Childhood and adolescence play crucial roles in the process of identity formation. Experiences and education during this period shape a person’s worldview and determine a possible future self. There is a Chinese popular saying: “The youth can be known by three, and by seven know how the elder will be.”¹ It is always a great challenge for parents and educators to provide children with positive values and beliefs and a healthy social environment. However, this challenge becomes more rigorous for people who have left their homeland and make a living in other countries. The sense of uprooting and the dilemma in straddling between different cultures create enormous confusion and identity crises for both adults and children.

This phenomenon is quite common among Asian North Americans, and has been addressed in the writings of many of second or third generation Asian North American writers.² Many of us may have been impressed by Amy Tan’s³ portrayal in *The Joy Luck Club* of the frustration of raising children in a society different from that of the parents. Lindo, one of the mothers in this novel says, that “I wanted my children to have the best combination: American circumstances and Chinese character. How could I know these two things do not mix?” (Tan, 1989,

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³ Amy Tan (1952–) was born to Chinese parents in Oakland, California. Her major works include *The Joy Luck Club* and *The Kitchen God’s Wife*. 
This reveals both the dream and the fear, the perplexities and the difficulties that numerous Asian North Americans encounter when living between cultural spaces.

The lives of Asians in North America have greatly improved in recent decades along with the progression of globalization. Discrimination and racism have gradually diminished or gone into recession. However, the personal and psychological struggle in identifying places between two very different cultures has not eased, and to a certain degree it has even complicated and intensified as—unlike first generation immigrants who were mostly isolated in ghettoized spaces such as Chinatowns and maintained sojourner mentalities—the later generations have more opportunities to politically, socially, and culturally integrate themselves into North American mainstream life. Asians are becoming the fastest growing minority population in both the US and Canada, but not enough is known about their particular cultural and psychological needs. How can they achieve an ideal balance of assimilation and their own cultural heritage? What are the common causes of their intergenerational conflicts? Which factors are crucial to forming their personal and cultural identities? What does it mean to be both Asian and North American in an age of globalization? Although these questions should be the focus of academic study, creative and productive means of nurturing the spiritual needs of these people in daily life are even more important, especially in early childhood and at elementary school.

On September 3, 2001, a new animated daily television series, designed for the 5–8 age group and entitled “Sagwa, the Chinese Siamese Cat” was launched on the PBS KIDS television station. Viewers were delighted to learn that the series was originated by Amy Tan, who has been long concerned about the identity crises of the younger generation of Asians in America. Forty half-hour episodes were produced by CineGroupe in association with the Children’s Television Workshop.

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4 Headquartered in Alexandria, Virginia, PBS is a private, nonprofit media enterprise owned and operated by the nation’s 346 public television stations. PBS Kids is one of the most trusted places for pre-school television in North America. For more information, visit http://www.PBSKids.org.

5 Headquartered in Montreal, Canada, CineGroupe is one of the leading animation companies in North America. It is an internationally acclaimed leader in kids and family programming. For more information, visit http://www.cinegroupe.com.