using these as a guide, I selected *Let’s go (to) Kyōto!* (*Sōda Kyōto Ikō*!), an authentic and artistic advertisement created by the Japan Railway Company. This series was chosen as a cultural product because it excels visually, musically and linguistically.

**Cultural Product 7. Sōda Kyōto Ikō**

**Three C’s:** culture (rich cultural products and Japanese perspectives), currency (a long-run popular TV commercial and still broadcasted), challenge (suitable for various levels of learners).

A superb commercial, this product features various historical and traditional sites, including temples, parks, castles, and *Heijōkyō*, the ancient city.
This commercial can be used not only in language classrooms but also in different disciplines such as art, history, architecture, and religious study. Rhetorically and poetically sophisticated narration presented by a top actor, this product helps students to improve their listening, and speaking skills. YouTube is a very accessible source for anyone who has an internet connection; therefore, if students want to watch and listen to the sites presented in the lessons, they can go to the same sites and watch them repeatedly. The short narrative passages are optimal teaching materials for learning onomatope in context.

Newspapers. “The information value of the newspaper, in terms of the quantities of topical and cultural information provided in a single issue, is unparalleled by any other medium” (Mishan, 2005, p. 154). Consisting of various elements, such as topical and prompt news, continuously evolving and genre specific languages and information, and its own grammar, a newspaper is “a ‘microcosm’ of the target language” (Mishan, 2005, p. 154). By using newspapers, it is possible to create various authentic activities to help students (even those in lower levels) develop and polish important strategies for handling challenging texts.

Cultural Product 8. Yomiuri Shinbun

Three C’s: culture (A great number of cultural products choices), currency (Up-to-date information), challenge (Diverse contents provide versatile levels of learning opportunities).

It has been difficult to obtain newspapers in recent years. Fortunately, there are many online newspaper sources available. Japan’s literacy rate is 100 percent, and newspaper circulation is also still high. Yomiuri Shinbun, one of the five national
newspapers in Japan, is ranked as the world’s top newspaper, with a circulation of 10 million copies. Because of the abundance of content, ease of use, and practicality, the *Yomiuri Shimbun* site was chosen as a cultural product.

The *Yomiuri Shinbun* covers a wide variety of topics, such as medicine and food. The use of *onomatope* is indispensable in expressing one’s physical condition and symptoms in Japanese. In the case of talking about cooking and the texture of food, the Japanese take full advantage of the dynamic and diverse functions of *onomatope*. This site is like a treasure box of cultural products. Students can acquire not only the terms for explaining aches and pains and food culture, but also information for daily life from this site. Subheadings and titles in the newspaper can also be examined by JFL students for their linguistic value.

**Culture on the Web.** “The Web is a repository of a huge range of cultural products in electronic form, and as such is an invaluable resource of authentic texts for teachers and learners” (Mishan, 2005, p. 247). There are some downsides to this remarkable resource, such as dallying at other sites, digressing from the main subject, or devaluing of highly valued cultural products or great art works. It can still be an incredibly rich source, if the downside effects can be avoided. With teachers acting as a cultural and directional guides, learners can hone their analytical and research skills.

Culture on the Web was originally to be included as one of the cultural products in Appendix C. In the course of designing and writing Appendices A to D of this project, many *onomatope* online sources were frequently referred to and used by the author. After realizing how immensely useful these sources were in accessing information, translating and comparing the use of *onomatope* and onomatopoeia/mimesis
in Japanese and English, I decided to introduce these sites as self learning and classroom teaching resources. The list of web sources will be presented in Product Organization section.

Establishing Standards for Foreign Language Learning

In order to ensure that the materials are of high quality (well-suited and appropriate for JFL teaching), meet national standards, and ensure the development of students proficiency, the Five C’s of National Standards for Foreign Language Education (ACTFL, 2009) and the World Language Content Standards for California Public Schools, Kindergarten Through Grade Twelve (California Department of Education, 2009) are adopted. Based on strong consensus that

the study of a wide variety of world languages and cultures is part of the core curriculum . . . the standards are separated in to five categories: Content, Communication, Cultures, Structures, and Settings. (California Department of Education, 2009, p. viii)

Cultural Products and the Five C’s of the National Standards

Each cultural product selected in this project is in alignment with the Five C’s of the National Standards. The specific goals and standards that the products address are indicated in parentheses after each standard listed below. For the sake of convenience, the terms indicated below are abbreviated as follows:

- Advertisement => CP-7 Adv
- Ashinaga Ojisan => CP-2 AsO
- Cultural Product => CP
- Literature => Lit
- *Mimi wo Sumaseba* => CP-5 *MwS*
- *Momotarō* => CP-1 *Mmt*
- Newspaper => CP-8 *Nwp*
- Shall We Dance => CP-4 *SWD*
- Song and Music => CP-6 *SaM*

- **Communications.** Communicate in languages other than English.
  
  - Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions. (CP-1 Lit I *Mmt*; CP-2 Lit. II *AsO*; CP-3. Lit III Haiku; CP-4. Film I *SWD*; CP-5. Film II *MmS*; CP-6 *SaM*; CP-7 Adv)
  
  - Standard 1.2: Students understand and interpret written and spoken language on a variety of topics. (CP-2 Lit II *AsO*; CP-3 Lit III Haiku; CP-4 Film I *SWD*; CP-6 *SaM*; CP-7 Adv.; CP-8 *Nwp*)
  
  - Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics. (CP-3 Lit III Haiku; CP-4 Film I *SWD*; CP-5 Film II *MmS*)

- **Cultures.** Gain knowledge and understanding of other cultures.
  
  - Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied. (CP-1 Lit I *Mmt*; CP-3 Lit III Haiku; CP-4 Film I *SWD*; CP-5 Film II *MmS*; CP-7 Adv; CP-8. *Nwp*)
  
  - Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied. (CP 2 Lit II *AsO*; CP-
3 Lit III Haiku; CP-4 Film I *SWD*; CP-5 Film II *MmS*; CP-6 SaM; CP-7 Adv; CP-8 Nwp)

- **Connections.** Connect with other disciplines and acquire information.
  - Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language. (CP-7 Adv; CP-8 Nwp)
  - Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its culture. (CP-1 Lit I *Mmt*; CP-2 Lit II *AsO*; CP-3 Lit III Haiku; CP-4 Film I *SWD*; CP-5 Film II *MmS*; CP-6 SaM; CP-7 Adv; CP-8 Nwp)

- **Comparisons.** Develop insight into the nature of language and culture.
  - Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own. (CP-1 Lit I *Mmt*; CP-2 Lit II *AsO*; CP-3 Lit III Haiku; CP-4 Film I *SWD*; CP-5 Film II *MmS*; CP-6 SaM; CP-7 Adv; CP-8 Nwp)
  - Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own. (CP-1 Lit I *Mmt*; CP-3 Lit III Haiku; CP-4 Film I *SWD*; CP-6 SaM; CP-7 Adv; CP-8 Nwp)

- **Communities.** Participate in multilingual communities at home & around the world.
  - Standard 5.1: Students use the language both within and beyond the school setting. (CP-3 Lit III Haiku; CP-4 Film I *SWD*; CP-5 Film II *MmS*; CP-6 SaM; CP-7 Adv)
- Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment. (CP-3 Lit III Haiku; CP-4 Film I SWD; CP-5 Film II MmS; CP-7 Adv; LP-8 Nwp)

Cultural Products and the World Language
Content Standards for California Public Schools, K-12

There is “. . . a strong consensus that the study of a wide variety of world languages and cultures is part of the core curriculum” (California Department of Education, 2009, p. viii). The Standards are employed in order for students to make progress by engaging in activities appropriate for their age and level of proficiency. As previously mentioned, this project is for intermediate and higher (high school/college and higher) level students. Thus, the emphasis is on topics, content, and linguistic features and communicative competence consistent with stages of proficiency. Descriptions of recommended stages listed in the cultural products presentation are not parallel or uniform (e.g., some products may have stage 1 for content, stage 3 for cultures, and stage 2 for structures). Due to “. . . the various levels of student proficiency and the multiple points of entry and exit from California’s language programs, the content standards are not tied to specific grade levels; instead, they describe the stages of linguistic and cultural acquisition” (California Department of Education, 2009, p. viii). The World Language Content Standards are described below:

**Content.** Language users address a wide variety of topics that are appropriate to their age and stage. As students develop their ability to communicate in the target language and culture, they are able to more fully address topics that increase in complexity along the Language Learning Continuum.
**Communication.** Real-world communication takes place in a variety of ways. It may be interpersonal: culturally appropriate listening, reading, viewing, speaking, signing, and writing take place as a shared activity among language users. It may be interpretive: language users listen, view, and read by using knowledge of cultural products, practices, and perspectives. It may be presentational: speaking, signing, and writing take place in culturally appropriate ways.

**Cultures.** Culturally appropriate language use requires an understanding of the relationship between the products and practices of the culture and its underlying perspectives. Students must acquire the ability to interact appropriately with target culture bearers in order to communicate successfully. This category allows students to make connections and comparisons between languages and cultures.

**Structures.** The content standards use the term *structures* to capture the multiple components of grammar that learners must control in order to successfully communicate in linguistically and culturally appropriate ways. Students need to acquire orthography, the writing systems of languages that have them; phonology, the sound systems of languages or parameters in ASL; morphology, the rules for word formation; syntax, the principles of sentence structure; semantics, language-based meaning systems; and pragmatics, meaning systems connected to language use.

**Settings.** Language users need to carry out tasks in a variety of situations representative of those they will experience in the target culture. The success of learner communication will depend on the situation in which the language is used. Understanding social linguistic norms will assist learners in communicating effectively in real-world encounters (California Department of Education, 2009, p. viii).
Each cultural product addresses various standards, depending on its cultural elements. Films highlight a wide range of social elements including greetings, relationships, and social norms, and styles of communication, while newspapers concentrate on specific topics, yet delve into a deeper level. Below are some examples of the topics listed for each cultural product.

☐ Cultural Product Literature III Haiku
  • **Content** 1.1 Students address discrete elements of daily life, including: calendar, seasons, weather.
  • **Communication** 1.6 Students reproduce and present a written, oral, or signed (ASL) product in a culturally authentic way. 2.3 Present to an audience of listeners, readers, or ASL viewers.
  • **Culture** 1.2 Students recognize similarities and differences in the target cultures and between students’ own cultures.
  • **Structure** 2.0 Students use sentence-level elements (morphology or syntax or both) to understand concrete and factual topics.
  • **Setting** 4.1 Students sustain age-appropriate cultural or language-use opportunities outside the classroom.

☐ Cultural Product Advertisement **Sōda Khōto Ikō!**
  • **Content** 1.1 Students address discrete elements of daily life, including: travel, destination, geography. 2.1 Students address topics related to self and the immediate environment, including: transportation, geographic features, and landmarks.
• **Communication** 3.3 Students present to an audience of listeners, readers, or ASL viewers: narration.

• **Cultures** 4.1 Students demonstrate culturally appropriate use of products, practices, and perspectives to others.

• **Structures** 2.1 Students use sentence-level elements (morphology or syntax or both) to produce informal communications.

• **Setting** 4.1 Students sustain age-appropriate cultural or language-use opportunities outside the classroom.

The cultural products and the standards are shown in Appendix C Cultural Products. These are briefly described in the following section.

**Framework Design**

Because many data sources were written in Japanese, translation was a central task. Highly linguistic in nature, and written in two languages, the Definition of Terms became voluminous. Previous *onomatope* studies and research focused on the analysis of linguistic aspects including phonology, morphology, pragmatics, syntax, and sound-symbolism. They all offer important background knowledge for teaching *onomatope*. Thus, I decided to incorporate essential information in the first section of the appendices. I wanted to display the information and cultural products in a way that is clear and comprehensible. After reviewing the easy-to-see and well-organized style used by Ito (2010), I adopted her format.
Product Organization

The research translated into English is presented below in a “box-style” format. Since the information covered is voluminous, this at-a-glance method should be visually easy for teachers to access. The six appendices designed to facilitate teacher preparation are described as follows.

Appendix A (Linguistic Features)

I. Linguistic terms which are significantly different from their English counterparts are listed and fully explained.

II. The different onomatope types: GiS, GiO, GiT or GiJ, onomatope markers (OpM), and onomatope base words (OBW) are explained.

III. The grammatical rules and linguistic characteristics of onomatope are defined.

Appendix B (Four Types of Onomatope)

Commonly used onomatope are listed under the four types, with examples and English meanings: GiS, GiO, GiT and GiJ. They are listed in Table B-1 to B-4 in an easy-to-view format. These lists can be used in class and self-study as a reference guide.

Appendix C (Cultural Products)

Each product contains the information specified below:

- Cultural products: Literature I - *Momotatō*, Literature II - *Ahinaga Ojisan*, Literature III - Haiku, Film I - Shall We Dansu? Film II - *Mimi wo Sumaseba*, Song and Music, Advertisement, Newspaper. The selection of cultural products is determined based on the principles in Mishan (2005), and the characteristics and quality of the cultural elements in the actual product.
• Appropriate Age Group/Level: The age groups and proficiency levels of learners are determined based on the recommendations for designing JFL teaching materials by Mikami (2006) and Osuka (2009).

• Description of the Product: Literature (Lit.) I and II (Momotarō, Ashinaga Ojisan), and Film I and II (Shall We Dansu? Mimi wo Sumaseba) are summarized. The cultural, literary, and historical background of Lit. II (Haiku), and Song and Music are given. For Advertisement and Newspaper, the sociological, cultural, and linguistic information is included for students to better understand and get familiar with the product.

• Significance of the Product: The authenticity and quality of the products are explained: Momotarō—one of the most popular folktales in Japan; Ashinaga Ojisan—a well-read classic book of young readers (5th graders and up); Haiku—the world’s shortest poetry form, loved by poets all over the world; Shall We Dansu?—a film containing rich cultural aspects of modern society of Japan, widely used in JFL teaching; Mimi wo Sumaseba—a top quality anime that remains an all time favorite for anime fans; Song and Music—seven popular children’s songs, selected as “school songs” that are sung by trained vocalist and children’s choir; Advertisement—Sōda Kyōto Ikō!—a superb commercial with rich cultural and historical aspects; Newspaper Yomiuri Online—the online version of Yomiuri Shinbun, Japan’s most published newspaper, which contains a wealth of cultural information.

• Featured Onomatope: Salient functions of featured onomatope are listed. The cultural products introduced contain different types of onomatope. Lit. I (Momotarō) and
Song and Music, for example, have more GiS and GiO, while the other six products contain mostly GiT and GiJ.

- Linguistic Characteristics: Pronounced linguistic characteristics are mentioned: Momotarō–Old narrative discourse style, many interjectory particles; Ashinaga Ojisan–written in epistolary form, contains casual colloquial style, crisp and buoyant expressions; Haiku–various haiku seasonal words (kigo), and appreciation of works of great Japanese haiku masters, such as Bashô, Buson, and Issa; Shall We Dansu?–standard Tokyo dialect, various diction styles based on social status, coworkers, teacher/student, husband/wife, parent/child, detective/client, and polite/casual forms; Mimi wo Sumaseba–Tokyo dialect, colloquial styles of young /old people, family members, neighbors, men/women, teachers/students, honorific and casual dialogue; Song and Music–descriptive words and rhetorical expression, crisp and clear pronunciation of professionally trained vocalists; Advertisement–words with high impact: bouncy, exciting, rhythmical, stimulating, crisply descriptive, sophisticated, rhetorically polished and inspiring words, and rhetorical writing styles; and Newspaper–linguistic characteristics of onomatope: phonological, morphological, and pragmatic, and grammar.

Guidelines and standards used in the selection of cultural products emphasized authenticity, cultural and linguistic value. They came from the following sources:

- **Three C’s**: Culture, Currency, and Challenge (Mishan, 2005).
- **National Standards: The 5 C’s of the National Standards**: Communication, Culture, Connections, Comparisons, and Communities (ACTFL, 2009).
• **World Language Content Standards**: Content, Communication, Cultures, Structures, and Settings (California Department of Education, 2009).

Appendix C concludes with the following:

• **Product Sources**: Considering the recent learning styles of students and taking advantage of the convenience, diversity, availability and richness of the content; the primary material resources are internet websites, except for several books not available online for the literature presentations.

• **Lesson ideas**: Because *onomatope* have a highly sensory nature and are mastered colloquially, the emphasis is put on speaking/conversing practice. Thus, the focus of most lessons is to promote students’ communicative competence. Pair/group work is encouraged to help students ‘say’ and ‘feel’ how *onomatope* are interpreted within their own senses. However, lesson plans are designed to develop all four language skills: listening (films, YouTube clips, students’ own conversation and presentation, teacher’s model pronunciation/intonation/pitch); speaking (reading aloud, skits, role play, singing, students’ dialogue and conversation, narration); reading (stories, haiku, on-line news, song lyrics, movie scripts); and writing (composing haiku using seasonal words, character description, write a short passage).

• **The Assessment Quiz**: As it is important to monitor students’ understanding of each lesson, an assessment quiz is listed at the end of each cultural product presentation. The teacher assesses students’ level of comprehension using various quizzes at the end of each lesson.
Appendix D (Sample Rubrics)

Promoting students’ motivation and nurturing their sense of achievement is an essential pedagogical element in language teaching. By using rubrics in well presented and non-threatening ways (e.g., students work on in-class tasks as a group, help each other to achieve goals, and reviewing their and others work together), assessments and reviews can be a positive experience.

Two sample rubric types: (a) Narrative–assesses grammar, structure, accuracy of kana/kanji; use of language, pronunciation and proficiency; (b) Role Play–comprehension and performance; voice, quality, and clarity; willingness to participate; comments. They are presented for the teacher to use for assessments or in-class peer reviews.

Appendix E (Online Onomatope Sites)

These crucial and highly instrumental onomatope web sources used to collect information for the writing of this project are presented in order to encourage students to become independent and self-directed learners. More detailed descriptions of each site are shown in Appendix E, “Various Onomatope Sites Suitable for Classroom Use and Self-study.” The web sources include:


2. ALC Mimetic Expressions: This site lists 357 onomatope, along with “example sentences” both in Japanese and English.

3. Daijilin Tokubetsu Pēji Dual Dictionary Onomatopoeia and Mimesis: This is part of a major online Japanese dictionary/Encyclopedia Daijilin.
4. *Eigo-no Giongo/Gotaigo* English onomatopoeia and mimesis: This site presents a number of *giongo* and *gitaigo* with sentence examples, parts of speech, and further explanations with more examples.

5. Examples of Onomatopoeia: A number of English onomatopoeia are alphabetically listed. Poems and games are also presented.

6. *Giongotte? Gitaigotte? What is gitaigo? What is giongo?*: Recognized by the National Institute for Japanese Language, this site was created to introduce the emotional domain of Japanese *onomatope*, and facilitate JFL learners’ and teacher’s understanding of this lexical layer.

7. Japan Foundation–Enjoying *Onomatope* with Manga: This site is designed for people who want to learn *onomatope* through manga-Japanese comics.

8. Japanese/Vocabulary/Onomatopoeia: A brief explanation of *onomatope*, notes on katakana verses hiragana writings and some examples of *onomatope* words are presented.

9. List of animal sounds: A list of animal sounds in English are introduced. The majority of them are onomatopoeia.

10. Naturesongs.com-Nature Recording and Photography: This site contains various sounds of nature such as bird, animal, insect, mammal, amphibians, reptile, and human sounds from North America and Costa Rica.

11. Quizlet: Containing 117 commonly used *onomatope*, this site offers various studying methods, such as speller, learn, and test. and two games: scatter and space race.
Appendix F (Review of Cultural Products)

Feedback from the teacher and student users of these products will provide valuable information that can contribute to further development of more effective teaching and learning materials.

In order to evaluate the validity and effectiveness of teaching *onomatope* by using cultural products, review forms for teacher and students are attached in Appendix F.
CHAPTER IV

SUMMARY

The purpose of this project is to examine the unique and important linguistic roles of onomatope in the Japanese language, and to create effective, easy-to-use onomatope teaching materials in JFL classrooms. In the process of designing this project, the idiosyncratic nature of Japanese onomatope became evident. Learning the function of psychomimes (almost non-existent in English), which represent psychological states or physical sensation and feelings, are especially difficult for JFL learners. The Japanese use these lexicons quite often in daily living without consciously understanding their indispensable role in communication. Onomatope are ubiquitous. They help transmit psychological states in subtle ways, emitting a beam of messages at the same time. Despite their high linguistic functionality and versatility, onomatope are not addressed adequately in JFL teaching. Therefore, I reaffirmed my insight about the need to introduce onomatope to JFL learners.

This project was designed and created to facilitate JFL teachers’ ability to equip themselves with the basic information needed to teach onomatope in JFL classrooms. Students can learn onomatope in context and culture using various cultural products: a folktale, a children’s novel, haiku, films, songs and music, advertisement, and newspapers, introduced in Appendix C. Online dictionaries, a list of bilingual onomatope sources, animal sounds, and studying methods introduced in Appendix E can enhance
students’ motivation for learning onomatope, even outside of the class. Complying with the Five C’s of the National Standards, World Language Content Standards, Mishan’s Three C’s and Moran’s Five dimensions of culture will ensure the quality and appropriateness of the products as JFL study materials.

In addition, various linguistic characteristics are introduced for students to promote their understanding of Japanese grammar, expressions, and rhetoric. Finally, lesson ideas and assessment quizzes are provided for teachers to create their own lessons and assessment methods.

Conclusion

My first encounter with the term onomatope dates back about 10 years; I was already living in Chico and began reading books about Japanese language that I had picked up in Japan. There was a particular essay about onomatope which greatly ignited my interest. Since that time, reading that first essay about onomatope, I have been enchanted by these peculiar-sounding lexicons. In the process of writing this project, I have been continually fascinated by their diversity, flexibility, and effectiveness, and ability to convey emotional as well as physical messages. If one wants to enjoy livelier conversations with native speakers, acquiring this type of speech is essential.

Onomatope have played an indispensable role in the daily life of Japanese language for ages. Native speakers learn onomatope through natural discourse and experience the cultural products of their daily surroundings in the first language acquisition process. By teaching about cultural products which contain linguistic aspects like parts of speech, grammar, and discourse elements, JFL learners can acquire
onomatope in the same way native speakers do. When JFL students acquire this important linguistic aspect of language, they are able to deepen their understanding of Japanese culture and develop more native-like, natural expressions and communicative competence.

I felt the necessity of introducing onomatope into JFL teaching. At the same time, I became aware of reasons for the difficulty of teaching this subject. There is a lack of appropriate teaching materials; complicated linguistic behaviors of a highly sensuous quality don’t translate well. In recent years, however, various teaching materials and methodologies have been more fully explored by enthusiastic researchers and educators. The development of innovative teaching methods and self-learning guides and lessons using web sources is encouraging. I was fortunate to be able to find a number of significant scholarly papers and books that enabled me to formulate this project. I will be pleased if this project becomes an aid to the study of onomatope in JFL classrooms. I hope this project will further the development of teaching materials for onomatope in English. I would like to continue this research and apply it in the classroom, which should help to generate more effective teaching methodologies and materials.

Recommendations

I was able to read a significant number of books and research papers about onomatope in the process of writing this project. As stated in previous chapters, there are many interesting publications about onomatope written in Japanese by scholars, educators, and writers. The public also has considerable interest in onomatope, and information is available online at Amazon Japan. A bibliography of onomatope
literature, and references for Books and Web Sources are also great sources of papers on onomatope. I highly recommend that JFL teachers read these books and papers to gain knowledge of the vital role of onomatope in the Japanese language. Onomatope are omnipresent in Japanese culture, and teachers can use many cultural products to reference them—the possibilities are limitless. Once teachers have developed their appreciation of onomatope, creating their own teaching material can be easier. Sharing what they have learned about this special “part of speech” with their students can be beneficial in improving their communicative skills, enhance their cultural interests, and help them to becoming lifelong learners.

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Linguistic Features

Note to teachers:

Before each lesson you will want to go over the information about Japanese onomatope described in Appendix A with the students. It will help them understand and “feel” the sensory nature of onomatope, especially GiT and GiJ. In this section the terms, types, functions, linguistic features, and various usages of onomatope are introduced.

I. Japanese linguistic terms

dakuon: (n) The voiced counterparts of the syllabic sounds which have a seion, syllabic sounds made of voiced consonant + vowel. “Dakuon is indicated by two small strokes or tenten (")") (japanese-lesson.com, n.d.) attached to seion. Phonemes for dakuon are /g/, /j/, /z/, /d/, and /b/ (“Hiragana,” 2012)

gijōgo (GiJ): “Words depicting psychological modes, such as attitudes and feelings” (Ivanova, 2006. p. 103), unique sound symbolic words of Japanese mimesis. See psychomime.

giongo (GiO): “The sounds of the inanimate world, such as rain, wind, and lifeless objects” (Ivanova, 2006. p. 103).

giseigo (GiS): “The sounds produced by living creatures, such as people, animals, birds and insects” (Ivanova, 2006. p. 103).

gitaiigo (GiT): “Words expressing physical modes, such as actions and states” (Ivanova, 2006. p. 103), unique sound symbolic words of Japanese mimesis. See phenomime

haku: (n) A Japanese name for mora, a phonological feature of Japanese rhythm. Haku includes: vowel /V/, semivowel + vowel as in wa, wo and ja, ji, ju, je and jo in kana syllabaries (j and w behave as /YV/ as consonants in Japanese), consonant + vowel /CV/ (ta, ho), consonant + semivowel + vowel /CYV/ (kya, syu, myo), and special haku: long vowel /R/ (maa, ma-, or mà with a macron), geminate-glottal or ‘choked’ sound /Q/ (kikkari, kicchiri, sesse-to, tatta, sappari), and syllabic nasal /N/ (kyoton, poron) (Miwa, 1999).
**handakuon**: (n) Indicated by adding a small circle or maru (・) to kana syllabics of the glottal fricative /h/ line, ha, hi, h/fu, he and ho, which will turn into the bilabial plosives, pa, pi, pu, pe, and po (“Hiragana,” 2012)

**mora**: pl. morae: (n) The minimal unit of metrical time in quantitative verse, equal to a short syllable. A unit in phonology that determines syllable weight, which in some languages determines stress or timing. (“Mora,” n.d.) See “haku.”

**phenomime**: (n) gitaigo. Mimetic words that represent non-auditory senses (“Phenomime,” n.d.).

**psychomime** (n) gijōgo. Mimetic words that represent psychological states or bodily feelings (“Psychomime,” 2012).


**sokuon**: (n) A Japanese symbol consisting of a smaller size hiragana or katakana “tsu” (in comparison to a full or regular sized “tsu”). Sokuon is counted as one full mora. In less formal language, it is called chiisai tsu or chiisana tsu, meaning "little tsu". The sokuon is used for various purposes. The main use is to mark a geminate consonant, which is represented in rōmaji (romanized Japanese) by the doubling of the consonant to indicate a `glottal stop'. (“Sokuon,” 2012).

II. Japanese onomatope terms, types and functions

1. Terms

Different **onomatope** derive from various words or the types: GiS, GiO, GiT or GiJ, depending on the context and/or onomatope markers (OpM) attached to the onomatope base words (OBW) onomatope hyōshiki in Japanese. (Waida as cited in Nomura, 2010)

- **onomatope** base words (OBW): goki, refers to the basic or root word of onomatope, the majority of which consists of one or two mora or haku. (Tomori and Schourup as cited in Nomura, 2010)

- **onomatope** markers (OpM): Various suffixes attached to OBW which change the adverbial functions. (Amanuma as cited in Tajima, 2006)

See III. 2. OBW and OpM below for detail.
2. Types

There are two categories for Japanese onomatope: Giongo, actual sounds, and Gitaigo, non-sounds. These two types are further divided into four types: Words with actual sounds are Giseigo and Giongo (onomatopoeia), and words with no actual sounds are called Gitaigo and Gijōgo. For the sake of convenience, each term for the onomatope type will be abbreviated as follows:

Giseigo > GiS: The voice of living things. This includes sounds or voices produced by humans, animals, birds and insects.

Giongo > GiO: Sounds of non-living objects and nature. This includes the sounds of nature/natural phenomena such as rain, wind, and lifeless objects.

Gitaigo > GiT: Non-auditory. Theses are words expressing observable physical modes such as actions and states, sound symbolic words of mimesis, and senses except hearing. Phenomime.

Gijōgo > GiJ: Non-auditory. Theses are words depicting psychological modes such as attitudes, emotions and feelings. GiJ is also translated as psychomime.

(The National Institute for Japanese Language, 2007)

• Some onomatope words can be categorized as more than one type:

Example 1. tsurutsuru 1) “slurp down” (GiO), 2) as bald as an egg (GiT).

Example 2. kasakasa 1) “rustle” of leaves, 2) “hidebound” of livestock/trees (GiT), 3) “dry out” the skin (GiJ), depending on the context.

Example 3. gorogoro could mean 1) “coo” of pigeons, “purr” of cats (GiS), 2) “rolling” of large objects, “rumbling” of thunder (GiO), 3) “idle one’s time away” (GiT), 4) “gritty sensation” in the eyes (GiJ).

(Mikami, 2007)

3. Derivatives

Onomatope are used as verbs, adjectives, adverbs, and nouns.

• As a verb: Accompanied by a suffix [~ suru].

nikoniko suru: “smile brilliantly (beamingly, happily)”
mukamuka suru: “feel nauseated (sick)”

burabura suru: “stroll” or “swing”

(Mikami, 2006)

• As an adjective: Accompanied by a particle [~ no] and modifies a noun.

yoreyore-no shatsu: “wrinkled-up (worn-out, shabby) shirt”

atsatsu-no gohan or atsuatu-no naka: “piping-hot rice” or “a couple passionately in love”

(Tajima, 2006)

• As a copular noun (also known as ‘na’ adjective): Accompanied by a copula – casual [~ da] or formal [~ desu].

eigo-ga perapera-desu: “be fluent in English”

tsukarete kutakuta-da: “be exhausted (dead tired) and feel ragged”

furukute boroboro-da: “be worn-out (torn, crumbling)” from aging (in-animated things)

(Tajima, 2006)

• As an adverb: Accompanied by particles [~ to] or [~ ni].

The onomatope functioning as adverbs are very effective in depicting various situations and phenomena.

1) Jōtai fukushi–adverbs: current situation, condition, and status

bonyari-to: “dimly” “faintly” “absentmindedly” “vacantly” “carelessly” or “idly”

bisshori-to: “wet through” or “drenched”

guttari-to: “completely exhausted” “dead tired” “limp” or senseless”

Shun-to: “to feel despondent”

(Mikami, 2003)

2) Teido fukushi–adverbs: amount, grade, degree, standard

sokkuri: all; all together; entirely; just like; the spitting image of; image of

kikkari-ni: punctually; on the dot; precisely; closely; tightly; (fits) like a glove
gacchiri-to: solidly built; solidly; tightly; shrewd

kichin-to: precisely, accurately, neatly

chan-to: precisely, exactly, neatly

(Mikami, 2003)

3) Chinjutsu fukushi—adverbs: declarative adverb

zutto: continuously in some state (for a long time, distance), throughout, all along, the whole time, all the way, much, by far

tadachini: at once, immediately, directly, automatically

yagate: before long, soon, almost, nearly, finally, straightforwardly, readily, in the end, eventually, without hesitation, before long, soon, almost, in the end, eventually, finally

(Mikami, 2003)

• As a noun: In the noun-phrase from which a restrictive relative clause was omitted.

kao no butsubutsu (< kao ni dekita butsubutsu): “pimples on the face (< pimples that erupted on the face)”

shitoshito ame (shitoshito to furu ame): “quiet rain (rains that fall quietly)”

(Tajima, 2006)

• As a compound noun: Accompanied by another noun

noronoro unten: “a slow-speed driving”

boro-ya: “a run-down shabby house”

(Tajima, 2006)

III. The Grammatical Rules and Linguistic Characteristics of Japanese Onomatope

1. Sound Symbolic Words

Sound ‘compathy’ (feelings shared with another or others)

Hamano (1998) indicates that Japanese symbolic words and certain combinations of words have systematic meanings and patterns.
Table A-1

**Voiceless Versus Voiced Consonant Pairs**

<table>
<thead>
<tr>
<th>Voiceless Consonants</th>
<th>Image/Perception</th>
<th>Onomatope Words</th>
<th>Voiced Consonants</th>
<th>Image/Perception</th>
<th>Onomatope Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>/k/ Velar Plosive</td>
<td>sharp, hard, light, clear, shine, metallic</td>
<td>korokoro: “rolls” (small object) kira(ri): “sparkle”</td>
<td>/g/ Velar Plosive</td>
<td>dull, hard, heavy, unclear, shine (intense) mechanical</td>
<td>gorogoro: “rolls” (large object) gitogito: “oily and shiny”</td>
</tr>
<tr>
<td>/s/ Alveolar Fricative</td>
<td>smooth, quiet, light, comfortable,</td>
<td>sarasara: “smooth to touch”, “silky” shittori: “moist and smooth” “continuous movement”</td>
<td>/z, j/ Alveolar Fricative/ Palatal Approximant</td>
<td>coarse, noisy, heavy, uncomfortable</td>
<td>zarazara: “rough to touch”, “sandy” jittori: “humid and sticky”</td>
</tr>
<tr>
<td>/p/ Bilabial Plosive</td>
<td>light, cute, elastic, springy, bouncy, up, instantaneous</td>
<td>pocchari:“plump” (attractively) pokit (to): “break with a snap” (thin object)</td>
<td>/b/ Bilabial Plosive</td>
<td>heavy, ugly, inelastic, inactive, down, corn-fed</td>
<td>bottei: “chubby” (unattractively) bokit (to): “break with a snap” (thick object)</td>
</tr>
<tr>
<td>/t/ Alveolar Plosive</td>
<td>light sounds of hitting wood, floor, ground or hard surface, small, light, fine</td>
<td>tonton: “knock” (lightly) torori (to): “melt”, “medium thickness”</td>
<td>/d/ Alveolar Plosive</td>
<td>heavy sounds of hitting wood, floor, ground or hard surface, large, heavy, coarse</td>
<td>dondon: “knock” (heavily) dorori (to): “melt”, “heavy thickness”</td>
</tr>
</tbody>
</table>

Table A-2

**Voiceless Consonants**

<table>
<thead>
<tr>
<th>Voiceless Consonants</th>
<th>Image/Perception</th>
<th>Onomatope Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>/h, f/ Glottal Fricative/Labiodental Fricative</td>
<td>breathe, soft exhalation, relieve</td>
<td><em>hot</em> (to): “relive”</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>harahara</em>: “nervous” “suspensive”</td>
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<tr>
<td></td>
<td></td>
<td><em>furari</em> (to): “wander” “stumble”</td>
</tr>
</tbody>
</table>


Table A-3

**Voiced Consonants**

<table>
<thead>
<tr>
<th>Voiced Consonants</th>
<th>Image/Perception</th>
<th>Onomatope Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>/m, n/ Bilabial Nasal/ Alveolar Nasal</td>
<td>suppressed, ambiguous, murky, sticky, soft</td>
<td><em>monmon</em> (to): “disconternted”</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>nebaneba</em>: “sticky”</td>
</tr>
<tr>
<td>/w/ Voice Labial Velar Approximant</td>
<td>human scream, animal howl and growl, emotional, soft</td>
<td><em>wakuwaku</em>: “excited” “thrilled”</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>waiwai</em>: “buzz buzz” “jabber”</td>
</tr>
<tr>
<td>/r/ Liquid</td>
<td>fluid motion, rolling, sleek</td>
<td><em>runrun</em>: “happy” “excited”</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>rin</em> (to): “dignified” “graceful and valiant”</td>
</tr>
</tbody>
</table>

### Table A-4

**Vowels**

<table>
<thead>
<tr>
<th>Vowels (Loudness)</th>
<th>Image/Perception</th>
<th>Manner of speech</th>
<th>Manner of laughter</th>
<th>OBW+ OpM+ri - to</th>
</tr>
</thead>
<tbody>
<tr>
<td>/a/ (1)</td>
<td>open, positive, bright, large, colorful, whole, conspicuous, expansive</td>
<td>hahihaki hanasu “clearly &amp; loudly”</td>
<td>hahaha-to warau “cheerfully, airily”</td>
<td>karari-to “bright &amp; clear (sky), nicely dry (laundry), crisp (temm)”</td>
</tr>
<tr>
<td>/i/ (5)</td>
<td>positive, small, sharp, cool/cold, line, high pitch, straight, direct</td>
<td>hisohiso hanasu “in whisper”</td>
<td>hihihi-to warau “indecently”</td>
<td>kirari-to “with a flush of light” “twinkle”</td>
</tr>
<tr>
<td>/u/ (4)</td>
<td>upward &amp; downward, small opening, round, anger</td>
<td>butsubutsu iu “grumble &amp; mumble”</td>
<td>fufifu-to warau “creepily” or (young women’s laugh)</td>
<td>kururi-to “turn around abruptly”</td>
</tr>
<tr>
<td>/e/ (3)</td>
<td>reserved, discreet, constrained, vulgar</td>
<td>berabera shaberu “babble &amp; gabble”</td>
<td>hehehe-to warau “embarrassingly” herahera-to “silly smile”</td>
<td>kerori-to “nonchalantly” “as if nothing happened”</td>
</tr>
<tr>
<td>/o/ (2)</td>
<td>muffled, inward, heavy, large, dark, steady, part, inconspicuous, reserved</td>
<td>bosoboso iu/hanasu “low voice, murmur”</td>
<td>hohoho-to warau “elegantly” (older women’s laugh)</td>
<td>korori-to “easily, effortlessly, changing completely”</td>
</tr>
</tbody>
</table>

2. OBW and OpM

Adopting the classification based on the study by Tamori and Schourup (as cited in Mikami, 2007). OBW with two *haku* or morae are mainly featured in this paper, with some examples of one, three or more morae. One mora consists of:

- a consonant and a vowel (/CV/) as in “*ho*, “*ta*” and “*ru*”
- a semi-vowel and a vowel (/CYV/) as in “*kya*, “*byu*” and “*ryo*”
- a long vowel that takes one extra mora (/R/) and written with a macron: ă, ĩ, Ŭ, ē and ō. Use of /N/ increases the length.
- a *sokuon* is consonant doubling or gemination. There are five consonants /k/, /s/, /t/, /c/, and /p/ that can become geminates. Presented as (/Q/) linguistically, *sokuon* is counted as an extra mora, and is pronounced with a “choked” or glottal sound. Use of /Q/ accelerates the speed.
- a syllabic nasal or *hatsuon* /N/ which is pronounced as ‘n’, is one mora. Most OBWs consist of C1V1C2V2 pattern, and repetitive type, C1V1C2V2 C1V1C2V2 is the most common type. X represents C1V1 and Y represents C2V2. For example, the derivative form of the OBW *gata* “wear out” (machines, person’s physical conditions)” is *gatagata*, XYXY.

There are some OBW that consist of a single CV or one mora. These OBW are often attached to /Q/, /Q, R/ + to, and /N/, and describe intensity, speed, and volume.

By attaching various suffixes to their OBWs or *kigo*, *onomatope* create a “new part of speech” (derivation), with richer nuance. Below is the list of OpMs.
Table A-5

*OBW gara* “rattle” “empty”

<table>
<thead>
<tr>
<th>Onomatope Markers</th>
<th>Nuance/Rhetorical effect</th>
<th>Part of Speech</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>XY or XYXY</td>
<td>continuous action; condition</td>
<td>+ <em>suru</em> (or a verb) &gt; adverb + <em>no</em> (genitive) &gt; adjective + <em>to</em> or <em>ni</em> + <em>naru</em> (verb)+ verb &gt;adverb + <em>ga</em> &gt; noun + <em>noun</em> &gt; compound noun</td>
<td><strong>garagara suru or naru:</strong> “rattling” <strong>garagara no koe:</strong> rough-voiced <strong>garagara to hiku:</strong> pull st. with a pulling/dragging sounds <strong>garagara goe:</strong> gravelly voice</td>
</tr>
<tr>
<td>XYQ</td>
<td>momentally; speedy; suddenly (stop, finish); abruptly</td>
<td>+ <em>to</em> + a verb &gt; adverb</td>
<td><strong>garatto akeru:</strong> “open quickly” <strong>garatto kawaru:</strong> change suddenly/completely</td>
</tr>
<tr>
<td>XY + ri</td>
<td>steady down after the series of action; condition</td>
<td>+ <em>to</em> + a verb &gt; adverb</td>
<td><strong>garari-to kaetu:</strong> “change (e.g. one’s attitude) abruptly”</td>
</tr>
<tr>
<td>XY + N (to)</td>
<td>with afterglow of the series of action/condition</td>
<td>+ <em>to suru</em> (verb) &gt; adverb + <em>shita</em> (adj) &gt; noun</td>
<td><strong>misega garan to suru:</strong> “the shop has become empty garan to <em>shita</em> mise: “an empty shop/store/restaurant”</td>
</tr>
</tbody>
</table>

Table A-6

*OBW niko “smile”*

<table>
<thead>
<tr>
<th>Onomatope Markers</th>
<th>Nuance/Rhetorical effect</th>
<th>Part of Speech</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>XYXY</td>
<td>continuation of the action/condition</td>
<td>+ (to) suru (or a verb) &gt; adverb + no (genitive) &gt; adjective + to or + ni + naru (verb)+ verb &gt;adverb + ga &gt; noun + noun &gt; compound noun</td>
<td><strong>nikoniko suru or warau:</strong> “smile merrily/radiantly” <strong>nikoniko gao:</strong> “a smiling face”</td>
</tr>
<tr>
<td>XYQ</td>
<td>momentum/a split second</td>
<td>+ to + a verb &gt; adverb</td>
<td><strong>nikotto:</strong> “give a broad smile”</td>
</tr>
<tr>
<td>XY + ri XQY + ri XNY + ri</td>
<td>steady down after the series of action/condition</td>
<td>+ to + suru (verb) &gt; adverb + suru verb &gt; + noun &gt; compound noun</td>
<td><strong>nikorito:</strong> “a brief smile (w/ a slight hesitation)” <strong>nikkorito:</strong> “beam” “grin” <strong>ninmarito:</strong> “smile complacently”</td>
</tr>
<tr>
<td>XY + N</td>
<td>with afterglow of the series of action/condition</td>
<td>+ to naru (verb) &gt; adverb</td>
<td>ø</td>
</tr>
</tbody>
</table>

REFERENCES


Four Types of Onomatope

As previously explained, there are numerous onomatope in Japanese. Commonly used onomatope are listed under four types, for quick reference: GiS, Gio, GiT, and GiJ.

All words are listed by the order of gojūon, Japanese kana syllabary.

Note. The onomatope and translations listed in Table B-1 to B-4 are referred and adapted from:

- ALC Mimetic Expressions. (n.d.). Retrieved from https://docs.google.com/spreadsheet/ccc?key=0AqYInAMvWw-2ckVNSDNOVk9fTHZha29mVndJZkI4eHc&hl=en#gid=0
# Table B-1

**Giseigo Onomatope (GiS)**

<table>
<thead>
<tr>
<th>Type</th>
<th>Sounds</th>
<th>Definition</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giseigo (GiS)</td>
<td>Voice of living things</td>
<td>Sounds or voices produced by humans, animals, birds and insects.</td>
<td>• oioi: “weep loudly” “cry bitterly”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• kakkō: “cuckoo”</td>
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<td></td>
<td></td>
<td></td>
<td>• kīkī: “squeak” “screech”</td>
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<td></td>
<td></td>
<td></td>
<td>• kerokero: “ribbit” “croak”</td>
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<td></td>
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<td></td>
<td>• kusukusu: “giggle” “chuckle”</td>
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<td></td>
<td></td>
<td></td>
<td>• kunkun: “whine”</td>
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<td></td>
<td></td>
<td></td>
<td>• kokekokkō: “cock-a-doodle-doo”</td>
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<td></td>
<td></td>
<td></td>
<td>• kyākyā: “scream (with excitement)”</td>
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<td></td>
<td></td>
<td></td>
<td>• kyankyan: “yelp”</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>• gamigami: “nag” “snarly”</td>
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<td></td>
<td></td>
<td></td>
<td>• gayagaya: “abuzz”</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>• gorogoro: “coo” (pigeons), “purr” (cats)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• gūgū: “snore”, “Z’s” or stomach “growling”</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>• jījī, mīmīn: “buzzzzzz” ( cicada)</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>• chinchirorin: “chirp” (katydid)</td>
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<td></td>
<td></td>
<td></td>
<td>• chunchun: “chirp” “twit”</td>
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<td></td>
<td></td>
<td></td>
<td>• nyānyā: “meow” “mew”</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• hisohiso: “whisper”</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>• hōhokekyo: “warble” (bush warble)</td>
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<td></td>
<td></td>
<td></td>
<td>• pechakucha: “jabber” “chatter”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• būbū−“oink”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• waiwai: “buzz buzz”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• wanwan: “woof” “bow-wow”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type</th>
<th>Sounds</th>
<th>Definition</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giongo</td>
<td>Sounds of non-living</td>
<td>The sounds of nature/natural phenomena such as rain, wind, and lifeless</td>
<td>• <em>kasakasa</em>: “rustle” (leaves) “crinkle”</td>
</tr>
<tr>
<td>(GiO)</td>
<td>objects and nature</td>
<td>objects.</td>
<td>• <em>karikari</em>: “gnaw” “crunch”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• <em>kīkī</em>: “creaky” “screaky” “squeaky”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• <em>gatagata</em>: “rattle” “clattery”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• <em>gachan</em>: “smash” “crash”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>gōngōn</em>: “ding-dong” (a bell)</td>
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<td></td>
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<td></td>
<td>• <em>tonton</em>: “tap tap” “rat-a-tat” “tap tap”</td>
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<td></td>
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<td></td>
<td>• <em>charin</em>: “clink” “jingle”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>chirinchirin</em>: “ting-a-ling”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>chokichoki</em>: “snip-snip”</td>
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<td></td>
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<td></td>
<td>• <em>chorochoro</em>: “drip” “trickle”</td>
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<td></td>
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<td></td>
<td>• <em>dobon</em>: a big “splash” “kerplunk”</td>
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<td></td>
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<td></td>
<td>• <em>shitoshi</em>: “drizzle”, rain “quietly”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>shū-to</em>: “fizzle”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>zāzā</em>: “driving rain”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>hyūhyū</em>: “whistle” (wind)</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>pichapicha</em>: “spouty” “plash” “splash”</td>
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<td></td>
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<td></td>
<td>• <em>pikatt-to</em>: “flash” of lightning</td>
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<td></td>
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<td></td>
<td>• <em>pishari</em>: “clap” “slap” “slam”</td>
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<td></td>
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<td></td>
<td>• <em>pishit-to</em>: “sharp cracking sound”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>pachipachi</em>: “crackle” “static crackle”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>biribiri</em>: “rip up” “tear up”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>bukubuka</em>: “bubble” “bubble up”</td>
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<td></td>
<td></td>
<td></td>
<td>• <em>rinrin</em>: “tingle” “jingle” “ting-a-ling”</td>
</tr>
</tbody>
</table>

## Table B-3

**Gitaigo Onomatope (GiT)**

<table>
<thead>
<tr>
<th>Type</th>
<th>Sounds</th>
<th>Definition</th>
<th>Examples</th>
</tr>
</thead>
</table>
| **Gitaigo (GiT)** |        | **Phenomime** Words expressing observable physical modes such as actions and states, sound symbolic words of mimesis, senses except hearing. | • atsutsu: “hot from the oven” “lovey-dovey”  
• ikiki: “lively” “full of life”  
• uttori: “charm with” “enchant” “fascinating”  
• oro oro: “shaken up” “in a tizzy”  
• karikari: “touchy” “cranky” “fret”  
• kichin-to: “accurately” “decently” “neatly” “tidily”  
• kirakira: “sparkle” “twinkle”  
• kibikibi: “quick and light” “smart” “snappy (advice)”  
• kossori: “covertly” “secretly”  
• kotsukotsu-to: “diligently”  
• kyoton-to: “(look) confused, vacant” “bewilder”  
• gotogata: “tremble hard” “teeth-chattering (cold)”  
• gungun: “steady” “speedy” “rapid”  
• guttari: “limp” “worn out”  
• sesse-to: “busily”  
• shonbori: “crestfallen” “ruefully”  
• sukari: “entirely” “totally” “utterly”  
• suwari-to: “slender” “slim” “shapely”  
• surassuru: “fluently” “smoothly”  
• sutten kororin: “fall down flat” “slip and stumble”  
• suto: “delicately” “gently” “lightly” “softly” “tenderly”  
• sowasowa: “fidget” “nervously” “restlessly”  
• littu: “fixedly” “still”  
• chotto: “gradually” “little by little”  
• dekoboko: “bumpy” “undulation”  
• hakkiri: “clearly” “distinctly”  
• marebore: “enchanted” “fascinated”  
• bonyari: “vacant” “a blank tone” “dim” “hazy”  
• pokapoka: “pleasantly warm”  
• nikkori: “a brilliant smile” “grin”  
• zabari: “straight” “blunt” “straight from the shoulder”  
• nohinobi: “carefree” “unconstrained”  
• nonbiri: “relax” “laid-back”  
• hatankyu: “conk out” “flake out”  
• pikapika: “mirror-shiny” “sparkly-clean”  
• pipin: “alive and kicking”  
• fawafana: “gently float”  
• bukabuku: “flabby”  
• mutsuru: “grumpy” “dour” “sulky”  

<table>
<thead>
<tr>
<th>Type</th>
<th>Sounds</th>
<th>Definition</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gijōgo</td>
<td>Non-auditory</td>
<td>Words depicting psychological modes such as attitudes, emotions and feelings.</td>
<td></td>
</tr>
<tr>
<td>(Gij) Psychomime</td>
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<td></td>
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<td></td>
<td>• atafuta: “helter-skelter” in a “flurry”</td>
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<td></td>
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<td>• ivaira: “irritable/irritating” “peevish” “on edge”</td>
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<td></td>
<td></td>
<td></td>
<td>• ukauka: “off guard” “not pay attention”</td>
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<td></td>
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<td></td>
<td>• ukkari: “accidentally” “inadvertently”</td>
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<td>• uzu/uzu: “itching to” “craving for”</td>
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<td></td>
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<td>• gakkari: “dejected” “disappointed” “discouraged”</td>
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<td></td>
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<td></td>
<td>• gâ: “Oh, my gosh!” “a hard blow”</td>
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<td></td>
<td></td>
<td></td>
<td>• gangan: “pound (head)” “tingle (ear)”</td>
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<td></td>
<td></td>
<td></td>
<td>• gyotto: “being startled”</td>
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<td></td>
<td></td>
<td></td>
<td>• karikari: “crisp” “crunchy” “grumpily” “edgily” “irritably”</td>
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<td></td>
<td></td>
<td></td>
<td>• kasakasa: “dry out” (skin)</td>
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<td></td>
<td></td>
<td></td>
<td>• kirikiri: “prick” “stitch” “a stabbing pain”</td>
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<td></td>
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<td></td>
<td>• kurakura: “dizzy” “light headed”</td>
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<td></td>
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<td></td>
<td>• kuyokuyo: “brood” “moped” “worry”</td>
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<td></td>
<td></td>
<td></td>
<td>• shimijimi: “feelingly” “deeply” “keenly”</td>
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<td></td>
<td></td>
<td></td>
<td>• sukkiri: “refreshed” “clean” “clean &amp; clear” “simple”</td>
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<td></td>
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<td></td>
<td>• chikuchiku: “irritated (eyes)”</td>
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<td></td>
<td></td>
<td></td>
<td>• chikatto: “sting” “prick”</td>
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<td></td>
<td></td>
<td></td>
<td>• dokidoki: “huff” “nervous”</td>
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<td></td>
<td>• zuzukizuki: “throb” “piercing”</td>
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<td></td>
<td></td>
<td></td>
<td>• zokuzoku: “thrill” “tingle” “shiver” “feel chilly”</td>
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<td></td>
<td></td>
<td></td>
<td>• nebanbennu: “sticky” “gooney”</td>
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<td></td>
<td></td>
<td></td>
<td>• hatto: “sobering” “startling”</td>
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<td>• harahara: “on pins and needles” “anxious”</td>
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<td></td>
<td></td>
<td></td>
<td>• hiyahiyah: “nervous” “fear” “tense”</td>
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<td></td>
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<td>• hînyâi: “fresh and cool” “perky”</td>
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<td></td>
<td></td>
<td>• hîrkiri: “sting” “smart” “burning sensation”</td>
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<td>• hîtoheto: “completely exhausted” “tired out”</td>
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<td></td>
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<td></td>
<td>• pekopek: “hungry” “staring”</td>
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<td></td>
<td></td>
<td>• bukkubuki: “fearful” “scared”</td>
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<td></td>
<td></td>
<td>• bikkutto: “startle” “jump”</td>
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<td></td>
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<td></td>
<td>• hîrhiriri: “tingly” “a shock from the plug”</td>
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<td></td>
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<td></td>
<td>• fufu: “cottony” “flurry” “flutter” “downy”</td>
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<td></td>
<td></td>
<td></td>
<td>• muttto: “huff” “miff”</td>
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<td></td>
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<td></td>
<td>• mîmî: “agonize” “anguish”</td>
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<td></td>
<td></td>
<td></td>
<td>• runrun: “euphoria” “happy and excited”</td>
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<td></td>
<td></td>
<td></td>
<td>• wakuwaku: “excited” “thrilled”</td>
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<td></td>
<td></td>
<td></td>
<td>• zokuzoku: “shiver” “feel chilly” “shudder” “thrill”</td>
</tr>
</tbody>
</table>

APPENDIX C
Cultural Products

Note to teachers:

1. Before each lesson, teachers will want to go over the information about Japanese onomatope described in Appendix A and Appendix B with the students. It should help them understand and “feel” the sensory nature of onomatope, especially GiT and GiJ.

2. Refer to the list of useful on-line onomatope sites in Appendix E together with the teaching materials presented here.

3. The translations for the featured onomatope of each cultural product are referred and adapted from

   - ALC Mimetic Expressions. (n.d.). Retrieved from https://docs.google.com/spreadsheet/ccc?key=0AqYInAMvVw-2ckVNNSNtOV9fTHZha29mVndJZkI4eHc&hl=en#gid=0

4. Lesson ideas and assessment quizzes are created by the author unless otherwise indicated.
### 1. Literature I

<table>
<thead>
<tr>
<th>Cultural Product:</th>
<th>Folktales <em>Momotarō</em> “A Peach Boy”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Appropriate Age Group:</strong></td>
<td>All ages</td>
</tr>
</tbody>
</table>

**Description of Product:** *Momotarō*, or The Peach Boy, is a famous folktale in Japan. Japanese children often grow up with the story of *Momotarō*, as this is one of the most beloved nursery tales read for young children by mothers and nursery teachers.

**Summary:**
Once upon a time there lived an elderly couple in a small village. Everyday, the old man went to a mountain nearby to cut down trees for timber, while the old woman went to the river nearby to do the washing. Near their house lived a red demon, and it always came and took food from them. One day, she saw a huge peach flowing down the river and brought it back to her house. The couple were stunned to see a baby inside the peach. He grew and grew to be a strong boy. *Momotarō* who grew up to be a splendid young man opted for the extermination of demons which damage the village. Thus his adventure beating the demon started. On his way to the demon's den, he persuaded many animals to support him: a dog, a monkey and a pheasant. To persuade the animals to help him, he used *kibidango* (millet dumpling), made by his mother. The four fought and beat the demon. *Medetashi, medetashi!* “All very fine!” (Kawauchi & McCarthy, 2002)

**Significance of the Product:** Japanese children learn various *onomatope* expressions by listening to stories read by their parents and school teachers even before they start to read by themselves. Often containing an abundance of *onomatope*, books nurture children’s sense of expressions through literature from a young age. Readers’ vocal, facial and physical expressions further stimulate and promote their natural absorption of *onomatope* expressions.

**Featured Onomatope:** Unique *onomatope* are often used in folktales and children’s books.
*GiS:* mushamusha “munch munch” *perori-to* “eat up”
*GiO:* jabujabu “scrubb”, gosogoso “fumble”, (start to) “move”,
*GiT:* donburakokko donburakokko “rolling down (the river)” (very irregular)
*GiJ:* bikkuri “amazed”, “surprised”, “startle”, bikkura (irregular, suffix *ra* indicates old style)

**Linguistic Characteristics:** Old narrative discourse style, many interjectory particles

**Three C’s:** culture (old custom, practice), currency (classic still widely read), challenge (can be adopted and adapted in different levels)
<table>
<thead>
<tr>
<th><strong>Cultural Product:</strong> Folk tale <em>Momotarō “A Peach Boy”</em></th>
</tr>
</thead>
</table>

Five Dimensions of Culture:

Practices *(old custom, costume, food, family)*, Perspectives *(love versus duty or good versus bad)*, Communities *(adopted child, fellowship with animals)*.

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<table>
<thead>
<tr>
<th>Five C’s of the National Standards:</th>
</tr>
</thead>
</table>

Communication 1.1, Cultures 2.1, 2.1, Connections 3.2, Comparisons 4.1, 4.2.

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<table>
<thead>
<tr>
<th>World Language Content Standards: Content 1.1, 3.1, 4.1, Communication 1.2, 1.3, 1.5, 2.5, 2.6, 3.3, Culture 1.1, 3.1, Structures 1.1, 1.2, 3.1</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Cultural Product:</th>
<th>Folktale <em>Momotarō</em> “A Peach Boy”</th>
</tr>
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<tbody>
<tr>
<td>Lesson Ideas:</td>
<td>A Skit!</td>
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</tbody>
</table>

**Preparations:**

Let students read the entire story of *Momotarō* in both Japanese and English if they desire.

1) Write down all the words they do not recognize or understand. Go over the unknown words and phrases until they are familiar with the whole story. Pay special attention to the unique onomatope of *Momotarō*.

**Examples:** *GiT*

*donburakokko donburakokko* “a big heavy object ‘rolling down’ the river or a big quantity of water”

The teacher tells her students to:

- Read the sentence in which this onomatope is used aloud. Draw a picture and “hear the sound” in your mind when you say it (teacher goes around the classroom and assesses their pronunciation and para-linguistic features, and helps them)
- Form a group. Each group needs students who will be: *Momotarō*, *ōji-san*, *obā-san*, *inu*, *saru*, *kiji* and two or three *oni* demons. (8 to 9 in a group)
- Divide the story into segments. The length of the segments differs depending on the class size. Try to cover the whole story.
- Choose their segments and start practicing after deciding the roles in each group.
- After practicing for 15 to 20 minutes, let them switch the roles and keep practicing. (Teacher constantly checks students’ progress and helps with overall performance.)
- When all students have found the best role for them, practice more.
- Finally, let students perform their roles following the sequence of the original story.

The teacher uses a rubric to grade their overall performance, cooperation, and willingness to work as part of the group.
Cultural Product: Folktale Momotarō “A Peach Boy”

The Assessment Quiz: What is That Sound?

• Read the list of onomatope 1) to 4), given under each sentence aloud, feel the “sound”, then choose one GiS or GiO that best matches the sentence. (Fill the blank using kana.)

1. Obōsanwa kawa-de (         ) to sentaku-wo shimashita. “The old woman washed the clothes (how?)”
   1) shibu shibu 2) jarijari 3) jabujabu 4) shakishaki

2. Ōkina momo-ga (          ) to nagarete kimashita. “An enormous peach bobbing and rolling down the river.”
   1) tororin tororin 2) dondoko dondoko 3) potariko potariko 4) donburakokko donburakokko

3. Amarini momo-ga ökī-node futari-wa (          ) shimashita. “The peach was so big, they were astonished.”
   1) pacchiri 2) ukkari 3) bikkuri 4) sappari

   1) kenken, 2) wanwan 3) kyattkyatt 4) mēmē

5. Momotarō-wa gohan-wo (          ) to tabemashita. “Momotarō ate rice (in what manner?)”
   1) paripari 2) mozomozo 3) mushamusha 4) karikari

Students who have learned hiragana and katakana will write the answers in kana. Younger students who haven’t learned kana will write the answers in romanization (rōmaji).
### Cultural Product: *Ashinaga Ojisan* (A Japanese version of *Daddy-Long-Legs* [Jean Webster, 1912])

#### Appropriate Age Group: All ages

#### Description of Product: Jerusha Abbott was an orphan who was brought up at an orphanage called the John Grier Home. She did well in school and was allowed to go to high school. When she became 18, she was still staying at the Home, helping to take care of the younger orphans. One day, she was informed by the matron, Mrs. Lippett that one of the most affluent trustees had offered to send her to college. After reading her essay, “Blue Wednesday,” this anonymous patron planned to educate Jerusha to become a writer. His only request was for her to write to him once a month to inform him about her college life. From the first impression she had after a glimpse of his back, Jerusha gave him the nickname “Daddy-Long-Legs” and started to write to him as she began a new life as a college freshman. In her letters to Daddy-Long-Legs, her everyday life at the college was vividly and humorously depicted. At any rate, who on earth is Daddy-Long-Legs? (Taniguchi, 2002; Yoshida, 1979)

#### Significance of the Product: One of the most popular literary masterpieces for children and young adults, *Ashinaga Ojisan* has been read by people around the world beside books with similar themes such as *Anne of Green Gables* and *Little Women* for nearly a century. The casual and colloquial style of writing provides many types of onomatope. * By using foreign literature such as the piece presented here, students can compare and contrast different descriptive lexicons and styles in Japanese and English.
Cultural Product: *Ashinaga Ojisan* (A Japanese version of Daddy-Long-Legs [Jean Webster, 1912])

**Featured Onomatope:** Emotions, feelings, physical movements and descriptions.

**GiT:**
- *kichin-to* “accurately” “precisely” “neatly”
- *kusukusu* “chuckle” “giggle”
- *gakugaku* “body trembling” “something coming loose” “teeth clattering”
- *gutto* “firmly” “much” “more”
- *sesse-to* “assiduously” “diligently” “industriously”
- *sokkuri* “all” “all together” “entirely” “just like” “the spitting image of”
- *jitto* “fixedly”, “motionlessly (of staring) “firmly” “patiently (to hold)” “restrained”
- *chirari-to* “fleeting (glimpse glance, etc)”
- *chanto* “exactly” “perfectly” “properly” “perfectly” “tightly”
- *choppiri* “just a smidgin” “very little”
- *nikoniko* “smile brilliantly”
- *yukkuri* “at ease” “slowly” “restful”
- *hakkiri* “clearly” distinctly” “plainly”
- *hisohiso* “whisperingly”
- *bōto* “abstractedly” “being stupefied” “blankly” “dazedly” “dimly” “dreamingly” “hazily” “vaguely”
- *yuttari* “comfortable” “calm” “easy” “loose” “spacious”
- *yoroyoro* “tottering” “unsteady on its feet”

**GiJ:**
- *iki’iki-to* “full of life” “lively and exciting”
- *pikupiku* “twitch” “twitchingly”
- *bikkuri* “to be amazed” “to be astonished” “to be frightened” “to be surprised”
- *harahara* “exciting” “thrilling” “fluttering down” “heart going pitter-a-patter”
- *punpun* “fret and fume” “state of being furious or angry” “intense smell”

**Linguistic Characteristics:** Written in epistolary form, this book contains an abundance of casual expressions and the colloquial style of a young woman at the time (1910s). Crisp and buoyant expressions get the readers easily into the world of the protagonist, Jerusha “Julie” Abbott.

**Three C’s:**
- **culture** (Western culture interpreted in Japanese literature-great material to compare two cultures),
- **currency** (classic children’s literature still widely read),
- **challenge** (excellent reading material from K-12 to college level classes)

**Five Dimensions of Culture:**
- **Products** (diary),
- **Practices** (roles based on social status, charitable acts),
- **Perspectives** (belief of an orphan and a matron),
- **Communities** (orphanage, college, farm)

**Five C’s of the National Standards:**
- **Communication** 1.1, 1.2, **Cultures** 2.2, **Connections** 3.2, **Comparisons** 4.1
Cultural Product: *Ashinaga Ojisan* (A Japanese version of Daddy-Long-Legs [Jean Webster, 1912])

**World Language Content Standards:**
- **Content**: 1.1 (Greeting and Introductions), 2.1, 3.1, 4.4
- **Communications**: 2.2, 2.6, 3.4, 4.4
- **Cultures**: 2.0, 2.2, 3.2, 4.0
- **Structures**: 1.2, 2.2, 3.2, 4.2
- **Settings**: 2.1

**Product Source:** Taniguchi, Y. (2002). *Ashinaga Ojisan* [Daddy-Long-Legs]. Tokyo, Japan. Iwanami Shoten. The book can be ordered on Kinokuniya BookWeb at [https://bookweb.kinokuniya.co.jp/guest/cgi-bin/wshoseaohb.cgi?KEYWORD=%82%A0%82%B5%82%C8%82%AA%82%A8%82%B6%82%B3%82%F1&AREA=02](https://bookweb.kinokuniya.co.jp/guest/cgi-bin/wshoseaohb.cgi?KEYWORD=%82%A0%82%B5%82%C8%82%AA%82%A8%82%B6%82%B3%82%F1&AREA=02); or Yoshida, S. (1979). *Ashinaga Ojisan* [Daddy-Long-legs]. Tokyo, Japan. Shūeisha. Amazon.co.jp [http://www.amazon.co.jp/s/ref=nb_sb_noss?__mk_ja_JP=%83J%83%5E%83J%83i&url=search-alias%3Dstripbooks&field-keywords=%8Bg%93c%90%5E%88%EA%91%AB%82%C8%82%AA%82%A8%82%B6%82%B3%82%F1&x=0&y=0](http://www.amazon.co.jp/s/ref=nb_sb_noss?__mk_ja_JP=%83J%83%5E%83J%83i&url=search-alias%3Dstripbooks&field-keywords=%8Bg%93c%90%5E%88%EA%91%AB%82%C8%82%AA%82%A8%82%B6%82%B3%82%F1&x=0&y=0)

**Lesson ideas:**
**Onomatope** vividly portray/depict/describe people’s characters and physical traits. Use *onomatope* to portray people around you. You can also create a self-portrait.

1. **Character description**
   1) *Haha wa ottori shiteimasu ga, chichi wa sowasowa shiteite shinnpaishō desu.*
      “My mother is not *fussy and is a relaxed* person, but my father is a worry-wort and tends to be *fidgety and nervous*.”
   2) *Kanojo wa atarashī kareshi ga dekite itsumo nikoniko-tō shiawase sōda. Shūmitsu-no dēto ga machidoushikute wakuwaku shiteiru. Kare-no hanashi-wo surutoki itsumo me-wo kirakira saseru.*
      “Lately, she found a new boyfriend and looks vey happy, wearing a *beaming smile*. She looks *thrilled and excited*, and unable to wait for her weekend date. Her eyes are *sparkly and twinkle* whenever she talks about him.”

2. **Physical descriptions**
   1) *Watashi no oji wa pokkori onaka to tsutsuru atama desu.*
      “My uncle has a *pot belly* and a head as *bald as an egg.*”
   2) *Ane wa hos sorī shiteiruga imōto wa pocchari shiteiru.*
      “The older sister is *graceful and slender*, while the younger sister is *pleasantly plump*.”

3. **Physical movements**
   1) *Atarashī hisho wa tekipaki-tō shigoto-wo konasu.*
      “The new secretary completes her job *quickly and efficiently*.”
   2) *Kanojo-wa sassa-tō shukudai-wo sumase kichīn-tō heya-wo katazukete dekaketa.*
      “She finished her homework *nice and quickly*, tidied up the room *neatly* and went out.”

Use this site for reference [http://daijirin.dual-d.net/extra/giseigo_gitaigo.html](http://daijirin.dual-d.net/extra/giseigo_gitaigo.html)
The Assessment Quiz: How do you feel? or How do they feel?
Have you ever felt \textit{GiJ} \textit{iraira} “irritable”, \textit{dokidoki} “throb (of excitement)” \textit{runrun} “happy and excited” \textit{gakkari} “disappointed” \textit{wakuwaku} “thrilled” or \textit{harahara} “anxious” because of someone’s actions or words? or 2) Have you made someone \textit{GiT} \textit{karikari} “cranky”, \textit{sowasowa} “nervous” \textit{nikkori} “grin”, or \textit{oro’oro} “shaken up” as a result of your actions or words?
1. Use \textit{GiT} and \textit{GiJ} onomatope to describe the situation.
1) \textit{Kanashī eiga-wo mite munega kyun-to natta}.
“(My) heart felt a twinge of pity after watching the sad movie.”
2) \textit{Kare-wa sono hanashi-wo kīte zokuzoku shita}.
“He felt thrilled after listening to the story.”
2. Focus on actions and reactions.
How do you feel if someone talks in \textit{hisohiso} and then starts \textit{kusukusu}? Jerusha talks about her “forever damaged feeling” when her classmates talk about her clothes.
\textit{hisohiso (to) hanasu} “talk in a whisper”
\textit{kusuku (to) warau} “chuckle” “giggle”
Discussion.
1) In what kind of situation do you talk \textit{hisohiso-to}, or laugh \textit{kusukusu-to}? 2) Jerusha described Julia’s reaction as ‘\textit{Watashi-ga ojisan wo totta-to itte punpun okotte imashita}’. “She blew a fuse and said I stole her uncle from her.” Have you ever felt \textit{punpun} “fret and fume” at someone? When and why did you feel that way? Make a sentence using \textit{punpun} or other onomatope and explain.
Use other onomatope and discuss various actions and reactions.
(Refer to Appendix B for appropriate onomatope)
### 3. Literature III

**Cultural Product:** Haiku

**Appropriate Age Group:** All ages

**Description of Product:** A haiku poem is the shortest poetry in the world, which expresses a momentary scene using a *haku* or mora sequence of 5-7-5. The charm of haiku is that it projects and captures the beauty of nature in descriptive words in such a condensed form. Haiku is loved by people of all ages and genders, and those with different language backgrounds. The haiku is a universal term, and this form of poetry is introduced to language art classes not only in Japan but also by teachers all over the world.

**Significance of the Product:** Various haiku works are composed not only by Japan’s great haiku masters such as Issa, Bashō, and Buson, but also by many Japanese children. The focus of the lesson is to study and appreciate how effectively the limited and well selected descriptive words are used to enliven their haikus. Furthermore, after closely observing how native speakers choose their words in the process of creating a haiku, JFL students will compose their own haikus in Japanese. Not only *onomatope* words and expressions, but also *kigo*, seasonal words are introduced.

**Featured Onomatope:**
Issa used *onomatope* the most amongst the three Japanese greatest haiku masters.

**GiO:** *Yusa-yusa to -- haru ga yuku zo yo -- nobe no kusa* “Blown softly away in rustling breezes, spring leaves fields of new grasses”

**GiT:** *Yuki tokete -- mura ippai no -- kodomo kana,* “Once snows have melted, the village soon overflows with friendly children”

**Linguistic Characteristics:** Thinking primarily of intelligibility of JFL students, the presented terms and directions are designed for Japanese school children instead of for adults. Various *kigo*, haiku seasonal words are introduced.

**Three C’s:**
- Culture (many aspects of Japanese perspectives, practices and aesthetics),
- Currency (timeless literature and art form loved worldwide),
- Challenge (an exquisite teaching material for all ages)

**Five Dimensions of Culture:**
- Products (haiku poetry, various names of plants, animals, seasons),
- Perspectives (Japanese aesthetic, religious belief-Buddhism, customs),
- Communities (country vs. city life),
- Persons (Japan’s greatest haiku masters, Bashō, Buson, and Issa)

**Five C’s of the National Standards:**
- Communication 1.1, 1.2, 1.3, Cultures 2.1, 2.2,
- Connections 3.2, Comparisons 4.1, 4.2, Communities 5.1, 5.2

**World Language Content Standards:**
- Content 1.1 (calendar, seasons, weather), 4.1 (authors and their times),
- Communication 1.6, 2.3, 2.6, 3.6, Cultures 1.2, 3.2, 4.2, Structures 1.1, 1.2, 2.1, 2.1, 4.1, 4.2, Setting 4.1
### Cultural Product: Haiku

**Product Source:**
- *Haikutte?* [What is Haiku?] (In Japanese) http://kodomohaiku.kiramori.net/haiku.html
- Haiku for People: http://www.toyomasu.com/haiku/
Lesson Ideas: What is Haiku?- An Introduction

1) Ask students if they know what haiku is, what they know about haiku, and if they have made haiku by themselves.

2) Explain basic information about haiku:
   - consists of 5-7-5 mora or haku (It’s okay to have an extra ji (a kana) or one less kana
   - use seasonal words called kigo (ki means “season” and go means “words/language”). Each haiku requires one kigo (A list of kigo: http://kodomohaiku.kiramori.net/kigo.html)
   - are just like taking a photo or drawing/sketching a picture of things around us to capture a moment.

Some examples of kigo are:

**Haru** “Spring” (February, March and April) - hibari “skylark”, ume “plum blossoms”,
tamopo “dandelion”, shabondama “soap bubbles”, chûrippu “tulips”, harusame “spring rain”
and hachi “bee”

**Natsu** “Summer” (May, June and July) - tsuyu “Japanese rainy season”, niji “rainbow”, yomise “night market”, katatsumuri “snail”,
kagami “gold fish”, himawari “sunflower”, taki “water fall”,
kaminari “thunder”, furin “wind chime”,
hotaru “firefly”, ajisai “hydrangea”, tomato “tomato”

**Aki** “Autumn” (August, September and October) - taifū “typhoon”, hakamairi “graveyard visit (Japanese tradition),
kakashi “scarecrow”, ringo “apple”, kiri “fog”, amanogawa “milky way”,
hanabi “firework”, kotori “small bird”, kaki “persimmon”, mushi “insects”

**Fuyu** “Winter” (November, December and January) - hitonagi “north-wind”,
tebukuro “gloves”, skē to “skate”,
mochitsuki “rice pounding”,
tōji “winter solstice”, yukigassen “snow fight”,
yukiimo “baked sweet-potato”,
yukidaruma “snowman”, hakuchō “white swan”, skī “ski”

*Use your fingers to count the haku when you recite haiku. It really helps!

*Using kigo helps students feel various seasonal changes and phenomena. It also means to ‘greet’ the seasons.

3) Take a look some haiku composed by great haiku masters of Japan.

**Basho**
- furuikeya -- kawazu tobikomu -- mizuno oto
  “the old pond! a frog jumps in - the sound of water”  This is one of the most famous haiku by the haiku saint, Basho. In this haiku, there is “NO” sound either in Japanese nor in English translation, though some translations do have sounds. What kind of sound do you think the frog in this famous haiku made?

**Buson**
- haruno umi -- hinemosu -- notari notari kana
  “the spring ocean -- lying around all day -- a big yarn”

**Issa**
- ōbotaru -- yutarī yurario -- tōrikerī “a huge firefly -- wobbling, wobbling -- passed by”
  Issa is the champion of onomatope among Japanese renowned haiku masters. His deep empathy for small animals, birds, and insects depicts subtle existence in this often cruel world.

  Another haiku by Issa:
  **Garigaritom** -- take kajirikeri -- kirigirisu “gnaws, gnaws -- hangs on to bamboo -- mr. cricket”
  Next, present haiku written by children in Japan.

  - tarari raran -- odoru kosomusu -- barerīna “tarari rararan -- dancing cosmos -- a ballerina”
  - suigetsu -- hakuto gachagacha -- robotto da “ski shoes -- clinkety-clank -- a robot”

4) Now, let students use their sensitivity and imagination to compose a haiku of their own.

Lesson ideas and haiku works adapted from Haiku for People. (2001); Haikutte? [What is Haiku?] (2010); Maeda, M. (n.d.).
Cultural Product: **Haiku**

**The Assessment Quiz: Try your ‘onomatope-ness’**
Choose one onomatope from 1, 2, or 3 in the parentheses, which best fits the blank. Remember to read it aloud. (Fill the blank using kana.)

1. In the plum blossom, The sun comes out, A mountain path (*Basho*)

\[
\text{umega kani -- (       ) hino deru -- yamaji kana ( 1. notto, 2. patto, 3. nyokitto)}
\]

2. O summer snail -- Climb Mount Fuji -- you climb but slowly -- slowly to Fiji’s summit

\[
\text{Katatsumuri -- (       ) nobore -- fujino yama ( 1. dondon, 2. sassato 3. sorosoro)}
\]

3. Fill the blank to demonstrate your sense of onomatope-ness.

\[
( \text{  * a noun  }) -- \text{kururi-to pāma -- kakete iru.}
\]

\[
“( \text{  a noun  })” \text{ -- has permed curly hair.}
\]

(The word for the original haiku is *burokkori* “broccoli”)

Adapted from *Haiku for People* (Toyomasu, 2001); *Haikute?* (2010); Maeda, M. (n.d.)

**Students who have learned hiragana and katakana will write the answers in kana.**

**Younger students who haven’t learn kana will write the answers in Japanese romanization (**rōma-ji**).
### 4. Film I

**Cultural Product:** Shall We Dansu? “Shall We Dance?” (1996)

**Appropriate Age Group:** College and higher

**Description of Product:** Shōhei Sugiyama is a serious and diligent middle-aged company employee without any special hobbies. Married and the father of a daughter, he recently purchased a house with a yard. His life is one that many people may consider ideal. However, he had a sense of emptiness. One day, he noticed a beautiful, sad looking woman by the window of a dancing school from the commuting train. His curiosity about the woman grew, and one night, he visited the dancing school and started to take lessons. His real passion for ballroom dancing grew over time. [Adapted from Shall We Dance? (1996 film)](http://en.wikipedia.org/wiki/Shall_We_Dance%3F_%281996_film%29)

**Significance of the Product:** This film contains rich cultural aspects of contemporary Japanese society including values and perspectives. The movie starts with the line that portrays the attitude of average Japanese that Japanese people in general are prejudiced against ballroom dancing. This movie spotlights various typical social stereotypes of people in Japan. A social phenomenon that raised the popularity of ballroom dancing was created as the result of the movie’s introduction of its charm. This movie reflects the present-day social conditions, various roles and relationships. The interaction of characters with colorful personalities is another entertaining factor of this enchanting movie.

**Featured Onomatope:** Descriptive words of people’s feelings, emotions, sentiment and mental state.

<table>
<thead>
<tr>
<th>Onomatope</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>fuwafuwa</td>
<td>“airy” “fluffy” “light”</td>
</tr>
<tr>
<td>wakuwaku</td>
<td>“excitedly” “get nervous” “thrilled” “tremble”</td>
</tr>
<tr>
<td>hotto</td>
<td>“feeling relieved” “sigh of relief”</td>
</tr>
<tr>
<td>gakkari</td>
<td>“dejected” “feel disappointed, emotionally drained, or let down”</td>
</tr>
<tr>
<td>sakkii</td>
<td>“some time ago”</td>
</tr>
<tr>
<td>iikiki</td>
<td>“vividly” “lively”</td>
</tr>
<tr>
<td>ukiuki</td>
<td>“buoyant” “cheerful” “cheery” “lighthearted”</td>
</tr>
<tr>
<td>yapappari</td>
<td>“also” “as I expected” “as I thought” “in spite of” “of course” “still”</td>
</tr>
<tr>
<td>tatta</td>
<td>“merely” “no more than” “only”</td>
</tr>
<tr>
<td>kurukuru</td>
<td>“coiling around” “constantly changing” “going round and round” “revolving” “rolling around” “whirling” “winding” “working hard” “working tirelessly”</td>
</tr>
<tr>
<td>chotto</td>
<td>“easily” “just a minute” “just a little” “rather (before a verb in negative form)” “short time” “hey (vocative)”</td>
</tr>
<tr>
<td>kyun-to</td>
<td>“momentary tightening of one’s chest caused by powerful feelings” “a twinge in one’s heart”</td>
</tr>
</tbody>
</table>

**Linguistic Characteristics:** Standard Tokyo dialect, except one dance school student speaks Kansai dialect. Various diction styles based on: social status, coworkers, teacher/student, husband/wife, parent/child, detective/client, and young/old. Polite/casual forms
### Cultural Product: Shall We Dansu? “Shall We Dance?” (1996)

<table>
<thead>
<tr>
<th><strong>Three C’s:</strong> culture (abundant aspects and dimensions of Japanese society), currency (the modern urban Japanese lifestyle), <strong>challenge</strong> (mainly for young adult and older learners)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Five Dimensions of Culture: Products</strong> (all the aspects of the modern Japanese urban areas: food, fashion, house, dancing school, office, building, restaurant, pub, transportation, furniture). <strong>Practices</strong> (daily interactions of family, friends, coworkers, classmates, detective/client, teacher/students), <strong>Perspectives</strong> (stereotyping, roles depending on social status and family members), <strong>Communities</strong> (dance class and circles, coworkers, family), <strong>Persons</strong> (husband, wife, daughter, office worker, teacher, student).</td>
</tr>
<tr>
<td><strong>Five C’s of the National Standards:</strong> <strong>Communication</strong> 1.1, 1.2, 1.3, <strong>Cultures</strong> 2.1, 2.2, <strong>Connections</strong> 3.2, <strong>Comparisons</strong> 4.1, 4.2, <strong>Communities</strong> 5.1, 5.2</td>
</tr>
<tr>
<td><strong>World Language Content Standards: Content</strong> 1.1 (family and friend, jobs, leisure, hobbies), 2.1 (social relationships, interacting with people in community), 3.1 (social norms, stereotypes), 4.1 (social expectations), <strong>Communication</strong> (1.3, 1.6, 2.1, 2.6, 3.2, 3.5, 4.2, 4.5), <strong>Cultures</strong> 1.2, 1.3, 3.3, 4.2, <strong>Structures</strong> 1.2, 2.1, 2.2, 3.1, 4.2, <strong>Settings</strong> 1.1, 2.1, 3.0, 4.0</td>
</tr>
</tbody>
</table>
Lesson Ideas:
What is their choice of onomatope?
How people of different age, gender, social status and occupational groups use onomatope in different situations.
1. Observe the diction of the characters of different gender, age, and social status. Compare their locutions, speaking styles and use of onomatope.
Discuss how each character uses these onomatope to describe their feelings/emotions more distinctively in various situations.
Example:
1) Mr. Sugiyama: the main character, a middle aged, section chief, married, a father of a teenage girl.
   • Anata-ga iruto hotto shita, mienaito gakkari shita. “When I saw you, I felt relieved, but when I did not see you (at the window), I felt disappointed.”
   Situation: He reveals his initial motivation for taking dance lessons to Mai. Then he confesses that his genuine interest in ballroom dancing started after he decided to prove to her that she was NOT the reason for his interest in dance.
2) Tamako sensei: a middle aged, single, female dance teacher
   • Obāchan de gakkari shita? “Are you disappointed because I am old (lit. grandma)?”
   Situation: When Tamako introduces herself to the new group lesson students. (She may be well aware of the situation that many men start to take a dance lesson to see Mai, the young and beautiful teacher in the studio.)
   • Imademo konokyoku-wo kikuto mune-ga kyun-to naruwa. “Even now I feel twinge of sweet memories in my heart whenever I hear this song.”
   Situation: Tamako started ballroom dancing after she watched the dancing scene in which the song was played in the movie, “The King and I”.
More characters and their lines;
3) Mr. Tanaka: a young man with diabetes, started dance lessons upon his doctor’s recommendation.
   • odotte iruto iyanakoto zenbu wasurete...shinzō-ga thananatte atamanonaka-ni hanabi-ga agatte fiwafiuwa shite...boku yappari kimochi warui desuka? “When I dance I forget everything unpleasant...my heart starts to throb with joy, fireworks explode in my head and I feel like I am floating in the clouds...but am I still disgusting, after all?”
   Situation: Toyoko tells Mr. Tanaka that he is not good enough to be her partner, and his hands are so sweaty and wet (betabeta). “It’s so disgusting,” said Toyoko. Mr. Tanaka starts to tell his story about his first love, who told him that he was disgusting and creepy.
**Cultural Product: Shall We Dansu? “Shall We Dance?” (1996)**

<table>
<thead>
<tr>
<th>Assessment Quiz: What are the situations for the sentences below?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Ms. Mai: a beautiful young dance teacher and dancer who looks somewhat reserved.</td>
</tr>
<tr>
<td>• <em>Hora! Mō enryoshiiteru. Motto shikkari hikiyosete!</em> “Oh! You are already hesitating! Draw her in more <strong>firmly and tightly</strong>!”</td>
</tr>
<tr>
<td>2) Toyoko: a middle aged widow whose blistering tongue causes others to frown.</td>
</tr>
<tr>
<td>• <em>Chotto kyūkei shiyo, Mō Sugiyama-san batebate dawa.</em> “Let’s take a short break. Mr. Sugiyama, I’m <strong>exhausted</strong>!”</td>
</tr>
<tr>
<td>• <em>Ressun owattara-sa sassato uchi-ni kaette kōendemano nandemohitono jamani naranai tokoro-de odorinasai-yo!</em> “Your lesson is over, right? Why don’t you leave <strong>at once</strong> and go to a park or somewhere no one is around and dance, so that you won’t disturb anyone!”</td>
</tr>
<tr>
<td>3) Mrs. Sugiyama, Masako: an anxious wife who is suspicious of her husband’s night-out activity.</td>
</tr>
<tr>
<td>• <em>Mainich tsumarasōna anata wo miteruyori iki’iki shiteiru anatawo mitetai.</em> “I’d rather see you <strong>lively and happy</strong> than looking so bored.”</td>
</tr>
</tbody>
</table>

- Have the students explain how use of onomatope gives deeper meaning to the feelings and situations described in the material.


**Appropriate Age Group:** All ages

**Description of Product:** A 9th grader Shizuku Tsukishima is a prolific reader. She often visits the library where her father works. One day, she notices the name Seiji Amasawa, which she has seen on the library cards many times, and she starts to wonder what kind of person he is. On the way to the library, she spots a cat on the train and starts to follow it, which leads her to a small, enchanting antique shop called, “Chikyu-Ya”. She meets the owner of the shop, a friendly old man named Shiro Nishi, who also has a violin making workshop in the basement of the shop. Shizuku happened to meet Seiji in front of Chikyu-Ya and finds out that Shiro is Seiji’s grandfather. In spite of a rather awkward and unfriendly initial encounter, Shizuku and Seiji quickly become close friends. Seiji wants to become a professional violin maker and study in Italy. Before he leaves for Italy for his two month trial apprenticeship, he confesses that he is fond of her. Upon listening to Seiji’s dream and determination, Shizuku, who wants to become a writer, decides to write her first novel to test her ability. [Adapted from Whispers of the Heart (film) http://en.wikipedia.org/wiki/Whisper_of_the_Heart_%28film%29]

**Significance of the Product:** Originally created as a manga comic, this story was rewritten as a novel, then made into a movie script. One of the most popular anime movies created by Studio Ghibli, this anime remains a favorite of all time for anime fans. There are a number of “Mimi-suma” (an abbreviation for *Mimi wo Sumaseba*) sites on-line that have been created by enthusiastic fans of this anime. One of them is used in a lesson plan for this product identified below. [Adapted from Whispers of the Heart (film) http://en.wikipedia.org/wiki/Whisper_of_the_Heart_%28film%29]

**Featured Onomatope:**
- *girigiri* “at the last moment” “just barely”, *dokidoki* “thumb-thumb” “pit-a-pat”, “beat fast (of one’s heart)”, *chotto* “just a minute” “just a little”, “somewhat”, “rather (before a verb in negative form)”, “(will not) easily”, “hey”, *hakkiri* “clearly” “plainly”, “distinctly”, *zūtto* “continuously in some state (for a long time, distance), “throughout”, *wakuwaku* “tremble” “excitedly” “thrilled”, *pinpin* “lively”, *wazawaza* “doing something especially rather than incidentally”

**Linguistic Characteristics:** Tokyo dialect. Colloquial styles of young and old people, family members, neighbors, men and women, teachers and students. Honorific and casual dialogue.

Three C’s: culture (the modern typical Japanese lifestyle and societal structure and relationships), currency (a top anime-movie choice of JFL classrooms), challenge (an ideal teaching material from beginner to advanced learners)

Five Dimensions of Culture: Products (Many aspects of a typical town in modern day Tokyo; *danchi*, a public housing/apartment, school, shopping district near a train station, public library, transportation), Practices (daily interactions and activities of family, students, friends, teacher/students), Perspectives (future plans and dreams, education, young love, parents’ discipline), Communities (school, school circles, a violin workshop, classrooms, music circle), Persons (father, mother, sisters, teacher, student, shop-owner).

Five C’s of the National Standards: Communication 1.1, 1.3, Cultures 2.1, 2.2, Connections 3.2, Comparisons 4.1, Communities 5.1, 5.2

World Language Content Standards: Content 1.1 (greeting, family and friends, home and neighborhood), 1.2, 2.1, 3.1 (careers, future plan), 4.1, Communication 1.3, 2.1, 2.5, 3.3, 4.5, Cultures 1.2, 2.1, 3.3, 4.2, Structures 1.1, 1.2, 2.2, 3.1, 4.0, Settings 1.1, 2.1, 3.1, 4.0


Lesson Ideas:
Role play: Feel *Onomatope*
1. After watching the anime, click this site: The Collection of Entire Lines of Whisper of the Heart [http://www.geocities.jp/hibohs/m_serifu.html](http://www.geocities.jp/hibohs/m_serifu.html). Ask students to name the characters of the movie and write them down on the piece of paper.
2. Let them form groups; each group has the same number as there are characters in the movie.
3. Divide the movie into short segments. (Choose those that have *onomatope* expressions.)
4. Let students take the roles of the characters and start reading their lines. Ask them to circle the words they don’t understand or cannot read. Teacher goes over the words they do not understand and clarifies their meanings.
5. After that, ask students to pick a role, and start practicing the lines of each character. (The teacher assists and assesses their fluency, willingness to participate, and the level of comprehension.)
6. Let students perform in front of the class.
7. Discuss how they “feel” about using *onomatope* to express their feelings.

**Assessment Quiz: Expressing thought, condition, and state of mind.**

*Onomatope* are effective to convey: thoughts; a dynamic sense of physical movement or condition; and psychological states.

Use at least three *onomatope* words and write three sentences to describe thoughts, movements and conditions; include English translations.

Example:
1) *kanojo-no koe-wa totemo hakkiri shiteirunode anaunsa-ni muite iruto omoimasu.*
   “I think she is suitable to be an announcer because she has a **clear and distinct** voice.”
2) *kinō-wa amari nenakattanode atama-ga bōto shiteimasu.*
   “I did not sleep enough last night, so I feel **foggy (dazed, half-asleep).**”
3) *kare-wa hajimete-no eigo-no purezentēshon-de totemo dokidoki shiteshimatta.*
   “In his first English presentation he became very nervous and **his throbbing heart beat very fast; have butterflies in one's stomach, be as nervous as cold water in a hot pan.**”

Use the web sources below for reference:

ALC Mimetic Expressions [https://docs.google.com/spreadsheet/ccc?key=0AqYInAMvWw-2ckVNSDNOVk9fTHZha29mVndJZkI4eHc&hl=en#gid=0](https://docs.google.com/spreadsheet/ccc?key=0AqYInAMvWw-2ckVNSDNOVk9fTHZha29mVndJZkI4eHc&hl=en#gid=0);


[http://japanese.about.com/lr/japanese_onomatopoeic_expressions/9409/1/](http://japanese.about.com/lr/japanese_onomatopoeic_expressions/9409/1/)
6. Song and Music

Cultural Product: **Song and Music (School Songs, Children’s Songs and Nursery Rhymes)**

**Appropriate Age Group:** All Ages

**Description of Product:** Most dōyō (children's songs, nursery rhymes) and shōka (school songs) are written and composed by renowned poets, writers and composers. The lyrics of such songs consist of beautiful words and rich Japanese chords. These songs are often sung and recorded by top singers who have formal voice/music training at a music school. In this regard, learning *onomatope* through dōyō and shōka greatly enhances students’ listening and accurate pronunciation. Students can also learn rich rhetorical functions.

**Significance of the Product:** Children are highly susceptible to language, especially “echos” and “reverberations”. Echos of the language are arabesques of rhythms, intonations, and accents contained in kana syllabary sounds; all the elements of the language except the meanings. Dōyō and shōka employ them all, and echos are particularly notable in them. (Mado, cited in Yamauchi, 2003). Japanese students learn dōyō and shōka throughout the K-12 music classes. This product provides JFL students the same learning opportunity as that of Japanese students. The video clips project beautiful scenes of Japan along with the songs, which enhance listeners’ feelings to further nurture their senses upon listening to the *onomatope* in the songs.

**Featured Onomatope:**

1. **GiS:** Animals and insects voices. Names of specific *mushi* “insects” are in parentheses.
   - *Mushi no Koe* “The Voices of Insects”: chinchiro chinchiro chinchirorin (matsumushi), rinrin rinrin rin ri (matsumushi), kirikiri kiri kiri (kōrogi), gachagacha gachagacha (kutsuwamushi), chonchon chonchaon suī chon (umaoi), An autumn song.
   - *Kaeru no Gasshō* “The Frogs’ Chorus”: kuwatt kuwatt kuwatt kuwatt "ribbit ribbit”, keke keke keke keke “croak croak”, [There are many variations for the *keke* part; (kerokero kero kero <the author's choice), gerogero, and gege gege]. A spring to early summer song.

2. **GiO:** Sounds of nature; natural phenomena, seasonal changes, and sceneries.
   - *Yuki* “The Snow Song”: konko (of snow), konko (of hail) [zunzun (GiT, go on and on, march down to, quickly)] A winter song.
   - *Haruno Ogawa* “The Spring Creek”: sarasara “whispering, bobbling, smoothly flowing” A spring song.
   - *Amefuri* “The Rainy Day”: picchipicchi chappuchappu “picchipicchi and chappuchappu are the sounds which are produced by children, (usually) deliberately jump in the puddle or pool of water on the road. ran-ran-ran is sounds of humming or singing happily.
   - *Yūhi* “The Sunset Song”: gingin “glittery silvery light”, giragira “intense and bright beaming light of the late afternoon sun, or glaring light”, makka katt katt katt “intensely bright red color”
   - *Tanabata-sama* “The Tanabata Song” sarasara “rustling sound of bamboo leaves”, kirakira “sparkling, twinkling, or glistening of the stars”

Cultural Product: **Song and Music (School Songs, Children’s Songs and Nursery Rhymes)**

**Linguistic Characteristics:** Due to Japan’s unique geological location and climate, Japanese has a rich variety of mimicry words of the natural world; insects, rain, wind, snow, and so on. A great number of descriptive words and rhetorical expressions for seasonal changes and Japan’s beauty can be found in this product. Names of insects, fish, rain, snow, and other natural phenomena outnumber the English lexicon. The crisp and clear pronunciation of the singers greatly contribute to JFL learners’ pronunciation practice.

**Three C’s:** **culture** (Japanese perspectives of the nature and aesthetics), **currency** (new and classic songs still introduced to school children), **challenge** (suitable for all levels to develop linguistic senses)

**Five Dimensions of Culture:** **Products** (nature scenes and phenomena, animals), **Perspectives** (praise and appreciate the beauty of nature)

**Five C’s of the National Standards:** **Communication** 1.1, 1.2, 2.2, **Connections** 3.2, **Comparisons** 4.1, 4.2, **Communities** 5.1.

**World Language Content Standards:** **Content** 1.1. (calendar, seasons, and weather), 2.1 (animals, climate), 4.1 (literary archetypes), **Communication** 1.2, 1.3, 1.5, 2.2, 3.2, 4.2, **Cultures** 1.2, 2.2, 3.2, 4.2, **Structures** 1.1, 1.2, 2.2, **Settings** 1.1, 2.1

Lesson Ideas: Compare! Japanese Onomatope and English Onomatopoeias
Ask students if they have heard how dogs “woof”, frogs “ribbit”, and door bells “ring” in Japan.
Let students express how these animals ‘talk’ and ‘cry’, and how objects make sounds.
Compare them with English sounds.
1. Ask students what kinds of animal/bird/insect sounds they know. Teacher writes the names and sounds that students mention on the board. Let them guess what kinds of sounds ‘Japanese’ animals produce.
2. Let students listen to the featured songs:
*Mushi no Koe* “The Voice of Insects”
1) *Are matsumushi-ga naiteiru chinchiro-chinchiro-chinchiorin* are suzumishi-mo nakidashta *rinrin-rinrin-rin-rin* aki-no yonaga-wo nakitosu ā omoshiroi mushi-no koe
2) *Kiri-kiri-kiri-kiri kōrogi ya gaha-gacha-gacha kutsuwamushi atokara umaoi oitsuite chon-chon-chon-swē-chon* aki-no yonaga-wo nakitosu ā omoshiroi mushino koe
1) “Listen! Pine crickets have started to sing *chinchiro-chinchiro-chinchiorin*. Oh, bell crickets now join them in singing *rinrin-rinrin-rin-rin*. They are lifting their voices through the autumn night. How I love to hear their charming sing-along!”
2) *Kiri-kiri-kiri-kiri*, the grasshopper’s joined them *gaha-gacha-gacha*, a katydid’s with them too! Then the horse crickets add their part in singing *chon-chon-chon-swē-chon* They are lifting their voices through the autumn night. (K. Yamagishi & A. Kamiya–*Mushi no Koe* [http://jiten.csise3.jp/Mushinokoe.html])
3. Let students sing along several times. Then go to Songs of Insects [http://www.musicofnature.org/songsofinsects/iframes/twentyspecies.html], Insect Sounds [http://www.naturesongs.com/insects.html] and listen to various recorded insect sounds.
4. Let students notice and discuss the different linguistic features between English and Japanese; Japanese only has the verb *naku* for animal cry/voice/sound, while English has many verbs to describe animal sounds depending on the kind of animals.
Listen *Kaeru no Gasshō* “The Frogs’ Chorus” for more animal sound onomatopoe.
• Let students listen to other featured songs: *Amefuri* “The Rainy Day”, *Haru no Ogawa* “The Spring Creek”, *Yuki* “The Snow Song” and *Yūhi* “The Sunset Song” for nature sound (GiO and GiT onomatope). Repeat the same activity.
*For younger students, make animal, insect, or bird origami and imitate the animal sounds. For origami instructions go to Origami Club site at: [http://www.en.origami-club.com/]

Assessment Quiz: Explore Nature Sounds.
What kind of nature sounds do you hear in your life? Listen in the park, at school, at nearby creeks/rivers, seaside, or even in your backyard!
Find three to five ‘nature’ onomatope in your surroundings, sound them out with your own words and write them down in kana syllabaries.
Be creative! Bring them and share in class. Remember to “sound” them out as if you are the one who is producing the sounds.
### Cultural Product

**Cultural Product:** TV Commercial *Sōda Kyōto*(ni) Ikō! “Let’s Go (*to) Kyoto!” (*The particle *ni*, the preposition “to” is omitted in the original title.)

<table>
<thead>
<tr>
<th><strong>Appropriate Age Group:</strong></th>
<th>All ages</th>
</tr>
</thead>
</table>

**Description of Product:** This cultural product is a series of promotional videos, featuring various scenes of Kyoto, produced by the Japan Railway Company, more commonly known as JR. A series of twenty 30-second commercials are put together in one ten-minute video that is available on YouTube. Starting in 1993 as a Kyoto travel campaign, this series is still being produced and broadcast in Japan. *Sōda Kyōto Ikō!*

http://ja.wikipedia.org/wiki/%E3%81%9D%E3%81%86%E3%81%A0%20%E4%BA%AC%E9%83%BD%E3%80%81%E8%A1%8C%E3%81%93%E3%81%86%E3%80%82

**Significance of the Product:** A superb commercial. This product features various historical and traditional sites such as temples, parks, castles, or other significant sites like *Heijōkyō*, the ancient city. The featured music, a well-known tune of “My Favorite Things,” is beautifully arranged in many music genres: jazz, classical, a cappella, soprano, xylophone-solo, and more. Various facts and names that are important elements in Japanese history are briefly mentioned. Beautiful seasonal changes and scenery are also projected. This commercial can be used not only in the language classrooms but also in many different disciplines, such as art, history, architecture, and religious study. Rhetorically and poetically sophisticated narrations presented by a top actor, this product helps students improve their listening, hearing, and speaking skills.

YouTube is a very accessible source for anyone who has an internet connection; therefore, if students want to watch and hear the sites presented in the lessons, they can come back to the same sites and watch them repeatedly. The short narrative passages are the optimal teaching materials for learning onomatope in context. *Sōda Kyōto Ikō!*

http://www.youtube.com/watch?v=PjCHwurBi5o
Cultural Product: **TV Commercial Sōda Kyōto(*ni) Ikō! “Let’s Go (*to) Kyoto!”** (*The particle *ni*, the preposition “to” is omitted in the original title.)

<table>
<thead>
<tr>
<th>Featured Onomatope</th>
<th>Overwhelmingly abundant with <em>GiT</em> and <em>GiJ.</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>chotto</em> “a little” “just a minute” “short time” “somewhat” “rather” “easily” “hey” (vocative)</td>
<td></td>
</tr>
<tr>
<td><em>shikkari</em> “firmly” “level headed” “reliable” “steady” “tightly”</td>
<td></td>
</tr>
<tr>
<td><em>sakki</em> “a short while ago”</td>
<td></td>
</tr>
<tr>
<td><em>kitto</em> “assuredly” “most likely” “surely” “undoubtedly”</td>
<td></td>
</tr>
<tr>
<td><em>furatto</em> “accidentally” “aimlessly” “by chance” “casually” “suddenly” “unexpectedly”</td>
<td></td>
</tr>
<tr>
<td><em>tappuri</em> “ample” “full” “in plenty”</td>
<td></td>
</tr>
<tr>
<td><em>atto</em> “in a surprising way” - exclamation</td>
<td></td>
</tr>
<tr>
<td><em>yukkuri</em> “at ease” “restful” “slowly”</td>
<td></td>
</tr>
<tr>
<td><em>hyoito</em> “accidentally” “by chance” “suddenly” “with agility”</td>
<td></td>
</tr>
<tr>
<td><em>wazawaza</em> “all the way” “doing something especially rather than incidentally” “purposely” “the whole nine yards”</td>
<td></td>
</tr>
<tr>
<td><em>nonbiri</em> “at leisure” “carefree” “easygoing” “laid back”</td>
<td></td>
</tr>
<tr>
<td><em>buratto</em> “aimlessly” “idly” “stroll”</td>
<td></td>
</tr>
<tr>
<td><em>sukkiri</em> “clearly” “cleanly” “completely” “distinctly” “neatly” “plainly” “refreshed” “shapely” “thoroughly”</td>
<td></td>
</tr>
<tr>
<td><em>bikkuri</em> “surprise” “to be amazed” “to be astonished” “to be frightened” “to be surprised”</td>
<td></td>
</tr>
</tbody>
</table>

**Linguistic Characteristics**: In order to transmit a message effectively in a limited time commercials employ words with high impact: bouncy, exciting, rhythmical, stimulating, crisply descriptive, sophisticated, rhetorically polished, and inspiring. Commercials can be a great candidate for learning rhetorical writing styles.

**Three C’s: culture** (rich cultural products and Japanese perspectives), **currency** (a long-run popular TV commercial and still broadcasted), **challenge** (suitable for various levels of learners)

**Five Dimensions of Culture**: **Products** (railways, traditional buildings; historical buildings, shrines, temples and parks), **Perspectives** (quotes from Buddhism, historical events, policies and sayings)

**Five C’s of the National Standards**: **Communication** 1.1, 1.2 **Cultures** 2.1, 2.2 **Connections** 3.1, 3.2 **Comparisons** 4.1, 4.2 **Communities** 5.1, 5.2.

**World Language Content Standards**: **Content** 1.1 (travel, destination, geography), 2.1 (transportation, geographic features and landmarks), 3.1 (cultural, historical, and geographic aspects of travel), **Communications** 1.1, 1.2, 1.3, 3.3, 3.6, 4.1 (belief systems), 4.6, **Cultures** 2.2, 3.2, 4.2, **Structures** 1.2, 2.2, 3.2, 4.1, **Settings** 3.0, 4.1.

Product Source: **Sōda Kyoto Ikō!**, Let’s go (to) Kyoto
http://www.youtube.com/watch?v=PiCHwurBi5o; JR Tokai TV Commercial
http://www.youtube.com/watch?v=QfghQqmdD6E&feature=related; Kiyomizudera-hen
http://www.youtube.com/watch?v=0DoGxlJ3t1I&feature=related.
Lesson Ideas: Onomatope in Context
Ask students to underline all the onomatope they can find. Write them down, and check the meanings and parts of speech.
Examples:
I. Daigo-ji Temple: 1) *Furatto* (*GiT* adv. XYQ + to) tachiyoutte sugu shitsurei-suru tsumoriga, dōyara ichinchī 2) *tappuri* (adv. XQY + ri) sugosukoto-ni narisōdesu.
“I was going to 1) **stroll around briefly (casually)**, and leave shortly. However, it seems that I will spend one 2) **ample and full** day here.”
II. Manju-in Temple: Ichinen nante 1) *atto* (*GiT* excl/adv. one mora OBW ‘a’ + vowel + Q + to) iumani sugite ikutte imasukedo, mōsukoshi 2) *yukkuri* (adv. XQY + ri) sugite kureruto iima...to iu wakede kichai-mashita.
“They say that a year passess by as **quickly as a wink** (**flash, lightning**), but I wish that the time passes by a little more slowly”.
“When I visit here, I become cheerful (**energized, perked-up** 1) **a little** (**a bit, somehow, slightly**) . “Kyōto is (**has been**) waiting for (**you/us** 2) **for a long time (continuously in some state, all along)** here.”
IV. Kiyomizu-dera Temple: Kodomo-no mirai-no yume-wo *chanto* (*GiT* adv. CYVN + to) kīteyaru. Sore-ga natsuyasumi-no oya-no daiji-na shigoto nanda...to iu hito-ga imashita.
“Someone said that listening to their children’s future dreams (**attentively (carefully, wholeheartedly)**) is an important summer assignment for the parents.
Instructions:
- After reviewing the featured onomatope, watch the video clip again, and let students feel the onomatope in the context. Let them make sentences with the onomatope words they just reviewed.
- Choose other commercial passages containing different onomatope words, and repeat the same procedure.
- Pair work. Exchange and review each other’s paper, and discuss the usage of featured onomatope.

Assessment Quiz: Be a narrator.
Think about the place(s) where you have felt impressed, happy, cheerful, comfortable or just touched upon “the poet” or “writer” within you.
- Describe the place and how you felt at the time you were there.
- Write a short passage and narrate it in the class. Let your classmates be your audience.
- Be creative! You may use props like back-ground music, and special costumes.
- Be sure to use onomatope in your passage.
8. Newspaper

Cultural Product: *Yomiuri Shinbun* - Online Newspaper

**Appropriate Age Group:** High school and higher

**Description of the Product:** *Yomiuri Shinbun*, one of the five national newspapers in Japan, is ranked as the world’s top newspaper with its circulation of 10 million copies. *Yomiuri Shinbun* has the substantial contents, such as medical information, literature, and education. The *Yomiuri Shinbun-Shō prize* is one of the authoritative literary awards in Japan. ([*Yomiuri Shinbun*](http://en.wikipedia.org/wiki/Yomiuri_Shimbun))

**Significance of the Product:** Use of *onomatope* is indispensable to express one’s physical conditions and various symptoms in Japan. A doctor inquires about a patient’s conditions, the location, types of pain, severity, and so on, before a full-fledged examination is given. In the case of talking about cooking and the texture of food, the Japanese take full advantage of the dynamic and diverse functions of *onomatope*. It is very difficult to transmit the important messages in many other cases. *Yomiuri Shinbun* consists of versatile content: news, economy, sports, education, medicine and treatment, entertainment, and a wide variety of topics. This site is like a treasure box of cultural products. Students can acquire not only terms for aches and pains and food culture, but also knowledge and information required in daily life from this site. The medical and food columns are featured in this paper. ([*Yomiuri Online*](http://www.yomiuri.co.jp))

**Featured Onomatope:** *Onomatope* are related to pains, aches, physical conditions. Common expressions for:

- *(Watashi-wa)* atamaga *gangan* shimasu. “I have a **pounding pain** in my head.”
- *I-ga* *kirikiri* itamimasu. “(My stomach) feels **sharp** pain.” (“I have a sharp pain in the stomach.”)
- the head *gangan* “pounding”, *kurakura* “dizzy” “light headed”, *furafura* “reel” “unsteady”, *guragura* “reel”, *zukizuki* “throbbing”

2) *Onomatope* that are related to food:
- *Kono salada-wa* *shakishaki-de* sugoku *oishīdesu-ne*. “This salad is so **crisp** and tasty.”
- *Karē ga torori* to nareba dekiagaridesu. “When curry sauce becomes **thick**, it’s done.”

**Linguistic Characteristics:** The marked features of *onomatope* are these: function as adjectives or nouns; used for headlines in which copulas are omitted (similar to auxiliary verb omission as seen in English newspapers); and *onomatope* compound nouns.

**Three C’s:** *culture* (a great number of cultural products choices), *currency* (up-to-date information), *challenge* (diverse contents provide versatile levels of learning opportunities).
<table>
<thead>
<tr>
<th>Cultural Product: <strong>Yomiuri Shinbun - Online Newspaper</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Five Dimensions of Culture: Five Dimensions of Culture: Products</strong> (numerous cultural items from all aspects of social life in Japan), <strong>Practices</strong> (every aspects of Japanese society; old and new customs and traditions events and activities), <strong>Perspectives</strong> (myriad opinions, individual and group beliefs; religious/non-religious, political, social, educational), <strong>Communities</strong> (groups and individuals from every fields in the society), <strong>Persons</strong> (every possible individual and collective in the society.)</td>
</tr>
<tr>
<td><strong>Five C’s of the National Standards: Communications 1.2, Cultures 2.1, 2.2, Connections 3.1, 3.2, Comparisons 4.1, 4.2, Communities 5.2.</strong></td>
</tr>
<tr>
<td><strong>World Language Content Standards: Content</strong> 1.1 (food, meals, parts of the body, illness), 2.1 (cuisine and recipes, health, medical care), 3.1, 4.1, <strong>Communication</strong> 1.2, 2.6, 3.6, 4.3, 4.5, <strong>Cultures</strong> 1.2, 2.2, 3.2, 4.0, 4.1, <strong>Structures</strong> 1.1, 2.1, 3.0, 4.1, <strong>Settings</strong> 2.0, 4.0</td>
</tr>
</tbody>
</table>
| **Product Source: Iryō Daizen** [Medical encyclopedia]  
http://www.yomidr.yomiuri.co.jp/page.jsp?id=244Migraine  
http://www.yomidr.yomiuri.co.jp/page.jsp?id=245&bui_id=B03&byomei_id=S030;  
**Kotoba-wo Taberu** [Eat the Language]:  
http://www.yomiuri.co.jp/gourmet/food/kotoba/;  
Yomiuri Online  
http://www.yomiuri.co.jp/ |
Lesson Ideas:
1. At a clinic - Tell the doctor: “I have a headache!”
   Diagnosis is important in order to have the right medical treatment. Being able to describe one’s condition to the doctor as accurately as possible is essential.
   Your headache feels like:
   1) *guruguru mawaru* “going around the circle”
   2) *furafura ukayōna* “tottering”
   3) *guragura suru* “staggering”
   4) *zukizuki suru* “throbbing”
   5) *gangan suru* “pounding”
   Your stomach has or feels:
   1) *shikushiku itamu* “a (prolonged) dull pain”
   2) *kirikiri itamu* “a sharp pain”
   3) *mukamuka suru* “nauseated”
   4) *kyutto suru* “tightened, squeezed”

   List various kinds of pain, using *onomatope* to express the types, degree, and the length of time you have had this pain. Work in pairs, take roles as a doctor and a patient, and practice describing your aches and pains.

   Use adverbs (listed below) that describe degrees and severity of the pain.
   *sugoku* “awfully, immensely”, *sukoshi* “little”, *totemo* “very, exceedingly” *chotto* “somewhat, just a little”

2. Tell your friend how good the recipe is that you found in the Yomiuri cooking column!

   Use *onomatope* to describe the texture, appearance and aroma of food.

   Tell your friends how much you have enjoyed the meal you made following the recipe you found at the site. Use plenty of *onomatope* to share your joy of cooking.

   Examples.
   1) *kono udon wa yawarakakute mocchiri shiteite imasu.* “The udon-wheat noodle is *soft, but has consistency* when chewed.”
   2) *jikkuri nikonda awabi wa kamishimeru to jinwari* to shita shiru ga kuchino naka de hirogarimasu. sikamo igaito assari shiteirundesu. “The thick and delicious sauce, made of a broth and seasonings, *seeping* out in your mouth when you chew this *carefully simmered* abalone! It also has surprisingly *refreshing flavor!*”

   Now, can you see how *onomaope* can effectively economize your description, yet maintain the essence of the meaning?

*jinwari* includes the meanings, “the thick and delicious” and “seeping.”
### Assessment Quiz: What is Your Favorite Food?

Do you like *assarri-aji* “light flavored” or *kotteri-aji* “rich and thick flavored”? *Onomatope* with similar/opposite meanings.

Use *onomatope* and talk about favorite foods. *Onomatope* to describe food-texture and taste. (Refer to the provided on-line *onomatope* dictionaries and encyclopedias for more *onomatope* and their meanings.)

- *shakishaki* “crisp, crunchy”, *karikari* “crisp, crunchy, crumbling, grain of rice falling”
- *bosoboso* “dry and crumbling, flavorless, tasteless”, *kararito* “nicely dry, crisp”, *piripiri* “hot, burning the tongue”, *piritto* “tangy, stringing, pungent”, *puripuri* “tender” *tsubutsu*
- “granulated” *hirihiri* prickling, smarting, stinging, *torrotto* or *tororito* “to become syrupy, become thick” *shikoshiko* “chewy”, *hokahoka* “steam hot food, warm”, *nettori* “viscous, sticky” *sukatto* “refreshing”, *assari* “light taste, lightly seasoned” *kotteri* “thick, rich, heavy”, *funwari* “fluffy”, *mocchiri* “sticky texture”

Example:

1. *Anewa kotteri shita nikuryōriga sukidesuga, watashiwa assari shita tabemonoga sukidesu.*

   “My sister likes thick and heavy meat dishes, but I like lightly flavored food.”
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APPENDIX D
## Sample Rubrics

### Sample Rubric I: Narratives (Product – *Sōda Kyōto Ikō!*)

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date:</th>
</tr>
</thead>
</table>

#### Elements of Narrative

<table>
<thead>
<tr>
<th>4 Excellent</th>
<th>3 Good</th>
<th>2 Developing</th>
<th>1 Need Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student descriptively depicts an impressive place using effective language. The usage of <em>onomatope</em> is also highly effective. The writer's feelings are transmitted skillfully. Language choice is lively and graphic throughout.</td>
<td>The student depicts an impressive place using proper language. The usage of <em>onomatope</em> is mostly appropriate. The writer’s feelings are sufficiently transmitted. Language choice is lively and graphic generally.</td>
<td>The student depicts an impressive place using average adjectival phrases. The usage of <em>onomatope</em> is minimal. The writer’s feelings are partially transmitted. Language choice is occasionally lively and graphic.</td>
<td>There is little depiction of the place. There is little usage of <em>onomatope</em>. The writer’s feelings are not transmitted or expressed at all. Language choice is irrelevant or confusing.</td>
</tr>
</tbody>
</table>

#### Grammar, Usage, Structure, and Accuracy of kana/kanji

| Few or no errors. | Some errors. | Somewhat difficult to understand due to errors. | Very difficult to understand due to numerous errors. |

#### Use of Language Pronunciation & Prosody

| Student performs his/her narration with accurate pronunciation, and employs a variety of rhythm, intonation, stress and pitch. | Student performs his/her narration with few mispronunciations, and employs some variety of rhythm, intonation, stress and pitch. | Student performs his/her narration with noticeable mispronunciations, and employs little variation of rhythm, intonation, stress and pitch. | Student performs his/her narration with numerous mispronunciations and employs no aspects of prosody. |


Comments: ______________________________________________________________

This rubric can also be used for other products and/or for a peer review.
Sample Rubric II: **Role Play (Product – Mimi wo Sumaseba)**

Name:  
Date:  

<table>
<thead>
<tr>
<th></th>
<th>4 Excellent</th>
<th>3 Good</th>
<th>2 Developing</th>
<th>1 Need Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehension &amp; Performance</td>
<td>Student exhibits full comprehension of his/her role and performs the required task adequately.</td>
<td>Student exhibits adequate comprehension of his/her role and performs the required task satisfactorily</td>
<td>Student exhibits partial comprehension of his/her role and performs the required task fairly</td>
<td>Student does not have clear idea of his/her role or the required task</td>
</tr>
<tr>
<td>Voice Quality &amp; Clarity</td>
<td>Clear and highly intelligible with accurate pronunciation</td>
<td>Intelligible with few mispronunciations</td>
<td>Fairly intelligible with a few mispronunciations</td>
<td>Unintelligible with many mispronunciations</td>
</tr>
<tr>
<td>Willingness to Participate</td>
<td>Student displays a willingness to take his/her role as a part of the group and voluntarily helps other members</td>
<td>Student displays a willingness to take his/her role as a part of the group and cooperates with other members</td>
<td>Student displays some willingness to take his/her role as a part of the group</td>
<td>Student displays little willingness to take his/her role as a part of the group and offers no help to others.</td>
</tr>
</tbody>
</table>


Comments: ______________________________________________________________________________________

This rubric can also be used for other products and/or for a peer review.

**REFERENCE**

APPENDIX E
Online Onomatope Sites

Online Onomatope Sites Suitable for Classroom Use and Self-study

1. About.com: japanese onomatopoeic expressions
   http://japanese.about.com/lr/japanese_onomatopoeic_expressions/9409/1/ This is part of an online comprehensive Japanese self study course. The site lists various samples of words, phrases, songs, health problems, questions, and phrases of the day containing onomatope. Learners may have access to other linguistic and grammatical information and quizzes.

2. ALC Mimetic Expressions.
   https://docs.google.com/spreadsheet/ccc?key=0AqYInAMvWw-2ckVNSDNOVkJ9fTHZha29mVndJZkl4eHc&hl=en#gid=0 This site lists 357 onomatope, along with “example sentences” both in Japanese and English, “example sentences in English with alternative translation” and “Explanation & Notes”. Although it is explicitly stated that this dictionary site is “intended for Japanese natives learning English”, JFL learners can also use it for in-class lessons and for self study.

3. Daijirin Tokubetsu Pōji Gotaigo/Giongo: [Sanseido Dual Dictionary Onomatopoeia and Mimesis]. http://daijirin.dual-d.net/extra/giseigo_gitaigo.html This is part of a major online Japanese dictionary/Encyclopedia Daijirin. Various onomatope words are listed under categories such as: animal voices; natural phenomena; sounds produced by non-living objects; movements of things; manners and characteristics of things; movements and voices of people; physical characteristics; and mental states and feelings. This site also provides onomatope in classic literature and etymology. (In Japanese only)

4. Eigo-no Giongo/Gitaigo: English onomatopoeia and mimesis
   http://www.rondely.com/zakkaya/dic5/index.htm This site presents a number of giongo and gitaigo with sentence examples, parts of speech, and further explanations with more examples. The words are listed by the order of Gojūon Japanese syllabaries and key words such as aruku “to walk”, warau “to laugh or smile”, and nenchaku “adhesion or sticking”. An easy-to-use site with a plenty of English translations and explanations. Appropriate for all levels.

5. Examples of Onomatopoeia. http://www.examples-of-onomatopoeia.com/examples/onomatopoeia.php?a=4 A number of English onomatopoeia are alphabetically listed. Each onomatopoeia word is listed with variant(s), function, usage and the information source. This site also provides fun facts and songs containing onomatopoeia.
6. Giongotte? Gitaigotte? What is gitaigo? What is giongo?
https://dbms.ninjal.ac.jp/nknet/Onomatope/index.html Recognized by the National Institute for Japanese Language, this site was created to introduce the emotional domain of Japanese onomatope, and facilitate JFL learners’ and teacher’s understanding of this lexical layer. This site was created as a part of the Multimedia Style Japanese Language Material Development Plan by The National Language Research Institute. “Let’s Enjoy Japanese, What is giongo? What is gitaigo?” is an innovative and extensive learning web site for JFL learners and teachers wishing for readily available and fun learning material focused on onomatope. It consists of approximately 90 onomatope words, examples of usage and sentences, audio samples and manga illustrations. Users can choose onomatope from an ordered kana syllabary or four categories; giongo, giseigo, gitaigo and gjōgo that give the user easier access to a specific onomatope. The site is only in Japanese; however, they are explained in simple Japanese; thus, this is an appropriate product for those who have learned Japanese writing systems: hiragana, katakana and basic 200 to 500 kanji. It might be challenging to some students, but at the same time, the fun learning aspects of the material should activate students’ curiosity and motivation to further explore and develop their language acquisition. (New onomatope words are added periodically.) Suitable for intermediate to advanced learners.

7. Japan Foundation-Enjoying Onomatope with Manga.
http://www.jpf.go.jp/j/japanese/survey/tsushin/hint/index.html This site is designed for people who want to learn onomatope through manga-Japanese comics. A brief explanation of onomatope, and three sample lessons using manga texts are introduced.

http://en.wikibooks.org/wiki/Japanese/Vocabulary/Onomatopoeia A brief explanation of onomatope, notes on katakana verses hiragana writings, and some examples of onomatope words are presented.


11. Quizlet. http://quizlet.com/156641/giongo-to-gitaigo-flash-cards/ Containing 117 commonly used onomatope, this site offers various studying methods such as speller, learn, and test, and two games, scatter and space race. This is a fun site for learning onomatope words and expressions.
Review of Cultural Products

Cultural Product Review I (for Teachers)

The feedback from this review form will provide valuable information for the development of better onomatope teaching materials. You and your students’ voices are highly valued for this purpose. I appreciate your cooperation. Thank you. (If there is not enough space, please feel free to use the back side of this paper.)

1. Is Japanese your native language? If not, what is your first language?

2. If you are non-native speaker, have you ever learned about onomatope in your Japanese studies? If yes, at what level? How much? Do you use onomatope in your Japanese conversations?

3. Have you taught onomatope to your students? If yes, at what level and how much? (Please be specific as to type, e.g. GiS, GiO, GiT or/and GiJ, and settings or lessons, etc.)

4. At what grade level(s) did you use cultural product(s)?

5. Which cultural product(s) did you use?

6. Which cultural product(s) was most effective in teaching onomatope? Why?

7. Which cultural product(s) was most interesting? Why?

8. Which cultural product(s) was the easiest-to-use? Why?

9. Which cultural product(s) provided the most cultural information? (Please be specific)

10. Which cultural product(s) provided the most useful onomatope information? (Please be specific)

11. Which cultural product(s) would you be most likely to use again? Why?

12. Which cultural product(s) would you be least likely to use again? Why?

13. Which lesson idea(s) was the easiest to use? Why?
14. Which lesson idea(s) was the most effective in teaching *onomatope*? Why?

15. Which assessment quiz(zes) was the easiest to use? Why?

16. Which assessment quiz(zes) was the most effective in assessing students’ acquisition of *onomatope*? Why?

17. Do you think your students’ expressive levels improved after using this teaching material?

18. As a speaker/teacher of the Japanese language, would you like to learn more about *onomatope* or incorporate the lexicon in your conversations?

19. Would you like to continue teaching *onomatope* to your students?

20. What are your opinions and/or feelings about *onomatope*?

21. Please provide your thoughts, opinions, suggestions and impressions of the teaching materials.

**The Cultural Products Review II (for Students)**

The feedback from this review form will provide valuable information for the development of *onomatope* teaching materials. As a student of JFL, your voice is highly valued for this purpose. I appreciate your cooperation. Thank you. (Feel free to use the back side of this paper if you need additional space.)

1. What is your first language? (second and third languages?)

2. Are there onomatopoeic or mimetic words (animal cries, bird chirps, sounds of nature and in other things) in the language(s) you use? If yes, please give some examples, including English translations.

3. What level of language class are you in now? How long have you been studying Japanese?

4. Have you heard about or learned any *onomatope* before? If yes, where/from what source? Do you use them in your conversation in Japanese? What *onomatope* words do you use?

5. Which cultural product(s) did you study?
6. Which cultural products were most helpful in learning onomatope? Why?

7. Which cultural products were easiest to use? Why?

8. Which cultural products were most interesting? Why?

9. Which lessons were most helpful in learning onomatope? Why?

10. Which lessons were most fun? Why?

11. Which assessment quiz(zes) was helpful in learning onomatope? Why?

12. Which cultural products were your most favorites? Why?

13. Which cultural products were your least favorites? Why?

14. Which lessons were your most favorites? Why?

15. Which lessons were your least favorites? Why?

16. Which assessment quizzes were your most favorites? Why?

17. Which assessment quizzes were your least favorites? Why?

18. Which onomatope words are your favorites? Why? List as many as you want.

19. Do you think learning onomatope words helps you to better express yourself and communicate with or understand native speakers more smoothly? If yes, in what way?

20. Do you think using onomatope words helps you to better express yourself and communicate with or understand native speakers more smoothly? If yes, in what way?

21. Do you want to learn more onomatope?

22. Please provide your thoughts, opinions, suggestions and impressions related to learning onomatope using these cultural products.