

# A Journey Without End: Ed Young



## Educator Guide

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National Center for Children's Illustrated Literature

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As educators, we often look for books that enrich our students. While doing so, it is important that we don't lose sight of having fun while learning. As teachers, you have many things to consider when planning for your classroom. Schedules, standards, and student interest are just a few of these concerns. This guide has been prepared to assist teachers in preparing lessons that will meet the standards, engage students, and work with your schedule through connections to the subjects that you already teach.

This guide has been designed to broaden the educator's scope of knowledge for the classroom. To make the guide a valuable instrument of instruction, please use the following guidelines.

- Before reading a book, introduce the book to the students. Based on the cover of the book, allow the students' to brain storm what they think the book might be about.
- When reading the book, first read it to the class for its story line. Re-read to highlight the art elements. Encourage the students to look for these details such as: the cover similarities and differences in various books from the same author or illustrator; is the art style or the text styles in these books similar; is there a universal theme or messages in these books? Some of the stories written and illustrated by Ed Young have a recurrent theme of finding one's self and one's inner beauty. Most of Young's books introduce students to fables, and fairy tales from China and other parts of the world. As such his books are ideal for compare and contrast with varied versions authored and illustrated by different artists.
- The focal point of this exercise is to enhance visual and verbal literacy. This will also be a wonderful opportunity for the children to experiment with pictograms and ideograms. Young often introduces adults and young alike, to pictograms and ideograms. A pictogram or pictograph is a symbol representing a concept, object, activity, place or event by illustration. Pictography is a form of writing whereby ideas are transmitted through drawing. Chinese characters are derived directly from individual pictograms or combinations of pictograms and phonetic signs. Have students look at Young's books carefully and discuss it with the students. Ed Young's Beyond the Great Mountains is an excellent example of this. Students can create their own symbols and pictograms to convey a message through their illustrations.
- The children will have an opportunity to develop their visual and verbal language skills, while being challenged to listen attentively, connect their experiences and ideas, and respond to the information and ideas presented in print. TEKS objectives in Theater Art can also be incorporated through dramatic play while using any of Young's books in the classroom.
- Classroom connections for four of Ed Young's books have been provided for with several follow up activities for 3<sup>rd</sup> grade. The targeted books in this guide include Young's Caldecott winning book Lon Po Po, The House Baba Built, Tsunami, and Wabi Sabi. Lon Po Po, and The House Baba Built take place in China, while Tsunami and Wabi Sabi are set in Japan. These particular books have been chosen for their relevance to the target age groups, and the connections that can be made with the text. However, any of Young's books can be used for cultural and historical connections.
- Another area of emphasis in this guide is poetry. The words in Ed Young's book often follow a poetic rhythm. Haiku is a form of poetry that originated in Japan. It has a simple structure, but makes very meaningful statements about life, nature and the world. Students relate easily to these

simple verses, and can create poems of their own once they understand the structure. A description of the structure and guidelines for haiku can be found in this guide.

- Other activities in this guide provide opportunities for students to practice critical thinking skills. Making text connections are designed to promote meta-cognitive thinking. A description of these strategies can be found in this guide.

### **1. Making text connections**

**TEKS Gr.2 LA110.13.6; Gr.3 LA110.14.5; Gr.4 LA110.15.3; Gr.5 LA110.16.3:** *Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical and contemporary contexts and provide evidence from the text to support their understanding.*

Text connections occur when the reader makes a personal connection from the text with something in their own life, another text, or something occurring in the world. There are three types of text connections: text-to-self (T-S), text-to-text (T-T), and text-to-world (T-W). Text connections are taught best through a meta-cognitive strategy (thinking about your thinking) called "thinking out loud." The teacher reads the text and models their own connection by verbalizing their own thoughts. This gives students a glimpse into the reader's mind, and helps children to understand that good readers make connections with the texts they read. Good readers make personal connections with the text throughout the reading. Good connections help readers to use what they already know (prior knowledge; schema) to help them understand the text and create vivid mental images. Good readers use their connections to help make predictions throughout the reading of the text. They learn how to read deeper with more meaning when they make real-world connections to the text. A strong world connection deepens readers understanding of the text and helps them to become critical thinkers.

#### **a. Text to Self-Connections**

You are connecting the story to your own life, experiences, and feelings. Some sentence starters for these types of connections are:

This reminds me of...

I understand how the character feels because...

The setting makes me think about another place...

I experienced this myself...

#### **b. Text to Text Connections**

You are connecting the characters, setting, and events from one story to another. Some sentence starters for these types of connections are:

The character in this story is like the character in...

The setting in this story is the same as the setting in...

This event is like the event in...

These two stories are alike...

### c. Text to World Connections

You are connecting the story to world history and events. Some sentence starters for these types of connections are:

This happened in real life...

This is like something I heard on the news...

This happened when...

This story is similar to...

## 2. Haiku

**TEKS Gr.2 LA 110.13.7; 110.13.11 Gr.3 LA 110.14.6; 110.14.10 Gr.4 110.15.4; 110.15.8; 110.15.10  
Gr.5 LA 110.16.4; 110.16.8; 110.16.10**

*Teaching haiku to children encourages their curiosity, heightens their awareness of the natural world around them, builds upon their natural sense of rhythm and offers them a creative form of expression.* The following descriptions of haiku and suggestions for teaching this form of poetry have been distilled from several sources. Haiku poetry is a very short, centuries-old form of Japanese poetry that is an intriguing change of pace from the kind of rhythmic, rhyming poetry we are used to reading. Haiku is like a photo that captures the essence of what's happening, often connecting two seemingly unrelated things. Although traditional haiku are often about nature or the changing seasons, they nonetheless manage to convey emotion. With just a few words, they call attention to an observation and in effect say, "Look at this" or, "Think about this." The essence of haiku is the way it describes natural phenomena in the fewest number of words, making an unforgettable impression on the reader. Traditional Japanese haiku has a total of seventeen syllables divided into three lines: five syllables, seven syllables, five syllables.

### **Activity 1: Reading Haiku**

Provide students with a selection of haiku, both classic and contemporary. Have members of the class read each poem aloud and ask students to comment on similarities they notice among them. Through this discussion, help students recognize that haiku is:

- **Very short:** just three lines usually fewer than twenty syllables long.
- **Descriptive:** most haiku focus sharply on a detail of nature or everyday life.
- **Personal:** most haiku express a reaction to, or a reflection on what is described.
- **Divided into two parts:** as they read haiku aloud, it is important to point out to the students that each haiku includes a turning point, often marked by a dash or colon, where the poet shifts from description to reflection, or shifts from close-up to a broader perspective.

## Activity 2: The Rules of Haiku

- **What to write about?**

Haiku-poems can describe almost anything, but you seldom find themes which are too complicated for normal people's recognition and understanding. Some of the most thrilling Haiku-poems describe daily situations in a way that gives the reader a brand new experience of a well-known situation.

- **The metrical pattern of Haiku**

Haiku is written in three lines consisting of a 5-7-5 syllable pattern. However, when written in other languages, Haiku can have a slightly different pattern, but the elements remain the same.

- **The technique of cutting**

This divides the Haiku into two parts, with a certain imaginative distance between the two sections, but the two sections must remain, to a degree, independent of each other. Both sections must enrich the understanding of the other. To make this cutting in English, either the first or the second line ends normally with a colon, long dash or ellipsis.

- **The seasonal theme**

Each Haiku must contain a '*kigo*', a season word, which indicate in which season the Haiku is set. For example, cherry blossoms indicate spring, snow indicates winter, and mosquitoes indicate summer, but the season word isn't always that obvious.

## Activity 3: Haiku Warm-Up

As preparation for writing their own haiku, have students brainstorm a glossary of words they might use, based on the rules and conventions of this form of poetry. Begin with the '*kigo*', asking students to suggest words that would give a clue to the season in their haiku (e.g., robin for spring; heat-wave, fireworks, grasshopper for summer; jack-o-lantern, harvest, kickoff for autumn; icicle, hibernate, holly for winter). Then, for each season, have students choose an occurrence that might be the subject of a haiku. Brainstorm descriptive language that would help a reader visualize that scene. List their suggestions on the chalkboard and use this exercise to help students generate ideas for their haiku, encouraging them to see the range of possibilities beyond a description of nature.

## Activity 4: Writing Haiku

Finally, have students write a haiku based on some personal experience, using at least one of the words they have brainstormed in class. Pair students to edit and suggest improvements to one another's work, then hold an in-class haiku festival, having each student read his or her poem aloud.

### **For more information:**

<http://www.arttech.ab.ca/pbrown/haiku/lesson1.html>

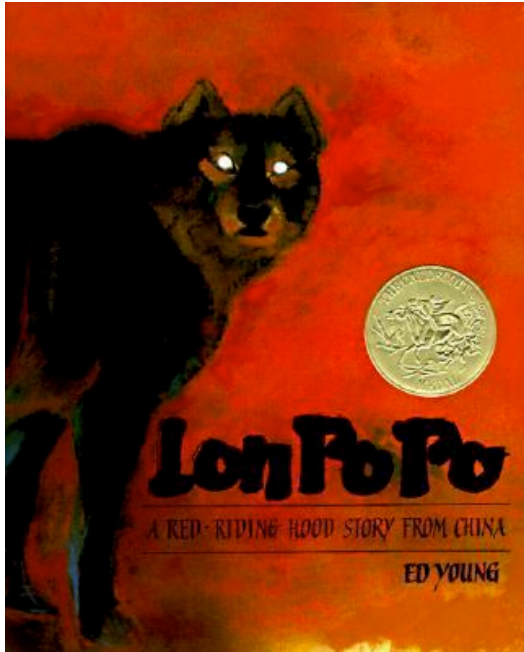
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Donegan Patricia, and Kazuo Sato. "[A guide for Teaching Haiku.](#)"

Suzuki, Ryo. *Children's Haiku Garden*. <http://www.tecnet.or.jp/~haiku/>. (Haiku verses by children with illustrations.)

[www.twodragonflies.com](http://www.twodragonflies.com) Two Dragonflies is a haiku and music website for *children*, their parents and their educators.

<http://www.haikubytwo.com/haiku-picture-books-for-kids/>



## Lon Po Po

Many people never have the opportunity to compare literatures from different cultures. Lon Po Po offers a rare chance for a 4-8 year old to have that experience. Lon Po Po is the traditional Chinese tale of what we know as Big Bad Wolf. One day a mother leaves her three daughters to visit their grandmother on her birthday. Before she leaves she instructs the girls to lock the doors soundly after she is gone. The girls do so but a wily wolf has overheard that the mother will be leaving. The wolf disguises himself as an old woman and knocks on the door. When asked who he is, he responds that he is their grandmother (or "Po Po") come to stay with them. The children foolishly let the animal in and he quickly douses the lights. After many questions about the supposed grandmother's bushy tail and sharp claws the eldest and cleverest daughter catches sight of the wolf's snout and must find a way to save her sisters. Not only does she succeed, but she

also finds a way to get rid of the wolf forever.

### Literacy Connections:

#### Text to Text:

- What other story do you know that sounds similar to this one?
- What other stories do you know that have a wolf in them?
- What kind of character does the wolf usually have?

#### Text to Self:

- What happened when you had to stay by yourself for a while without a grownup?
- What happened the last time that you were scared?
- Are there any animals that you are afraid of - why?

#### Text to World:

- What lesson could a child learn from this story?

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- Why do you think that stories with the same main idea are found in different countries?
- Are these animals with bad reputation really mean and scary in real life? (Have students read the dedication page for Lon Po Po)

**Haiku:**

- Look carefully at the art done by Ed Young – do you notice any hidden images that reflect part of the story? Use one of those images to write a Haiku about the wolf.

**Art:**

Look carefully at every illustration in this book. These illustrations are done in pastel, and students will observe wolf appears in every page!

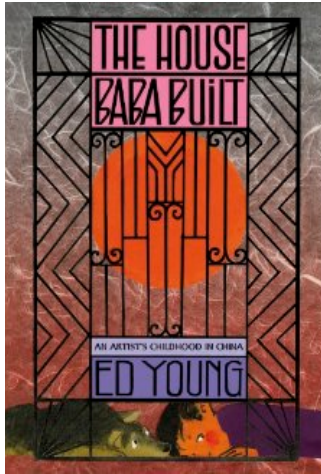
# Comparing Fairy Tales

**Directions:** After reading *Little Red Riding Hood* and *Lon Po Po*, think about the differences between the two stories. While they are both based on the same fairy tale, they have some very large differences. Complete the chart below to help you find those differences.

	<i>Lon Po Po</i>	<i>Little Red Riding Hood</i>
How many children are main characters		
Where we meet the wolf		
What the characters call the Grandmother		
Where the mother is during the wolf's visit with the children		
Who saves the children		
What happens to the wolf		
How the story ends		

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# The House Baba Built

*"I knew nothing could happen to us within those walls, in the house Baba built."*

In Ed Young's childhood home in Shanghai, all was not as it seemed: a rocking chair became a horse; a roof became a roller rink; an empty swimming pool became a place for riding scooters and bikes. The house his father built transformed as needed into a place to play hide-and-seek, to eat bamboo shoots, and to be safe.

For outside the home's walls, China was at war. Soon the house held not only Ed and his four siblings but also friends, relatives, and even strangers who became family. The war grew close, and Ed watched as planes flew overhead and friends joined the Chinese air force. Through it all, Ed's childhood remained full of joy and imagination. This powerful, poignant, and exquisitely illustrated memoir is the story of one of our most beloved children's illustrators and the house his *baba* built.

## Literacy Connections

### Text to Text:

- What other autobiographies have you read?
- The setting for this story is China. What other stories have you read take place in China?

### Text to Self:

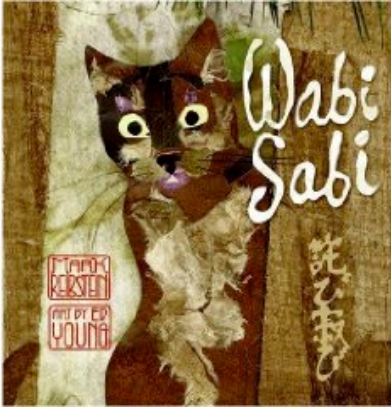
- Do Ed Young's stories about his family remind you of things that have happened in your family?
- What happened when friends or family came to live with you?

### Text to World:

- This story takes place during WWII. This war happened a long time ago. What do you know about wars that may be happening in the world today?
- How have any of today's wars affected you or your family?

## Haiku:

- Many Haiku are written about things in nature. Look carefully at Mr. Young's illustrations and you will see many natural things; crows, the ocean, a rainbow, cicadas, crickets, fall leaves, silkworms, etc. Write a haiku about something in nature.



# Wabi Sabi

Mark Reibstein's "Wabi Sabi" – chosen as a New York Times Best Illustrated Children's Book – has a familiar scenario: a cat named Wabi Sabi seeks her name's meaning, elicits various responses, and comes home wiser. While the plot of Wabi Sabi is simple, its purpose is demanding: to present the elusive concept of "wabi sabi". As Reibstein puts it, "Wabi Sabi is a way of seeing the world this is at the heart of Japanese culture. It finds beauty in what is simple, imperfect, natural, modest and mysterious ... it may be best understood as a feeling, rather than an idea."

Life-size, the cat invites us in, peering intently from the large square jacket. Opening it, we find that she's among the pine trees, which (since the book is hinged at the top) are now above her. The top hinge of the book creates the feeling of Japanese wall hangings and reinforces the theme by making us see familiar objects from a new angle. As Wabi Sabi seeks the meaning of her name, Young takes us on a visual journey through his collages that help us to know wabi sabi.

## Literacy Connections:

### Text to Text:

- What stories have you heard about an animal that is searching for something?
- What other stories do you know in which animals think and speak like humans?

### Text to Self:

- Can you find out what your name means?
- What has anyone told you about where you got your name?
- Why do you think that Wabi Sabi wants to find out what his name means?

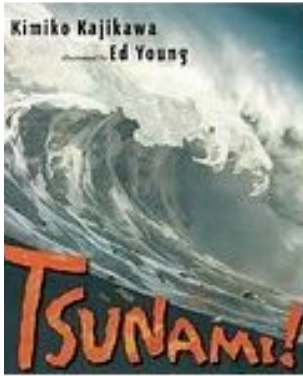
### Text to World:

- This story takes place in Japan. Find Japan on a map. What do you know about Japan just from looking at the map?
- What do you know about Japan, or its culture?
- Have you ever met anyone who is Japanese?

### Haiku:

- Can you write a haiku about yourself – without using your name? If your teacher reads your haiku, will your classmates be able to guess who wrote it?

**Enclosed is a set of Educator's Guide from the publishers of Wabi Sabi.**



# Tsunami

The story by Kimiko Kajikawa and the artwork by Ed Young in the picture book *Tsunami!* are strong enough to stand alone, but together, they create a memorable experience for the reader. The story begins quietly with the words, "Long ago in Japan, there was a wise old rice farmer who lived near the sea" and a striking collage of a peaceful scene looking down from the mountain on which the man's cottage stands over the fields to the village and the sea. The old man, known as Objiisan ("grandfather") is, through a simple act that takes all of his wealth, to become a hero to all who know him and to be remembered in folklore by future generations.

A feeling of unease keeps Objiisan home from the rice harvest celebration in the village and his grandson, Tada, stays with him. A double-page spread shows a colorful celebration in the village while the story tells us that a mild earthquake has hit. Objiisan realizes that a life-threatening tsunami is on its way and the villagers are too far away to hear his warning. Objiisan sets fire to his rice to get the villagers' attention. When they rush up the mountain to help, the villagers are shocked to learn Objiisan set the fire. They don't understand why until the tsunami strikes the village with a boom and a roar. As the sea became calm again, the villagers realized what Ojiisan had sacrificed for them. "His wealth was gone. But he had saved 400 lives." The villagers never forget what Ojiisan did for them. This is a wonderful story with magnificent illustrations. The illustrations were created in gouache, pastel and collage. The story was adapted from Lafcadio Hearn's story "A Living God" from *Gleanings in Buddha-Fields*, published in 1897.

## Literacy Connections:

### Text to Text:

- What other story have you read about a brave character who saves others lives?
- Have you read other stories that have the same setting as Tsunami?

### Text to Self:

- What natural phenomena have you experienced?
- Who have you known that was brave and heroic?
- What do you think of Objiisan?

### Text to World:

- Have you heard stories of heroes in your community? Who are they?
- How have you helped someone else in your community?
- What types of natural phenomena happen where you live?

### Haiku:

- Write a haiku about the types of natural phenomena that you have experienced.
- Use words that describe the power that nature can have.

**Enclosed is a set of Educator's Guide from the publishers of Tsunami.**

Art Activity:

## Making Chinese Scrolls



Ink and a bamboo brush is often used while making traditional Chinese scrolls. Ed Young uses a ink with a Sumi brush on a rice paper for his books that have rendered Chinese characters.

Chinese people began to write about 1500 BC. They usually wrote vertically, from the top of the page to the bottom in columns, and read the text beginning from the right side of the page, the reverse of what we do. After they invented paper during the Han Dynasty, about 100 AD, writers in China wrote mainly on paper scrolls. The Chinese have been making scrolls since about 100 A.D., around the time when they invented paper. The Chinese considered calligraphy a purer art form than painting, although traditional scrolls often contain painted landscapes as well. The two formats for scrolls are a vertical hanging scroll and a horizontal hand scroll. Included in your packet are:

- Long sheet of translucent paper. This paper simulates the texture of rice paper which Young prefers.
- Dowel sticks
- Chinese characters in calligraphy with explanations.

You will need:

- Glue sticks
- Brush and paint, or ink or any other medium of your choice.

Instructions:

1. Have the students select one Chinese Character that they identify most with.
2. On the paper provided each child will draw the Chinese character and will write its meaning.
3. Students will then draw what the message means to them.

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4. Place each dowel stick about half to one inch in from the edges of the paper. Squeeze out a line of glue next to the sticks. Roll the edges of the paper around the sticks.

Extensions:

You will need the following should you choose to use the extensions suggested below:

- Tea bag, optional
- Wide, flat paintbrush, optional
- Iron
- Ribbon or string

1. Rice paper is appropriate but may be difficult to find and can be expensive. White or brown craft paper can be aged to look more authentic. Steep a tea bag in hot water to make a brown liquid. Brush on the tea mixture with a wide, flat paintbrush to give the paper an antique look. Allow the paper to dry flat. Flatten the paper by ironing with an iron on low, if necessary.
2. You can choose different kinds of sticks to attach to the scroll. Options include bamboo sticks, wooden skewers, thin dowels and chopsticks. Cut your paper into a strip slightly narrower than the length of the sticks. Burn the edges of the paper with a match to make them look older and worn, if desired.
3. The brush is held almost perpendicular to the paper. Press down on the brush to make a broad line. Allow just the tip of the brush to skim the page to make a sharp, narrow line. Asian brushwork is valued for its lively, fluent quality.
  - a. If you want to make a hanging scroll, attach a ribbon or string to the top stick to create a hanging scroll.

Resources:

- [Cultural China: Chinese Symbols](#)
- [Art Virtue: Basic Brush Techniques for Chinese Calligraphy](#)