

Acknowledgments

This Outreach Kit and Teacher Resource Guide was conceived and compiled by:

Lisa Abia-Smith, Director of Education and Outreach
Heather Campbell, Education Intern
Sharon Kaplan, Museum Educator
Lauren Suveges, Museum Educator
Cassandra Tinsley, Education Intern

Thank you to the ArtsAsia Advisory Committee for their feedback and evaluation of the Outreach Kit and Teacher Resource Guide:

Katherine Gillard, International School of Beaverton, Beaverton, OR
Pamela Heyda, Elementary Teacher, San Francisco, CA
Joe Hoffman, Tualatin High School, Tualatin, OR
Jeannine Miller, Tualatin High School, Tualatin, OR
Kathy Profitt, Arthur Academy, Portland, OR
Elaine Pruett, Retired Teacher, Eugene, OR
Jesse Sherman, North Eugene High School, Eugene, OR
Shelly Silver, Howard Elementary School, Eugene, OR

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For additional copies and questions about education programs and scheduled tours please call the Jordan Schnitzer Museum of Art at 541.346.3027 or email: abia@uoregon.edu.

Visit the JSMA website at: <http://jsma.uoregon.edu/>

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Visit the museum's
online collection at:

[http://ismacollection
.uoregon.edu/mairi.
php?module=objects](http://ismacollection.uoregon.edu/mairi.php?module=objects)

Introduction to Kit

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. Our collection is now online! View various examples of artwork from the Jordan Schnitzer Museum of Art (JSMA) at <http://jsmacollection.uoregon.edu/main.php?module=objects>

The kit contains materials related to art, festivals, traditional dress, and culture. 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 that all artifacts in this kit are extremely valuable and irreplaceable.

Teachers: the JSMA appoints you guardians of this kit. You are responsible for the care and conservation of these valuable objects. Please 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,

The Jordan Schnitzer Museum of Art Education Staff

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

The Jordan Schnitzer Museum of Arts Education Mission

The Jordan Schnitzer Museum of Art was founded in the early decades of the 20th Century with the distinguished purpose of creating a deeper appreciation and understanding of the peoples, art, and cultures of Asia. In turn, the JSMA has 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.

It is imperative that Asian arts be preserved and taught throughout the state. Moreover, the Jordan Schnitzer Museum of Art is committed to strengthening Oregon Schools through Asian Arts integration. The JSMA remains an essential and dynamic educational and cultural force for the university, city of Eugene, the State of Oregon, and the region.

The JSMA is committed to providing exceptional projects 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. Furthermore, the JSMA is proactively creating education programs that go beyond the walls of the museum to reach diverse audiences. The goals of the Japanese Art and Culture outreach kit are not to replace the experience of visiting the JSMA's significant exhibitions; rather, they are a means to communicate the nature of the JSMA's collection and the value of viewing artwork. The primary goal of this Japanese Art and Culture outreach 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 JSMA.

Included in the Japanese Art and Culture Outreach Kit are a variety of lesson plans and resources related to arts, festivals, traditional dress, and culture. Various examples of artwork from the JSMA and special objects and books are included in the physical outreach kit provided by the JSMA and the virtual kit that can be found on the JSMA website. Through these lesson plans, the Japanese Art and Culture Kit covers a multitude of learning and teaching styles to maximize the creative learning potential of both students and teachers.

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.
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. 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.
5. Included in each Study Unit is a list of **Student Reference Books**. All of these books can either be found at the Eugene Public Library or are included in the Kit to be used in conjunction with the units.
6. A **Bibliography** listing the sources used to compile each unit also doubles as a reference list for teachers. Feel free to use these sources for further background information. Wording directly borrowed from a source is cited in footnotes.
7. Several **Handouts** that correlate with the lesson plans can be photocopied for classroom use.
8. To facilitate your understanding of Chinese history and culture, we have included a **Chronological Time Line**, and a **Glossary of Terms** located towards the end of this guide.
9. The **Resource Directory** and the list of **Related Web Sites** can be used for further information. Included in these lists are a variety of cultural resources to enrich the curriculum of the Japanese Art and Culture Outreach Kit.
10. Finally, upon returning the kit, please complete the **Teacher Evaluation** so that we may improve this and future Outreach Kits.

Life and Culture in Japan

This unit explores some of the different aspects of life and culture in Japan from the past to the present. It begins with a discussion of the different festivals and celebrations held in Japan with a lesson for creating festival decorations that can be used to decorate your classroom.

Theater traditions are a very important part of Japanese culture, past to present. There are three main traditions, *Noh*, *Kabuki*, and *Bunraku*. Each is explored in this unit, with an art lesson for the creation of *Noh* masks that can be used in performance and theater games.

Traditional clothing and its relation to contemporary styles are also explored in this unit. Students will learn about kimono and shibori styles and how they relate to current fashion in Japan. Art lessons that accompany this topic will include the design and creation of traditional clothing.

Lesson 1: Japanese Festivals and Celebrations

Lesson Overview

In this lesson students will learn about the different festivals that are celebrated in Japan and how they relate to the celebrations and holidays in America. They will explore the different types of celebration and the decoration and activities that went with each festival. The lesson will culminate in the creation of festival decoration art that can be shared with the class or displayed in a festival type celebration.

Festivals and holidays are known as *Matsuris* and play an intricate part in Japanese culture.

Shougatsu - New Year's Day, January 1-3

The New Year's celebration is of great importance for Japanese culture and is a gathering of friends and family. The celebration occurs on the 1st of January, however, prior to Japan's observance of the Gregorian calendar in 1873, New Year's was observed in the spring.

New Year's celebrations take many days of preparation. The first day is spent cleaning the house as a means of purification. The front 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 longevity and hardiness while the bamboo represents consistency and virtue. To further purge homes of ill fortune, a sacred taboo-rope or *shimenawa* adorned with tufts of

straw and white paper strips hang across the front entrance of the house. Additional decorations include ferns, an orange, and a small lobster. These items signify blessings for a long and prosperous life.

On New Year's Eve, it is customary to eat buckwheat noodles called "soba". At midnight, bells ring to signify the new year's arrival. Eating *omochi*, a special rice cake, in addition to traditional foods brings good fortune to the family. Eating *kagami mochi*, a two-tiered rice cake, which has been reserved from the beginning of the New Year until the eleventh day, symbolically marks the end of *oshogatsu*. After the family meal, children customarily receive envelopes of money from their parents.

The first day of the holiday is spent visiting the local shrine in addition to spending time with friends and family. At the shrine, people pray for health and happiness for the upcoming year. Families traditionally spend the holiday flying kites and playing cards with *waka* poems, called *Hyakunin Isshu*, printed on them.

Kodomo-no-Hi - Childrens' Day

Springtime is a favorite season for Japanese children due to the national holiday, Children's Day, a celebration of the spirit and individuality of children. 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 puppet shows, sumo wrestling, and different competitions for children. Special treats such as rice dumplings wrapped in bamboo leaves and sweet rice cakes or sweet candy sticks wrapped in oak leaves are given to boys and girls on their day.

Boys' Day

On a tall bamboo pole, cloth streamers in the shape of carp are raised 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. The carp is admired in Japanese culture for its determination to swim upstream. Their determination mirrors the parental hope that boys will have similar strength and courage.

Inside the house the family sets up a display of samurai equipment: bows, arrows, armor, helmets, and warhorses. Dolls representing famous feudal generals, brave warriors, and heroes are placed alongside the military equipment. On either side of the display, paper lanterns illuminate the family crest.

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 and set them out for viewing. For this reason the Peach Festival, celebrated on March 3, is also known as the Doll Festival, *Hina Matsuri*. Doll sets have typically been passed down through the mother's side, from generation to generation, or grandparents buy the set for their first granddaughter.

About a week prior to the holiday, mothers and daughters place a tiered stand covered with red cloth with fifteen carefully placed dolls clothed in traditional attire. At the top stand the most valued dolls. Dolls representing the emperor and empress in fine silken court costumes sit next to two small lanterns. Behind the dolls stands a miniature folding-screen. Government officials, court ladies, and musicians attend these dolls while *Noh* theater players are displayed on the lower shelves. Each doll is adorned with objects fitting to their position. Peach blossoms symbolic of a happy marriage, beauty, and femininity are used as decorations.

On the morning of the holiday, girls dressed in traditional kimonos gather with their friends and family for a tea party and to show their dolls and practice rules of etiquette. The day is filled with eating sweet cakes, drinking sweet sake, and playing games

When the festival is over, the dolls and their furnishing are carefully packed away in wooden boxes to prepare for the upcoming 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, which 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 angered he sent the Weaving Maid back to her weaving refusing to let the Herdsman visit her more than once a year. And so, on the 7th night of the 7th month the Herdsman crosses the Milky Way to meet his wife, the Weaving Maid.

Thus *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. Some of these decorations are very elaborate and large, measuring over 20 feet tall. Across gardens and through streets, beautiful paper decorations hang on display. The city of Sendai offers the biggest Tanabata Festival in Japan (Miyagi Prefecture)

Lesson Objectives

Students will be able to:

1. Have a greater understanding of Japanese festivals and celebrations
2. Create festival decorations

Materials

Large thin paper
Pencils
Scissors
Paints
Paintbrushes
Masking Tape
Thin reeds (optional)
String
Glue

Lesson Steps

1. Begin the lesson with a discussion of the different festivals celebrated in Japan.
2. Next, explain the different decorations that would be created for each festival, showing examples from the outreach kit.
3. Have each student draw a large outline of a fish (carp) on their paper and cut it out.
4. Have the students trace the outline on their other paper so two sides of the same fish have been created.
5. Make sure that the sides line up and have each student draw their fish on both sides in pencil.
6. Then have the students choose bright colors and paint their fish on both sides allowing them to fully dry afterward.

7. Once dry, use glue to attach the sides of the fish leaving a large opening at the tail and at the mouth. Be sure to glue the two unpainted sides together so the decorated sides face outward.
8. Bend the thin reeds into a circle and attach to the mouth opening with masking tape. Note: this can be achieved with only masking tape applied to the mouth in a thick circle if reeds are not available.
9. Attach a string to the mouth opening and either hang the fish as decorations or fly them as kites.

Conclusion

At the end of this lesson review the different Japanese festivals and the types of celebrations and decorations associated with them. Have the students share their fish with the class and hang them as festival decorations in class or fly as kites outside.

Extensions

This lesson can be extended into a full festival celebration once the fish decorations have been hung including food, music, and parades.

This lesson can also be extended with the creation of decoration and/or dolls from different festivals.

Lesson 2: Japanese Masks and Theater

Lesson Overview

In this lesson students will learn about the different types of Japanese theater. They will explore what connect the different traditions and what sets them apart. Using this new information, the students will create their own dramatic masks of the Noh tradition. They will then create their own short play to be performed in front of the class, using themes and settings found in Japanese theater.

Noh: This is the oldest form of Japanese theater dating back to the 14th and 15th centuries when plays were performed for the samurai and the upper classes. Often Noh Theater was more subdued for the upper classes with sparse, sometimes even bare stages behind the actors. This style is known for its use of masks to convey different emotions and characters and often was about folktales and stories of heroes that would appeal to the samurai and upper classes

Kabuki: This is also an older tradition and performances can be quite long and for many it is a social occasion. It is acceptable for the audience to talk during performances and voice their opinions as well as bring their own food to eat during the show. Kabuki originally was performed for the lower or middle/merchant classes so the plays are often meant to be funny and feature witty and intelligent ordinary people. Kabuki is performed with music and the actors wear bright heavy makeup.

Originating from elements of dance and comedy, kabuki is a highly stylized form of Japanese theatre. In 1603, Izumo no Okuni, a dancer/entertainer, and her troupe erected a temporary stage in a dry riverbed near Kyoto. Dressed as men, their eccentric performances became renowned throughout Japan. As a result of the genre's popularity, the government issued an edict in 1629 forbidding women to appear in any public performances. Consequently every actor, even those portraying females, were men.

Kabuki theatre combines acting, dancing, and music. Kabuki's extraordinary spectacle of form, color, and sound is marked with flamboyant costumes, elaborate makeup, extended performances, and exaggerated body movements.

Central to kabuki theatre are themes of loyalty and filial piety. Its structure is characterized into three topics: history, domesticity, and dance.

This type of theater may sound uncharacteristic of a culture valuing harmony and conformity, but the Japanese today revere kabuki as one of their cultural treasures. However this was not always the case; during the Edo period the polarization of the classes became more rigidly observed. Actors were considered social outcasts and often called *kawara* or "beggars of the riverbed." As the laypersons' chief form of entertainment, plays were censored by the shogunate for fear that kabuki would cause social disruption. Thus, playwrights had to be subtler 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*.

Bunraku: This style is a musical puppet theater for adults. Each large puppet takes three people to work, one for the body and right arm, one for the left, and one for the feet. The puppeteers are clothed in black and are usually in full view of the audience, but the focus is on the puppets, while a narrator tells the story.

Lesson Objectives

Students will be able to:

3. Have a greater understanding of Japanese theater styles, Noh, Kabuki, and Bunraku
4. Create an original Noh mask
5. Create and perform their own short play in the style of Japanese theater.

Materials

Balloons
Newspaper strips
Tempera paint
Paintbrushes
Sandpaper
Wallpaper paste
Masking tape
Yarn (optional)

Lesson Steps

10. Show the Theater Card from the outreach kit and pass around the class as you explain the three major types of Japanese Theater: Noh, Kabuki, and Bunraku.
11. First, have the students blow up their balloons and tie them off.
12. Have them cover one half of the balloon with newspaper strips soaked in the paste.
13. Use the masking tape and extra paper and paste to form the nose and mouth.
14. Once dry, pop the balloon and use the sandpaper to smooth any rough edges.
15. Cut out two holes for the eyes and paint several layers of white paint.
16. Then use other colors to paint dramatic faces on the masks, asking each student about the emotion they wish to portray.
17. Once dry, separate the students in pairs or small groups and have them create a short play based on what they learned about Japanese Theater and perform for the class.

Conclusion

At the end of this lesson have the students review the three types of Japanese Theater explaining the similarities and differences. The students can share their masks with the class explaining which emotion or feeling they were portraying and why they depicted it

that way. The ultimate conclusion of this lesson is the performance of short plays by the students in their masks for the rest of the class.

Extensions

There are many possible extensions for this lesson including many different drama and theater games and exercises.

<http://dramaresource.com>

Book resource: David Farmer, *101 Drama Games and Activities*, 2007

Lesson 3: Kimonos and Traditional Clothing

Lesson Overview

In this lesson students will learn about the different styles of traditional Japanese clothing, particularly the kimono. They will then use this information to creatively design their own kimono using symbols and bright colors.

The kimono translates as 'thing worn' and has come to be used as a generic form for the standard Japanese garment. Kimonos were traditionally made from silk or cotton, with silk being highly prized. The kimono is a T-shaped garment constructed of seven pieces. It has a full-length opening down the center and is worn with the wearer's left side folded over the right, the two sides are firmly held in place by a sash or obi. Women's kimono are often more colorful and more elaborate in design than men's. A man's kimono is ankle length, whereas a woman's often sweep the ground gathering over the obi. Tall wooden sandals were worn to raise the wearer above mud, water, and snow, while also emphasizing the kimono's length.

Although the cut of the kimono is very simple, the designs are often complex and detailed. The kimono designer often utilized different dyeing and weaving techniques to create elaborate and sophisticated patterns. Patterning and materials were indicators of the wearer's wealth, social standing, and profession.

Today, kimonos are worn for special occasions and festivals.



Lesson Objectives

Students will be able to:

6. Have a greater understanding of Japanese traditional clothing, particularly the kimono
7. Create an original kimono design

Materials

Kimono images
Kimono outlines
Pencils
Colored pencils, pastels, crayons, or markers

Lesson Steps

18. Begin this lesson by showing the students images of kimonos and ask them what they notice about each example, particularly colors, symbols, and material.

19. Explain to the students that kimonos are made of woven fabrics and the intricate details are made by complex weave structures. Ask them to compare the kimonos to the clothes they are wearing, pointing out similarities and differences, especially with material and detail.
20. Next open a discussion about everyday clothing vs. special occasion clothing. Ask them how they change their own clothes for different occasions and what they notice about the traditional kimono and the types of occasions it might have been worn for.
21. Review the different Japanese theater traditions and explain that the kimono was very important, especially in the Noh tradition where they were used to indicate different characters for the audience.
22. Discuss the use of family crests in different times and places like in medieval courts of Europe and Mandarin squares of China. Explain that family crests and symbols were an important aspect of the kimono, particularly in court and in theater costume.
23. Have the students explore the ideas from their class discussion on kimonos and use these ideas in the creation of their own kimono design using the kimono outlines.
24. Have the students focus on what they want to express in their design ranging from family symbols to color choice.
25. Each student should sketch their design first in pencil and then using whatever media chosen (colored pencils, pastels, crayons, or markers) color in their detailed design.

Conclusion

At the end of this lesson have the students review the techniques and styles of Japanese kimonos and the important themes and symbols used. Then have each student share their kimono design with the class, explaining their choices and symbols.

Extensions

Further extensions for this lesson can include a discussion on fabric and textiles and an exploration on the different techniques of clothing making and design. This can lead to a cross-cultural discussion relating other cultures, including their own, to the production and use of Japanese kimonos.

Lesson 4: Fashion & Shibori



Lesson Overview

In this lesson, students will explore the relation in Japan from traditional clothing to popular contemporary styles. They will learn about the process of creating traditional clothing known as shibori and how it relates with current fashions.

History & Current Culture (Traditional Fashions & Harajuku)

Harajuku is also a fashion capital of the world, renowned for its unique street fashion. Harajuku street style is promoted in Japanese and international publications such as *Kera*, *Tune*, *Gothic & Lolita Bible* and *Fruits*. Many prominent designers and fashion ideas have sprung from Harajuku and incorporated themselves into other fashions throughout the world. Harajuku is also a large shopping district that includes international brands, its own brands, and shops selling clothes young people can afford.

The influence of the mass media has transformed the very nature and thinking of the youth. The good and bad points about the influence of mass media on the minds of the youth are debatable but its effect is something that cannot be negated.

One of the things that the mass media has done is that it has made the youth extremely style conscious. The seriousness with which the youth of today take their style consciousness is alarming. The case in Japan is no different where the

teens have brought about a fashion as well as an economic revolution with their style consciousness.

Japanese teen fashion is in full bloom these days. The concept of confused teens trying to search for who they are has taken over the minds of the young of Japan. Hence in their efforts of self-discovery and expression they take to fashion as a means of displaying their freedom and personality. Fashion is a very personal matter for every teenager in Japan. Although there are still some conservative families for whom there is a lot more to life than making a fashion statement the bulk of the youth is mesmerized by the materialistic philosophy that encourages them to go all out with fashion. As a result the Japanese teen fashion industry has experienced a revolution and has become a big revenue generating industry.

The youth are ever desperate for something new and out of the box. Often times it is the youth themselves that determine the fashion and set the guidelines upon which the professional designers build their clothing line. In this respect the Japanese youth has displayed a unique sense of creativity that has fueled many different kinds of teen fashion trends in the country. You will be able to find an overwhelming amount of variety when it comes to teen fashion in Japan. With each individual having a distinct personality and all the freedom in the world to do what he wants the results can be very interesting. Japanese teen fashion often goes to extremes and can be out rightly bizarre.

There is a certain section of the youth that is pretty much following the fashion lines that are popular in the west. The more outlandish proportion of the youth however attempt to create something new and exciting by mixing the Western influence with Eastern tradition.

This fusion of two distinct styles is solely a product of those daredevil youths that paid no heed to social pressure and do not mind being stared at because they stand out in the crowd. Once again let us be reminded that the Japanese teen fashion can go to extremes to make the individual stand out in the crowd. The style consciousness of the youth is on the one hand causing their parents monetary problems because of the increasing demands of the youth when it comes to fashion. On the other hand it has given birth to a growing teenage fashion industry that is generating a considerable amount of revenue for the country.

Lesson Objectives

1. To learn about current and historical cultural fashions
2. To learn about a historical process/technique used to create decorative patterning for clothing called shibori
3. To compare historical and pop culture fashions through items and images in the JSMA collection
4. To visually explore and utilize techniques of patternmaking and fabric dyeing

Materials

Rubber bands
String
Cotton clothes of any kind (white)
Dye
Gloves
Large buckets
Large wooden spoons
Dish soap (high concentration)

Lesson Steps

<http://shiborigirl.wordpress.com/category/teaching---kids/>

<http://whipup.net/2007/02/05/shibori---kids---and---a---book---review/>

http://entwinements.com/blog---mt3/2006/07/capped_shiboritutorial.html

Art and Poetry of Japan

This unit explores some of the different artistic traditions of Japan. It discusses traditions such as printmaking, bookbinding, scrolls, painting, and poetry. Emphasis is placed on the connection between text and image in the artistic traditions of Japan, particularly with poetry and calligraphy.



Japanese Printmaking (Serigraphy) & Landscape Lesson

Lesson Overview

History of silk-screen, serigraphy, serigraph

This process originated from an ancient eastern stenciling technique called Katazome. This started in the China and was developed and implemented further by the Japanese. Japan adopted this method of printing from the Chinese and advanced the craft using it in conjunction with block printing and hand applied paints. Screen-printing was largely introduced to Western Europe from Asia sometime in the late 18th century, but did not gain large acceptance or use in Europe until silk mesh was more available for trade from the east and a profitable outlet for the medium discovered. *Katagami* stencils have been used by the Japanese for over one thousand years to pattern textiles in a technique called

Katazome. This delicate dye resist technique, or reverse stenciling, traditionally involves applying rice paste through a stencil onto silk. There is then a time consuming period of realigning the stencil and applying more paste until the pattern is repeated over the whole piece of material. The silk is then dyed, repeatedly, usually with an indigo pigment and finally the paste is removed, revealing an exquisite pattern underneath. Originating in the Nara Period (710-794), katagami, or Japanese paper stencil patterns, were first used for applying designs in dye to leather goods such as stirrups and warrior helmets. They later came to be used for dyeing textiles and made great advances with the development of the kimono culture. The early paper stencil patterns were called Ise katagami since they were created in towns such as Shiroko and Jike on the shore of Ise Bay in former Ise Province (present-day Mie prefecture). They were sold all over Japan by itinerant traders. A journey to visit the roots of Ise katagami will give you insights into the heart of traditional Japanese culture.

Screen-printing is based on the technique of using stencils, which is one of the oldest techniques of artist expression. In the prehistorically cave paintings, images of stenciled hands have been found, the contours of which were sprayed on the wall with the help of blowpipes.

In China and Japan, the use of stencil was popular for decorating cloth. The Japanese improved this technique, and their use of fabric dyeing stencils, called katagami, was very similar to the screen-printing technique of today.

Samuel Simon first patented screen-printing in England in 1907. It was originally used as a popular method to print expensive wallpaper, printed on linen, silk, and other fine fabrics. Western screen printers developed reclusive, defensive and exclusionary business policies intended to keep secret their workshops' knowledge and techniques.

Credit is generally given to the artist Andy Warhol for popularizing screen-printing identified as serigraphy, in the United States. Warhol is particularly identified with his 1962 depiction of actress Marilyn Monroe screen-printed in garish colors.

William Morris was a leading member of the Arts and Crafts Movement (1834-1896). He is best known for his pattern designs, particularly on fabrics and wallpapers. His vision in linking art to industry by applying the values of fine art to the production of commercial design was a key stage in the evolution of design as we know it today.

In the 19th century, after the Japanese isolation ended in the year 1853, Japanese textiles were shown at World Fairs and caused a lot of admiration. Soon after that craftsman in England and France began to use screens made of silk with stencils from impregnated paper for printing on fabric.

Lesson Objectives

1. To learn the basic history of screen-printing (stencil making)
2. To understand how Japanese methods meet and transformed the west
3. To expose the Japanese sensibility of art-making and their connection to nature through the museum objects/images
4. To learn the process of stencil making and understand repetition/pattern-making
5. To understand positive and negative space

Materials

Foam core
Contact paper (shelf liner)
Sharpie pen
Craft knife
12" square silk-screen (fabric or non)
Screen printing inks
Squeegee
Stapler
Masking tape
Plastic spoon or tongue depressor

Lesson Steps

1. The student will be learning about landscape and patternmaking .It will be good to talk about and show things found in nature and have the students recognize patterns in images.
2. The students will get into small groups and decide on one or two shapes each one of them wants to make.
3. They are to sketch the images (from nature) first.
4. At each table or group they will have to work together to create a repetitive landscape/nature pattern with the fabric swatches they print on. Each student will print one image on each of five fabric swatches. When dry the swatches will be put together by the students to make a pattern.
5. How to make a screen for printing:

- a. Cut a frame out of a piece of foam core. You can make this any size, just be sure that your squeegee can fit. Staple screen-printing fabric so it is really tight. This takes some fiddling and pulling but it isn't hard to do.



- b. Have the child draw a really simple image onto the paper side of the contact paper. You cut it out with a craft knife.
- c. Peel the paper backing off the contact paper and carefully stick it to the underside of the screen (that would be the flat side facing the table) positioning it so it is centered in the window. Smooth out any bubbles and be sure that it is flat against the screen, especially by the design cuts. This will keep the ink where it is supposed to be.



- d. On the inking side (the side with the foamcore frame on top) tape the window with masking tape so no ink can escape out the sides.
- e. Now you are ready to print. Gather t-shirts, blank cards, paper and whatever you want to print onto. You can make about 20 prints before the contact paper wants to start peeling away. If you are using t-shirts, put a piece of cardboard or paper between the layers because the ink will bleed through.



- f. Put a couple spoonfuls of ink on one side of the image and then pull the ink across the screen with the squeegee. Be sure that the ink went into all the design spaces. You can pull the ink across a couple times, but don't do it too many times or the image will look a little blurry, not crisp.



- i. You can see here that the ink hasn't filled all the design space, so she will have to pull more ink across.
- g. Lift the screen off the print and hang print to dry. Repeat process over and over again. Make stationary, posters, napkins, placemats, shirts, flags, etc. When done with image (really done, as you will be throwing it away with this method), remove from the screen, wash the ink off the screen thoroughly and save for another images another time.

Japanese Bookbinding



Lesson Overview

In this lesson, students will learn about the process of bookbinding and its development in Japan. They will then use this information to create their own book.

History

The development of the book – paper, a system of writing, printing and a pre-book storage mechanism – was all developed in China. The rolled scroll (kansubon) was adopted in Japan, and indeed became the dominant book form from the 5th to the 10th century. However, there are a number of disadvantages to the use of the scroll form, including:

1. the paper or other medium is liable to be damaged by the constant unrolling and re-rolling;
2. to locate any given passage it is necessary to spool back and forth through the scroll until it is found;

3. there is a natural limit to the amount of written information that a single scroll can accommodate.

Whereas European bookbinders overcame the limitations of the scroll by developing the codex, the Japanese developed an intermediate solution, a simple concertina book (orihon), which evolved into a group of sub-styles. The first real development into 'book-shaped' (though still not, strictly speaking, codex) books came with the 'butterfly' book (detchoso), which was so popular that it was still in use into the 17th century. All the above books were constructed with wheat flour paste, which, being a vegetable product tended to encourage insect damage. This may have helped lead to the development of the multisection book (retchoso), the first Japanese codex bookform, which is entirely sewn. The multisection book is uniquely Japanese, without parallel in China. After the 14th century all the above bookforms were virtually supplanted by pouch bindings (fukuro toji), a style so typical of Japanese books that it is sometimes thought of as the only Japanese bookform.

It will be observed that almost without exception the pages of Japanese books are of double thickness. This is because the fluid ink used for calligraphy and woodblock printing would bleed through the absorbent hand-made papers, and because the earlier frottage woodblock printing process damaged the reverse side of the paper.

Lesson Objectives

1. To learn stab binding techniques
2. To learn about the development of the book
3. To learn visual storytelling or calligraphic letters (optional)

Materials

Bookbinding thread
Cardstock paper
Non-bleed paper
Blunt needle
Awl
Yes paste
Bone folder
Decorative rice papers or absorbent papers for covers
Ink and calligraphy pens (optional)
Colored pens

Fine-tip markers (optional)

Lesson Steps

Stab Binding Instructional video:

<http://www.youtube.com/watch?v=hdwDYVIZK2A&feature=related>

Lesson Option 1

1. In part two of the lesson the students use the pages of the book to practice calligraphy. The students receive practice sheets to write on and then they are to practice each of the letters in their books.
2. With this the students would learn about the art of writing and a little history on the practice.

Lesson Option 2

1. In part two of the lesson the students are to create a story with the pages. They will learn about beginning, middle and end of a story. They are to think about showing this with pictures only to create a visual story. Here you can use comic book examples; Japanese comic books would be ideal.

Lesson: Calligraphy

Lesson Overview

In this lesson, students will learn about the practice of calligraphy and its importance in Japanese art and culture. Students will practice the art of calligraphy and ultimately create their own calligraphy inspired artwork.

Coming from the original term shodo, calligraphy translates as "the way of writing", or literally the art of beautiful writing. A calligraphy set consists of: Shitajiki, a black mat that is placed under the paper to have a comfortable and soft surface for writing; Bunchin, a metal stick to weigh the paper while the calligrapher writes; Hanshi, special, thin calligraphy paper; Suzuri, a heavy black ink container; and the Fude, or Brush.

There are two calligraphy brushes, a larger brush for writing the main characters and a smaller one for writing the artist's name. The small brush can similarly be used for the characters. The brush was generally held in an upright position. Only

the tip of the brush came into contact with the paper and by varying the amount of pressure and movement of the wrist, the artist could create a greater range of effects. Unlike Roman letters, the strokes of Japanese characters must be drawn in a precise and systematic order, with one stroke drawn after another. This is called the square, or Kaisho, style of writing kanji. The Japanese, however, rarely use this style of writing kanji, instead preferring two faster writing styles where the kanji becomes slightly less legible. These two styles are called semi-cursive (Gyosho) and cursive (Sosho).

Calligraphy is not merely an exercise in good, or beautiful handwriting, but is rather a revered art form. Calligraphy combines artistic skill and imagination and requires extensive study into the practice. Japanese calligraphy (sho in Japanese) attempts to bring words to life, endowing them with character. Styles are highly individualistic. Characters can only be written once, as there are no alterations after the brush hits the hanshi.

The work of an accomplished calligrapher is often characterized by these traits:

- A natural balance in the characters and the composition
- Strong and clear straight lines
- Curved lines which are delicate and mobile
- There is variance in thickness and thinness
- The amount of ink on the brush is consistent throughout
- The characters' size are of a scale which gives life to the work
- There is a rhythm and fluidity

Japanese calligraphy comes from the Chinese tradition. There are five basic scripts in Chinese calligraphy which originated before the conclusion of the fourth century: tensho (seal style); reisho (scribe's style); kaisho (block style); gyosho (semi-cursive style); and sosho (cursive style, literally "grass writing").

In addition to these scripts, in the 8th century the Japanese developed the kana characters which express sounds in contrast to characters used ideographically. Manyogana, hiragana, and katakana are three types of kana characters. The manyogana is a certain Chinese character that is used phonetically to represent the Japanese syllables and is 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 while others featured Chinese characters that were used both phonetically and 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 became calligraphic style of Japan.

Lesson Objectives

- Students will be introduced to the process and historical significance of calligraphy
- Students will write their own calligraphy
- Students will learn artistic techniques in creating lettering

Materials

Calligraphy kit
Examples of calligraphy
Calligraphy key
Black Paint or ink
Brushes
Blank white paper

Lesson Steps

1. Have students look at the calligraphy examples and tools from the kit
2. Describe the procedure and how to hold the brushes
3. Using paint and paintbrushes, explore tracing or copying calligraphy letters
4. After practicing, have the students copy selected calligraphy on larger paper
5. Once the calligraphy is dry, have the students use watercolors to decorate their writing, illustrating what they wrote.
6. Dry and hang students work

Conclusion

Discuss the process of calligraphy, how does it compares to writing and painting. Ask the students about some challenges of writing calligraphy and have them share their work with the class.

Lesson: Japanese Poetry

Lesson Overview

In this lesson students will explore the different forms of poetry in Japan. They will read examples of poems and write their own poetry after learning about Japanese poems. Students will then illustrate their poems as well as creating poems based on artworks they view and discuss.

Japanese poetry has three main forms, tanka, choka, and haiku. Tanka, previously or alternatively called *waka*, consists of 5 lines and 31 syllables (5-7-5-7-7). The choka is of unlimited length (5, 7, 5, 7) with the last two phrases ending 7 and 7. A haiku is a 17-syllable poem made up of 5, 7, and 5.

The haiku did not gain popularity in Japan until the 16th century. Prior to the haiku, Japanese poets most often used the tanka structure with topics rooted in nature and seasonality. Tanka's additional 2 lines provided a greater opportunity for insight and elaboration. Where the haiku tends to place a greater importance on capturing precise moments, tanka suggests a stronger human presence in the scene and often includes themes of love.

Lesson Objectives

- Students will be able to differentiate between different forms of Japanese Poetry
- Students will take an interdisciplinary approach in interpreting poetry
- Students will be able to interpret poetry and illustrate their understanding through art and discussion

Materials

Selection of tanka, and haiku poems

Blank white paper

Colored pencils or watercolors

A famous example of a haiku by Matsuo Basho:

An old pond
A frog jumps in
A splash of water

Examples of tanka poetry:

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.

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.

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.

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?

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.

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

Lesson Steps

1. Describe and discuss the different forms of Japanese poetry, explaining what makes each unique, but still a part of the overall tradition
2. Have the students read the examples of tanka and haiku poems. Ask the students to share their thoughts and feelings about each poem.
3. Then have the students write their own tanka and haiku poems, making sure to conform to the line and syllable specifications. Remind students about the influence of nature and setting on Japanese poetry.
4. Have the students share their poetry with a small group, after which the students can individually choose the favorite poem they wrote that they want to illustrate.
5. Using watercolors or colored pencils, the students can illustrate their poem, attempting to capture the mood and setting.
6. Have the students write their poem on their illustration, emphasizing that in Japanese art and culture text and art often molded together in larger works of art like in prints and scrolls.
7. In addition to this lesson, show the students examples of woodblock prints and paintings and have the students choose works that they then create poems about.
8. After students write their own tanka and/or haiku poems based on a painting or print, have them share their poems with a small group. Have the group try and guess which artwork the poems are describing.

Conclusion

At the end of these lessons have the students review the forms of Japanese poetry. Discuss the connections between text and art that were made in each lesson. Have the students share their favorite poems and illustrations with the class.

Life and Culture in Japan

This unit explores some of the different aspects of life and culture in Japan from the past to the present. It begins with a discussion of the different festivals and celebrations held in Japan with a lesson for creating festival decorations that can be used to decorate your classroom.

Theater traditions are a very important part of Japanese culture, past to present. There are three main traditions, *Noh*, *Kabuki*, and *Bunraku*. Each is explored in this unit, with an art lesson for the creation of *Noh* masks that can be used in performance and theater games.

Traditional clothing and its relation to contemporary styles are also explored in this unit. Students will learn about *kimono* and *shibori* styles as well as the use of *netsuke* and how they relate to current fashion in Japan. Art lessons that accompany this topic will include the design and creation of traditional clothing.

Lesson 1: Japanese Festivals and Celebrations

Lesson Overview

In this lesson students will learn about the different festivals that are celebrated in Japan and how they relate to the celebrations and holidays in America. They will explore the different types of celebration and the decoration and activities that went with each festival. The lesson will culminate in the creation of festival decoration art that can be shared with the class or displayed in a festival type celebration.

Festivals and holidays are known as *Matsuris* and play an intricate part in Japanese culture.

Shougatsu - New Year's Day, January 1-3

The New Year's celebration is of great importance for Japanese culture and is a gathering of friends and family. The celebration occurs on the 1st of January, however, prior to Japan's observance of the Gregorian calendar in 1873, New Year's was observed in the spring.

New Year's celebrations take many days of preparation. The first day is spent cleaning the house as a means of purification. The front 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 longevity and hardiness while the bamboo represents consistency and virtue. To further purge homes of ill fortune, a sacred taboo-rope or *shimenawa* adorned with tufts of straw and white paper strips hang across the front entrance of the house.

Additional decorations include ferns, an orange, and a small lobster. These items signify blessings for a long and prosperous life.

On New Year's Eve, it is customary to eat buckwheat noodles called "soba". At midnight, bells ring to signify the new year's arrival. Eating *omochi*, a special rice cake, in addition to traditional foods brings good fortune to the family. Eating *kagami mochi*, a two-tiered rice cake, which has been reserved from the beginning of the New Year until the eleventh day, symbolically marks the end of *oshogatsu*. After the family meal, children customarily receive envelopes of money from their parents.

The first day of the holiday is spent visiting the local shrine in addition to spending time with friends and family. At the shrine, people pray for health and happiness for the upcoming year. Families traditionally spend the holiday flying kites and playing cards with *waka* poems, called *Hyakunin Isshu*, printed on them.

Kodomo-no-Hi - Childrens' Day

Springtime is a favorite season for Japanese children due to the national holiday, Children's Day, a celebration of the spirit and individuality of children. 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 puppet shows, sumo wrestling, and different competitions for children. Special treats such as rice dumplings wrapped in bamboo leaves and sweet rice cakes or sweet candy sticks wrapped in oak leaves are given to boys and girls on their day.

Boys' Day

On a tall bamboo pole, cloth streamers in the shape of carp are raised 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. The carp is admired in Japanese culture for its determination to swim upstream. Their determination mirrors the parental hope that boys will have similar strength and courage.

Inside the house the family sets up a display of samurai equipment: bows, arrows, armor, helmets, and warhorses. Dolls representing famous feudal generals, brave warriors, and heroes are placed alongside the military equipment. On either side of the display, paper lanterns illuminate the family crest.

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 and set them out for viewing. For this reason the Peach Festival, celebrated on March 3, is also known as the Doll Festival, *Hina Matsuri*. Doll sets have typically been passed down through the mother's side, from generation to generation, or grandparents buy the set for their first granddaughter.

About a week prior to the holiday, mothers and daughters place a tiered stand covered with red cloth with fifteen carefully placed dolls clothed in traditional attire. At the top stand the most valued dolls. Dolls representing the emperor and empress in fine silken court costumes sit next to two small lanterns. Behind the dolls stands a miniature folding-screen. Government officials, court ladies, and musicians attend these dolls while *Noh* theater players are displayed on the lower shelves. Each doll is adorned with objects fitting to their position. Peach blossoms symbolic of a happy marriage, beauty, and femininity are used as decorations.

On the morning of the holiday, girls dressed in traditional kimonos gather with their friends and family for a tea party and to show their dolls and practice rules of etiquette. The day is filled with eating sweet cakes, drinking sweet sake, and playing games

When the festival is over, the dolls and their furnishing are carefully packed away in wooden boxes to prepare for the upcoming 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, which 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 angered he sent the Weaving Maid back to her weaving refusing to let the Herdsman visit her more than once a year. And so, on the 7th night of the 7th month the Herdsman crosses the Milky Way to meet his wife, the Weaving Maid.

Thus *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. Some of these decorations are very elaborate and large, measuring over 20 feet tall. Across gardens and

through streets, beautiful paper decorations hang on display. The city of Sendai offers the biggest Tanabata Festival in Japan (Miyagi Prefecture)

Lesson Objectives

Students will be able to:

1. Have a greater understanding of Japanese festivals and celebrations
2. Create festival decorations

Materials

Large thin paper
Pencils
Scissors
Paints
Paintbrushes
Masking Tape
Thin reeds (optional)
String
Glue

Lesson Steps

1. Begin the lesson with a discussion of the different festivals celebrated in Japan.
2. Next, explain the different decorations that would be created for each festival, showing examples from the outreach kit.
3. Have each student draw a large outline of a fish (carp) on their paper and cut it out.
4. Have the students trace the outline on their other paper so two sides of the same fish have been created.
5. Make sure that the sides line up and have each student draw their fish on both sides in pencil.
6. Then have the students choose bright colors and paint their fish on both sides allowing them to fully dry afterward.
7. Once dry, use glue to attach the sides of the fish leaving a large opening at the tail and at the mouth. Be sure to glue the two unpainted sides together so the decorated sides face outward.

8. Bend the thin reeds into a circle and attach to the mouth opening with masking tape. Note: this can be achieved with only masking tape applied to the mouth in a thick circle if reeds are not available.
9. Attach a string to the mouth opening and either hang the fish as decorations or fly them as kites.

Conclusion

At the end of this lesson review the different Japanese festivals and the types of celebrations and decorations associated with them. Have the students share their fish with the class and hang them as festival decorations in class or fly as kites outside.

Extensions

This lesson can be extended into a full festival celebration once the fish decorations have been hung including food, music, and parades.

This lesson can also be extended with the creation of decoration and/or dolls from different festivals.

Lesson 2: Japanese Masks and Theater

Lesson Overview

In this lesson students will learn about the different types of Japanese theater. They will explore what connect the different traditions and what sets them apart. Using this new information, the students will create their own dramatic masks of the Noh tradition. They will then create their own short play to be performed in front of the class, using themes and settings found in Japanese theater.

Noh: This is the oldest form of Japanese theater dating back to the 14th and 15th centuries when plays were performed for the samurai and the upper classes. Often Noh Theater was more subdued for the upper classes with sparse, sometimes even bare stages behind the actors. This style is known for its use of masks to convey different emotions and characters and often was about folktales and stories of heroes that would appeal to the samurai and upper classes

Kabuki: This is also an older tradition and performances can be quite long and for many it is a social occasion. It is acceptable for the audience to talk during

performances and voice their opinions as well as bring their own food to eat during the show. Kabuki originally was performed for the lower or middle/merchant classes so the plays are often meant to be funny and feature witty and intelligent ordinary people. Kabuki is performed with music and the actors wear bright heavy makeup.

Originating from elements of dance and comedy, kabuki is a highly stylized form of Japanese theatre. In 1603, Izumo no Okuni, a dancer/entertainer, and her troupe erected a temporary stage in a dry riverbed near Kyoto. Dressed as men, their eccentric performances became renowned throughout Japan. As a result of the genre's popularity, the government issued an edict in 1629 forbidding women to appear in any public performances. Consequently every actor, even those portraying females, were men.

Kabuki theatre combines acting, dancing, and music. Kabuki's extraordinary spectacle of form, color, and sound is marked with flamboyant costumes, elaborate makeup, extended performances, and exaggerated body movements.

Central to kabuki theatre are themes of loyalty and filial piety. Its structure is characterized into three topics: history, domesticity, and dance.

This type of theater may sound uncharacteristic of a culture valuing harmony and conformity, but the Japanese today revere kabuki as one of their cultural treasures. However this was not always the case; during the Edo period the polarization of the classes became more rigidly observed. Actors were considered social outcasts and often called *kawara* or "beggars of the riverbed." As the laypersons' chief form of entertainment, plays were censored by the shogunate for fear that kabuki would cause social disruption. Thus, playwrights had to be subtler 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*.

Bunraku: This style is a musical puppet theater for adults. Each large puppet takes three people to work, one for the body and right arm, one for the left, and one for the feet. The puppeteers are clothed in black and are usually in full view of the audience, but the focus is on the puppets, while a narrator tells the story.

Lesson Objectives

Students will be able to:

1. Have a greater understanding of Japanese theater styles, Noh, Kabuki, and Bunraku
2. Create an original Noh mask
3. Create and perform their own short play in the style of Japanese theater.

Materials

Balloons
Newspaper strips
Tempera paint
Paintbrushes
Sandpaper
Wallpaper paste
Masking tape
Yarn (optional)

Lesson Steps

- 1 Show the Theater Card from the outreach kit and pass around the class as you explain the three major types of Japanese Theater: Noh, Kabuki, and Bunraku.
- 2 First, have the students blow up their balloons and tie them off.
- 3 Have them cover one half of the balloon with newspaper strips soaked in the paste.
- 4 Use the masking tape and extra paper and paste to form the nose and mouth.
- 5 Once dry, pop the balloon and use the sandpaper to smooth any rough edges.
- 6 Cut out two holes for the eyes and paint several layers of white paint.
- 7 Then use other colors to paint dramatic faces on the masks, asking each student about the emotion they wish to portray.
- 8 Once dry, separate the students in pairs or small groups and have them create a short play based on what they learned about Japanese Theater and perform for the class.

Conclusion

At the end of this lesson have the students review the three types of Japanese Theater explaining the similarities and differences. The students can share their masks with the class explaining which emotion or feeling they were portraying and why they depicted it that way. The ultimate conclusion of this lesson is the performance of short plays by the students in their masks for the rest of the class.

Extensions

There are many possible extensions for this lesson including many different drama and theater games and exercises.

<http://dramaresource.com>

Book resource: David Farmer, *101 Drama Games and Activities*, 2007

Lesson 3: Kimonos and Traditional Clothing

Lesson Overview

In this lesson students will learn about the different styles of traditional Japanese clothing, particularly the kimono. They will then use this information to creatively design their own kimono using symbols and bright colors.

The kimono translates as 'thing worn' and has come to be used as a generic form for the standard Japanese garment. Kimonos were traditionally made from silk or cotton, with silk being highly prized. The kimono is a T-shaped garment constructed of seven pieces. It has a full-length opening down the center and is worn with the wearer's left side folded over the right, the two sides are firmly held in place by a sash or obi. Women's kimono are often more colorful and more elaborate in design than men's. A man's kimono is ankle length, whereas a woman's often sweep the ground gathering over the obi. Tall wooden sandals were worn to raise the wearer above mud, water, and snow, while also emphasizing the kimono's length.

Although the cut of the kimono is very simple, the designs are often complex and detailed. The kimono designer often utilized different dyeing and weaving techniques to create elaborate and sophisticated patterns. Patterning and materials were indicators of the wearer's wealth, social standing, and profession.

Today, kimonos are worn for special occasions and festivals.



Lesson Objectives

Students will be able to:

- 1 Have a greater understanding of Japanese traditional clothing, particularly the kimono
- 2 Create an original kimono design

Materials

Kimono images

Kimono outlines

Pencils

Colored pencils, pastels, crayons, or markers

Lesson Steps

- 1 Begin this lesson by showing the students images of kimonos and ask them what they notice about each example, particularly colors, symbols, and material.

- 2 Explain to the students that kimonos are made of woven fabrics and the intricate details are made by complex weave structures. Ask them to compare the kimonos to the clothes they are wearing, pointing out similarities and differences, especially with material and detail.
- 3 Next open a discussion about everyday clothing vs. special occasion clothing. Ask them how they change their own clothes for different occasions and what they notice about the traditional kimono and the types of occasions it might have been worn for.
- 4 Review the different Japanese theater traditions and explain that the kimono was very important, especially in the Noh tradition where they were used to indicate different characters for the audience.
- 5 Discuss the use of family crests in different times and places like in medieval courts of Europe and Mandarin squares of China. Explain that family crests and symbols were an important aspect of the kimono, particularly in court and in theater costume.
- 6 Have the students explore the ideas from their class discussion on kimonos and use these ideas in the creation of their own kimono design using the kimono outlines.
- 7 Have the students focus on what they want to express in their design ranging from family symbols to color choice.
- 8 Each student should sketch their design first in pencil and then using whatever media chosen (colored pencils, pastels, crayons, or markers) color in their detailed design.

Conclusion

At the end of this lesson have the students review the techniques and styles of Japanese kimonos and the important themes and symbols used. Then have each student share their kimono design with the class, explaining their choices and symbols.

Extensions

Further extensions for this lesson can include a discussion on fabric and textiles and an exploration on the different techniques of clothing making and design. This can lead to a cross-cultural discussion relating other cultures, including their own, to the production and use of Japanese kimonos.

Lesson 4: Fashion & Shibori



Lesson Overview

In this lesson, students will explore the relation in Japan from traditional clothing to popular contemporary styles. They will learn about the process of creating traditional clothing known as shibori and how it relates with current fashions.

History & Current Culture (Traditional Fashions & Harajuku)

Harajuku is also a fashion capital of the world, renowned for its unique street fashion. Harajuku street style is promoted in Japanese and international publications such as *Kera*, *Tune*, *Gothic & Lolita Bible* and *Fruits*. Many prominent designers and fashion ideas have sprung from Harajuku and incorporated themselves into other fashions throughout the world. Harajuku is also a large shopping district that includes international brands, its own brands, and shops selling clothes young people can afford.

The influence of the mass media has transformed the very nature and thinking of the youth. The good and bad points about the influence of mass media on the minds of the youth are debatable but its effect is something that cannot be negated.

One of the things that the mass media has done is that it has made the youth extremely style conscious. The seriousness with which the youth of today take their style consciousness is alarming. The case in Japan is no different where the

teens have brought about a fashion as well as an economic revolution with their style consciousness.

Japanese teen fashion is in full bloom these days. The concept of confused teens trying to search for who they are has taken over the minds of the young of Japan. Hence in their efforts of self-discovery and expression they take to fashion as a means of displaying their freedom and personality. Fashion is a very personal matter for every teenager in Japan. Although there are still some conservative families for whom there is a lot more to life than making a fashion statement the bulk of the youth is mesmerized by the materialistic philosophy that encourages them to go all out with fashion. As a result the Japanese teen fashion industry has experienced a revolution and has become a big revenue generating industry.

The youth are ever desperate for something new and out of the box. Often times it is the youth themselves that determine the fashion and set the guidelines upon which the professional designers build their clothing line. In this respect the Japanese youth has displayed a unique sense of creativity that has fueled many different kinds of teen fashion trends in the country. You will be able to find an overwhelming amount of variety when it comes to teen fashion in Japan. With each individual having a distinct personality and all the freedom in the world to do what he wants the results can be very interesting. Japanese teen fashion often goes to extremes and can be out rightly bizarre.

There is a certain section of the youth that is pretty much following the fashion lines that are popular in the west. The more outlandish proportion of the youth however attempt to create something new and exciting by mixing the Western influence with Eastern tradition.

This fusion of two distinct styles is solely a product of those daredevil youths that paid no heed to social pressure and do not mind being stared at because they stand out in the crowd. Once again let us be reminded that the Japanese teen fashion can go to extremes to make the individual stand out in the crowd. The style consciousness of the youth is on the one hand causing their parents monetary problems because of the increasing demands of the youth when it comes to fashion. On the other hand it has given birth to a growing teenage fashion industry that is generating a considerable amount of revenue for the country.

Lesson Objectives

1. To learn about current and historical cultural fashions
2. To learn about a historical process/technique used to create decorative patterning for clothing called shibori
3. To compare historical and pop culture fashions through items and images in the JSMA collection
4. To visually explore and utilize techniques of patternmaking and fabric dyeing

Materials

Rubber bands
String
Cotton clothes of any kind (white)
Dye
Gloves
Large buckets
Large wooden spoons
Dish soap (high concentration)

Lesson Steps

<http://shiborigirl.wordpress.com/category/teaching---kids/>

<http://whipup.net/2007/02/05/shibori---kids---and---a---book---review/>

http://entwinements.com/blog---mt3/2006/07/capped_shiboritutorial.html

Netsukes

Lesson Overview

In this lesson students will learn about the traditional use of netsuke and intro. This lesson focuses on the elements of art including shape and form, through the manipulation of model magic (soft, air-drying clay) into the shape of a netsuke (small figures functioning as a button-like toggle in traditional Japanese dress). Students will strengthen their fine motor skills through sculpture as well as develop a better understanding of Japanese culture through this exploration of functional object as art.

Lesson Objectives

- 1 To explore shape and form through sculpting netsuke

- 2 To develop an understanding of traditional Japanese dress and to have students think about art as objects to look at in a museum and also how the art object served a function in earlier times.

Materials

Model Magic

Foam, felt, or fabric sheets for pouches (inro) *Can make these ahead to save time

String

Permanent markers

Various sized wooden sticks for modeling clay

Beads, wire, stones, etc. for embellishment

Laminated print outs of netsuke examples, Japanese dress, Japanese zodiac

Lesson Steps

- 1 Introduce vocabulary words and show images of netsuke, inro, traditional Japanese dress, and the zodiac animals (Have students identify their zodiac animal by their year of birth).
- 2 Show examples and have students decide which animal to make (does not have to be their zodiac animal).
- 3 Demonstrate techniques of forming model magic including using sticks to make indentations for beads or wire, attaching two pieces together by making an indentation and smoothing joined area
- 4 Experiment with the Model Magic beforehand to get an idea of its properties.
- 5 Pass out Model Magic, embellishments, wooden tools, fabric pockets, and permanent markers.
- 6 Instruct students to first work on their netsuke animal. When they have finished, have students work on decorating their pouches (inro) with permanent markers.
- 7 The final step is to attach the netsuke to the inro with string. Have students make a hole that goes through the netsuke wide enough for the string to fit through. Thread the string through the holes in the inro and then through the hole in the netsuke. Tie a knot to secure.

Conclusion

To conclude this activity, ask the students to restate and define the key terms of the lesson (shape, form, netsuke, inro). If time permits, have students share their projects

with the group. This lesson is intended to introduce students to the elements of art in relationship to traditional Japanese objects that are now looked at as works of art, but at one time served a utilitarian purpose.

Explore Japan: Past to Present

This unit explores Japan and how its place in the world and environment has affected its people throughout the years. This unit includes background information on the country and its people as well as lessons designed to look at Japan as a place, discussing the environment and its effect on the population as well as how Japan as a country has worked in the past and in the present.

Geography

Japan is an archipelago comprising of nearly 7,000 islands. It is an East Asian country surrounded by the Pacific Ocean, the East China Sea, and the Sea of Japan. Neighboring landmasses include North Korea, South Korea, China and Russia.

Japan is a mountainous and volcanic country. Its three highest peaks, known as the 3 holy mountains, are Mt. Fuji (12,388 ft), Mt. Tate (9,892 ft), and Mt. Haku (8,865 ft). Mt Fuji is an iconic image frequently depicted in Japanese art.

Its 4 largest islands are Hokkaido, Kyushu, Shikoki, and Honshu, which together constitute approximately 97% of Japan's total population.

Religion

Shinto is the original religion of the Japanese. According to this ancient belief many gods and goddesses called *kami* populate the world. They are believed to dwell in all natural creations. The most important *kami* is Amaterasu, the sun goddess. She is the symbol of Japan and it is believed that all emperors descended from her. Those who practice Shinto believe all living things share the same life source. It also teaches a respect for nature. It also encourages family members to honor their ancestors and heroes of the past.

Buddhism came to Japan from India through China and Korea in 538 C.E. 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 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 and martial arts were fostered. These sects were responsible for introducing Buddhism to the merchant and working class.

Book Resources

Addis, Stephen and Audrey Yoshiko Seo. *How to Look at Japanese Art*. New York: Harry N. Abrams, Inc., 1996

Calliope: World History for Young People

Samurai, January/February 1993

Shinto, March 1998

Buddhism, March/April 1995

Doran, Clare. *Look into the Past: the Japanese*. New York: Thomson Learning, 1995

Haslam, Andrew and Clare Doran. *Make it Work: Japan*. Princeton: Two-Can Publishing, 2001

Kalman, Bobbie. *Japan: The Land*. Toronto and New York: Crabtree Publishing Co., 1989

Kalman, Bobbie. *Japan: The Culture*. Toronto and New York: Crabtree Publishing Co., 1989

Sosnoski, Daniel. *Introduction to Japanese Culture*, Boston: Tuttle Publishing, 1996

Internet Resources

3 excellent lesson plans from the Smithsonian Museum

http://www.smithsonianeducation.org/educators/lesson_plans/japan_images_people/

Lesson plans for purchase from the Asian Art Museum in San Francisco

<http://www.asianart.org/educatorresources.htm#japan>

Japanese Art and Nature & Art and Animals for Elementary students

http://www.crowcollection.org/teacher_resources.aspx

An easy to use and interpretive timeline on Japanese Art, History, and Culture

<http://www.metmuseum.org/toah/ht/02/eaj/ht02eaj.htm>

Timeline

Jomon Culture c. 4000 BCE-300 BC

The Jomon period is a prehistoric culture of tribal/clan organizations. The term Jomon refers to the rope designs characteristic of the period's pottery.

Yayoi Culture c. 300 BCE-300 CE

This period is marked by advancements in agricultural tools and new forms of pottery reflective of a more populous and wealthier culture.

Kofun or Yamato Period 300-645 CE

Powerful clan rulers emerged and began a culture of imperial rule. These rulers became immortalized in great earthen grave mounds surrounded with funerary objects, such as models of buildings and boats and clay *haniwa*—terra cotta figurines

Taika Reform or Asuka 645-710 CE

A great wave of reforms called the *Taika no Kaishin* aimed to strengthen the empirical power by centralizing conquered regions. New aristocratic families were created. The most powerful of these new aristocratic families were the Fujiwara, who aided in pushing the Taika reforms

Nara 710-784 CE

The establishment of the first permanent capital at Nara was modeled after Chang-an in China. This period also saw the emergence of Japanese patterns of administration and institutions while marking the beginning of the classical period.

Heian 794-1185 CE

Heian saw a flowering of classical Japanese culture in the new capital of Heian-kyo (Kyoto). Court aristocracy, especially women, produced a great body of literature, including poetry, diaries, and the novel *The Tale of Genji*. This body of literature promoted a refined aesthetic sensibility. The Heian period is also noted for the rise of Samurai culture.

Kamakura 1185-1333 CE

This period marked the beginning of military rule where samurai warriors replaced nobles as active Japanese rulers. The imperial court remained in Kyoto as a figurehead, however the shogun's governing organization was based in Kamakura, south of modern Tokyo.

Kublai Khan Invasions 1274 & 1281 CE

Khan's unsuccessful Mongol invasions were repelled with help of *kamikaze* or a "divine wind" causing the Mongols to lose a great amount of their supplies and

weaponry on turbulent seas.

Ashikaga or Muromachi 1333-1568 CE

The Ashikaga were a samurai clan who founded the Muromachi shogunate, a new warrior government in Kyoto who retained marginal control of the country. The Muromachi became a patron of the newly flourishing artistic tradition influenced by Zen Buddhist culture, samurai, and court society.

Civil War 1467-1568 CE

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

Azuchimomoya Ma 1568-1600 CE

Oda Nobunaga starts the 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 established.

Edo or Tokugawa 1600-1867 CE

Japan is unified under a military government which maintained 250 peaceful years, ultimately leading to the 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 transitions to a nation-state. Through Western stimulus, Japan emerges into a modern international world visible through dramatic alterations in institutions, traditional social organization, industrialization, and culture. The feudal system falls and Japan becomes a capitalistic society.

Taisho 1912-1926

Japan's economic base expanded within Asia and the Pacific.

Showa 1926-1989

The Showa period literally translates as the period of "enlightened peace", and marked the longest period of empirical rule. Ironically the Showa period was anything but peaceful; Japan was warring with China, attacked Pearl Harbor, and was thrust into World War II. After the war, Japan became a sovereign nation and a global economic presence.

Heisei 1989-Present

Japan becomes and remains a world power.

Glossary

Amaterasu no Omikami

The Japanese Sun Goddess and 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

Bodhidharma is the Indian monk who brought the Zen meditation school of Buddhism from India to China during the sixth century. He is said to be the twenty-eighth patriarch and is revered as a person truly devoted to his religious beliefs. His Japanese name is Daruma.

Bosatsu or Bodisattva

This is literally defined as a being whose essence is enlightenment. The concept of the bodisattva did not appear until several centuries after the life of the Buddha, but then spread quickly. The bodisattva 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. Bodisattvas 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 is severed the connections which necessitate the endless cycle of suffering, death and rebirth. Shakyamuni is usually referred to as 'The Buddah'. One of the major world religions which spread rapidly from India across Central and Eastern Asia and centers around the importance of realizing the non-reality of the physical world and potential enlightenment.

Byobu

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

Ceramic

All objects made from fired clay. This includes earthenware, porcelain, and pottery

Edo

Edo is the old name for Tokyo and 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 which alternates pictures and texts in order to tell a story

Filial Piety

Devotion to one's ancestors. Filial piety was an important force in the Shinto religion

Fujiwara

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

Furisode

A type of full-length garment with swinging sleeves that was worn on festive occasions by Japanese women and children

Fusuma

A movable panel wall which slides on wooden tracks in a traditional Japanese building. Many fusuma was painted and can be grouped with folding screens (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 from the Muromachi period. Often, it is applied on layers to achieve a three-dimensional effect

Ink

Lampblack combined with glue and molded into sticks. The stick is rubbed with water on inkstone, a stone carved with a hollow to contain the resulting fluid ink, to achieve the required consistency of ink. This black ink can be diluted to produce a variety of grey ink washes

Inro

A type of small, sectioned lacquer carrying box which was popular in Japan in part because traditional Japanese clothing had 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

Kimono literally translates as "the thing worn". The term is a modern catch-all for many styles of full length traditional Japanese clothing

Koto

A stringed musical instrument. A long Japanese harp

Lacquer

The product of the lacquer or varnish tree native to China and transported to Japan in the sixth century. Lacquer work is an extremely time consuming process in which multiple 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 dry fully before it is polished. Sometimes there are as many as fifty layers covering an object.

Medium

A medium refers to the material or form used by an artist

Mudra

Any of a number of 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 chord between an intro and netsuke in order to keep the intro closed when the wearer is moving

Porcelain

A hard, dense, lustrous, translucent white, high-fired ceramic ware which is impervious to liquid

Samurai

Samurai literally means, "to serve". The word was originally used to describe a servant, however over time it was used in reference to a member or members of the Japanese warrior class. Samurai were bound to their lord by a strict code of honor and were expected to make sacrifices, even death, in order to serve him

Screen Painting

A freestanding painting on paper or silk that was attached to a rigid wooden frame. In Japan, screens often take the form of byobu, or 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. Shoguns ran Japan until the 19th century

Shrine

A Shinto architectural structure that is a place to honor one's ancestors

Silk Road

Silk traders travelled from China to the West via the Silk Road. The long and arduous paths reached from Chang'an to Rome and aided in the spread of Buddhism

Sumo

Sumo is 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

Ukiyo-e are pictures of the floating world. These inexpensive woodblock prints depicted lighthearted scenes from theatre, pleasure, landscapes, and historical events

Yamato

The name for the ancient heart of the Japanese nation which is now used to differentiate between indigenous and foreign concepts

Zen

A school of Buddhism brought from India to China by the Indian Monk, Bodhidharma or Daruma during the sixth century. Zen favors meditation over philosophical inquiry and has influenced not only Asian history, but also the history of Western thought