

Sadako and the Thousand Paper Cranes: The Dialogic Narrative in the Educational Act

Ali A. Al-Jafar¹

¹ College of Education, Kuwait University, The State of Kuwait

Correspondence: Ali A. Al-Jafar, College of Education, Kuwait University, P.O. Box 13281, Kaifan, 71953, The State of Kuwait. Tel: 965-2463-2163. E-mail: alialjafar50@hotmail.com

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Abstract

This study used the story of *Sadako and the thousand paper cranes* by Coerr (1977) to discover similarities between the events of August 1945 in Hiroshima and the events of August 1990 in Kuwait. The participants in a children's literature class at Kuwait University folded paper cranes and wrote in their journals to answer two questions: (1) what is the importance of the story of Sadako, the Japanese girl, in introducing the issue of Kuwaiti prisoners of war? and (2) what are the educational values that Kuwaiti students can extract from Sadako's story? Three techniques were used, with a special focus on the participants' remarks and their impressions of those remarks in written form. The researcher counted nine values that the participants mentioned while they folded the paper crane and five values after they realized the crane's meaning. Several recommendations, suggestions, and remarks are also proposed.

Keywords: 1000 cranes, dialogue, educational values, Hiroshima atomic bomb, Iraqi invasion, Sadako Sasaki

1. Introduction

Tales are a type of literature that attracts researchers' attention in studies of children because they are both an important entrance to the child's world and a way to understand his various needs (Narayan, 1991). The folk tale is a type of literature that has received scholarly interest from various disciplines. Folklore researchers have been particularly interested in monitoring such tales, either internationally (like Aarne and Thompson (1961)) or regionally (like the Egyptian researcher El-Shamy in his important encyclopedia, *Folk traditions of the Arab world: A guide to motif-classification* (El-Shamy, 1995)). Such monitoring is sometimes limited to a particular country, as in the case of Boggs, who has monitored folkloric traditions in Spain (Boggs, 1930).

Sometimes, researchers collect a variety of stories. At other times, they restrict their work to collecting a single story from various countries, like Cox did more than one hundred years ago with the tale of Cinderella (Cox, 1893), a story that has also been studied by Dundes (1982) and Polette (1998). The encyclopedias of Arne and Thompson and El-Shamy shed light on the similar and different elements of these two groups and these tales in multiple states, providing fertile ground for researchers to conduct comparative studies aimed at bringing people together culturally through the vehicle of tales. This process can open the door to dialogue that promotes love and peace between states that share the same story.

Young children's stories, notably fairytales and oral lore, can promote both cultural understanding and peace education. Al-Jafar and Buzzelli (2004) show how children in a rural school in the United States of America can understand Kuwaiti fairytales. After hearing two versions of the Cinderella tale, a familiar version and a Kuwaiti version, children wrote their own stories. Although elements from both fairytales were reflected in the children's stories, they demonstrated each child's unique interpretation of major themes, creating a dialogic narrative. Such experiences can promote children's understanding and appreciation of other cultures. The types of variations described by Yenika-Agbaw (2014) are important for teachers to develop criteria for selecting children's books for classroom use. Indeed, such tales cross boundaries, promoting better understanding among cultures (Heble & Mehta, 2013). Children's stories can surpass locality to create a global citizen who is aware of global political, social, environmental, and other events. These global citizens are willing to take responsibility for their own actions, admire and value diversity and see themselves as providers of a more peaceful and justifiable world (Bradbery, 2013).

Kohler-Evans and Barnes (2015) state that students are taught how to read, write, and compute but are not taught how to be kind. Those authors affirm that by intentionally infusing compassion into the curriculum, we can change the world. Stories remain both a vital component of moral/ethics education and a foundation for values instruction (Hunter & Eder, 2010). According to Land (2007), a story's value is its ability to make therapeutic change. Stories are life-making, a way of knowing. In addition, a story is world-making, welcoming readers to partake in another's vision of the world and to live through, not just obtain facts about, life. This vision enables students to envision and live inside and across global cultures (Short, 2012).

Stories that are either written by the children themselves or derived from their lives represent an important method of raising the above-mentioned issues. Anne Frank wrote an influential diary about World War II that explained the suffering that she and her family experienced because of the Nazis and her country's devastation (Frank, 1952). The same representation of tragedy was repeated by Zlata Filipovic more than forty-five years later, when she wrote about the devastation of her country caused by religious conflict (Filipovic, 1994). However, the most outstanding of these stories derived from children's lives is the story of the Japanese girl Sadako Sasaki (1943-1955), a resident of Hiroshima and one of the victims of the atomic bomb that fell on August 6, 1945. The attraction of Sadako's story is that she and her paper cranes became a global symbol of opposition to weapons of mass destruction of peace and co-existence among nations (Coerr, 1977). LeBert and her colleague (1999) state that the Eleanor Coerr book *Sadako and the thousand paper cranes* helps both to spread the notion of peace and to establish a peaceful environment for children and adults alike. In addition, Schulz (1992) states that Sadako's story affects students' lives and the interconnectedness of others' stories and the world beyond.

1.1 Sadako and the Thousand Paper Cranes

Sadako Sasaki was only two when the atomic bomb was dropped on her city, where she lived with her father, her mother and her older brother just one mile from where the bomb was dropped. Because of the intense heat caused by the bomb, heavy rains fell, contaminating soil, rivers, and all forms of life with radiation. Sadako and her family were not seriously harmed at the time. However, during the journey from her devastated house to a safe place, her little legs were infected with radiation-contaminated river water. Sadako and her family suffered extreme thirst, causing them to drink the contaminated water, which ten years later caused her to suffer from leukemia. Before her diagnosis, Sadako was full of vitality and loved life. She was a superior student, won school running competitions and was very popular among her peers. At the beginning of 1955, Sadako suffered from weakness and catalepsies and was admitted to the Red Cross Hospital. Tests were conducted and she was diagnosed with leukemia caused by radiation from the bomb.

In the hospital, Sadako was visited by one of her friends, who reminded her of the myth of the crane. According to popular belief in Japan, the crane symbolizes a beautiful life and long-lasting luck (Magee, 1995). The legend holds that anyone who folds a thousand pieces of paper into the form of the crane will see his hopes come true. Although Sadako responded to the call of life and began the journey of making one thousand paper cranes, according to some accounts, she completed only 644 of them before passing away (Coerr, 1977).

Nevertheless, Sadako's story did not end with her death, instead taking another turn that was no less marvelous than her attempt to fold one thousand birds and fight the disease. After Sadako's death on October 25, 1955, her school colleagues, who were then in their first year of high school, decided collectively to tell their friend's story. She was a victim of the atomic bomb, which killed her before she reached the age of 12. Coincidentally, that same year in the city of Hiroshima, all of Japan's high schools had their first meeting, with one thousand managers in attendance. The meeting was a great opportunity for the children to execute their mission. They made donations to fund the purchase of the required papers and inks, and they agreed on a written text. They then copied their message two thousand times: it depicted the suffering of their late friend, her courage in facing the pain of her disease, and her love of life. The children also explained that they wanted to create a memorial that would perpetuate both Sadako's memory and the memory of all the children who were victims of the bomb. Their message was distributed to the high school managers, who shared it with their students. Donations came in from all over Japan and even from some foreign countries. The monument for child victims of the atomic bomb was opened on May 5, 1958, in Hiroshima Peace Park (Ishii, 1997; Nasu, 1996). The following phrases were engraved on the black granite rock of monument: "This is our cry; This is our prayer; Peace on earth."

The mayor of Hiroshima city has received millions of paper cranes from all over the world, making Sadako and her bird symbols of the love of life and the fight against weapons of mass destruction. Some American cities, such as Seattle, Washington, followed Hiroshima's example by establishing similar monuments.

1.2 The Story of Sadako and the Issue of the Kuwaiti Prisoners of War: The Other in the Self Mirror

When I finished reading the story of Sadako and what happened to her country in August of 1945, I noticed a strong similarity between the people of Hiroshima and the people of Kuwait and a similarity between what happened to Kuwait in August of 1990 and what happened to Hiroshima in August of 1945.

First, there is a numerical similarity between the stories. The atomic bomb was dropped on Hiroshima in August of 1945; the invasion of Kuwait was also in August, in 1990. In addition, the experience of being sick and the myth of the crane led Sadako to create more than 600 paper cranes before she passed away 10 years after the bomb fell on her city. Her goal was completed by her fellow students, who made her, her birds and her fight for life a symbol of peace and coexistence among nations. In Kuwait, the Iraqi regime held more than six hundred male and female prisoners of war, who had to wait for their moment of freedom to become birds of love in their country's sky. Despite being far from their homeland, these prisoners have become Kuwaiti symbols and a significant issue for all Kuwaiti citizens.

In addition to this similarity in numbers, the level of the two events is similar. The fall of the atomic bomb on Hiroshima resulted in both a sudden temperature change and in rain that mixed with atomic radiation, causing survivors such as Sadako to suffer later. Such rains are well known to the citizens of Kuwait. In February of 1991, before the Iraqi forces were expelled from Kuwait, they set fire to hundreds of oil wells, leaving behind the greatest environmental catastrophe of modern times. One result of this catastrophe was a sudden change in temperature. Another was the absence of the sun because of heavy smoke clouds that covered the sky for months. Black rain contaminated the environment, resulting in several diseases that continue to affect Kuwait's people and environment.

Perhaps the most dangerous similarity between what happened to the Hiroshima in August 1945 and Kuwait in August 1990 is the psychological effect on the survivors. In some cases, entire families were killed, whereas in others, the primary breadwinner became handicapped. Some of the Hiroshima victims, for example, continue to receive psychological treatment in governmental hospitals built especially for them. The psychological effect remains the deepest among children, such as Sadako, who were affected by the radiation and faced death. Some Kuwaiti children suffered from parental absence at a very young age, a situation that for some has continued through the present, resulting in psychological trauma (Ben Ammar & Mustafa, 1996; Darwish, 1992).

These common factors (numerical similarities, environmental effects, psychological effects) between what happened in August 1945 in Hiroshima and what happened in August 1990 in Kuwait stress the importance of peace in educational curricula. In this case, the curriculum uses the real story of the Japanese (Sadako) mixed with the folk myth of the crane as a way of informing people about Kuwait's primary issue: prisoners of war. Transforming a text from its motherland to another culture and from history to fiction (Bearne, 2000; Berkhofer, 1995) enables students both to understand their own culture and to connect with other identities.

The speech of the prisoners of war, which is addressed to the Japanese in general and the people of Hiroshima in particular, is a speech about peace, which does not mean only the cessation of war but also means the certainty of not repeating the past and of living in security and stability at all levels. Therefore, directing this discourse (and specifically, the story of Sadako), to the people of Hiroshima embodies this peaceful dimension. After it rose from the ashes of the atomic bomb, Hiroshima took upon itself the burden of calling upon a world at war not only to settle its disputes (focusing on nations in possession of weapons of mass destruction) but also to use modern technology to serve and elevate humanity (Greene, 1988). Because Hiroshima is the city of peace, our discourse to them is a call from us to them (using their story) to adopt our issue, just as the story of Sadako was adopted by managers of Japanese high schools, to pressure the Iraqi regime to release our prisoners of war. These circumstances led to the adoption of the "Peace Bird" project by students of children's literature in the Faculty of Education at Kuwait University.

1.3 Research Questions

Two research questions arose:

- 1) What is the importance of Sadako's story to the issue of Kuwaiti prisoners of war?
- 2) What educational values might Kuwaiti students extract from Sadako's story?

To answer these questions, the study used a qualitative research curriculum, the research basis of which involves three main elements: (1) remarks as the starting point for participants in research on the studied phenomena; (2) personal interviews; and (3) word documentation. Such documentation can take the form of, inter alia, writing, recording, or photography (Glesne & Peshkin, 1992), which is performed by both the researcher and the study sample.

These three techniques were used with a special focus on the participants' remarks and their documentation of those remarks and their impressions in written form (Egan, 1997). The study's primary objective was to extract educational value from the students' writings. Therefore, the 45 project participants were not interviewed personally in the traditional manner. Instead, interviews took the form of written question, which the participants answered in writing. Written interviews were followed by a group discussion of all of the respondents' written responses (Berger & Luckmann, 1966; Sloan, 2003). I also convened many meetings with a group of students during library hours, resulting in stronger writing about the project (Gumperz, 1999).

The processes of writing, taking notes, making remarks, and documenting students' other ideas are very important, particularly given that in the Arab world, the style adopted in most educational curricula excludes dialogue. This is the case despite the fact that dialogue creates rapport and trust between student and teacher. It is a practice in which the student can express his opinions freely without being marginalized (Ellsworth, 1997). Therefore, I resorted to the use of writing as part of the technique of dialogue to create an atmosphere of freedom (Burbules, 1993), using participants' writings without revealing their identities. Additionally, one qualitative-research technique is to maintain participants' confidentiality so that they are not adversely affected as a result of their ideas. In addition, students represent the margin in the educational process (i.e., the part of the process that lacks a voice). Therefore, the qualitative methodology both represents marginalized persons and expresses their voices (Maykut & Morehouse, 1994). This methodology allows students to express their ideas about a particular phenomenon, text, or accident, using the method that they deem appropriate without interference. Their words represent the signature and certification of their thoughts.

2. Method: The Project's Two Phases

2.1 Phase One: Selection of the Appropriate Text

Teaching children's literature involves several objectives, including introducing the child not only to other cultures (focusing on relative items), particularly through distinguished examples of such literature that have won international prizes such as the Newbery Award, the Caldecott Award, etc., but also to the importance of literature's inclusion of the human dimension that makes other cultures communicable and capable of having a dialogue about. Based on these objectives, the story of *Sadako and the thousand paper cranes* by Eleanor Coerr (1977) was selected as an outstanding model for introducing both peace issues and Japanese children's literature.

2.2 Phase Two: The Procedure of Constructing the Crane

Every student was asked to make 50 copies of the crane without knowing its name or its symbolic nature. They were also asked to include their impressions as they made the paper bird model. Students were then introduced to the story of Sadako. They were also shown the film *Sadako and the thousand paper cranes* (Levenson, 1991). They received an explanation of common factors between the story of Sadako and that of the Kuwaiti prisoners of war, along with the project's objective. They were also asked to include their impressions after they learned the project's objectives and the reasons that I taught them Sadako's story.

My request was serious, and I provided the students with practical techniques for creating the paper cranes. I deliberately wrote the steps in English (the participants are native speakers of Arabic). The objective of not revealing the bird's identity was to instill a sort of creative curiosity within the students that would spark numerous questions and expectations about the missing answer. In addition, I wanted to show the students the many ways to use knowledge in an unpredictable manner (Egan, 1986). Some students even asked my previous students about the story of this unknown bird. The students completed the work and provided me with a sheet of paper that described both the steps that they completed and the suffering that they had experienced while producing the paper model of the bird.

The reason for giving the students instructions in English was to push them to use the language in a practical way, not merely for dictionary purposes. The use of the dictionary to uncover the meaning and ambiguity of the language is part of the educational process. In addition, this application gives students the impression that their work. Every student had to exert his or her best possible effort, whether to give the bird its most beautiful shape or to consult the dictionary to reveal the meaning of the instructions necessary for doing the job. Indeed, all of the students succeeded, with variations in the beauty of their birds.

The paper that the students attached to the birds, which included both the steps they followed and their suffering, was important because it shed a great deal of light on the educational objectives achieved by the students as they created the birds.

3. Results: The Search for Meanings

3.1 Phase One: *The Crane and the Attempt to Find the Symbolism*

The suffering involved in making the model paper crane was clear in students' writings. Creation of the paper bird involved twenty-six steps. The students' first observation related to the number of steps. The obstacle of language was the second aspect of the students' suffering: most of the students in the children's literature course specialized either in the Arabic language or in other subjects not taught in English. Therefore, language was one barrier that they had to overcome either on their own, by using the dictionary, or by consulting a family member who has mastered the language. The third manifestation of the students' suffering was their friends and families' disregard of their work, which many saw as childish. One of the student's friends asked, "Are you enrolled in college or kindergarten?" A husband told his wife that he would "accomplish the job or die." All of the steps, the language pressures, and all of the pressures from friends and loved ones increased the students' determination to accomplish the task. Some of them coped with the situation and worked alone, whereas others asked for help either from friends and family outside the university or from colleagues within the classroom.

3.1.1 Cooperative Learning

The project was performed in a classroom with 45 male and female students, all with different educational backgrounds. Some were about to graduate, whereas others were in their first year at the university. For this reason, the students' ages varied. This relatively large class, which was of a similar size to general education classes in Kuwait, represents a good laboratory for achieving the ideal of cooperative learning. The students had no difficulties producing the required work. Instead, they proved that such a project can be achieved successfully in a relatively large class. One benefit of the project was that it neutralized the idea of differences related to age, academic excellence, or sex. The only criteria for excellence were the ability to listen to the instructions, to attempt to apply those instructions, and to use creative patience through positive repetition to complete a creative work. Art became the only criterion of excellence, providing an opportunity to many people who were considered failures at traditional education to prove their ability to succeed. Studies (Watter & Evans, 1993) have proven in similar cases that those who are younger or less academically able lead if they are availed of an opportunity that combines theory and application. Moreover, those who excel in some areas can fail in others, and vice versa.

In the project, it was clear that several students consulted another person to help them understand the required instructions (steps) to make the bird; those persons included family members, household laborers, and colleagues. It was observed that some students asked household laborers, whose job is to serve in the home and to speak English, to help explain the steps. This is beneficial on the educational, ethical, and humanitarian levels.

Educationally speaking, it is necessary to ask a person who is capable of answering, who knows the language. Therefore, by consulting the house cleaner on a linguistic issue, she becomes, for the first time, a source of information. On the ethical level, students are reminded about whom they asked for help and are encouraged to thank them for being an effective source of information and helping them perform the work. On the humanitarian level, there is a reconsideration of a person who lives among us and performs a great deal of household work, along with a call to reconsider such persons' informational value.

Cooperation or group learning was accomplished by learning among the students in class. I noticed that the class became like a training workshop in which those who excelled in performing the bird model helped those who found it difficult to follow the instructions. This approach resulted in not only a feeling of excellence but also a closer relationship through cooperation with new classmates. Knowledge became a doorway to making new friends. This was highly appreciated by some students who wrote about their classmates, indicating that they would even be willing to visit their classmates at home to teach them how to make the bird model.

3.1.2 Developing a Sense of the Importance of Hand Work

Most university curricula use books and benefit from information on the Internet to develop information. In this project, attention was paid to applied aspects through the actions of the hand and its relation to concentration and other auditory and visual senses. In hand work, students make direct contact with their project without any intermediary. The results they see are immediate, and they are the judges of their results. In case of failure, they repeat the work until they reach a satisfactory level. This feeling of satisfaction cannot be found in a book or other conventional source of information, only in the applied work. No teacher's evaluation is required. In hand work, the teacher might have a point of view, but it is one that is consultative and aesthetic in nature. The teacher interferes far less often than in other cases, giving the student a greater feeling of the enjoyment of tiredness and achievement.

3.1.3 Mental Growth

The work of hand-folding the paper into several shapes requires the student to follow instructions and to arrange the instructions in a particular order to produce a creative work. At the end of the process, the product is clear and visible to its performers, resulting in a feeling of relief and a sense of intelligence for having satisfied the requirement. Despite the importance of attaining mental growth by following and executing certain steps at the educational level, its greater value lies in that fact that it is a lesson in life and planning for the future. By following the steps, the student performs the work through persistence, knowing that when he reaps the fruits of his exhaustion that the secret of life's beauty lies in active participation in creative work.

3.1.4 Positive Repetition

Repetition was a type of resistance that occurred when students confronted their failure to complete the bird model. Students repeated their work until they succeeded. Upon achieving success, the concept of repetition developed from previous confrontation with failure, followed by repetition, to produce the ideal model with the maximum level of creativity. Some students even surpassed the required number and attempted to improve their production by using several colors and sizes. In other words, the mechanical movement of the hand in the folding action resulted in inspection of the product on the one hand, and thinking differently about the product on the other hand, in addition to paying attention to the product's aesthetics.

3.1.5 Feeling Excellence and Self-Confidence

Excellence and self-confidence arise out of the fact that the work was performed by the students themselves without direct interference from the teacher. The teacher's role was clear and specific: it was to give the students the sheet of instructions. However, the size of the bird, its color and other ideas came from the students themselves. This self-confidence reached its climax when some of the students obtained help from their colleagues, resulting in a sense of creative excellence. In addition, we obtained the assistance of some students to train children during a television program.

3.1.6 Positive Energy and Internal Peace

The folding action, as one of the steps applied to achieve completeness in performance, required the performers to direct their creative internal energy toward the process of creativity. In the writings of some students who described their feelings both before and after the work, I noticed that many negative ideas were dismissed by concentrating on the production process. One of the students noted a decrease in his smoking because of his involvement in a work that required time and concentration to accomplish. In addition, one of the female students felt internal peace, because the hand work caused her to meditate on the meaning of the bird and how it could be created from a square piece of paper.

3.1.7 The New Leading to Further Knowledge

Knowing the other is the beginning of knowing something new, the new that arouses curiosity in the human self to learn more and to know more. In their attempt to make the bird, students came to know each other better. They also knew a new culture and a people with whom they were not previously well acquainted. In addition, they knew about the experience of the atomic bomb and today's worldwide arms race. The students thus became aware of the danger of dropping a bomb of mass destruction. These students felt the importance of spreading the culture of peace and dialogue among cultures in an appropriate manner.

This awareness requires further reading, research, patience and other values, which the students acquired while "learning by doing," causing some to raise the issue of teaching in different general education phases and the importance of escaping monotony and stiff-mindedness through curricula that depend on living ideas to which the human being belongs. In other words, such curricula should be deeply related to and associated with the society and its issues and should be introduced in a manner that combines fund and thought, theory and application.

3.1.8 Project Importance in their Professional Life

To the children's literature students, the studied project was not just a semester assignment. It breached the university walls to become an experimental case for their professional future. Many female students found the project applicable to their kindergarten teaching. This phrase was not just a theoretical case but also the result of the students' applied practice with children at home. Some of the female students said that they discovered good skills and abilities among the children who executed the project. The students monitored the children's work. In addition, one of the female students noticed what we could consider a form of learning through playing, particularly if we know that making the paper bird requires a square paper that takes different geometrical shapes

in different phases. This realization can help provide children with a solid introduction to the concepts of squares, triangles, and rectangles.

3.1.9 Interest in Other Cultures

Our curricula rarely provide an in-depth introduction to cultures that are different from our own, whether such "other" is different from the local central culture or from outside our homeland. For this project, however, it was necessary that we enter the world of the other, which, in this case, was "Japan." More specifically, we were introduced not only to issues related to the art of folding paper, known as origami, but also to a mythical folk culture that is still narrated today. This interest in the other, and particularly in folklore, simultaneously represents interest in and attention to our own folklore. If we appreciate the other's folklore, we appreciate our own culture. If not for our culture, we would not have known about folk literature and how it was born. The story of this paper crane and the origami art that originated in Asia and developed and matured in Japan introduces us to an unknown dimension of creativity that is not common in our culture. When cultural communication occurs between two countries, an interest in the art of the other not only generates a feeling of appreciation for us within the other party but also opens the door for cultural approach and discovery between the countries' peoples. One can find a similar result in Yang's (2001) work with students who are interested in learning the Chinese language. He has discovered that using art such as origami is very effective in teaching Chinese to K-12 students. Using the process of folding origami objects, Yang uses Chinese words that reflect processes such as square, triangle, to fold, and to turn over. These words introduce and reinforce various aspects of the language.

3.2 Phase Two: *The Crane and the Realized Meaning of the Model*

After assigning the students the task of making the model of the crane as stipulated in the instructions, all of the students wanted to know what to do next. What do you want to do with this bird? Here, the project entered its second phase, which involved introducing the students to the story of Hiroshima and the dropping of the first atomic bomb on humans on August 6, 1945, along with the destruction that took place in the city (Witherell, Tran, & Othus, 1995). The story of Sadako (1943–1955) was told, explaining her suffering and how in her childlike innocence she looked to a folklore myth for the secret of a life that would extend beyond her own. The video of Sadako's story was displayed and affection was observed on the students' faces. Some did not even hide their tears caused by the humanitarian aspects of the story. The story became a transformative tool (Gudmundsdottir, 1995). After the film was shown, its events were discussed and connected to the story of the Kuwaiti prisoners of war and detainees held by the Iraqi regime. Special reference was made to the numerical similarity between the incidents (Hiroshima in the year 1945, 45 years later the invasion of Kuwait; Sadako and her 600 birds, Kuwait and its 600 prisoners of war, etc.). Attention was also drawn to the similarity of some incidents such as the rain caused by the atomic bomb and the black rain caused by burning the oil wells, along with the psychological effects experienced by the inhabitants of Hiroshima and the Kuwaiti people.

After discussing all of these issues, I explained my wish to introduce the case of the Kuwaiti prisoners of war to the people of Hiroshima and to be among those who attend the annual celebration on August 6. I also explained my intention to take their birds to place under the memorial of the child victims of the atomic bomb, known as the Sadako memorial, provided they included (in a symbolic way) our "prisoners of war" issue. Here, I agreed with the students to create 605 yellow birds (symbolizing the number of the prisoners of war), along with another one thousand birds in various colors to symbolize peace and long life for the prisoners. Thus, we combined the two issues—Hiroshima and Sadako's call for peace and peaceful coexistence along with the issue of the Kuwaiti people calling for peace and looking forward to the return of Kuwait's prisoners of war. After the students learned the true objectives of the project and its moral connotations, I asked them to write down their impressions of the project. What follows are the most important educational values that I drew from their writings.

3.2.1 Humanitarian Aspect of the Project

This project involved a general human dimension. It told the story of a little girl and her struggle with leukemia caused by the Hiroshima bomb's radiation. This story had a humanitarian dimension, which carried it from a narrow local vision to a wide global vision (Jackson, 1995). The world has many victims, especially children, who suffer horrors caused by the actions of adults. Perhaps a quick examination of the number of ongoing wars would provide a vision of the scale of world conflict. Thus, a state of empathy occurs for all who read the story of Sadako and her struggle for survival, because we have all either experienced something similar with a relative or loved one, or at least have read or seen something similar in the world. This empathy established a sort of human bond to renounce the idea of violence—the reason for weapons of mass destruction—and replace it with

the idea of peace and dialogue. This approach caused students to become more enthusiastic about the project. We found that some students told the story among their circle of friends and family, especially those who had adopted a cynical attitude at the beginning of the work. In the process of spreading the story, the students performed a dialogue on the same level, blending the stories of the far and the near.

In other words, the students connected Sadako's story with similar stories from Kuwait. Some students were unsatisfied, suggesting that we take the project to children in Kuwaiti hospitals. Thus, the process of folding the paper to produce the bird could become more like a game that helps children escape the mood of sickness to enjoy the mood of fun and play. By cutting and folding the paper into the shape of the bird, which requires concentration and patience, the child could dismiss negative thoughts about his illness and its consequences, replacing them with the hope to live a long, happy life.

3.2.2 Spreading Peace and Publicizing the Issue of Prisoners of War in an Innovative Way

The word "peace" has become a common word in the Arab region by virtue of the historical conflict between the Arabs and Israel and international attempts to narrow the gap and bring about a just, comprehensive peace in the region. However, the peace currently being discussed does not serve Arab causes as much as it seems a peace imposed on us by the vision held by the politically, economically and militarily powerful. Thus, voices against anti-political discourse that does not reflect the people's point of view (with respect to expressing languid systems) are becoming louder. These voices seek to devise an alternative speech that carries with it the voice of the people, similar to introducing Kuwait's primary issue: prisoners of war.

Twenty-five years after the Iraqi occupation, we rarely find a speech that varies from fashionable political discourse, which tries to explain the evidence of prisoners of war under the Iraqi regime through Iraqi documents. Speeches attempt to deliver this information to the international community through official institutions. This political discourse has a monotone effect on its recipients, but remains incomplete and often unknown to the rest of the international family. Thus, the project assumed the responsibility of introducing the issue of Kuwaiti prisoners, detainees and others in a peaceful way, drawing its speech from the reality of the people to whom it is addressed. In this case, those people are the Japanese people in general, and the people of Hiroshima City in particular, although we do not forget to raise our issue through their story. This type of address has greater credibility within members of the community because when we address them, we connect them with their own issue and bring the two issues together.

3.2.3 Feeling Proud to Participate in the Project

The student segment in Kuwait rarely has the opportunity to engage in projects related to public issues that affect their community, given that these issues can be pursued through independent channels. Thus, most of these students feel that they are just consumers, and consumer values overwhelm their actions—both educationally, in which students are seen simply as stores for information, and even in their actual lives. In this project, which stemmed from the adoption of one humanitarian cause (of peace) and one private issue (of prisoners), the students' work was derived from the national feeling. No house in Kuwait was not directly affected by the invasion, whether through the loss of a martyr or the absence of a beloved prisoner or whether through of the terror that the Kuwaiti citizens experienced, fearing what would happen or the anxiety that befell those who were forced to leave. Therefore, the project participants felt that they had adopted an essential issue that was important to them. It delivered them from the feeling that they were ineffective consumers, enabling them to become advocates. This approach gave everyone an inner sense of self-satisfaction with his or her work. In addition, the participatory atmosphere in the classroom—which featured opportunities not only to know each other and converge but also to engage in collaborative education among students on a national issue—broke many of the intellectual, sectarian and tribal barriers, along with sexual differentiation, among students. This attitude spread a sense of national unity within a single class that represented a microcosm of Kuwaiti society.

3.2.4 Interaction Up to the Level of the Actual Event

Several factors made it vital for students to interact with the project. These included attachment to a national issue that affected the students and the humanitarian aspect of the project, which involved the meaning of peace. In addition, an effective element of student participation arose out of the realism of the story, which was about a real girl in Japan, a country in which the crane is a vital symbol. The reality of the event captured the imagination of those interested in peace and its issues to interact with the story and thus make it informative material from which private organizations are formed, songs are written and composed, peaceful clubs are established, and writings about peace are authored.

All of these events occurred because of the realistic living event, an event that was chronicled later by Sadako's

friends, the fruit of which was the building of the memorial for child victims of the atomic bomb. This realism was not void of legendary events such as those associated with the story of the crane that lives a thousand years. Nevertheless, the myth, in its cognitive depth, was the expression of the collective unconscious of a cultural group that believes in the event. Thus, a mix of the legendary and the realistic occurred, arriving at a new myth, the story of Sadako and her friends and fans, including those of today; the origins of that new myth are not far from the roots of the ancient myth (Berkhofer, 1995).

3.2.5 Critical Thinking and Continuous Learning

One of the students noted that he learned the importance not only of looking at numbers and dates but also of linking that information to actual events of interest to the prisoner issue. Such a view creates a critical awareness among students as they read texts in the future, not to just have a superficial outlook on the text. In addition, students learned more about the art of paper folding, or origami, and the history of the crane, generating both a love of learning and the continuity of the link between the incidents and the students' own issues.

4. Discussion and Recommendations

Results are divided into three sections that correspond to the three stages of the study procedures and overlap with each other. Section one is associated with the story. Section two is related to the curriculum. Section three is concerned with the project's future.

The students learned nine educational values in their attempt to find meaning in the crane model, along with five other values that they learned while working toward the project objectives. Such values would not have been possible without the presence of the following elements:

- An appropriate story involving a general human dimension such that telling the story is enjoyable. Perhaps the reason for the similarities among various nations' folk tales is that they contain those human dimensions of good and evil and the achievement of security, peace and living with love (Al-Jafar & Buzzelli, 2004). The story of Sadako, with her illness and struggle for life, involves such human dimensions, which touched something within the students and made them sympathize with her both as a child and as a person struggling with patience and love for life.
- The Japanese story elicited a response from nations such as Kuwait not only because of its noble humanitarian dimension but also because it carried with it a local issue with a humanitarian dimension: Kuwaiti and other prisoners. The story mixed what is generally human and what is privately human.
- Despite the story's seriousness, it was not free from educationally objective play. Making the paper cranes was creative work, which is a type of play. In this game, the tale (as a verbal action of narration) was mixed with both writing action (writing about the story and the project) and manual action (making the bird found in the written story or the narrated tale). Mixing these three acts resulted in the educational values recorded by the students themselves through their positive participation in the project. We realized the importance of listening, observation, patience and cooperative education, interest in other cultures, continuing education, and the humanitarian aspect of the project and its nobility of purpose for other targets. Therefore, any story used in future projects or educational curricula must involve the dimensions noted above.
- In addition to the presence of the tale, the element of linking theory to application is very important. Unfortunately, most of our curricula are void of application and address theory only. Even if some practical experience is present, it is often disconnected from the students' lives and actual issues. This reflects the importance of linking theory and practice, especially in connection with the actual societal issues, as we saw in the case of prisoners of war. This applied aspect is not limited to students alone. Instead, it is also of interest to the teacher, as shown by the researcher's trip to Japan to present the project, to attempt to know the other and sympathize with his issues, to understand and live with the other, and eventually to write about the project. The latter point, writing about the project, highlights the important methodological issue, which is the need for studies that pursue both the qualitative and the ethnographic method instead of the quantitative method. This approach does not represent a degradation of the quantitative method as much as it expands that method through observation, documentation, description and explanation of the studied phenomena within their multiple dimensions and cognitive contexts.

5. Remarks on the Project Itself

- The project should continue and should not stop at the limits of individual participation. It is important that the project be adopted by various public interest associations in addition to relevant ministries (such as the Ministry of Education and the Ministry of Social Affairs and Labor) and other entities with a direct link to individuals, especially children. Such entities need to coordinate with each other to communicate with

Japanese society through various scientific and cultural institutions. Such communication deepens ties and common interests between the two cultures on all levels and at every horizon.

- Cultural exchanges must take place between public schools, especially in Kuwait, with Japanese schools using the paper bird symbol. There is nothing wrong with inventing other characters and introducing them for the same purpose.
- Affected families in Kuwait (the families of martyrs and prisoners, for example) should communicate with the families of the victims in Hiroshima and Nagasaki. They can write to each other about their suffering to form a human bridge that uses common suffering as a path of dialogue.
- Find different ways to address others about our political-humanitarian issues, as we did with the Japanese and the story of Sadako. In other words, we must look for each country's "Sadako" and start similar projects. It is not problematic to use a tale, myth, popular game, song, or something similar as our common language. It is important only that the story be well known in its native country and have meaning to the people of the country where the project is conducted.
- Involve the private sector through funding and participation with ideas. This project was funded by the Mobile Telecommunications Company (Zain), a Kuwaiti shareholding company, which believes that communication services must surpass direct technological contact and assume the full dimension associated with ideas. The generalization of such contributions is very important to the success of these projects, which sometimes rely on the use of many types of cooperation in their implementation.

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