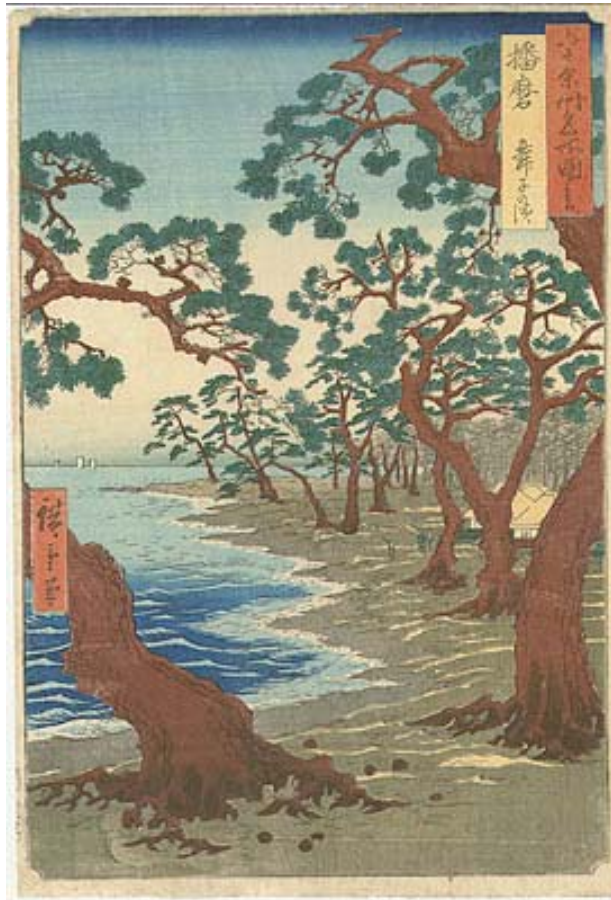


# TEACHER'S RESOURCE GUIDE

## Japanese Art and Culture Outreach Kit



**University of Oregon Museum of Art  
1233 University of Oregon  
Eugene, OR 97403  
(541) 346-3027  
<http://uoma.uoregon.edu>**

## **Acknowledgments**

This box was conceived and compiled by

Lisa Abia-Smith, Director of Education and Outreach

Deborah Carl, Outreach Coordinator

Marcie Pickett-Johnson, Graduate Intern

Fabrication: Rick Gehrke, Museum Photographer and Collections Assistant

A very special thanks to project participants

Christie Newland, Art Teacher Jefferson Middle School

Jon Labrousse, Museum Intern

Kelly Lillis, Graduate Intern

University of Oregon Museum of Art Docent Corps

This teacher's guide and outreach kit was made possible by a grant from P.G. Enron

Funding for this program was provided by PGE Enron Foudnatuion and the Edna L. Holmes Fund of the Oregon Community Foundation.

For additional copies and questions about education programs and scheduled tours please call the University of Oregon Museum of Art at 541.346.0966 or email: [abiasmlm@oregon.uoregon.edu](mailto:abiasmlm@oregon.uoregon.edu).

Visit the UOMA website at <http://uoma.uoregon.edu>.

Pictured on cover: Akafuji or Red Fuji by Katsushika Hokusai

Dear Teacher,

Welcome to the Japanese Art and Culture Outreach Kit!

This kit is intended to provide you and your students with an opportunity to learn about Japanese art through multiple disciplines and to teach several subjects using Japanese art as a didactic tool. Various examples of artwork from the University of Oregon Museum of Art (UOMA), books, maps, and overheads are included in the kit.

We hope that you will find correlation between the resources in this kit and your personal classroom instruction of art, history, language arts, social science, and multicultural studies. We encourage you to adapt this kit to best enhance your classroom curriculum.

Please note the following:

- All artifacts in this kit are extremely valuable and irreplaceable
- UOMA appoints you, the teacher, guardian of this kit
- You, the borrower, are responsible for the care and conservation of these valuable objects
- Keep all objects out of direct sun and cover them when not in use
- Guide your students in handling them carefully
- Return this box in exactly the same condition in which you received it

Following these instructions will assure the kit's continuous use in schools.

Thank you,

University of Oregon Museum of Art Education Staff

Funds for this outreach kit were made possible by the PGE Enron Foundation in Portland, Oregon.

## INCORPORATING THE OUTREACH KIT INTO YOUR CURRICULUM

1. Before you begin, carefully examine the contents of the kit in order to become familiar with each object. An **Inventory list (Section 1)** is included in the front of this notebook for you to fill out when done using the kit.
2. The **Outreach Objects** listed at the beginning of each unit correlate with the following lesson plans.
3. Convey the **background information** to the students. Make sure the students understand how the information relates to the objects.
4. To facilitate your understanding of Japanese history and culture, we have included a **Map of Japan, Chronological Time Line,** and a **Glossary of Terms. (Section 2)**
5. Included in the kit are a series of **Study Units** with suggested **lesson plans** and **activities**. Please feel free to adapt these lessons to best fit the dynamics of your classroom. Found in **Section 3**.
6. **Handouts, Transparencies and Laminated Information Cards** can be found in **Section 4**. These resources relate to lesson plans and can be photocopied for classroom use.
7. Additional resources and websites can be found in the **Additional Resources, Section 5**.
8. Finally, upon returning the kit, please complete the **Teacher Evaluation (Section 6)** so that we may improve this and future Outreach Kits.

## **UNIVERSITY OF OREGON MUSEUM OF ART'S EDUCATION MISSION**

Education is an integral component to the UOMA and is central to its vision. We believe that education should be included in the development and design of each tour, exhibition, and program we create. We value museums as learning environments in which curiosity, discovery, and contemplation are encouraged. Our aim for each visitor, regardless of age, background or ability, is to experience the museum with enthusiasm and success, empowered by new perspectives.

Our programs focus on family-centered learning, interdisciplinary connections, and the individual learning styles of each visitor. We are committed to providing exceptional programs that promote museums as sources for life-long learning. In this same manner, the Japanese Art and Culture Outreach Kit provides information and resources relating to a variety of subjects. We hope the kit will help others learn about the power and potential of teaching with art. The Education Outreach Program supports the UOMA Mission by

- Offering a diverse series of educational and cultural programs
- Playing a significant role in providing life-long learning for all citizens so that they may be informed and enriched individually and collectively

The UOMA is proactively creating education programs that go beyond the walls of the museum to reach diverse audiences. The goals of the outreach kit are not to replace the experience of visiting the UOMA's significant exhibitions; rather, they are a means to communicate the nature of our collection and the value of viewing artwork. The primary goal of this program is to provide local educators with resources representative of the Japanese collection that will help integrate the arts into the general curriculum while fostering the mission and education philosophy of the UOMA.

Included in the Japanese Art and Culture Outreach Kit are a variety of lesson plans and resources that approach learning from different angles. Through these lesson plans we hope to cover a multitude of learning and teaching styles to maximize the creative learning potential of both students and teachers.

## **UNIVERSITY OF OREGON MUSEUM OF ART MISSION**

### **“An Educational and Cultural Force for the University, City of Eugene, The State of Oregon, and the Region.”**

The University of Oregon Museum of Art was founded in the early decades of the 20<sup>th</sup> Century with the noble purpose of creating a deeper appreciation and understanding of the peoples, art, and cultures of Asia. In effect, the UOMA helped inspire the University and State of Oregon to assume a stronger presence in the Pacific Rim. Mid-century, the Museum’s collections and programs expanded significantly to include work by Northwest American artists; this broadened the Museum’s already rich cultural dialogue. Beyond this distinguished and distinctive mission, the UOMA is also a major regional art museum; it fulfills this responsibility by offering a varied and changing exhibition program that includes and looks beyond the Pacific Rim.

As such, the University of Oregon Museum of Art is an essential and dynamic educational and cultural force for the university, city of Eugene, the State of Oregon, and the region. Housing important collections of Asian and Northwestern art, the UOMA is a growing cultural repository, a dynamic research center, an innovative educational resource, and a national/international attraction.

- It celebrates these responsibilities by offering challenging and significant exhibitions and a diverse series of educational and cultural programs.
- It is a collecting institution that primarily emphasizes the art of the Pacific Rim and promotes a dynamic and positive cultural interchange between East and West; it is committed to preserving, displaying and enhancing its two major collections—Asian art and Northwest American art.
- It is a university museum that finds creative ways of basing its exhibitions and other programs upon multi-disciplinary curricular and extracurricular needs of students, faculty and community.
- It serves the university, community, and region as a center where the lines between academic disciplines are tested and challenged through a rich and open dialogue.
- It is a state-sponsored and community-supported museum that plays a significant role in providing lifelong learning for all citizens so that they may be informed and enriched individually and collectively.

## JAPANESE ARTS AND CULTURE OUTREACH KIT INVENTORY LIST

### BOX 1

- Teacher's Resource Guide (3 ring notebook)
- Video: Living Treasures of Japan. National Geographic Video, 59 minutes
- Video: Japanese Dolls of Japan. 14 minutes
- Audio cassette: Japanese Music for Children
- Audio cassette: Folk Music

### BOX 2 (Books and Pamphlets)

- Calendar with images of Japanese Art
- Tourist Map of Japan
- Brochures from the Japan National Tourist Organization
- Japan: Where the past greets the future
- Views of Japan
- Nipponia: Discovering Japan #1
- Nipponia: Discovering Japan #2
- Japanese Prints Coloring Book 38 Designs for Coloring
- Japanese Girl and Boy Paper Dolls
- Konnichiwa! I Am a Japanese-American Girl* by Tricia Brown
- Japan, the Land* by Bobbie Kalman
- Japan, the Culture* by Bobbie Kalman
- Japan, the People* by Bobbie Kalman

### BOX 3

- Small drum
- Hiroshige's Takaido in Prints and Poetry
- Hand made paper wallet
- 3 fans
- 2 origami cranes

### BOX 4

- Hapi coat
- Kimono

## **JAPANESE ARTS AND CULTURE OUTREACH KIT INVENTORY LIST** **(continued)**

### **BOX 5**

- Ceramic cup
- Japanese Ceramic vessel with lid
- Bamboo Steamer
- Daruma doll

### **BOX 6**

- Textiles

### **BOX 7**

- Four Carp Windsocks
- One Obi
- One pair Tabi's

### **BOX 8**

- Current Map of Japan
- Grass mat
- Japanese Painted Scroll

## **POSTER PORTFOLIO**

### **3 Japanese Woodblock Prints:**

- Night Snow*
- Fine Wind, Clear Morning*
- Satta Sea in Suruga*
- Poster of UOMA Japanese quilt exhibition

## **LEFT SIDE OF KIT**

### **BOX 9**

- Rabbit Netsuke
- Tiger Netsuke attached to Enro
- One Japanese Doll

<b>Author</b>	<b>Title</b>	<b>Call Number</b>
Elkin, Judith.	<i>Family in Japan</i>	952.E1
Glubok, Shirley	<i>The Art of Japan</i>	709.52
Hauge, Victor.	<i>Folk traditions in Japanese art</i>	709.52 H292
Joly, Henri L	<i>Legend in Japanese art</i>	709.52 J688
Katsushika, Hokusai	<i>One hundred views of Mt. Fuji 1760-1849.</i>	769.924
MacMillan, Dianne M	<i>Japanese Children's Day and the Obon Festival</i>	952 M228j
Muraoka, Kageo	<i>Folk arts and crafts of Japan</i>	745.0952
Noma, Seiroku	<i>Japanese costume and textile arts</i>	391.0952
Seki, Keigo	<i>Folktales of Japan-</i>	398.2
Weber, Chris	<i>Treasures 3 stories &amp; art by students in Japan &amp; Oregon</i>	810.8 T71

## HISTORY OF JAPAN A CHRONOLOGICAL OUTLINE

<b>Jomon Culture</b> c. 4000 BCE-300 BC	Prehistoric period of tribal/clan organization characterized by hand-built pottery with rope pattern design.
<b>Yayoi Culture</b> 300 BCE-300 CE	This period is marked by an advanced agricultural society, using metals and the potter's wheel. Shinto, Japan's oldest religion, is established. Local clans form small political units.
<b>Kofun or Yamato Period</b> 300-645 CE	Powerful clan rulers emerge, and are immortalized in great earthen grave mounds surrounded with their funerary objects, such as clay <i>haniwa</i> —terra cotta figurines of people and animals, models of buildings and boats. Yamato clan rulers begin an imperial dynasty that continues to occupy the throne today.
<b>Introduction of Buddhism</b> 552 CE	Reorganization and reform based largely on learning imported from China: Buddhism, writing system, bureaucratic organization, legal theories.
<b>Taika Reform or Asuka</b> 645-710 CE	A great wave of reforms called the <i>Taika no Kaishin</i> aims to strengthen the emperor's power. New aristocratic families are created; the most powerful of these were the Fujiwara who helped to push the reforms
<b>Nara</b> 710-784 CE	Establishment of first permanent capital at Nara modeled after Chang-an in China; emergence of Japanese patterns of administration and institutions. Beginning of the classical period.
<b>Heian</b> 794-1185 CE	Great flowering of classical Japanese culture in new capital of Heian-kyo (Kyoto). Court aristocracy, especially women, produced a great body of literature—poetry, diaries, the novel <i>The Tale of Genji</i> —and made refined aesthetic sensibility their society's hallmark.
<b>Late Heian or Fujiwara</b>	Court undergoes decline of power with rise of provincial warrior class ( <i>bushi</i> ).
<b>Kamakura</b> 1185-1333 CE	Beginning of military rule, as samurai warriors replaced nobles as actual rulers of Japan. Imperial court remained in Kyoto as a figurehead, but the shogun's governing organization was based in Kamakura, south of modern Tokoyo.

**Kublai Khan Invasion  
1274, 1281 CE**

Khan's Mongol invasions are repelled with help of *kamikaze*. Defense against these invasions weakens structure of the military government.

**Ashikaga or Muromachi  
1333-1568 CE**

A new warrior government in Kyoto retained marginal control of the country, but from its base in Kyoto's Muromachi district, it became the patron of newly flourishing artistic tradition, influenced by Zen Buddhist culture as well as samurai and court society.

**Civil War  
1467-1568 CE**

A ten year-long civil war brings disintegration of central government followed by the *Sengoku Jidai* (Era of the Country at War). Firearms were introduced to the country in 1543 by shipwrecked Portuguese soldiers. Japan's first Christian missionary, Francis Xavier, arrived in 1549.

**Azuchimomoya Ma  
1568-1600 CE**

Oda Nobunaga starts process of reunifying Japan after a century of civil war. He is followed by Toyotomi Hideyoshi whose ambition to conquer Korea and China is thwarted by local resistance. The foundation for modern Japan is laid.

**Edo or Tokugawa  
1600-1867 CE**

The country is unified under military government which maintained 250 years of secluded peace, leading to development of vibrant urban "middle-class" culture with innovations in economic organization, literature and the arts

**Meiji Restoration  
1868-1912**

The emperor is restored, and Japan makes transition to nation-state. The feudal systems falls. Through Western stimulus, Japan emerges into a modern international world marked by dramatic alterations in institutions, traditional social organization, and culture. It was the new national policy to make Japan rich and powerful, and prevent Western invasion.

**Taisho  
1912-1926**

Japan expands economic base within Asia and Pacific.

**Showa  
1926-1989**

Japan experiences World War II and its aftermath, as well as, economic recovery.

**Heisei  
1989-Now**

Japan as a world power in the twentieth century.

Taken from Internet Sources

Library, Columbia University, for the Columbia University *Project on Asia in the Core Curriculum*. Copyright 1994 by the Trustees of Columbia University in New York, and *Microsoft Internet Explorer*.

## JAPANESE FESTIVALS AND CELEBRATIONS

### OUTREACH OBJECTS

- Japanese Doll
- Daruma Doll
- Kimono
- Hapi Coat
- Incense burner
- Carp Windsocks
- Small Drum
- Transparency # 1 – Tanabata Festival
- Transparency #2 – Doll Festival

### OBJECTIVES

- Students will explore traditional Japanese celebrations through history, customs, religious practices, foods, games, and group activities
- Students will learn about traditional Japanese cultural celebrations and learn how the holidays relate to the participants
- Students will be introduced to Japanese celebrations through literature
- Students will learn the significance of the *daruma*

### CONTENT STANDARDS

#### Social Sciences

- Interpret and reconstruct chronological relationships
- Understand relationships among events, issues and developments in different spheres of human activity (i.e., economic, social, political, cultural)
- Understand how contemporary perspectives affect historical interpretations

#### The Arts

- Describe how historical and cultural contexts influence works of art
- Apply artistic elements and technical skills to create, present and/or perform works of art for a variety of audiences and purposes

### **SHOUGATSU NEW YEAR'S DAY, JANUARY 1-3**

Festivals and holidays known as *Matsuris* are an intricate part of Japanese culture. The most important celebration for the Japanese people is at New Year. It is a time for families and friends to gather together. Each family spends many days in preparation for the holiday; first, they clean their houses thoroughly to purify them, then the front entrance of the house is decorated with a pair of pine trees and an arrangement of three bamboo stems at the back of each tree. In Asian culture, the pine tree symbolizes long life and hardiness, and the bamboo stands for constancy and virtue. To further purge their homes of bad luck, across a gate or entrance to the house, a sacred taboo-rope or *shimenawa* is hung made of tufts of straw with white strips of paper strung intermittently from it. Also among the decorations, fern leaves, an orange and a small lobster are placed. These objects represent good wishes for long and prosperous life; the

fern because its fronds suggest expanding good fortune throughout the new year; the orange because the pronunciation of its name *daidai* means the same as “from generation to generation;” and the lobster’s curved back expresses the special wish that one may enjoy long life until their back is bent by old age. Greeting cards (often out of handmade paper) are sent out throughout the month.

On the New Year’s Eve, it is custom to eat noodles that crisscross like the old and new year, and at midnight, bells ring to signify the new year has arrived. Eating special rice cakes called *omochi* for the first three days brings good fortune to the family, as well as, enjoying other traditional foods like *osechi ryori* which is prepared in lacquered boxes. The first day of this holiday is spent dressed in their best kimonos, visiting the local shrine, and gathering with friends and family. At the shrine, people pray for health and happiness in the coming year. After the family meal, it is custom for children to receive gifts of money in special envelopes from their parents. Traditionally, families spend the holiday playing card games and flying kites. The oldest card game in Japan is made up of cards with *waka* poems printed on them. A ceremony is held every year by the Imperial family to read the 10 best *waka* poems connected by a common theme. Symbolically, the end of the *matsuri* is marked by eating a two-tiered rice cake *kagamimochi* which has been set aside from the beginning of the New Year until the eleventh day.

## **JAPANESE KITE PROJECT\***

### **MATERIALS**

- 17”x 17” lightweight paper, such as tracing paper or vellum—one sheet per kite
- Paints or markers
- Cardboard strips or thin bamboo rods—17” and 22” x 1/8”—four short and one long for each kite. Additional strips may be necessary for more complex shapes.
- Crepe paper steamers in 24” lengths.
- Kite string
- 2” x 2” piece of cardboard—one per kite

### **PROCEDURE**

(suggested time: At least two class periods)

1. Children will make their own kites—the simpler the shape the better. You might suggest squares, diamonds, triangles—shapes with straight edges are easiest to cut and attach frames to. For best balance, shapes should be symmetrical. These shapes can then be decorated with more elaborate designs.
2. Students should design the shape of their kite to take the best advantage of the full sheet of paper. Have students carefully cut out and decorate each shape.
3. Measure lengths of kite string and wrap it onto the small cardboard squares.
4. Next, students will measure cardboard strips or bamboo rods to fit each side, plus one to reinforce the middle. Glue strips along edges and allow to dry thoroughly.
5. Before students glue the reinforcing strip across the middle, tie one end of the kite string to the middle of the reinforcing strip. Glue and allow to dry.

---

\* Charlotte Beall and Margaret Elmer. 1991. *Hands on: CHINA*. Seattle: The Children’s Museum.

6. Crepe paper streamers may be glued or stapled to the bottom end of the kite for a tail, or several may be tied along the length of the string.

## **KODOMONO-HI CHILDREN'S DAY**

Springtime is a favorite season for boys and girls in Japan that is because the festival Children's Day is celebrated on May 5. Girls' Day and Boys' Day were previously two separate holidays, but after World War II these two celebrations were combined. On this day, many local communities and shrines host lion dances, puppet shows, *sumo* wrestling and different competitions for children. Special treats are given to boys and girls on their day: rice dumplings wrapped in bamboo leaves and sweet rice cakes wrapped in oak leaves. Now, there are festivities for all children on this day, though historically, May 5 was a day set aside to honor the sons in the family.

## **BOYS' DAY**

On a tall bamboo pole placed in the yard, paper or cloth streamers shaped like a carp are hoisted, one for each son in the family. As the carp fill out in the wind, their mouths open and they appear to swim in the air like real fish. The carp is admired in Japanese culture for its determination to swim upstream. Parents of small boys hope that their sons will have strength and courage like that of the carp and warriors from long ago.

Inside the house the family sets up a display of *samurai* (ancient Japanese warriors) equipment—bows, arrows, pieces of armor, helmets, and war horses. Dolls representing famous feudal generals, brave warriors and heroes are also placed on the shelf. On each side of the display, paper lanterns are set decorated with the family crest.

May is also the season for irises. Bathing in iris water and decorating the home with these flowers is believed to drive away evil spirits. Alongside the *samurai* dolls are arrangements of irises combining Boys' Day with the Iris festival *Shobu no Sekku*.

## **CARP WINDSOCK PROJECT**

### **MATERIALS**

- Large sheet of lightweight paper
- Paint or markers
- Crepe streamers
- Stapler

### **PROCEDURE** (suggested time: one class period)

1. Have the students fold their paper lengthwise and draw from end to end a fish using the example of the carp
2. Using markers or paints, have the students decorate their fish
3. Cut out the shape doubled by the folded paper and staple the ends, leaving the mouths open
4. Attach streamer to the tail of the carp
5. Punch a hole at each side of the mouth and attach a string to hang the fish on a pole or display around the room.

## **CREATE YOUR OWN FAMILY CREST**

### **MATERIALS**

- Large sheets of white poster paper
- Large felt-tip pens or crayons
- Scissors
- Rulers
- Protractors
- compasses
- Erasers
- Pencils
- Samples of Japanese crests

### **PROCEDURE** (Time: one hour)

1. Have students decide on the theme for their crests, such as plant, animal, etc. Have them plan something symbolic of their family and visually pleasing. Suggest that they analyze the Japanese crest for inspiration but do not copy them.
2. After the students simplify the design, have them draw it on poster board and color in the black parts.
3. Have students present their crests to the class and orally explain the symbolism and the design motif. Then put them up around the room.

## ***HINA MATSURI DOLL FESTIVAL***

Upon the arrival of spring when the peach blossoms appear, little girls across Japan know it is time to unpack their ceremonial dolls which have been carefully stored away and set them out for viewing. For this reason, the Peach Festival, celebrated on March 3 is also considered the Doll Festival, *Hina Matsuri*. Often, these doll sets have been passed down from grandmothers, mothers to daughters.

About a week before the holiday, mothers and daughters, set up a tiered stand covered with red cloth. Fifteen dolls clothed in ancient costume are placed in their assigned positions; at the top, the most valued dolls, the emperor and empress in splendid Court costumes of silk sit with two small lanterns to the side of them and a miniature folding screen is placed behind. They are attended by their government officials, court ladies, musicians and *Noh* theater players displayed on the lower shelves. Each doll is accessorize with objects fitting to their position; such as the musicians with traditional instruments and fans or officials with scrolls. Peach blossoms which symbolize happy marriage, beauty and feminine delicacy are used as decoration on the stand.

On the morning of the holiday, girls dress in traditional kimonos and gather for a tea party with their friends and family to show their dolls and practice rules of etiquette. The day is filled with eating sweet cakes and playing games. When the festival is over, the dolls and their furnishing are carefully packed away in wooden boxes for the next year.

## ***TANABATA THE STAR FESTIVAL***

The *Tanabata* Festival is the most picturesque and beautiful of all the celebrations in Japan. It originated from an old Chinese legend about two stars. A star known as the Weaving Maid fell in love with another star called the Herdsman. The Herdsman lived on the far side of the Milky

Way. Because the Weaving Maid worked so hard at her loom day after day, her father allowed her to marry the Herdsman. But after they were married, they both began to neglect their work. The Ruler of the Heavens became so angry, he sent the Weaving Maid back to her weaving and refused to let the Herdsman visit her more than once a year. And so, on the 7<sup>th</sup> night of the 7<sup>th</sup> month, the Herdsman crosses the Milky Way to meet his wife, the Weaving Maid.

The occupation of weaving was one of the most important tasks of women in ancient times. On this night it became tradition for women to offer prayers to the Star Weaver to make them skillful in weaving, sewing, calligraphy, and successful in love. And so, *Tanabata* is a time when wishes are made and sentimental poems are written. The people (particularly children) decorate bamboo branches with paper ornaments of the Milky Way and stars such as Vega, the Weaving Maid, and Altair, the Herdsman. Poems and wishes are written on long strips of white paper and hung from branches or bamboo poles. For students, it is believed that by tying these ornaments and wishes, they offer prayers to do well in school. All over gardens and streets, beautiful paper decorations hang. Some of these decorations are very elaborate and large (over 20 feet tall).

### **TANABATA DECORATION ACTIVITY**

Children can devise all different kinds of paper decorations to help celebrate Tanabata. Along with a star decoration, encourage each child to make a wish or write a simple poem—perhaps about stars—and tie their wishes or poems to a branch or pole.

### **MATERIALS**

- Colored construction paper 4 ½” x 4 ½”
- Colored tissue
- White paper cut in strips with a hole punched for a tie
- White tissue
- Pencil
- Scissors
- String
- Needle

### **PROCEDURE** (Time: one class period or one hour)

1. On a piece of 4½” x 4½” colored paper trace a star and cut it out
2. Trace 6 circles on tissue paper and cut them out
3. Fold the circles in half, and in half again
4. With a needle and thread sew through the points of the circles and through the top point of the star
5. Securely tie circles at top of star, cut thread off, leaving it long
6. Fluff folded tissue circles into a pom pom
7. Cut 6 strips of tissue 8”x ½”
8. Attach tissue strips to the star with a needle and thread
9. Hang up the decorations and enjoy.
10. Additional: Have the students write their wishes or poems on the strips of white paper, tie with string to branches around the school or on a pole in the classroom.

## **DARUMA**

Throughout the history of Japan, clay and wooden dolls have been an integral part of religious observances, festivals, theater, dance, and home life. The Daruma is probably Japan's best-known folk toy. You can see it anywhere in Japan, including on key rings. His name is an abbreviation for Bodhidharma, a Buddhist priest from India who lived in the sixth century. The legend of Bodhidharma tells how this priest sat absolutely still and meditated. After nine years in a stationary position, he found he had lost the use of his arms and legs; they had withered away. Therefore, darumas are made without any arms or legs. They are weighted at the bottom so that no matter how they are rolled, they always turn right-side up. It is said that this symbolizes the spirit of patience and determination shown by the priest, or that one may recover quickly from mishaps during a New Year. The popular doll comes in many sizes and is created in a variety of materials—wood, clay, rocks, and papier-mâché. They tend to be painted in different ways, especially the facial expression, according to the varying areas of Japan. The daruma of Oita, *Onna Daruma*, is female. This doll is thrown into the houses of friends in the early morning of New Year's day as a symbol of unexpected luck. Most commonly, the daruma is painted red all over, with the exception of the face, which is white with two prominent eyes without pupils filled in. When a wish is made, the owner paints in the left eye. Upon the fulfillment of the wish, the other eye is painted to complete the face.

## **OBJECTIVES**

- Students will learn about the history and significance of the daruma.
- Students will make a papier-mâché daruma doll and exhibit them in class.
- Students will be introduced to new vocabulary.

## **MATERIALS**

- Oval balloons
- Newspaper
- Wheat Paste or Instant Paper Mache
- Paint
- Brushes

## **PROCEDURE**

1. Show the example from the kit.
2. Blow up the balloon (to about the size of a hand)
3. Tear newspaper into strips and soak them in the wheat paste.
4. Cover the balloon completely with strip.
5. Add extra layers of newspaper strips to the bottom to round it out and provide extra weight so that the daruma will sit in an upright position.
6. Let Dry.
7. Paint the daruma red (the traditional color modeled after the robes of the priests). Leave the face white and paint the features except for the eyes.
8. Make a wish and paint the left eye.
9. When the wish comes true, paint the other eye.

**DISCUSSION**

Cultures all over the world have rituals of wish-making. Can you think of objects used to make wishes? On what occasions, do you make special wishes?

## JAPANESE PERFORMANCE ARTS

### Noh and Kabuki Theater, Costume and Props

#### OUTREACH OBJECTS

- **Handouts** #1 – Fan (full size pattern) with symbols  
#2 – Kabuki faces
- **Transparency** #3 - Kabuki character
- **Books:** *Japanese Girl and Boy Paper Dolls*  
*Japan, The Culture*
- Small Drum
- Japanese Fans

#### OBJECTIVES

- Students will explore the historical, social and cultural significance of two genres of Japanese theater—Kabuki and Noh.
- Students will understand how emotions and plot are expressed in Kabuki theater.
- Students will learn how fans are used in the performing arts
- Students will create Kabuki mask-like faces and perform a short skit using Kabuki or Noh techniques
- Students will design their own fan

#### CONTENT STANDARDS

##### Social Sciences

- Understand relationships among events, issues and developments in different spheres of human activity (i.e., economic, social, political, cultural)
- Understand how contemporary perspectives affect historical interpretations
- Explain various perspectives on an event or issue and the reasoning behind them

##### The Arts

- Describe how historical and cultural contexts influence works of art
- Apply artistic elements and technical skills to create, present and /or perform works of art of a variety of audiences and purposes
- Relate works of art from various time periods to each other
- Understand how the arts serve a variety of personal, professional, practical and cultural needs
- Express ideas, moods and feelings through various art forms

#### NOH

This form of the performing arts originated in the 14<sup>th</sup> century. It began as entertainment at religious festivals. Noh employed the popular dances of the time to illustrate a sacred drama of good and evil. In the Edo period (1603-1868), Noh became the official performance art of the military government. Shogun lords throughout the country supported their own troupes and many studied and performed themselves.

There are five basic forms of this musical theater: god plays, warrior plays, women plays, madness and demon plays. Actors, the chorus and musicians make up those on stage. Narrating

the story or expressing the character's thoughts and emotions, a chorus of eight sits to the side of the stage and emphasizes the action. The music ensemble is mainly made up of two or three drummers and a flute. There are two principle roles: the *shite*, or the main character, and the *waki*, the secondary character. In many plays, the *shite* appears in the first half as an ordinary person, departs, then returns in the second half as the ghost of a famous person of long ago. The *waki* often begins the play as a traveling priest who questions the *shite*, and then later appears as a companion. These actors never rehearse together before a performance, but they spend their whole lives training. In most cases, the Noh profession is passed down through generations in a family.

Using a stage with very little decoration, the actors dress in elaborate and massive costumes made of dyed silk (at least five layers of garments of all different colors and patterns). Costumes and masks give the performers an unearthly appearance. Masks are delicately carved and painted; they are considered objects of superb beauty, powerful means of expression and visual clues to the audience as to who is speaking (for example, a woman, an old man or a demon). Gestures and movement are very important in Noh theater. Often, hand props are used to define and express meaning, most notably the folding fan.

## **JAPANESE FANS\***

The folded fan was invented by the Japanese. It is thought that the wing of the bat was the source for this idea. There are also flat fans that are made in a variety of shapes. The ornamentation on the fan may be a brush painting inspired by nature or bits of cut or torn paper that suggest objects to the artist. Some fans are printed with maps or advertisements. The uses of fans have been many—as a dance prop, to cool oneself, fan a fire or hide behind.

## **MATERIALS**

1. Example of Japanese fans
2. Use handout #1 found in **Section 4** at the back of the notebook
3. For folded fans: 9”X 24” pieces of construction paper, watercolor sets and brushes, and stapler.
4. For flat fans: 9”X 12” pieces of oak tag or colored poster board, scissors, fine line markers, scraps of construction paper and tissue paper

## **PROCEDURE** (suggested time one to two hours)

1. Have the students discuss fans, their uses (especially relating to Noh), their sizes, colors, etc. Display examples. Ask the students to decide to make either a flat or folded fan.
2. Folded fans. Demonstrate how to make a brush painting of an item from nature using a minimum of lines and shapes to capture the essence of the object.
3. Have students select an idea from nature and paint it on construction paper, using simple brush strokes and watercolors. Allow papers to dry.
4. Fold the paper back and forth to create a fan. The folds should be about one inch from each other. Fold the entire paper. Pinch one end of the paper together and secure with a staple.
5. Display the finished fans and discuss the variety of themes from nature that were used. Discuss the use of color, line, and shapes that are seen on the fans.

---

\* Jane Schisgall, Source: *Modern Japan: An Idea Book for K-12 Teachers*, Ed. by Mary Hammond Bernson and Betsy Goolian

6. Have the children make up a hand motion with the fan to communicate a feeling or an action.
7. **Flat fans.** Use handout #2 in back of the packet for a template and symbols. Have the students design their fan, influenced by a map, advertisement or from nature.
8. Have students cut the shape from poster board. Cut a thumbhole.
9. Have students decorate the surface of the fan with the markers or scraps of paper. A combination of markers and torn paper shapes can be used for a design.
10. Display and discuss: how they were made, what materials were used, what ideas are expressed.
11. Remind the students that fans are used in many ways in Japan. Have them pantomime the following uses: to cool oneself, fan a fire, hide behind, get someone's attention, to express a feeling or action in a dance or play.
12. Have the students use their fans to suggest: a wave in the ocean, a tree blowing in the breeze, or a bird flying. Ask them to think of other ways that they could use their fans. Have them make up a short skit using their fans to communicate.

## **KABUKI**

According to tradition, Kabuki had its beginnings in dance and comedy when in 1603 a Shinto priestess named Okuni and her troupe set up a temporary stage in a dry riverbed near Kyoto. Dressed as men, eccentric and “off-beat”, their performances were soon renowned throughout Japan. Because of Okuni's popularity and ensuing prosperity, the government issued an edict in 1629 forbidding women to appear in any public performances. From that time forward, all the actors, even those in the roles of women, were male.

The art form evolved, combining acting, dancing and music in an extraordinary spectacle of form, color and sound. In climactic moments during a performance (usually timed to the beating of wooden clappers), an actor would strike an expressive pose, using his body and facial muscles to heighten the excitement. The action in kabuki plays is built around the central themes of loyalty to one's lord and filial piety. Add to this flamboyant costumes, elaborate makeup, and exaggerated body movements, and this type of eccentric theater may sound strange in a culture that values harmony and conformity, but the Japanese people take pride in kabuki as one of their cultural treasures.

It was not always the case that kabuki was a valued artistic expression; during the Edo period, the polarization of the classes (lords, samurai and commoners) became more rigidly observed. Actors were considered social outcasts and often called *kawara* or “beggars of the riverbed.” As the commoner's chief form of entertainment, plays were censored by the shogunate for fear that kabuki would cause social disruption. Therefore, playwrights had to be more subtle in their criticism of the feudalistic system. Often, they would change names of characters and set contemporary events in the remote past, creating a double meaning called *mitate*. Another theatrical device, dual identity or *yatsushi*, was used when a main character appeared in disguise at first, and later revealed his true identity.

Many movies and cartoons in Japan and the United States are contemporary versions of *mitate* and *yatsushi*; for example, the Mighty Morphin Power Rangers are school children who instantly transform into ninja super heroes when there is trouble. They strike a variety of theatrical stylized poses and are distinguished only by the color of their costume. Can your class think of other modern examples of kabuki theatrics?

## **CREATE YOUR OWN KABUKI MELODRAMA**

### **MATERIALS**

- Oak tag or poster board
- Elastic or string
- Poster paints and markers
- Scissors
- Additional decorations: paper doilies, tissue paper, tinfoil, straws, yarn

### **PROCEDURE**

1. Display examples of the Kabuki Faces from **handout #2 found in** Section 4 **at the back of the notebook**. Discuss what emotions the faces portray and what type of character might paint his face in this way. Explain that they can create a mask like one of the Kabuki faces or choose to make a mask from the Noh theater. Remind them of the types of characters: old man, ghost, woman, demon, heavenly creature, and young man.
2. Have the students cut out ovals from the poster board slightly larger than their faces. Make two holes at the sides
3. Paint and decorate the masks. Encourage the students to make the faces expressive and fitting a personality. Doilies, straws and yarn can be used for hair. Tinfoil makes good demon horns and flashing eyes.
4. When paint is dry, thread the elastic or string through the holes and tie.
5. Have the students present their masks and explain their choice of a character.
6. Divide the class into groups to create their own melodrama Kabuki-style.

## Visual and Language Arts Printmaking, Calligraphy, and Poetry

### OUTREACH OBJECTS

- Japanese Woodblock Prints: *Night Snow Fine Wind, Red Fuji, and Satta Sea in Suruga*
- **Transparency #3** - Akafuji or *Red Fuji* Woodblock Print with Interactive Questions
- **Handout # 3 – Calligraphy Activity**
- Japanese Scroll
- Calligraphy Set
- Hiroshige’s Takaido in Prints and Poetry
- Laminated Photocards (Woodblock Print, Hanging Scroll, Raku Ware, Netsuke, Kimono)

### OBJECTIVES

- Students will explore how printmakers use different shapes, colors, textures, lines, spaces, and symbols and recognize these elements in their own artwork
- Students will design their own print
- Students will be able to write Tanka poems to describe a scene.
- Students will be able to pull concrete meaning from a poem, and illustrate their understanding through drawing, discussion, and kinesthetic representation.

### CONTENT STANDARDS

#### The Arts

- Describe how historical and cultural contexts influence works of art
- Apply artistic elements and technical skills to create, present and /or perform works of art of a variety of audiences and purposes
- Relate works of art from various time periods to each other
- Understand how the arts serve a variety of personal, professional, practical and cultural needs
- Express ideas, moods and feelings through various art forms

#### English

- Demonstrate literal comprehension of a variety of printed materials
- Structure information in clear sequence, making connections and transitions among ideas, sentences and paragraphs
- Develop flow and rhythm of sentences
- Read selections from a variety of cultures and time periods and recognize distinguishing characteristics of various literary forms
- Produce visual forms that enhance the impacts of a product or presentation

## CREATE YOUR OWN PRINT

*Please see PhotoCard # 1 to review Cultural and Historical information with students.*

The print (shown on **transparency #3**) is nicknamed *Red Fuji* and known to art lovers for its depiction of Mount Fuji. It is considered to be one of **Katsushika Hokusai's** greatest works and one of the rare treasures of the genre of ukiyo-e as a whole. Landscape and **uikyo-e prints** usually depict the artist's conception of natural settings as a stage upon which human scenes are enacted, or as a background for the Edo urban culture. In the print (*Red Fuji*) there is no representation of this relationship between nature and human society. Rather, the print clearly depicts the astonishing beauty of **Mt. Fuji**. The artist dealt primarily with the formal elements of capturing the grandeur of Mt. Fuji.

**Katsushika Hokusai's** career spanned close to 70 years. While still in his teens, he was an apprentice to a painter from whom he learned woodblock carving. From 1778-1788 he studied with ukiyo-e painter and printmaker Katsusukawa Shunsho (1726-92), at which time he experimented with a variety of subjects and Western-style perspective.

## DISCUSSION

**(Suggested time: At least two class periods)**

**General:** Discuss the process of making a woodblock print. What materials do you need? How does this process compare to other printmaking processes? Compare Japanese woodblock prints to an American woodblock printer. How are they similar and different?

**Specific:** Look at the woodblock prints in the kit. Using **Transparency #3** as an example to discuss the other prints in the kit with the students.

## PRINTMAKING ACTIVITY

### MATERIALS

1. Newsprint
2. Recycled styrofoam meat or vegetable trays
3. Pencils
4. Tape
5. Ink
6. Brayer
7. Final paper
8. Writing Paper

### PROCEDURE

1. Have students create a drawing of one of their favorite places in nature (this can be real or imaginary). The drawing needs to be on the same size paper as the printing plate.
2. Students will use emphasis and varying qualities of line in their drawing.
3. Tape drawing onto styrofoam plate then trace the drawing carefully with a ball point pen.
4. Remove the paper, then retrace the lines making sure all lines are deep enough to resist the ink.
5. Prepare the ink for the plate.
6. Ink the plate, place paper over inked plate and pull the paper off.
7. Clean plate thoroughly and add any details that are needed.

8. Let print dry then sign print.

### **CULMINATION**

1. Have students hang prints around the classroom
2. Have students describe their prints, examining the design they created. Encourage them to articulate their choice of color, line and image.

### **EVALUATION**

1. Was each student able to complete a print?
2. Could each student describe aesthetic qualities of a Japanese prints?
3. Did each student gain an awareness of the history of printmaking and the definition of ukiyo-e?

### **Background Information**

Calligraphy (shodo: "the way of writing") is the art of writing beautifully. Most children learn calligraphy in elementary school. It is a popular hobby for adults, too.

A calligraphy set consists of:

Shitajiki: Black, soft mat. It is put under the paper to have a comfortable, soft surface.

Bunchin: Metal stick to weight down the paper during writing.

Hanshi: Special, thin calligraphy paper.

Fude: Brush. There is a larger brush for writing the main characters and a smaller one for writing the artist's name. The small brush, however, can be used for the characters, too.

Suzuri: Heavy black container for the ink.

Sumi: Solid black material that must be rubbed in water in the suzuri to produce the black ink which is then used for writing. Of course, "instant ink" in bottles is also available.

Unlike the strokes of Roman letters, the strokes of Japanese characters have to be drawn in the correct order, not arbitrarily. When you learn Chinese characters, you draw one stroke after the other. This is called the square (Kaisho) style of writing kanji. The Japanese, however, rarely use this style of writing kanji. There are two faster styles of writing in which the kanji become a little bit less legible. It is like writing Roman letters in a fast way: everything is written in only a few strokes. These two styles are called semicursive (Gyosho) and cursive (Sosho).

\* by Mitsuyo Okamura \* by Stefan Schauwecker (calligraphy beginner)

### **What is Calligraphy?**

Calligraphy is an art form that has been studied for over three thousand years. A knowledge of calligraphy is an important step in the understanding of Japanese culture. Calligraphy is not merely an exercise in good handwriting, but rather the foremost art form of the Orient. It is the combination of the skill and imagination of the person who has studied intensely the combinations available using only lines. In the West, calligraphy was intended to suppress individuality and produce a uniform style. Japanese calligraphy (sho in Japanese) attempts to bring words to life, and endow them with character. Styles are highly individualistic,

differing from person to person. Japanese calligraphy presents a problem for westerners trying to understand it; the work is completed in a matter of seconds so the uninitiated cannot really appreciate the degree of difficulty involved. However, bear in mind that the characters must be written only once. There is no altering, touching up, or adding to them afterwards.

### **What distinguishes good calligraphy from bad?**

To the trained eye the difference is instantly discernible, but just as with western art or music the difference is difficult to describe. However, here are a few guidelines:

- There is a natural balance in both the characters and the composition as a whole
- Straight lines are strong and clear
- Curved lines are delicate and mobile
- There is variance in thickness and thinness
- The amount of ink on the brush, or lack of it, is consistent throughout
- The size of the characters are of a scale which gives life to the work
- There is a rhythm in the whole work

You can think of calligraphy in terms of music. The poem is like the musical score and the calligrapher like the pianist; each tries to interpret the score to produce a memorable rendering.

### **A Brief History of Japanese Calligraphy (sho)**

Calligraphy began to filter into Japan during the seventh century A.D. Buddhism from India had travelled via China and Korea and was making many converts in Japan, including the Emperors. Buddhist scriptures were recorded in Chinese writing. This was produced by priests and was aesthetically very pleasing. The most famous Japanese calligrapher was probably the Buddhist monk Kukai. One story records how the Emperor Tokusokutei asked him to rewrite a section of a badly damaged five panelled screen. Kukai is said to have picked up a brush in each hand, gripped one between the toes of each foot, placed another between his teeth, and immediately written five columns of verse simultaneously!

There are five basic scripts in Chinese calligraphy: tensho (seal style), reisho (scribe's style), kaisho (block style), gyosho (semi-cursive style), sosho (cursive style, literally "grass writing"). These had all appeared before the end of the fourth century. In addition to these the Japanese developed the kana characters during the eighth century, characters that express sounds in contrast to characters used ideographically. Three types of kana have been developed, manyogana, hiragana, and katakana. The manyogana are certain Chinese characters (kanji) used phonetically to represent the syllables of Japanese, and are named after the eighth century poetry collection Manyoshu. At the time this collection was compiled the Japanese had no writing system of their own. Some of the Japanese poems were rendered in Chinese characters used phonetically, and in others the Chinese characters were used sometimes phonetically and sometimes ideographically. Out of this, by way of drastic simplification, came hiragana and katakana. In the hands of Japanese noblewomen, hiragana developed into a beautiful script which is the unique calligraphic style of Japan.

## Calligraphy Activity:

### MATERIALS

- Handout #3 – Kanji Key
- Blank Paper
- Large felt-tip pens or crayons
- Samples of Japanese Calligraphy from Outreach Kit

### PROCEDURE (Time: one hour)

1. Have students look at the calligraphy on the objects in the kit.
2. After the students have looked at the calligraphy set have them try with pens first a couple of the examples found on handout #3

(Information on calligraphy from <http://mmm.wwa.com/ohmori/intro1.html>)

### Japanese Poetry

Japanese poetry has three main forms, tanka, choka, haiku. A tanka is made up of thirty-one syllables, 5-7-5-7-7. A choka is of unlimited length alternately 5,7,5,7 but the last two phrases must end seven and seven. These two forms are collectively known as waka. A haiku is a seventeen syllable poem made up of five, seven, and five. A famous example of a haiku is by Matsuo Basho, and translates as:

*An old pond, a frog jumps in, a splash of water.*

Often a couplet of seven and seven is added to the end of a haiku on the same theme. This is then known as a renga and the original haiku part of the renga is referred to as the hokku.

### Ukiyo-e and Tanka Poetry

The Haiku didn't gain popularity in Japan as a form until the sixteenth century. For centuries before the Haiku, Japanese poets most often used a slightly longer poetry form known as the Tanka. Tanka consists of five lines and 31 syllables (5-7-5-7-7). The subject of the poetry was very similar to Haiku. The poems are still very rooted in nature and the seasons, but the increase of length provides greater opportunity for insight and elaboration.

Where the Haiku tends to place the importance on capturing the moment itself, Tanka seems to suggest a stronger human presence in the scene the poet captures, not unlike the Romantic poets of England. Often, the poems are filled with messages hidden in metaphors that, presumably, only the lover would understand. Many Tanka poems are very open discussions of love.

By using the traditional Japanese Ukiyo-e woodblock prints, as the background for students writing, we can help transport them to another time and place. Tanka poetry asks students to focus on the concrete, and yet put themselves in the picture. In metaphoric terms present in the picture, how do they feel?

Examples of Tanka Poetry from Ogura Hyakunin Isshu (100 poems by 100 poets)

**Sarumaru**

In the mountain depths,  
Treading through the crimson leaves,  
The wandering stag calls  
When I hear the lonely cry,  
Sad—how sad!—the autumn is.

**Sakanuoe no Korenori**

At the break of day,  
Just as though the morning moon  
Lightened the dim scene,  
Yoshino's village lay  
In a haze of falling snow.

**Onakatomi no Yoshinobu**

Like the guard's fires  
Kept at the imperial gateway—  
Burning through the night,  
Dull in ashes through the day—  
Is the love aglow in me.

**Ono no Komachi**

Color of the flower  
Has already faded away,  
While in idle thoughts  
My life passes vainly by,  
As I watch the long rains fall.

**Ki no Tomonori**

In the peaceful light  
Of the ever-shining sun  
In the days of spring,  
Why do the cherry's new-blown blooms  
Scatter like restless thoughts?

**Fujiwara no Kintsune**

Not the snow of flowers,  
That the hurrying wild wind whirls  
Round the garden court:  
What withers and falls away  
In this place is I myself.

**TANKA POETRY—DRAW IT!**

See website at: <http://darkwing.uoregon.edu/~jml/japan.html>

**Materials:**

- Selection of Tanka poems that describe concrete scenery.
- Blank white paper
- Colored pencils or pens

**Introduction: (5 minutes)**

1. Introduce Tanka poetry to the students, using examples of poems describing scenes that can be easily illustrated. Help students break Tanka into three simple rules and write them on the board.

**Body: (20 minutes)**

1. Read five or six of the Tanka poems aloud, and have the students listen to them.
2. Place the poems on the overhead and display them for the students, reading them one more time.
3. Have the students draw a picture to illustrate the poems on paper. To emphasize the importance of simplicity, tell them they can only lift their pencil from the paper 31 times (the same number of syllables in a Tanka poem).
4. Break the students into small groups and have them try to match each others' drawing to the correct poem.
5. Have each group choose two pictures and place them on the board for the rest of the class to guess.

**Closing: (5-10 minutes)**

Discuss the process of drawing the picture:

- What is harder, drawing a picture in 31 strokes or writing a poem in 31 syllables?
- What elements of the poem were important for their illustrations?
- What did they have to leave out?
- What more does the poem say that their pictures couldn't show?

**CREATE A TANKA POEM****Materials**

Woodblock prints

**Introduction (5 minutes)**

1. Review the exercise of drawing the Tanka poetry. Talk about the elements of their drawings, and relate them back to the Tanka they read and illustrated.
2. Elicit the three basic rules they came up with in the last class.

**Body (30 minutes)**

1. Gather the woodblock prints from the Japanese Outreach Kit. Present them to the class, telling them briefly about Ukiyo-e and how they are made.
2. Show the prints one at a time to the class, eliciting descriptive words or phrases for each one. Have a recorder write them on the board.
3. Place the prints on the board and have each student choose one and write a Tanka poem about it.
4. Break the students into small groups and have the students read their poems to the group. Have the groups try to guess which picture the poems describe.

**Closing (5 minutes)**

1. Have students share their poems with the class

**TANKA POEMS—ACT IT!****Materials**

Woodblock Prints from outreach kit

Poems students wrote in *Draw it!*

Blank white paper for student drawings

Colored pencils or pens

**Introduction (5 minutes)**

1. Review *Write it!* Activity from previous class. Talk about the elements of their drawings, and relate them back to the Tanka they read and illustrated.
2. Elicit the three basic rules they came up with in the last class. (Make sure they understand the basics).

**Body (25 minutes)**

1. Have each group choose one Tanka from their group and create a 'still life,' using all members of the group as the 'paint.' All members must participate, and no one can move. Allow 10 minutes for the students to discuss and prepare/practice.
2. Each group gives the teacher the poem, and the students the 'still life' in front of the class while the teacher reads the poem aloud.
3. Using 31 strokes, as in *Draw it!*, have the rest of the class quickly draw each still life as a scene from nature.

**Closing (5 minutes)**

1. Have students share their drawings of the 'still lifes' and compare them to the woodblock prints in the kit.
2. Review/Discuss Tanka poetry and Ukiyo-e prints.



## RELIGIONS

Religions in Japan are classified into Shinto, Buddhism, Christianity, and miscellaneous. The Japanese constitution insures all religious organizations complete freedom to exercise their beliefs. Shinto is the country's indigenous religion, but it has been influenced heavily by Buddhist ideas. The majority of people adopt a dual faith of Shinto and Buddhism.

Shinto may be defined as an agglomeration of nature worship, tribal cult, hero worship and reverence for the Emperor. A typical Shinto shrine is the domicile of a local deity or honored ancestor for a village or region. The sun goddess, *Amaterasu Omikami*, is believed to guard the nation of Japan from *Ise Grand Shrine*. The legend of the nation's genesis and first emperor originate from her. The emperor was believed to be divine throughout the centuries.

Buddhism came to Japan from India through China and Korea in 538 CE. Prince Shotoku adopted the religion, and under his leadership, the Horyuji Temple was built as a center of learning. In the ninth century, the esoteric sects of Tendai and Shingon Buddhism contributed to the growth of the fine arts, and court aristocracy. With the rise of Pure Land, Zen and Nichiren Buddhism in the Kamakura period (1192-1333), an age of learning was fostered, along with martial arts. Many of the merchant and working class were introduced to Buddhism through these sects. Buddhism lost some of its vitality in the 17<sup>th</sup> century amidst the material security the government control offered. After World War II, Buddhism has transformed into a layman's religion of political and social activities.

Christianity was first introduced to Japan in 1549 by the Jesuit missionary, St. Francis Xavier. It was during a time of internal strife and commotion, and the religion was welcomed, not only for a new faith, but also for its ties to the Western culture, firearms and trade. With the unification of the country in the sixteenth century, Christianity was banned out of territorial suspicion and a fear that Christianity would disrupt established order. During the Meiji period in the nineteenth century, Japan opened its door again to Western influences, and Catholic and Protestant missionaries spread again the Christian gospel. Catholics and Protestant churches maintain a close relationship.

The miscellaneous religions mainly fall under the category of Shamanism, emphasizing problems of this world rather than life after death. Some focus on faith healing, ecstatic states, or artistic creativity.

### DISCUSSION

What objects from the kit would you consider religious? Why?

What do you know about the Shinto religion? Buddhism?

## Glossary of Terms

### **Amaterasu no Omikami**

The Japanese Sun Goddess, the most important of the kami (deities) in the Shinto pantheon. Amaterasu was said to have been the ancestor of the Japanese imperial family

### **Amida Butsu**

Japanese name of the Amitabha Buddha, central to Pure Land or Jodo Buddhism

### **Archipelago**

A group of islands. Japan is an archipelago.

### **Bodhidharma**

The Indian monk who brought the Zen “meditation” school of Buddhism from India to China during the sixth century. His Japanese name is Daruma. Bodhidharma is said to have been the twenty-eighth patriarch (after Shakyamuni in the Indian lineage) and to have meditated so long that his arms and legs atrophied. He is revered as a person utterly devoted to his religious beliefs.

### **Bosatsu or Bodhisattva**

Literally a being whose essence is enlightenment. The concept of the bodhisattva did not appear until several centuries after the life of the Buddha, but then spread quickly. The bodhisattva was one who had taken the path of the Buddha and was enlightened but who stopped just short of Nirvana in order to help other living beings. Bodhisattvas are associated with compassion, and are depicted wearing jewelry, in contrast to the Buddha.

### **Butsu or Buddha**

An enlightened being. One who has successfully realized the non-reality of the present world and severed the connections which necessitate the endless cycle of suffering (death and rebirth). Shakyamuni is usually referred to as “the Buddha.” One of the major world religions, which spread rapidly from India, across Central and East Asia. It centers around the importance of realizing the non-reality of the physical world and potential enlightenment. There are other Buddha such as Japan’s Amida.

### **Byobu**

A free-standing six-fold screen painting supported by a wooden framework.

### **Ceramic**

All objects made from fired clay—earthenware, stoneware, porcelain, and pottery.

### **Edo**

The old name of Tokyo. Also an alternate name for the Tokugawa period (1615-1868) because the Tokugawa shogun’s castle (now the Imperial castle) was in the city of Edo.

### **E-maki**

A picture scroll. A handscroll which usually alternates pictures and texts in order to tell a story.

### **Filial piety**

Devotion to one’s ancestors. An important force in the Shinto religion

**Fujiwara**

A prominent Japanese family which wielded political power during the Heian period (794-1185) by marrying their women to young emperors, thus insuring that Fujiwara mothers and their male relatives would have strong influence on future emperors.

**Furisode**

Swinging sleeves. A type of full-length garment worn on festive occasions by young Japanese women and children.

**Fusuma**

A movable panel “wall” which slides on wooden tracks in a traditional Japanese building. Many fusuma are painted, and can be grouped with folding screens (or byōbu) as monumental Japanese paintings.

**Glaze**

A glassy coating on the surface of a ceramic object. Glazes serve the practical function of sealing the clay body and the aesthetic function of adding color or texture.

**Gofun**

A white pigment made from powdered oyster shells and which has been used in Japanese painting at from the Muromachi period. Often, it is applied in layers to achieve a three-dimensional effect.

**Ink**

Lampblack combined with glue and molded into sticks. The stick is rubbed with water on an inkstone—a stone carved with a hollow to contain the resulting fluid ink—to achieve the required consistency of ink. This black ink can then be watered down to produce an infinite variety of gray ink washes.

**Inro**

A type of small, sectioned lacquer carrying box which was popular in Japan in part because traditional Japanese clothing has no pockets. Inro were designed to hold a number of small personal items and were attached with a short silken cord to an ojime, a perforated bead, and a netsuke, a carved toggle. The cord was then looped over the wearer’s sash so that the entire ensemble hung next to the midriff for easy accessibility.

**Kami**

The deities of Shinto, Japan’s native religion.

**Kimono**

Literally “the thing worn.” A modern, catch-all term for many styles of full-length traditional Japanese clothing.

**Koto**

A stringed musical instrument. A long horizontal Japanese harp.

**Lacquer**

The product of the lacquer or varnish tree native to China and exported to Japan in the sixth century. The sap was extremely poisonous when wet. Lacquer work is a time-consuming process in which multiple thin layers of prepared lacquer sap are applied to an object of wood, leather, metal, ceramic or cloth in order to produce a waterproof, durable and glossy surface. In between each application, the lacquer must be allowed to dry and then polished. Sometimes there were as many as fifty layers covering an object.

**Medium**

The material or form used by an artist.

**Mudra**

Any of a number of ritual Buddhist hand gestures. Painted and sculpted images of Buddha and bodhisattvas display mudras which carry specific symbolic meanings.

**Netsuke**

A small carving fastened with a silken cord and worn with traditional Japanese men's clothing to counterbalance the weight of an inro and ojime when hanging from a belted sash.

**Nirvana**

The end of the endless cycle of death and rebirth aspired to by all Buddhists

**O-bon**

The festival of the Dead

**Ojime**

A perforated bead attached so that it slides along the silken cord between an inro and netsuke in order to keep the inro closed when the wearer is moving.

**Porcelain**

A hard, dense, lustrous, translucent white, high-fired ceramic ware which is impervious to liquid which has a low porosity and is resonant when struck.

**Samurai**

It means "to serve". Although the word was once used to designate any servant, over time it came to mean one or more members of the feudal Japanese warrior class. Samurai were bound to their lord by a strict code of honor, and were expected to make any number sacrifices—even death—in order to serve him.

**Screen painting**

Any of a number of types of free-standing painting executed on paper or silk attached to a rigid wooden frame. In Japan, screens often take the form of byobu (folding screen) which presented the painter with the extra challenge of having to design a pleasing composition disrupted by folds.

**Shinto**

The native religion of Japan

**Shogun**

A feudal general or commander. Although the shogun never replaced the emperor, he generally held absolute military control of the country. The first military government under a shogun was established in 1185 at the beginning of the Kamakura period. Until the 19<sup>th</sup> century, Japan was run by a succession of shoguns.

**Shrine**

A Shinto architectural structure, a place to honor one's ancestors.

**Silk Road**

The long and arduous paths by which silk-traders traveled from China to the West. The Silk Road reached from Chang'an to Rome. Buddhism was spread along the Silk Road.

**Sumo**

A form of traditional Japanese wrestling which developed from ancient Shinto ceremonial rituals. Sumo became popular during the Edo period, and was one theme immortalized by woodblock print artists who created ukiyo-e in urban centers.

**Torii**

The gateway to a Shinto shrine

**Ukiyo-e**

Pictures of the floating world, a term coined to designate the paintings and woodblock prints depicting fashionable urban pleasures such as Kabuki theater, Sumo wrestling and scenes from brothels. These were produced first for the merchant class during the Tokugawa period.

**Yamato**

The name for the ancient heart of the Japanese nation, now often used to differentiate between indigenous and foreign concepts.

**Zen**

Meaning meditation; a school of Buddhism brought from India to China by the Indian monk, Bodhidharma or Daruma during the sixth century. Zen has had great influence, not only throughout Asian history, but also, in the history of Western thought.

## Suggested Web Sites

### **Ask Asia**

URL: <http://www.askasi.org/>

A program of the Asia Society's Asian Educational Resource Center (AERC). This site provides information for educators in an array of forums.

### **Asia for Educators**

<http://www.columbia.edu/itc/eacp/asiasite/askframe.htm>

Asian topics – an on-line resource for Asian history and culture  
Columbia University

### **Kids Japan**

<http://www.jinjapan.org/kidsweb/index.html>

### **Museums in Japan**

<http://www.museum.or.jp/vlmp/japan.html#list>

This page includes a collection of on-line museums and other World Wide Web services connected with museums in Japan.

### **NOH THEATER**

#### **General background on Noh Drama**

<http://www.ijjnet.or.jp/NOH-KYOGEN/english/english.html>

Good general background to Noh drama

#### **National Noh Theater**

<http://ux01.so-net.or.jp/~mae/annaie.html>

Text only description of National Noh Theatre

#### **Noh Masks**

[http://www.ijjnet.or.jp/NOH\\_MASK/](http://www.ijjnet.or.jp/NOH_MASK/)

A commercial site, this features a brief explanation on how to make a Noh mask.

#### **Noh Theater**

<http://www.city.kanazawa.ishikawa.jp/bunka/trad/theater/noh/nohE.htm>

A comprehensive site with short descriptions, illustrations, and videos of the history of Noh, Noh masks, actors, and performances.

### **KITES**

#### **Japanese Kite Collection**

<http://www.asahi-net.or.jp/~et3m-tkkw/index.html>

Excellent resource for historical, cultural and artistic information. Images of kites and festivals available.

**Japan Kite Association**

[http://www.tako.gr.jp/eng/index\\_e.html](http://www.tako.gr.jp/eng/index_e.html)

The Japan Kite Association is a nonprofit organization dedicated to promoting mutual friendship and cultural exchange of the world, through Kite-Building and Kite-Flying.

**TEA CEREMONY**

<http://www.japan-guide.com/e/e2096.html>

**Chado - The Way of Tea**

<http://www.art.uiuc.edu/tea/>

History and principles of the Tea Ceremony, discussion by students in the tea ceremony class at the University of Illinois.

## TEACHER EVALUATION FORM

*We value your opinions and suggestions. Your input helps us improve this kit as well as future kits. Please complete the following form and return it to us with the kit. Thank you.*

### OUTREACH KIT EVALUATION

1. How did you learn about the Japanese Arts and Culture Outreach Kit?

2. How did you incorporate the kit into your curriculum?

3. What lessons/activities did you find most useful? Why?

4. Were the instructions clear for the lessons/activities?

5. What was the students' reaction to the kit?

6. Overall, how would you rate the kit as a teaching tool?

Excellent

Good

Satisfactory

Poor

Please briefly explain your rating.

## CLASSROOM INFORMATION

7. What subjects/grade levels do you teach?
  
8. How did you adapt the materials to fit the grade level?
  
9. Have you visited the University of Oregon Museum of Art?    Yes    No
  
10. Do you plan to bring your students to the Museum for a tour?    Yes    No
  
11. Please give us your comments and suggestions for revisions on this unit. We value your feedback so that we may improve the kit!