

Ancient Japan

Fun Projects for World History

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History, Language Arts, Art - Ancient Japan

TABLE OF CONTENTS

	PAGE
<i>General Overview</i>	1
<i>Japanese Samurai in Focus</i>	2
<i>Japanese Storytellers in Focus</i>	17
<i>Japanese Ainu in Focus</i>	36
<i>Japanese Geisha in Focus</i>	49
<i>Japanese Festivals in Focus</i>	67
<i>Japanese Shrines in Focus</i>	78
<i>Japanese Castles in Focus</i>	88
<i>Japanese Gardens in Focus</i>	104
<i>Japanese Metal Art - Chokin in Focus</i>	117
<i>General Material List</i>	128
<i>Extension Activities for Graphics</i>	129
<i>Character Development Statements</i>	133
<i>Additional Details for Characterization</i>	137
<i>Setting Development Statements</i>	140
<i>Additional Details for Settings</i>	142



History, Language Arts, Art - Ancient Japan

GENERAL OVERVIEW

This collection of nine enrichment activities was designed to complement existing curricula and expand one's understanding of the ancient Japanese. Studies have confirmed that using our hands helps us retain information. So, if you are looking for creative, simple yet stimulating and exciting projects to spark learning, take the next step toward a highly engaging encounter.

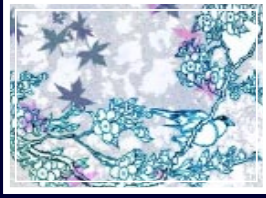
There is truly nothing more stimulating than combining a hands-on activity with a subject being studied. Regardless of a learner's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.

In this collection, there are a total of nine hands-on projects and writing activities. To enhance the complete learning experience using this collection, character and setting development statements as well as extensive vocabulary lists are provided. A general materials list, detailed instructions, and extensive activity suggestions are provided for the nine projects that focus on the collection theme.

As an educator with 18 plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection are based on actual artifacts representative of ancient Japan. A conscious effort was made to develop activities that are constructed from readily available materials, yet result in stunning end products. Although having a wonderful end product is desirable, an essential part of learning is the process of creating something. A young person will gain a greater appreciation for the skills required by the ancient Japanese when they accomplish an activity.

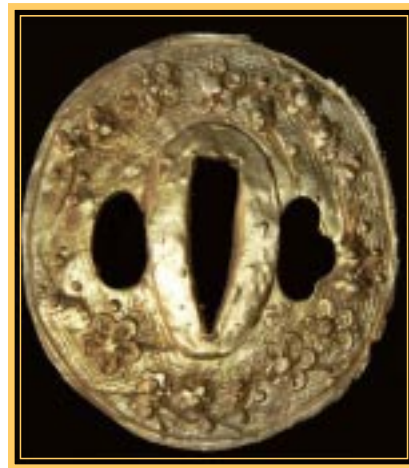
It is my heartfelt desire that both teacher and student will find the nine activities in this book a wonderful journey of creativity. Jean Henrich

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Japanese

SAMURAI in Focus



History Japanese Samurai

SAMURAI IN FOCUS

Samurai were Japanese warriors. They were part of the military class in Japanese society. Samurai were also referred to as *bushi*. They used many different weapons such as long bows and arrows, spears, and even guns, but it was the sword that symbolized them within Japanese culture.



The term *bushi* came from their code of ethics called *bushido*, meaning “the way of the warrior.” Based in Confucian thought, samurai were loyal to one master and practiced self-discipline and high moral behavior. They would rather commit suicide, *seppuku*, than accept surrender.

There were several cultural time periods where the samurai played an important role in Japanese society. The following is a brief listing and overview of each time period:

794-1185, Heian Period: This was the time when private and powerful Japanese landowners hired private soldiers to protect their lands. During this period warring clans fought each other for control over the country. The Taira and Minamoto clans were the largest and fought continuously for control.



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SAMURAI IN FOCUS

1192-1333, Kamakura Period: The Minamoto clan defeated the Taira in 1185. Minamoto Yoritomo, the shogun or greatest military commander, established their headquarters in Kamakura in 1192.

1333-1573, Era of Warring States: During these years Japan was in constant turmoil and conflict.

1573-1603, Azuchi-Momoyama Period: This time period saw the establishment of a caste system that made the samurai choose between working on a farm or living constantly as a warrior. If they decided to be warriors, they lived together. Only samurai were allowed to arm themselves during this time period.

1603-1868, Edo Period: This was the most important time period for the samurai. They were at the top of the Japanese social system. They lived in castle towns where they received wages from their shogun. At the defeat of Osaka Castle in 1615, the need for samurai began to decline and by 1868, the samurai class was eliminated.

The symbol of the samurai was the sword. It played such an important role in their lives both as a weapon and as a symbol that the remaining part of this overview will be dedicated to describing some of the primary features of the samurai swords.

Samurai generally carried two swords: a short sword called a *tanto* and a medium sword called a *daito*. Swords were measured according to the length of their cutting edge. In Japan, one *shaku* was equal to about 11.9 inches. The medium sword, *daito*, measured approximately 20-22 inches. The *tanto* measured less than one *shaku* or less than 11 inches. Sometimes these swords were called *hara-kiri* knives.



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SAMURAI IN FOCUS

Japanese swords are divided into two main parts: the blade and the mountings. They were ornately decorated and carefully made by exacting standards. There were a total of eight different types of sword blades.

The samurai's blade was divided further into specific sections as listed here:

Kissaki - the point

Yokote - dividing line between the point and surface

Shinogi - ridgeline

Shinogi-ji - ridge area

Ji - Decorations on the blade's surface. The decorations included "grooves" which were designed to keep the blade structurally sound and ornate carvings.

Yaki-ba - tempered line that ran the length of the blade

Mune - top ridge of the blade

Nakago - This is the section of the blade that fits into the hilt.

TO SEE A MULTIMEDIA PRESENTATION OF A PERFORMANCE AT THE KENNEDY CENTER ABOUT SAMURAI, PLEASE GO TO THE FOLLOWING WEB SITE:

<http://www.kennedy-center.org/multimedia/samurai/>

Life is like unto a long journey with a heavy burden. Let thy step be slow and steady, that thou stumble not. Persuade thyself that imperfection and inconvenience are the natural lot of mortals, and there will be no room for discontent, neither for despair. When ambitious desires arise in thy heart, recall the days of extremity thou has passed through. Forbearance is the root of quietness and assurance forever.

Look upon the wrath of the enemy. If thou knowest only what it is to conquer, and knowest not what it is to be defeated, woe unto thee; it will fare ill with thee. Find fault with thyself rather than with others.

Ieyasu Tokugawa (1543-1616)



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SAMURAI IN FOCUS

Another interesting feature of Samurai sword blades was the treatment on the surface of the blade. Samurai swords were made strong through the heating, stretching, and folding of the metal. Some Japanese sword makers folded the metal used to make the blades upwards of twenty times. The folding created layers and surface grains which were called *hada*. The grains were divided into five main types:



Muji - plain grain

Masame-hada - straight grain

Itame-hada - wood grain

Mokume-hada - burl grain

Ayasugi-hada - curved grain

The samurai sword featured detailed mountings. They included all the woven and metal work that helped to secure the blade in place.

Saya - This is the wooden scabbard that protected the blade. Japanese sword makers would often decorate the scabbards with inlaid designs and lacquer.

Tsuba (hand guards) - These were made of metal and were used to protect the hand. They were commonly made of silver, copper, and steel. They were often decorated with ornate designs.

Tsuka (the hilt) - Tsuka were the handles of the sword. They were made of wood and wrapped in stingray skin. The next layer was flat tape or cording that was interwoven into a decorative manner. The hilt was covered in silk, cotton, or leather cording.

Seppa - These were spaces set into the mountings.

Habaki - The collar was used to stop the blade from moving around in the scabbard.

Fuchi - The metal cap at the end of the sword handle.

Menuki (hilt decorations) - These were decorative metal pieces that included tigers, bamboo, running horses, bats, peacocks, cranes, dragons, and flowers, plus many other styles. They were often made of silver or gold.

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SAMURAI IN FOCUS

CREED OF A SAMURAI

I have no parents - I make the heavens and earth my parents.
I have no home - I make awareness my home.
I have no life or death - I make the tides of breathing my life and death.
I have no divine power - I make honesty my divine power.
I have no means - I make understanding my means.
I have no magic secrets - I make character my magic secret.
I have no body - I make endurance my body.
I have no eyes - I make the flash of lightning my eyes.
I have no ears - I make sensibility my ears.
I have no limbs - I make promptness my limbs.
I have no strategy - I make "unshadowed by thought" my strategy.
I have no designs - I make "seizing the opportunity by the forelock" my design.
I have no miracles - I make right action my miracles.
I have no principles - I make adaptability to all circumstances my principles.
I have no tactics - I make emptiness and fullness my tactics.
I have no talents - I make ready wit my talent.
I have no friends - I make my mind my friend.
I have no enemy - I make carelessness my enemy.
I have no armor - I make benevolence and righteousness my armor.
I have no castle - I make immovable mind my castle.
I have no sword - I make absence of self my sword.

Anonymous samurai, 14th century



TO SEE A LIST AND DESCRIPTION OF FAMOUS SAMURAI,
PLEASE GO TO THE FOLLOWING WEB SITE:

http://www.kiku.com/electric_samurai/cobweb_castle/samurai_gallery.html

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SAMURAI WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 133 - 139.

CLOTHING

dotera - (thick kimono coat)
fundo shi - (loin cloth)
furoshiki - (wrapping cloth)
geta - (wooden clogs)
hachimaki - (headband)
happi - (short, kimono-styled jacket)
haramaki - (stomach band)
ho-ate - (mask)
juban - (undershirt)
kabuto - (helmet)

EARS

Hidden beneath
hair
Large
Misshapen
Missing one
Pointed
Protruding

EYES

Serious
Dangerous
Glaring
Knowing
Determined

APPEARANCE

Dangerous
Gentle
Rough
Rugged
Tough

TYPE OF WEAPON

jutsu - (star shaped metal disk with sharp points)
tachi - (long sword)
wakizashi - (short sword)

FACIAL TEXTURE

Gnarled
Groomed
Wrinkled
Smooth
Long beard

INTELLIGENCE

Able to solve problems
Average
Brilliant
Good memory
Resourceful

STEPS

1. Indent and write one sentence introducing your character by name and where he is located. (Use your own words for this step)
2. Write one or more sentences describing his clothing.
3. Write one or more sentences describing his weapons.
4. Write one sentence describing his appearance.
5. Write one sentence describing his facial texture.
6. Write several sentences describing his eyes.
7. Write several sentences describing his intelligence.

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Japanese Sword Guards

Every detail is treated with the utmost skill. This was true with the sword guards or tsuba that were part of a samurai's sword. The following activity will give you an opportunity to recreate a faux tsuba.

MATERIALS NEEDED

- *Polymer clay - Original Sculpey®
- *Rolling pin
- ***X-Acto® knife - ADULT SUPERVISION REQUIRED**
- *Gold, silver, bronze, or copper spray paint
- *PLAID FolkArt® Acrylic Paint - black & burnt umber
- *Paintbrush
- *Tracing paper
- *Cookie cutters, miniature rubber stamps



SWORD GUARDS

Tsuba (sword guards) were used to protect a samurai's hand. They featured beautiful and ornate designs. The blade was inserted through the center of the *tsuba*. Japanese sword makers made tsuba as a sideline to their main business of making swords. By the late Muromachi period which was during the years of 1392 - 1568, *tsuba* gained in popularity. The sword guards could be very simple in detail to very elaborate. Most were made from brass, copper alloy, copper, and bronze. Many sword guards featured inlays of different metal, especially silver and gold.



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1. MAKE AND EMBELLISH THE CLAY TSUBA

*Select one of the *tsuba* designs on pages 13 - 16. Cut out the design.

*Roll out a sheet of Original Sculpey[®] polymer clay that is approximately 1/8" - 1/4" thick.

***WITH ADULT SUPERVISION**, place the *tsuba* pattern on top of the polymer clay and cut out the design using an X-Acto[®] knife.

*Embellish the surface of the *tsuba* using both relief and incised designs. Small cookie cutters, rubber stamps and molds will assist you in this process. Use the *tsuba* designs as reference.

*Bake the polymer clay according to the package directions.

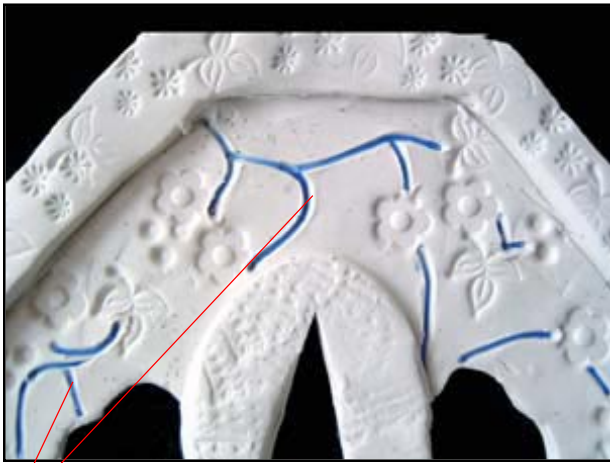


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ANOTHER EXAMPLE OF DECORATING A TSUBA



Tiny rubber stamps can be used to add decorations to the surface of the clay. We used a small flower and leaf stamp.



We then hand drew “branches” with a pen connecting the leaf and flowers that were previously stamped.



A toothpick was used to add texture in the center where the sword blade would have been located.

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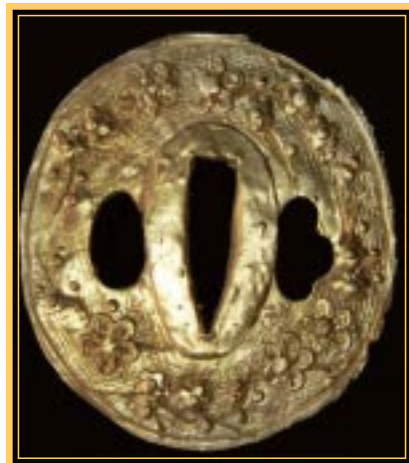
2. PAINT THE SURFACE

*In a well ventilated area, spray paint the surface of the clay *tsuba* either gold, bronze, silver, or copper. Let dry.

*Make a wash of FolkArt[®] burnt umber and black acrylic paint. Paint the surface of the *tsuba*, letting the mixture seep into the design.

*Use a clean, damp paper towel to gently remove the excess wash from the surface. Mount and display as desired.

CREATIVE OPTION - Consider using Sophisticated Finishes[®] by Triangle Coatings Metallic Surfacers & Antiquing Solutions for an authentic metal look to your finished *tsuba*. These special finishes are available in craft stores in the paint or faux finishing section- **ADULT SUPERVISION REQUIRED**



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TSUBA GUARD



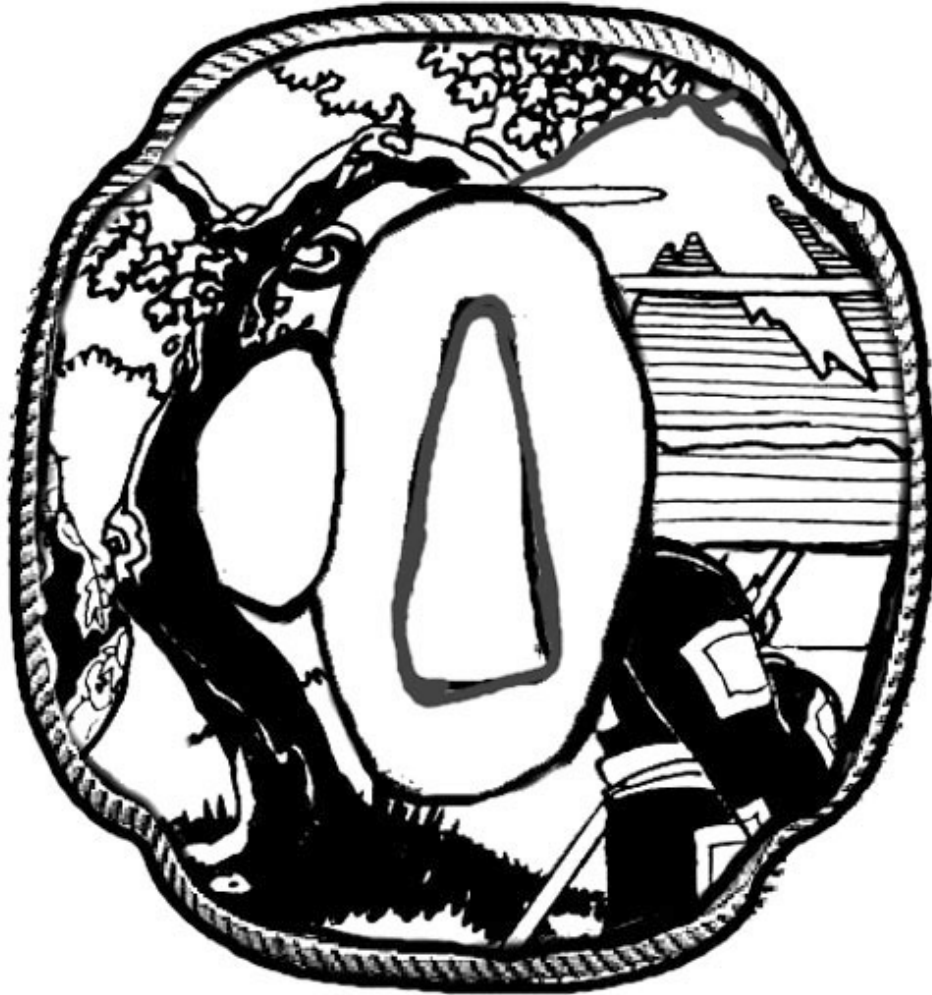
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TSUBA GUARD



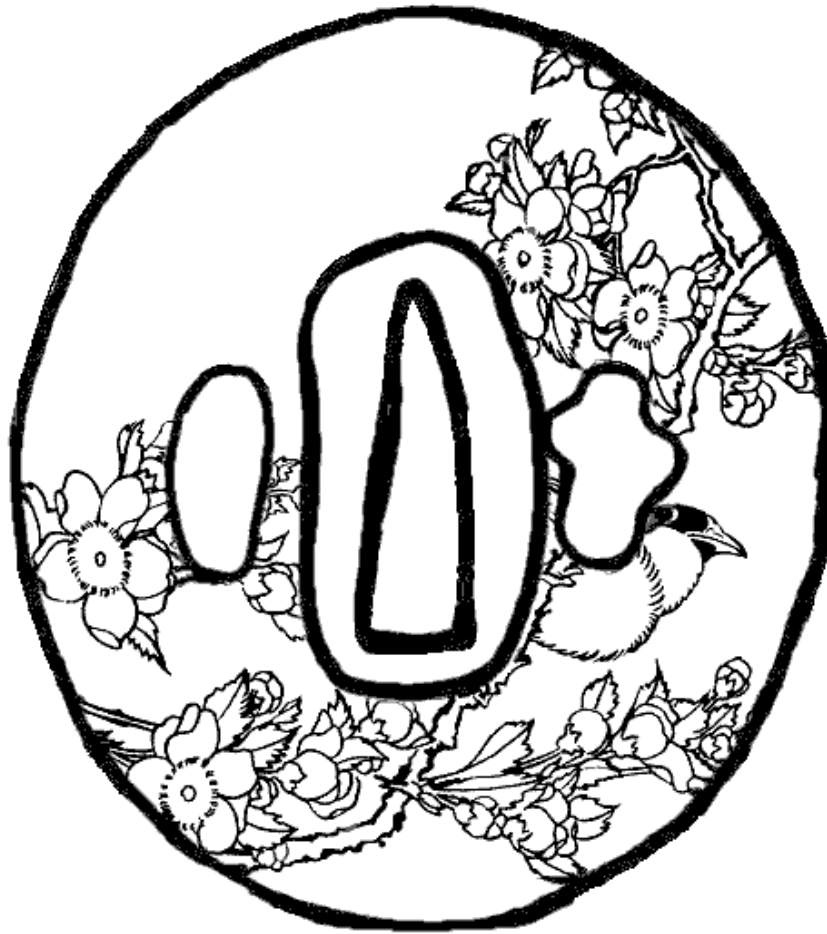
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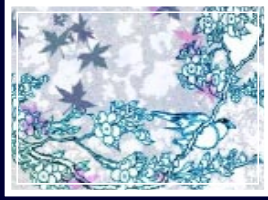


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TSUBA GUARD



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Japanese STORYTELLERS in Focus



History Japanese Storytellers

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STORYTELLERS IN FOCUS

The Japanese have a magnificent oral tradition of telling stories. There are several main types:

Rakugo - long, humorous stories

Manzai - two performers specializing in slapstick, wise cracks, and comic skits

Naniwabushi - solo recitation - good vs evil, partly sung

Kodan - reciting famous historic events

Kamishibai - picture-story telling tradition

RAKUGO

This is Japanese comedy where the performers sit on a small mattress or cushions positioned in front of the audience. They act out a comic story. The performer can be a narrator but more often is a primary character in the story. The characters in the story carry on a comic dialog between themselves. Performers can represent more than one character. They alternate back and forth between different characters that have very distinct and separate personalities. The performers exaggerate these personality traits.



Rakugo performers apprentice with a Master for three to four years. During this period, the apprentice will usually live with the Master. The apprentice is expected to do whatever the Master might request. After they have completed their apprenticeship, the Master gives them their professional name. Often they take the Master's family name and a single syllable from their own first name. This name will tell where he received his training. In present-day Japan, there are few families where someone interested in this type of performance can still receive training.

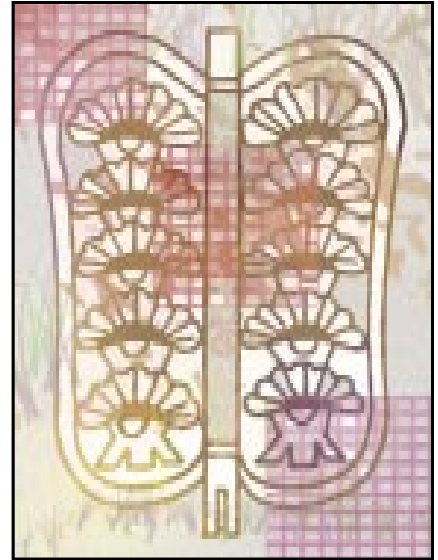
STORYTELLERS IN FOCUS

MANZAI

Another type of storytelling in Japan is called Manzai. This is a type of stand-up comedy which involves a “straight man” called a *tsukkomi* and a “funny man” called a *boke*. The two performers exchange a quick dialog of jokes that are based on puns, misunderstandings, and different types of verbal humor.

Manzai originated in the Osaka region of Japan. By the 17th century, performers were known as the *tayu* and *saizo*. The *tayu* used a fan to help him communicate different parts of the story to the audience. The *tayu* was the “honorable” character in the Mazai performance. The *saizo* wore simple clothing and carried a bag hung over his shoulder which he used to collect the fees for their performance from the guests. As with many Japanese storytellers, the performers would travel between towns performing for the villagers. During the time surrounding New Year’s, the Manzai performers would travel from house to house, performing songs and dancing using a special drum called a *tsuzumi* to help emphasize their words.

In present-day Japan, the *boke* provides the comic and visual humor which comes from being “provoked” by his partner. The *tsukkomi*, his partner, often slaps the *boke*’s head with his fan. The Japanese find this very funny and the audience frequently bursts out in laughter.



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STORYTELLERS IN FOCUS



KAMISHIBAI

The *kamishibai* man used large colored story pictures that looked like woodblock prints or colorful watercolors that complemented the story he was going to tell. Each story had between 12 to 16 storyboards that were large enough for ten or more children to view. The stage was a simple wooden box that had an opening on one side and “doors” on the front. The storyboards were removed one at a time, revealing the next scene of the story. On the back of the cards would be a few words indicating the next scene.

To keep his young audience interested in coming to hear him the next day, stories were often left unfinished at an exciting moment which left children excited for his next arrival in town and a chance to hear the next episode to the story.

At the height of its popularity, it is estimated that there were approximately 3000 storytellers in Tokyo.



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STORYTELLER WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 133 - 139.

CLOTHING

Cotton kimono
juban (undershirt)
hachimaki (headband)
happi coat (short,
kimono-styled jacket)
zori (straw sandals)

MOUTH

Smiling
Serious
Large
Medium
Perfectly formed

PERSONAL ITEMS

Fan
Puppets
Monkey
Flute
Bamboo insect cage
Lacquered box

TYPE OF STORY

rakugo (long, humorous stories)
manzai (two performers specializing in
slapstick, wise cracks, and comic skits)
naniwabushi (solo recitation - good vs.
evil, partly sung)
kodan (reciting famous historic events)
kamishibai

APPEARANCE

Wise
Kindly
Clean
Gentle
Stern

FACIAL TEXTURE

Gnarled
Groomed
Wrinkled
Smooth
Long beard

POSITION

zenza ("curtain
raiser")
Shin'uchi (master
storyteller)
Apprentice

EYES

Bright
Lively
Thoughtful
Peaceful
Cheerful

STEPS

1. Indent and write one sentence introducing your character by name and where he/she is located. (Use your own words for this step)
2. Write one or more sentences describing his/her clothing.
3. Write one or more sentences describing his/her personal items.
4. Write one sentence describing his/her appearance.
5. Write one sentence describing his/her facial texture.
6. Write several sentences describing his/her mouth and eyes.
7. Write several sentences describing the type of story he/she tells.
8. Write one sentence describing the position he/she holds as a storyteller.

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Kamishibai Story Cards

From Wikipedia, the free encyclopedia.

<http://en.wikipedia.org/wiki/Kamishibai>

Freely available under the GFDL

Kamishibai, literally "paper drama," is a form of storytelling that originated in Japanese Buddhist temples in the 12th century, where monks used e-maki (picture scrolls) to convey stories with moral lessons to a mostly illiterate audience. It endured as a storytelling method for centuries, but is perhaps best known for its revival in the 1920s through the 1950s. The gaito kamishibaiya, or kamishibai storyteller, rode from village to village on a bicycle equipped with a small stage. On arrival, the storyteller used two wooden clappers, called hyoshigi, to announce his arrival. Children who bought candy from the storyteller got the best seats in front of the stage. Once an audience assembled, the storyteller told several stories using a set of illustrated boards inserted into the stage and withdrawn one by one as the story was told. The stories were often serials and new episodes were told on each visit to the village. The revival of kamishibai can be tied to the global depression of the late 1920s when it offered a means by which an unemployed man could earn a small income. The tradition was largely supplanted by the advent of television in the late 1950s but has recently enjoyed a revival in Japanese libraries and elementary schools.



MATERIALS NEEDED

- *1 watercolor tablet
- *Drawing paper for rough drafts
- *Watercolor paints, magic markers, watercolor pencils, colored pencils, and crayons
- *A simple story to illustrate

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1. MAKE THE ROUGH DRAFT

*Select a simple story or fable that has one to three characters. For example, the fable “The Tortoise & the Hare,” “The Ugly Duckling,” or what would be best - a Japanese tale.

*Enlarge the Storyboard Template on page 27. Also make 6 copies (12 pages total) of the Storyboard Card Template on page 28 onto watercolor paper. Although these sheets will be longer than your theater, they will give you room on the ends to remove each card from the side.

*Number each of the story cards on the front right-hand corner 1 - 12.

*Plan the story card sequence by breaking down the story on the Storyboard Template. Determine the important scenes by breaking down the story as follows:

Page 1 - Write the story’s title.

Pages 2-11 - Divide the story into major sections:

Page 2 - the main characters are introduced

Page 3 - the setting is introduced

Page 4 - the problem or plot is introduced

Pages 5-11 - detail how the characters deal with the problem

Page 12 - The end of the story.

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2. DRAWING THE SCENES

*On a smaller copy of the storyboard template, rough sketch the pictures that will go with each section of the story.

*When you are satisfied with the rough sketched pictures, recreate the story onto each of the 12 copies of the Storyboard Card Template that you previously made. Consider incorporating the following:

- 1. VARY THE VISUAL PERSPECTIVE** - Draw characters and settings from different perspectives - sides, front, back or top, from a distance, or up close.
- 2. VARY THE COLORS AND TEXTURE** - Show changes in emotion or time of day by varying the coloring of the page. Add collage materials such as fabric, origami, or other items that make the picture “come alive.”
- 3. MAKE PICTURES COLORFUL, BOLD, AND LARGE** - Traditional Japanese *kamishibai* pictures were large enough for 10 or more children to view.

HELPFUL HINT: Keep your story line simple. Don’t get too “wordy.” Make the words match the scene.



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3. ADDING WORDS TO THE PICTURES

*Traditional *kamishibai* feature smaller pictures on the back in the upper right-hand corner of what is on the front side. This helps the storyteller remember where he is in the story.

*Traditional *kamishibai* also include a brief description of the picture on the back using the following method:

The introduction for card #1 is written on the back of the last card, card #12.

The description of card #2 is written on the back of card #1.

The description of card #3 is written on the back of card #2.

(This process is repeated for all cards. As the cards are removed from the *kamishibai* stage, one by one, the written description for the front card is read from the back of the previous card.)

HELPFUL HINT: Until the writing and pictures work together as desired, use removable tape or sticky notes on the back of the sheets.



History, Language Arts, Art - Ancient Japan

4. PRACTICE THE STORY

*Traditional *kamishibai* storytellers were so skilled they knew their stories by heart. Practice the story many times until you are comfortable with the flow of the story. Use a tape recorder to practice.

HELPFUL HINT: Telling a story out loud has been a popular tradition in many cultures for many centuries. Good storytelling captures the interest of the listener. Try these ideas to capture the interest of your audience:



1. Add descriptive and colorful words.
2. Change the loudness of your voice. Make it soft or loud depending on the scene.
3. Add interesting sounds that go along with the characters or scene. For example, if one of your characters is a mouse, talk in a squeaky voice.
4. Change your voice for different characters. Make it soft, gruff, high, low or angry.
5. Change your facial expression to show the emotions of the characters.
6. Add musical instruments or other items as sound effects to your story.
7. As you present your story, look at the audience, not at your cards. You want to totally engage your audience.

History, Language Arts, Art - Ancient Japan

STORYBOARD TEMPLATE

Enlarge to an 11" X 17" sheet of paper

On cards 5 - 11 show how
the characters solve the
problem

1	5	9
---	---	---

Story's title

2	6	10
---	---	----

Main characters are
introduced

3	7	11
---	---	----

Main setting is introduced

4	8	12
---	---	----

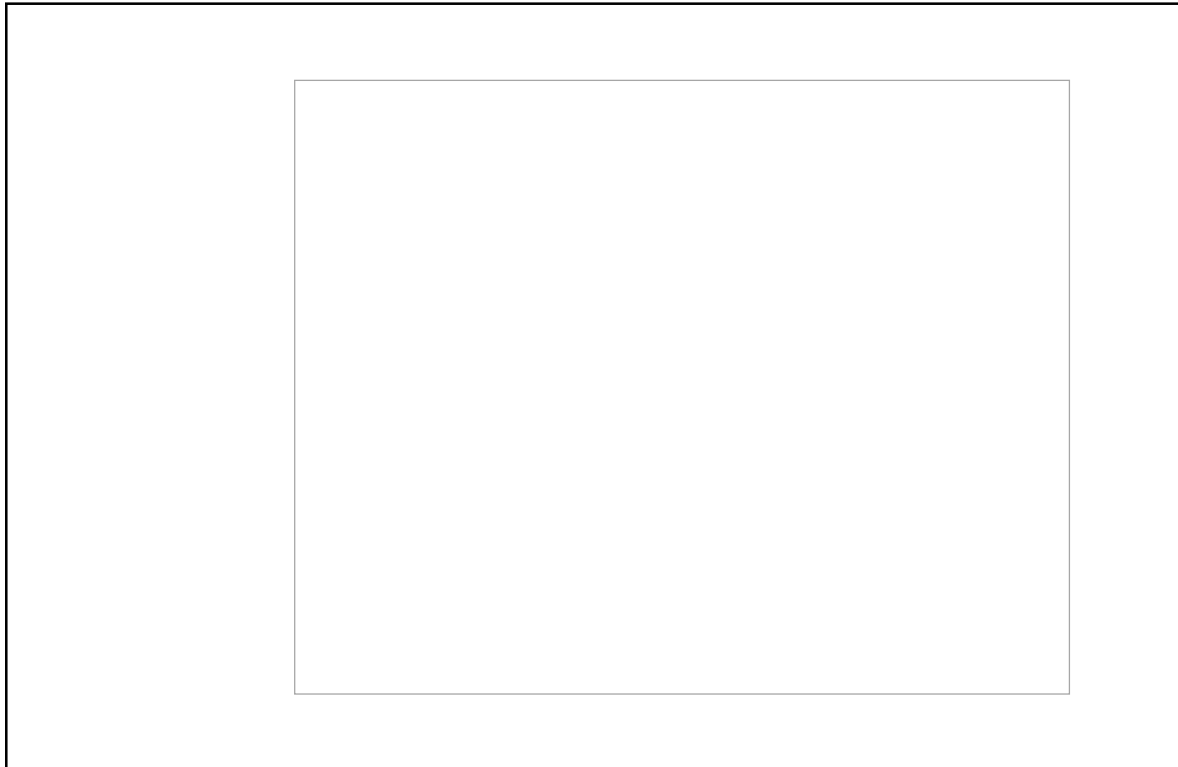
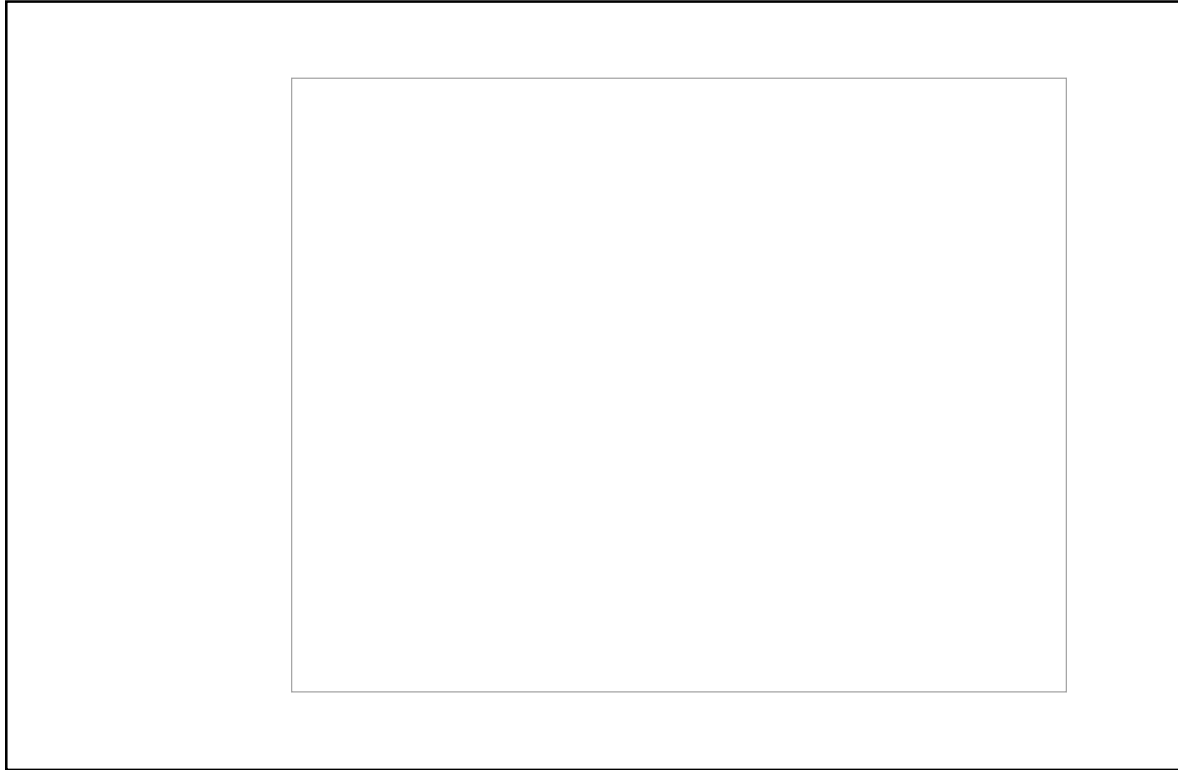
Main plot is introduced

Ending

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STORYBOARD CARD TEMPLATE

Center rectangle is where the actual story picture should be made.



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Kamishibai Stage

MATERIALS NEEDED

***X-Acto[®] knife - ADULT
SUPERVISION REQUIRED**

*Black spray paint

*Gold dimensional paint

*PLAID FolkArt[®] gold acrylic paint

*Paintbrush

*Scissors

*Ruler

*Copy machine

***Hot glue gun & glue - ADULT
SUPERVISION REQUIRED**

*Cereal box cardboard (preferred, but you can use thin corrugated cardboard)

*6 small plastic or metal hinges

*Black magic marker



Traditional *kamishibai* stages are made of wood and can cost upwards of several hundred dollars. These stages were small enough to be carried by the storyteller on the back of his bicycle, but large enough to let ten or more children view the pictures in the story.

Our stage is much smaller than a traditional *kamishibai* stage. It measures 5 1/2" X 4 1/2" inches and is made from corrugated cardboard.

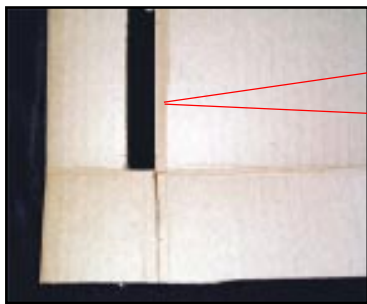


History, Language Arts, Art - Ancient Japan

1. MAKE THE STAGE PIECES

*Assemble the stage as follows:

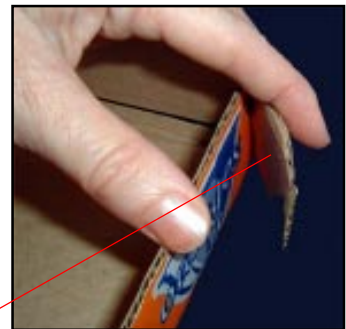
1. WITH ADULT SUPERVISION, make copies of the patterns on pages 33 - 35. Transfer the patterns to a sheet of corrugated cardboard and cut out each pattern using an X-Acto[®] knife.



Along the left hand side of the main box or Pattern #5, Back Box Template, cut an opening that is 1/4" wide and 4 1/4" long. This is where the story cards will be inserted.

*Cut along each of the dashed lines and then score the other parts of the Back Box Template marked by the double lines.

* Use a hot glue gun and glue to attach the sides of the main box together.



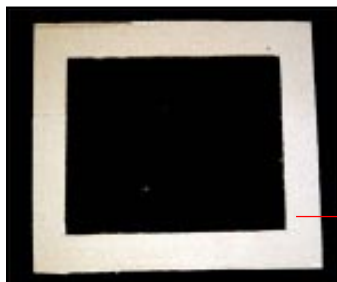
***WITH ADULT SUPERVISION** and in a well ventilated area, spray paint all pieces with black. Let dry.



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2. ASSEMBLE THE STAGE

***WITH ADULT SUPERVISION**, use a hot glue gun and glue to attach Pattern #1, Frame Template on top of the previously assembled main box.



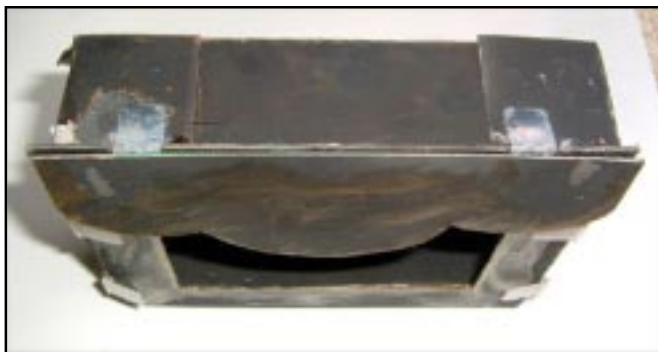
3. ADD HINGES FOR THE STAGE

***WITH ADULT SUPERVISION**, use a hot glue gun to glue each of the six hinges where indicated on the Top Templates - Patterns #2, #3, and #4 on page 34. If you would like, paint or use a magic marker to decorate the hinges.

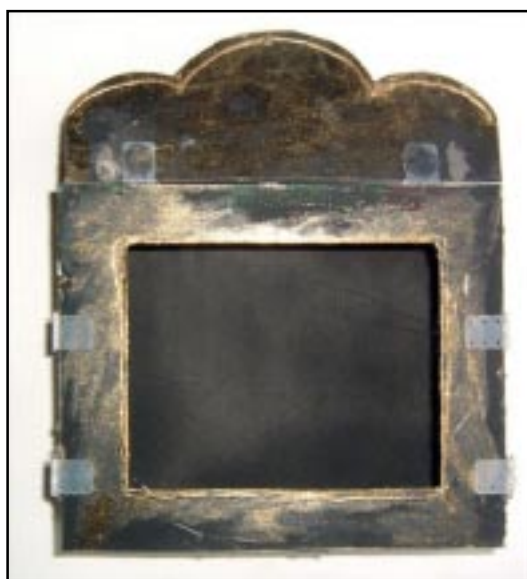
*Brush on some gold over the surface of the black paint and outline the front and top panels.



Location of hinges on the side of the stage.



Location of hinges on the top of the stage.



Location of hinges on the top and sides of the stage.

History, Language Arts, Art - Ancient Japan

4. ADD GOLD HIGHLIGHTS

*Hand paint or stencil on some decorative motifs on the stage using FolkArt[®] metallic colored acrylic paints. We used maple leaves as our decorative design.

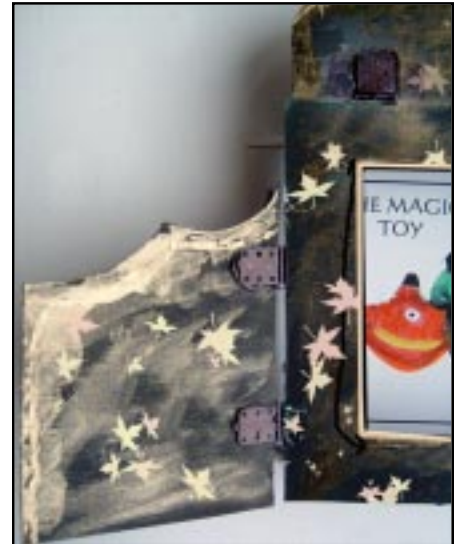
HOW TO USE THE STAGE

*Follow the directions on pages 22 - 28 to make the story cards.

*Place all the story cards in sequence in the back space of the stage. The first card presented should be the title card.

*Place the stage on a flat surface at eye level for all viewers. Open the stage up and place it on a flat surface. Turn the two side panels slightly toward the back of the stage to help keep it standing upright.

*Slide one card out at a time. Use the written description and picture on the back of each card to assist you in telling your story.



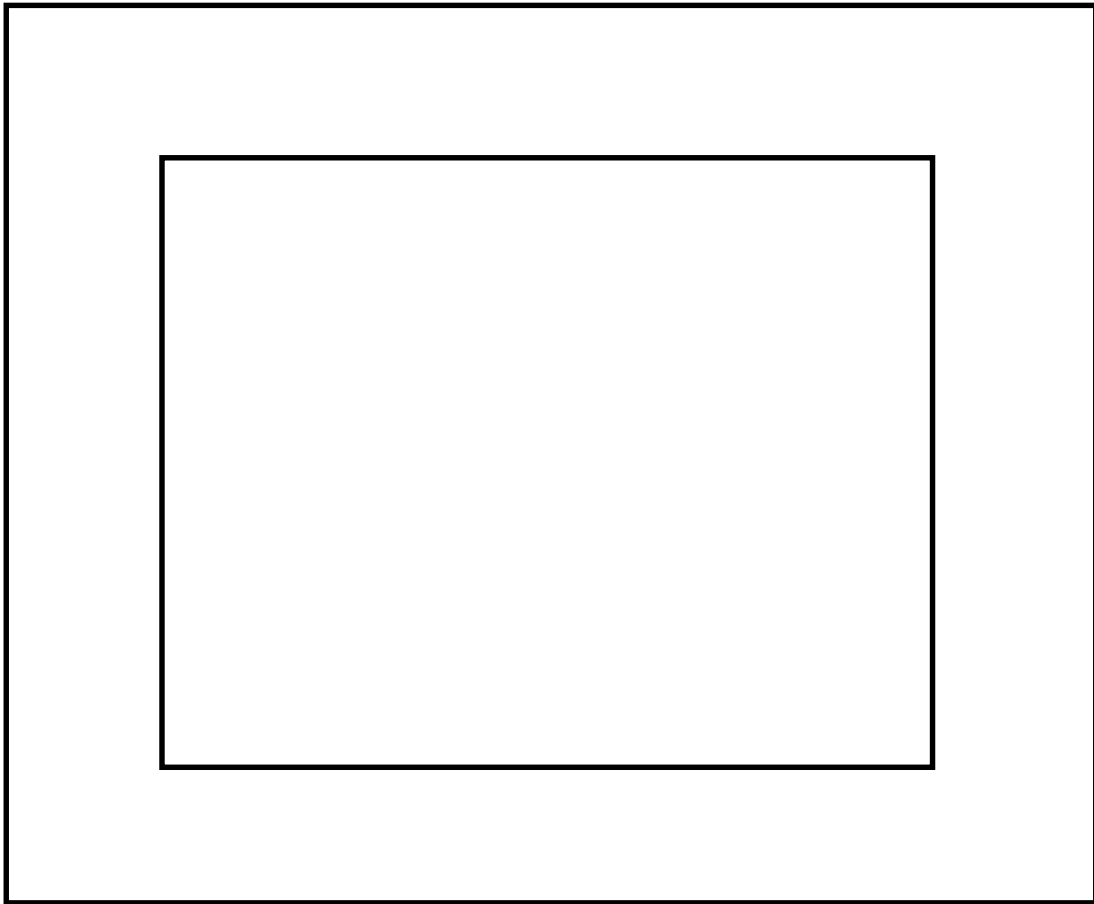
Story card placed behind back of stage

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FRAME TEMPLATE -

Pattern #1

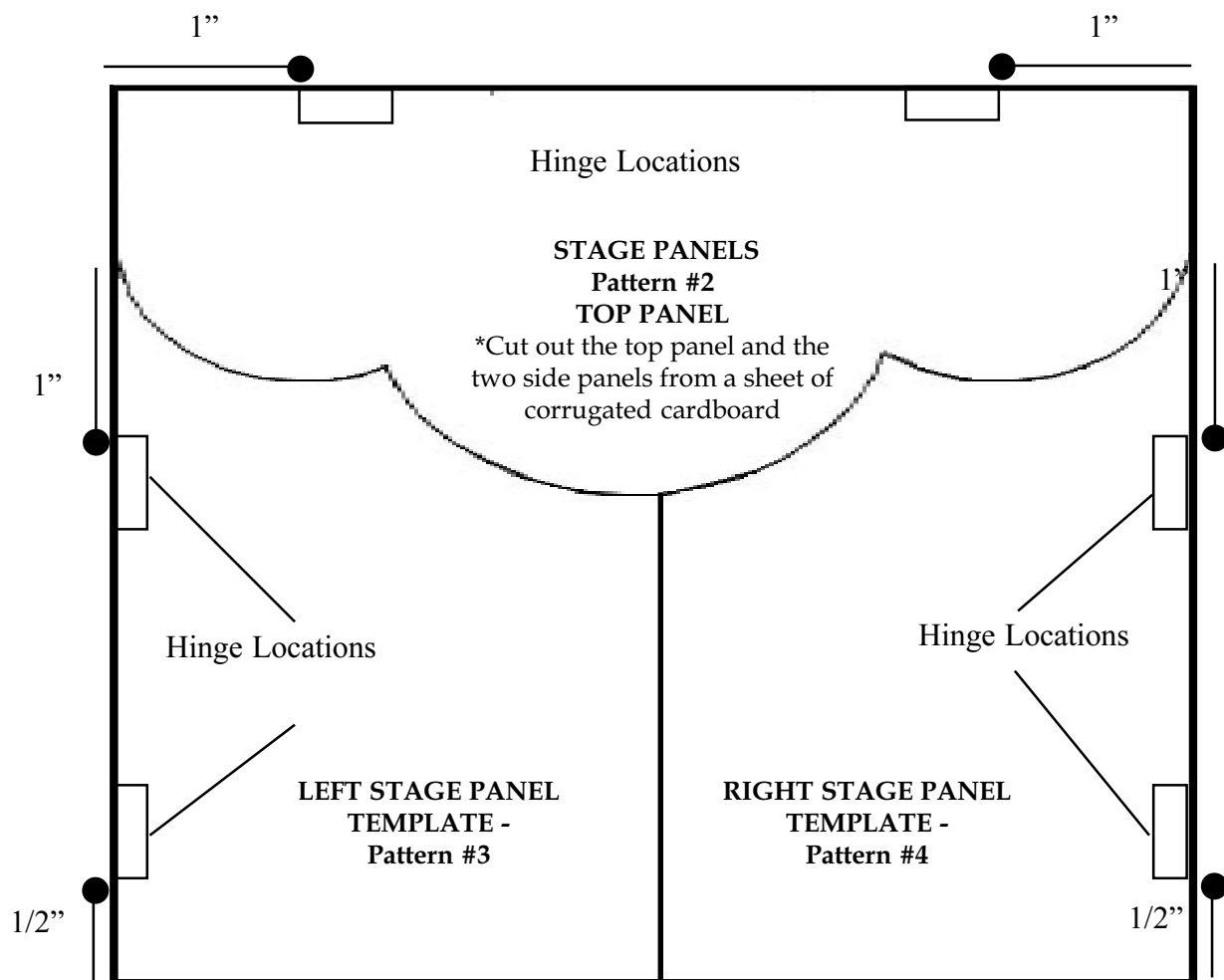
Make one copy and cut out from a sheet of cereal box cardboard. The frame is slightly larger than Pattern #5 - the Back Box Template. Cut out the center rectangle.



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TOP PANEL TEMPLATES - Patterns #2, #3, and #4

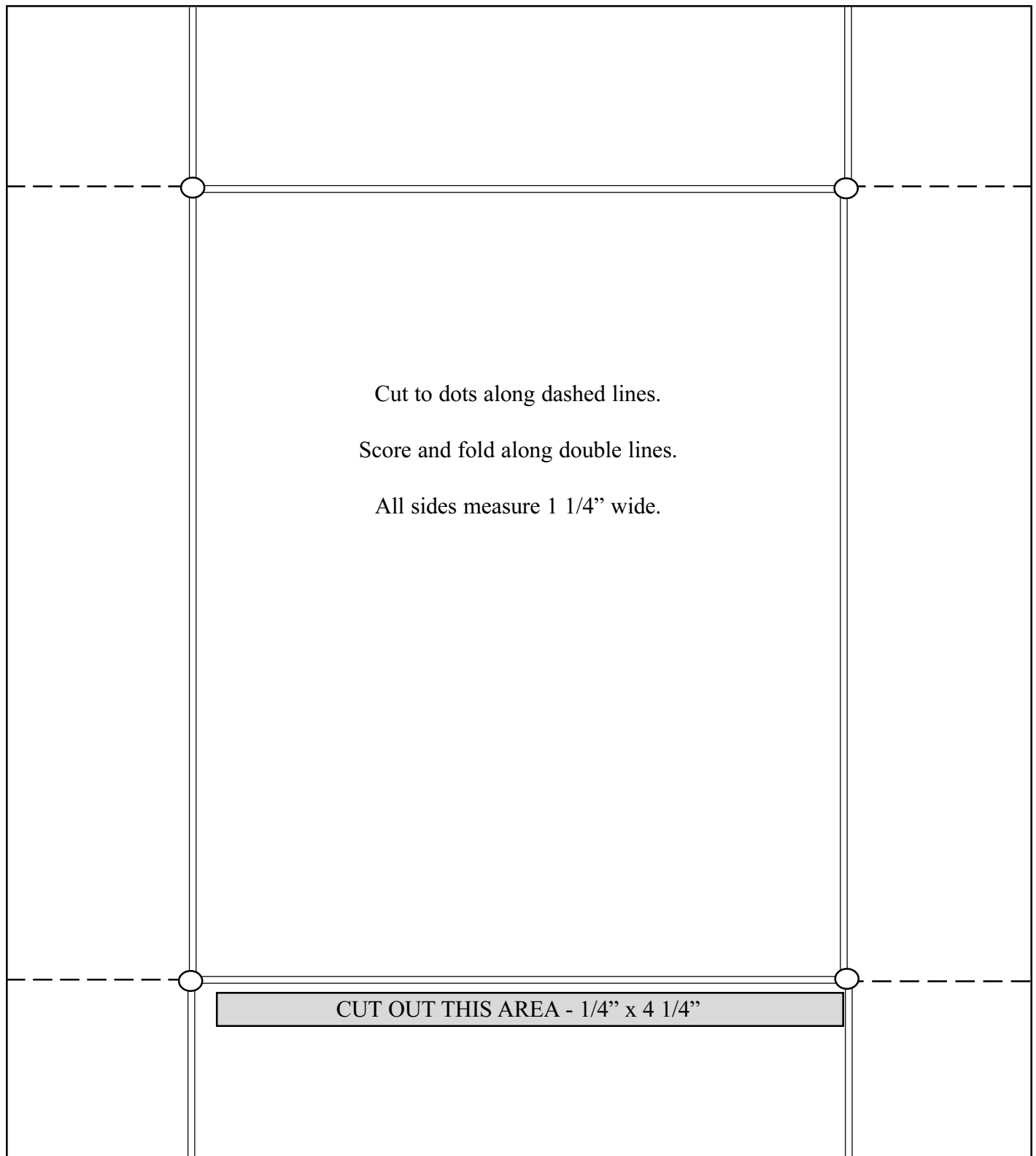
Make one copy and cut out from a sheet of cereal box cardboard



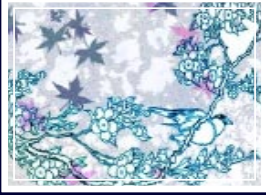
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FRAME TEMPLATE - Pattern #5

Make one copy and cut out from a sheet of cereal box cardboard.

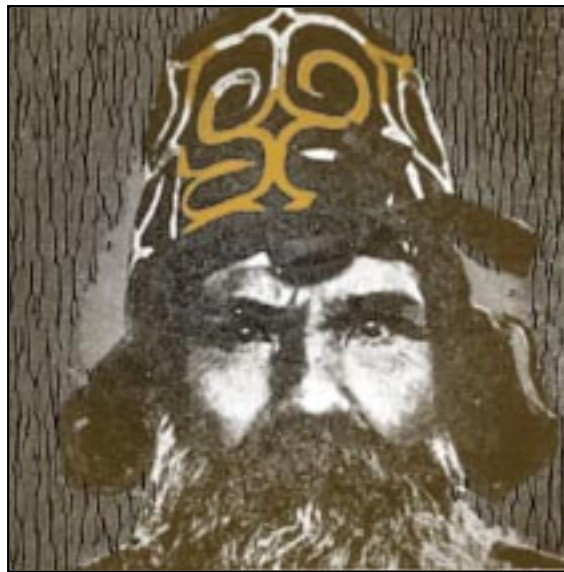


History, Language Arts, Art - Ancient Japan



Japanese

AINU in Focus



History
Japanese Ainu

History, Language Arts, Art - Ancient Japan

AINU IN FOCUS



The Ainu live in the regions of Hokkaido, Honshu, the Kurile Islands, and Sakhalin. They are distinctly different than the Japanese on the mainland. The word “Ainu” means “human.” For centuries the Ainu have fought and been oppressed by other Japanese. Although they have fought battles against the Japanese living on the mainland of Japan.

The Ainu look different and maintain cultural practices that set them apart from other Japanese. The Ainu are fair skinned, may have blue eyes, sometimes feature tattoos, are stocky, have thick wavy hair, and the men grow beards. They worship animals such as the bear and spotted owl, plants such as the mushroom, objects such as boats, house items, gods of the mountains and lakes, and gods of the elements such as wind, water, and fire. Many of their beliefs were passed down through oral tradition since they did not have an alphabet. Children learned by listening to their elders as they retold and shared the morals, legends and their life experiences.

Since the Ainu consider most things as spiritual, it is not surprising that their legends were also closely associated with the natural world. For example, the Ainu believe that the world resides on the back of a huge trout.



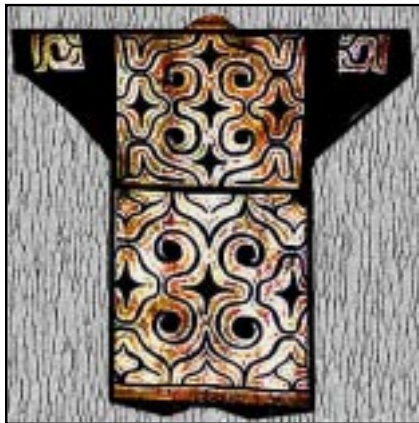
For a closer look at the legends of the Ainu, please go to the following web site:

<http://www.pbs.org/wgbh/nova/hokkaido/legends.html>

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AINU IN FOCUS

The Ainu respect and honor the natural world. They fish, hunt, and gather wild vegetables which they store in buildings called *pu*. They hunt for deer and bear which they preserve through smoking, drying in the sun, or by boiling. The smoked meat is wrapped in birch bark and placed in the *pu* for future use. They also preserve fish such as salmon and trout through smoking. Meat and fish are often made into soups that are seasoned with wild vegetables. One of their staple meals is *sayo*, which is similar to porridge.



CLOTHING

Although many Ainu wear contemporary clothing, traditional Ainu clothing was made from birdskin. These special birdskin clothes were made from birds such as the cormorant and sea gull. Clothing was also made from fox, deer, seal, and bear. They even made clothing from the skins of salmon. Some clothing was made from tree bark which was then embellished with applique

and embroidery.

Bark clothing is called *attush*. This type of clothing is woven from the endodermis of elm or staff trees. Although historically they were not treated well by the other Japanese, they did trade with them. For example, they traded for cotton. The fabric was then made into clothes called *chikarkarpe* which they then embroidered or appliqued.



For an excellent multimedia presentation, please go to the following web site:

<http://www.mnh.si.edu/arctic/features/ainu/index.html>

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AINU IN FOCUS



CLOTHING (continued)

There are several steps that are required to make the bark clothing or *attush*. First, a Japanese elm tree is cut down and its bark removed. Next, the inner part of the bark is removed and the remaining strands are soaked in water to help soften the tough fibers. The fibers are then placed outside in the sun to bleach until they reach a lighter color. The thicker fiber strands are then separated further into long, thin fibers which are joined together to create a continuous thread. It is from the thread that the *attush* fabric is woven into a larger piece of fabric. The cloth is then cut into smaller pieces and sewn together to create the *attush* clothing. Most *attush* were simple and did not feature much decoration, but the ones created for special ceremonies were usually embellished on the sleeves and back with geometric motifs in either black or navy applique.

Both men and women wore head adornments. Men wore the *sapanpe* for special events or ceremonies. The *sapanpe* featured carved wooden figures of animals or other spiritual symbols. The *sapanpe* was created from wood fiber.

Women wore an embroidered headband called a *matanpushi*. They also wore earrings, aprons called *maidari* and bracelets and necklaces called *rekutunpe*. *Rekutunpe* were strips of narrow cloth that had decorative metal plaques attached at the bottom.

MARRIAGE

Ainu women were married between 15 to 16 years of age and men between 17 to 18 years of age. Courtship involved the man visiting the house of a woman he wished to marry. He was give a bowl of rice by the woman. He would eat half the bowl and return the remaining bowl to the woman. If she ate the remaining rice, she was willing to marry him. On the other hand, if she did not eat the remaining rice, she would not marry him.



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LEARN * DREAM * AWAKEN * DISCOVER * ENLIGHTEN * INVESTIGATE * QUESTION * EXPLORE

History, Language Arts, Art - Ancient Japan



AINU WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 133 - 139.

LOCATION

Northern Honshu
Hokkaido
Shiraoi
Chikabumi
Biratori

PHYSICAL FEATURES

Caucasian race
Light skinned
Large, light brown to golden
eyes
Thick black beards
Decorative tattoos

RELIGIOUS PRACTICES

Worship bear totems
Worship the striped owl
Belief in life after death

SKILLS/OCCUPATION

Hunter
Fisherman
Farmer
Warrior
Entertainer

AMBITIONS

Gain great wealth
Defeat the Shogun
Find a spouse
Discover a treasure
Visit Edo - (Tokyo)

FAVORITE FOODS & BEVERAGES

Sushi - (raw fish or vegetables)
Soba & Udon noodles
Kome - (rice)
Pickled vegetables
Mochi - (rice)
Roasted chestnuts
Sake - (rice wine)

STEPS

1. Indent and write one sentence introducing your character by name (use your own words) and where he/she is located.
2. Write one or more sentences describing his/her physical features
3. Write one or more sentences describing his/her religious practices.
4. Write one sentence describing his/her skills/occupation
5. Write one sentence describing his/her ambitions.
6. Write several sentences describing his/her favorite foods & beverages.

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Ainu Inspired Textile

Both men and women wore beautifully appliqued and embroidered clothing. Designs were often geometric and symmetrical. The women of a community would weave and sew the clothing. The motifs would be passed down from mother to daughter. For up to a year, the robe would be carefully woven, sewn and embellished. The embroidery and motifs often indicated the region that it came from.

We will suggest several activities you can try using the Ainu designs as inspiration.



MATERIALS:

Activity 1 - Paper Design

- *Copy machine
- *Scissors - Embroidery scissors recommended
- *Ruler
- *Handmade paper - White, tan, black, indigo blue
- *Gluestick

Activity 2 - Embellished Paper Design

- *Hand-decorated paper
- *Crayons, magic markers, paint, etc.
- *Black or indigo colored paper
- *Gluestick

Activity 3 - Collage Paper Design

- *Collage papers - textured, handmade, ones with interesting designs
- *Black or indigo colored paper
- *Gluestick
- *Dimensional paint - white or cream

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ACTIVITY 1 - PAPER DESIGN

*Enlarge the Ainu design of your choice on pages 45 - 48.

*Place the “half” design onto a sheet of white or light brown handmade paper that has been folded in half. Carefully cut out the design. Unfold the completed design.

*Use a glue stick to attach the design to a sheet of black or indigo blue handmade paper.



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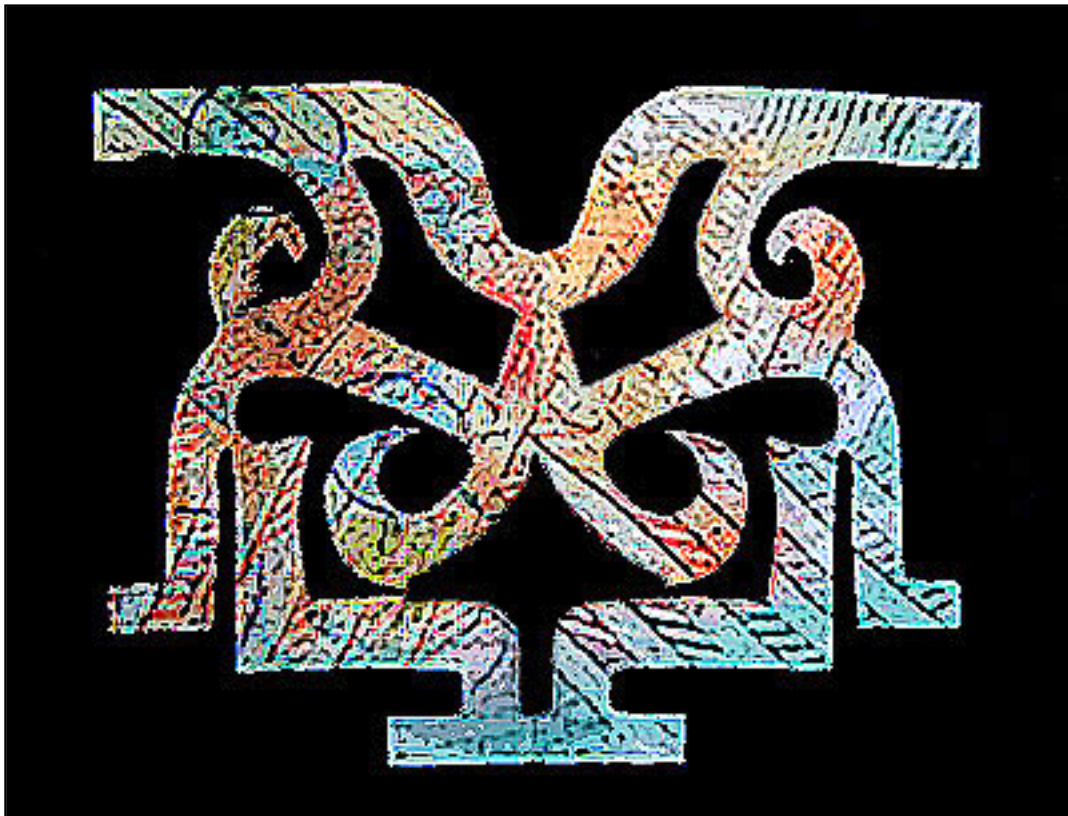
ACTIVITY 2 - EMBELLISHED PAPER DESIGN

*Embellish a piece of paper with crayons, magic markers, paints, etc.

*Enlarge the Ainu design of your choice on pages 45 - 48.

*Place the half Ainu design onto the embellished paper that has been folded in half and carefully cut out.

*Attach the cut out motif to a sheet of black or indigo paper.



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ACTIVITY 3 - COLLAGE PAPER DESIGN

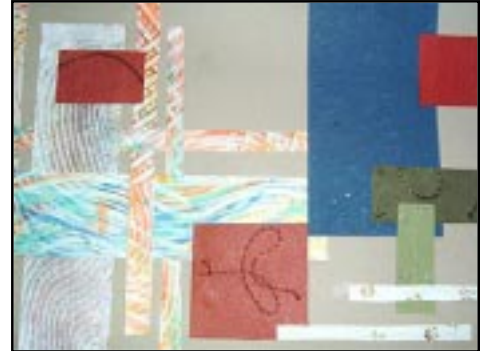
*Cut, tear, or weave a background sheet of paper that will be slightly larger than the Ainu design you will be using.

*Enlarge the Ainu design of your choice on pages 45 - 48.

*Place the half Ainu design onto a sheet of black or indigo paper that has been folded in half, and cut out the design.

*Use a glue stick to attach the Ainu design to the collage background.

*Add dimensional paint detail on the interior of the design to represent the stitching.

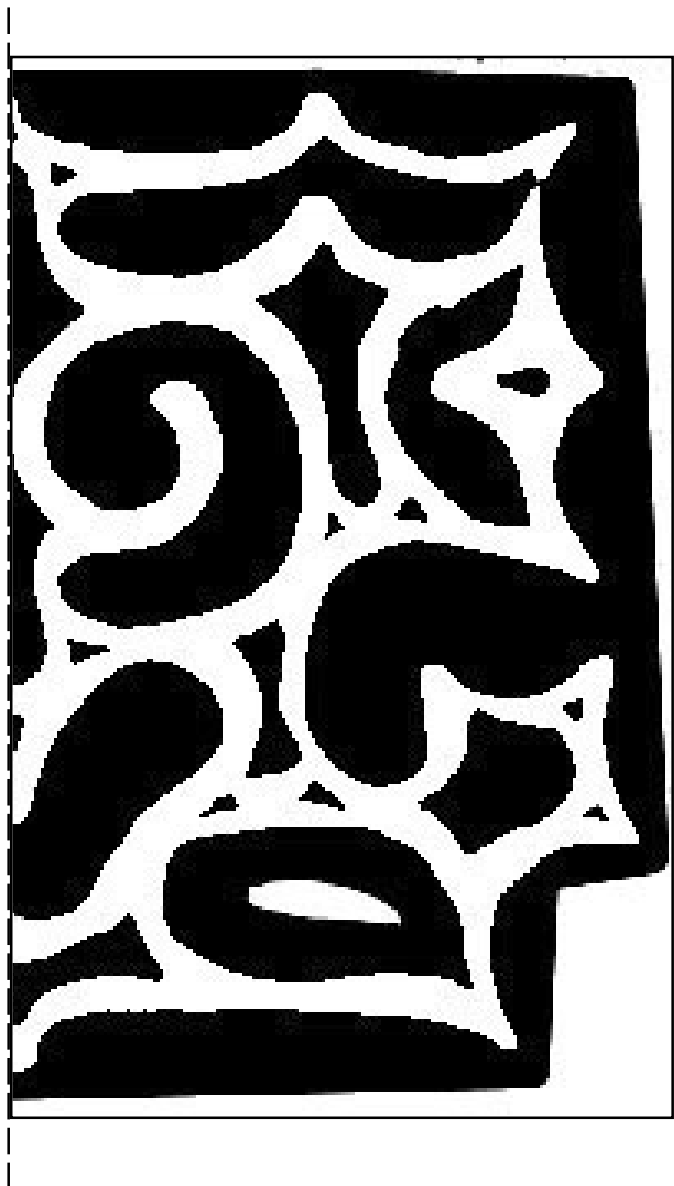


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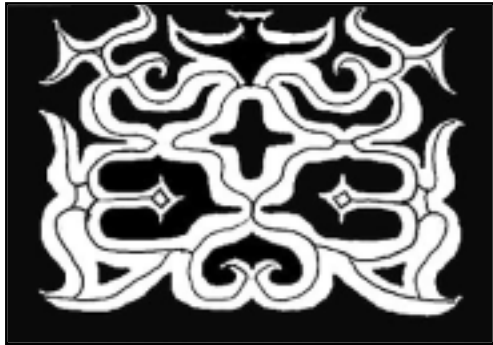


DESIGN # 1 - result after design has been cut out and unfolded

Enlarge design if desired and place on a sheet of folded paper.



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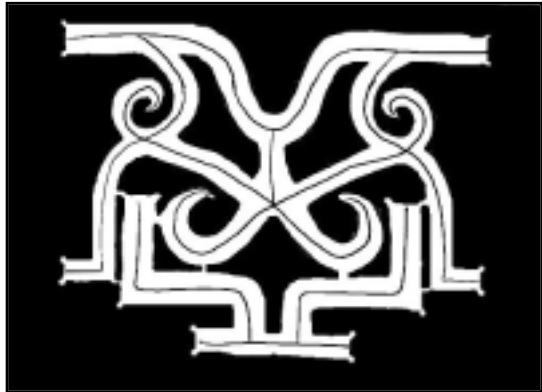


DESIGN # 2 - result after design has been cut out and unfolded

Enlarge design if desired and place on a sheet of folded paper.

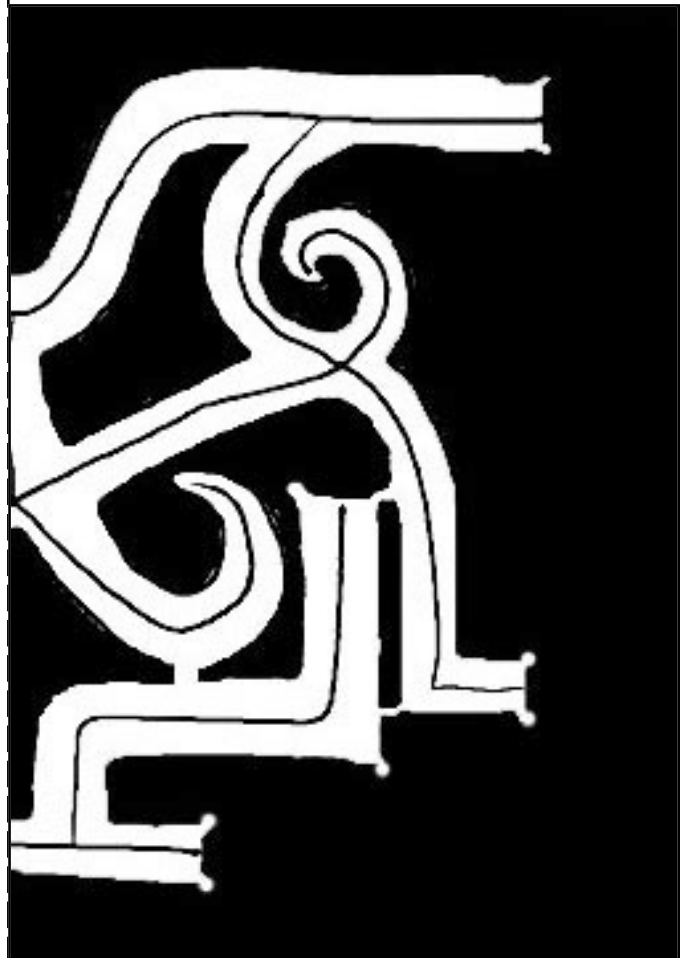


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DESIGN # 3 - result after design has been cut out and unfolded

Enlarge design if desired and place on a sheet of folded paper.

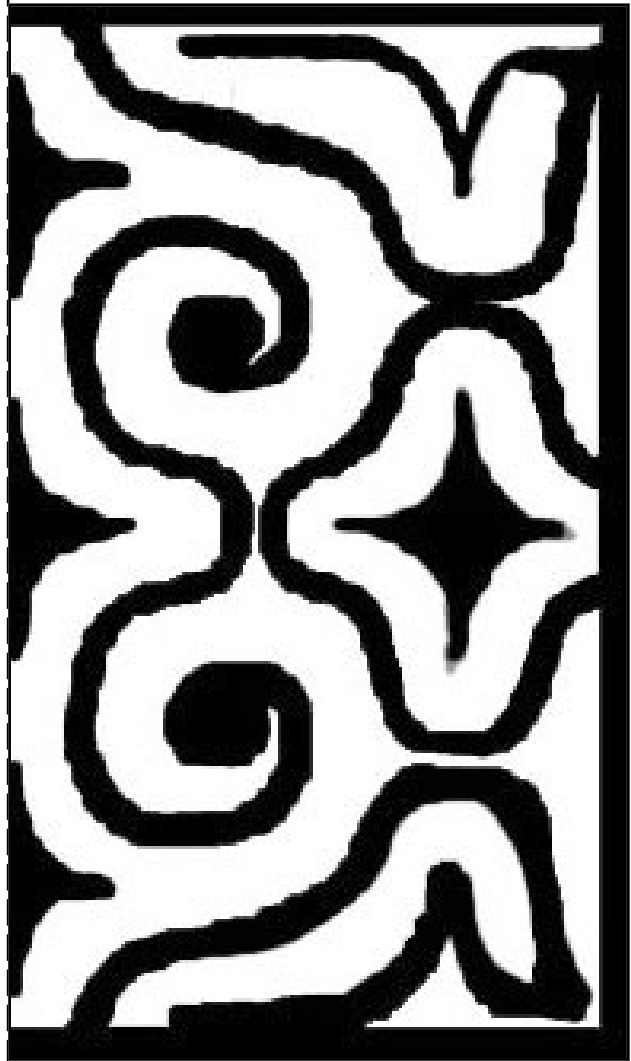


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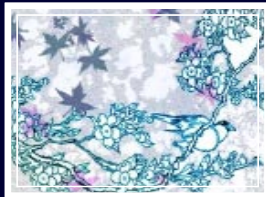


DESIGN #4 - result after design has been cut out and unfolded

Enlarge design if desired and place on a sheet of folded paper.



History, Language Arts, Art - Ancient Japan



Japanese Geisha in Focus



History Japanese Geisha

History, Language Arts, Art - Ancient Japan

GEISHA IN FOCUS

Geisha have their origins in the *Saburuko* (7th century) and *Shirabyoshi* (13th century) entertainers of ancient Japan. These highly skilled performers entertained the Japanese nobility.

Toward the end of the seventh century, there was a change in the status of many in the noble class. The *Saburuko* (ones who serve) were women who due to misfortune turned to serving as adult entertainers in order to survive.

The *Shirabyoshi* were named after a special dance that they performed. Many of the women that were *Shirabyoshi* came from noble families. These women were usually highly trained in a variety of arts including dancing and poetry. The *Shirabyoshi* wore white Shinto-inspired kimonos. They would entertain the Japanese nobility with small drums and flutes and would recite poems or ballads based on Buddhist prayers.



The Japanese had an interesting way of addressing the issue of adult amusement. Courtesans were given strict rules in which to operate. They had to wear a certain type of kimono and were restricted to certain quarters of a city. These areas were not necessarily ones of squalor. In fact, some of the quarters housed the daughters of noble families and were locations of culture. From this group of courtesans a new group began to emerge that was skilled in playing a Japanese instrument called the shamisen. This new group, the geisha, were sought after as entertainers. They were known for their beautiful yet simple kimonos and special talents of playing instruments, performing the tea ceremony, and dancing. Geisha were not prostitutes.

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GEISHA IN FOCUS



Although the life of a geisha may have seemed appealing, many of those who made up the geisha group were young girls who had been sold by their families.

The term “floating world” and the “flower and willow world” were used to describe the world of a geisha. This was a world of pleasure and entertainment. From an early age, young Japanese girls were taken into geisha houses that would instruct them in the finer forms of Japanese culture - the tea ceremony (*sadoh*), dancing (*nihon-buyoh*), reciting poetry, the art of conversation, flower arranging (*ikebana*), playing traditional Japanese musical instruments such as the *shamisen*, and calligraphy (*shodoh*). Training in these areas could take years.

Geisha live in special districts called the *hanamachi* or flower town. Within the *hanamachi* there might be several houses known as *okiya* or banquet houses where the geisha live. Geisha are known for their special dress. They wear their hair up in elaborate styles with beautiful hair ornaments. They wear wooden shoes or clogs called *geta*. Their kimonos are usually quite colorful. Their faces are carefully covered in a white foundation and their lips are painted a vibrant red.



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GEISHA IN FOCUS

Geisha were known for their beautiful kimono. Listed below are some of the various types of kimono.

TYPES OF KIMONO

Kimono - long wrap-around garment.

Furisode - Features long sleeves with colorful motifs. A formal kimono for unmarried women.

Kurotomesode - A formal kimono for married women. It features colorful motifs on the bottom and a black background.

Irotomesode - Considered the second formal kimono for married women. This kimono features a dark background and colorful designs on the bottom.

Houmongi - Both unmarried and married women use this kimono for formal and semi-casual events. It features colorful motifs on the sleeves and the back.

Tsukesage - Less detailed than the Houmongi, it is used by both unmarried and married women.

Iromuji - This kimono features one color. There are no added motifs except the woven pattern of the fabric.

Komon - A kimono that features an overall design. This is a casual kimono.

Yukata - This is a lighter kimono made of cotton and is worn during the summer.

Mofuku - Worn for funerals.



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GEISHA WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 133 - 139.

HOME/WORK LOCATION

ryokan (inn)
ryotei (restaurant)
Gionmachi (east bank of the
Kamo River)

SKILLS

ikebana (flower arranging)
Singing
Dancing
cha-no-yu (tea ceremony)
Stimulating conversationalist

CLOTHING

Expensive
Colorful
Simple
Decorated kimono
Obi (wide sash)
Geta (wooden clogs)
Netsuke (small ornamental
toggle)
Furoshiki (wrapping cloth)

GIFTS

Fruit
Cakes
Decorative items
Sake (rice wine)
Mochi (rice cakes)

ACCESSORIES

Fan
Tortoiseshell jewelry
Parasol
Koto (type of horizontal harp)
Hair ornaments
Cloisonne jewelry (enamel
coated)

DISPOSITION

Even-tempered
Gentle
Calm
Shy
Tender
Joyful
Humorous

STEPS

1. Indent and write one sentence introducing your character by name. (Use your own words for this step.)
2. Write one or more sentences describing where she lives and works.
3. Write one or more sentences describing her clothing.
4. Write one sentence describing her accessories
5. Write one sentence describing her skills.
6. Write several sentences describing the gifts she may receive for her services.
7. Write one sentence describing her disposition.

History, Language Arts, Art - Ancient Japan

Japanese Washi Doll

Both boys and girls in Japan enjoy “character” dolls. Character dolls often portray persons from classical Japanese plays. Washi dolls are made from a special type of paper called Washi. Washi papers are handmade and are made from the Gampi, Mitsumata, or most frequently the Mulberry trees. The papers are then embellished with woodblock designs, stencils, or by silk screening. Washi dolls began over 300 years ago. They were originally very simple folded designs. Every part of the doll is shaped from paper including hair, face, clothes, and accessories (umbrella, swords, lanterns, etc.) Since the dolls often feature characters from Kabuki (a type of Japanese theater), the dolls will have a white face and no features. Since the doll has no facial features, how it is posed is essential to the mood that the creator wants to convey. In this activity, you will recreate a simple doll inspired by traditional Washi paper doll makers.



MATERIALS:

- *Copy machine
- *Scissors
- *Ruler
- *Washi paper or other Japanese handmade paper
- *Skewer
- *Hot glue gun & glue - ADULT SUPERVISION REQUIRED**
- *Toothpick
- *Gluestick
- *8" piece of solder wire
- *1 1/2" circle hole punch - (optional, but helpful)

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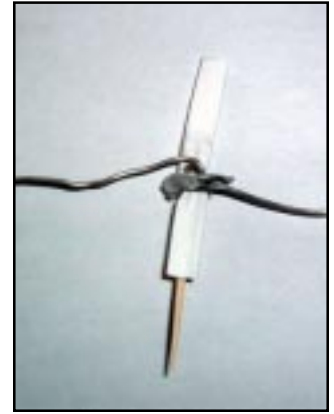
1. PREPARE THE HEAD PIECES

*Cut out all the pattern pieces on pages 62 - 66.

*Fold the “Neck Piece” along the dashed lines.

* Insert a toothpick into one end of the “Neck Piece”.

*With **ADULT SUPERVISION**, wrap the solder wire around the center of the neck piece and secure with a small amount of hot glue.



*Cut two 1 1/2” diameter circles from cardstock weight white paper. Use a glue stick to attach both circle pieces to the neck piece (opposite the end from the toothpick).



*Fold each of the three “Collar” pieces in half.

*Wrap and fold them around the “Neck Piece” as illustrated. Try and overlap each of the “Collar Pieces” so they are all visible.

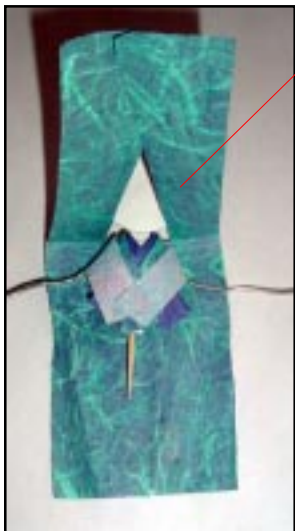
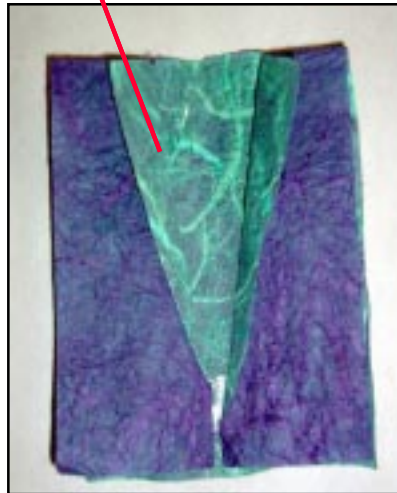
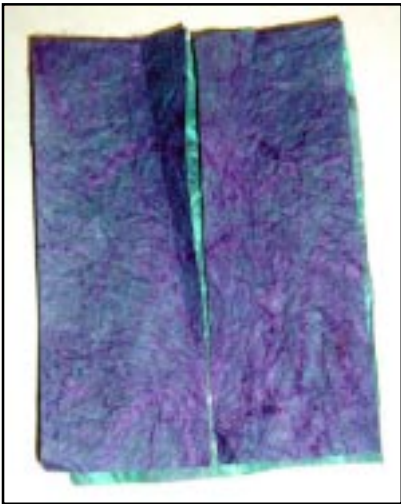


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2. FOLD AND ATTACH THE "FRONT PIECE" OF THE KIMONO

*Cut out the "Front Piece" of the kimono and cut the slit down the center where indicated.

*Fold down the "Front Piece" along the shoulder and fold along the center to create an angle on the pattern.



*Insert the head of the doll through the slit as illustrated.

*Fold under and glue the bottom of the "Front Piece" into a slight angle.

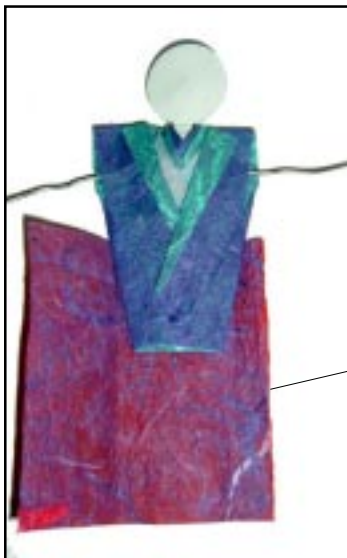


History, Language Arts, Art - Ancient Japan

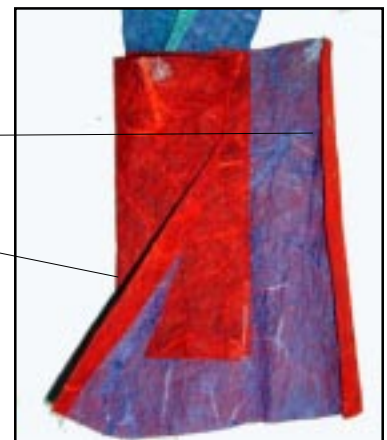
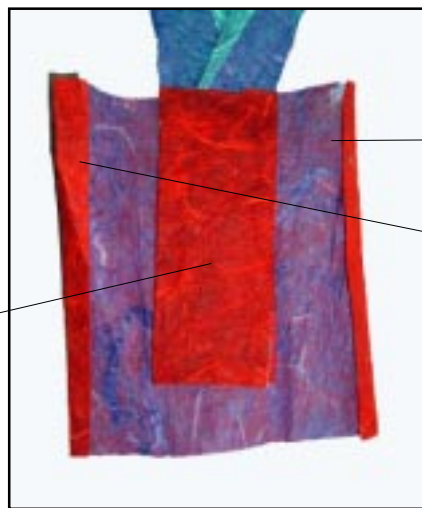
3. ADD THE SKIRT AND OBI (SASH)

*Fold along the dashed lines on the skirt pattern and wrap it around the bottom section of the "Front Piece." Use a glue stick to help hold the skirt in place.

*Fold over the sides of the "Kimono Skirt" and wrap around the skirt as illustrated. Fold the edges of the front of the kimono as illustrated.



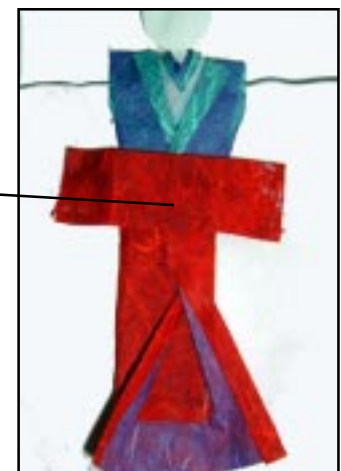
Skirt



Kimono skirt wrapped around one side of the

*Fold the Obi where indicated along the dashed lines.

*Wrap the Obi around the center section as illustrated and around to the back. Use a glue stick to hold the Obi in place.

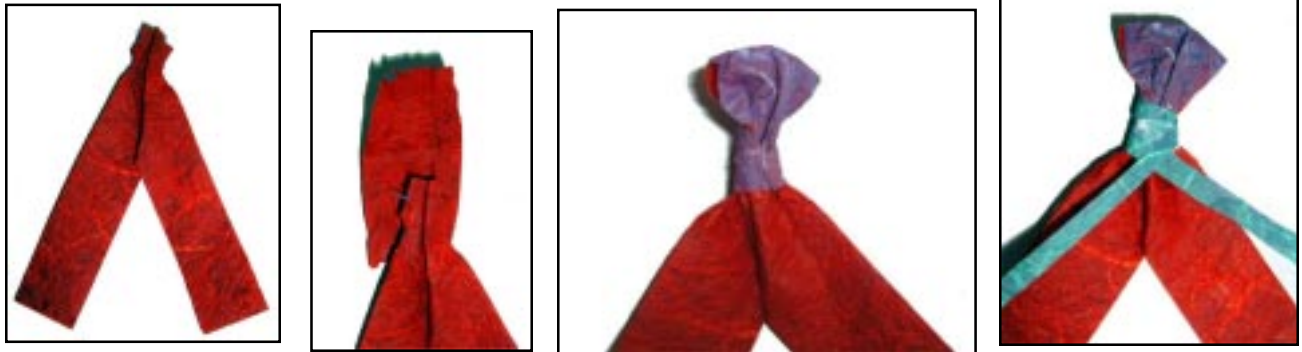


skirt

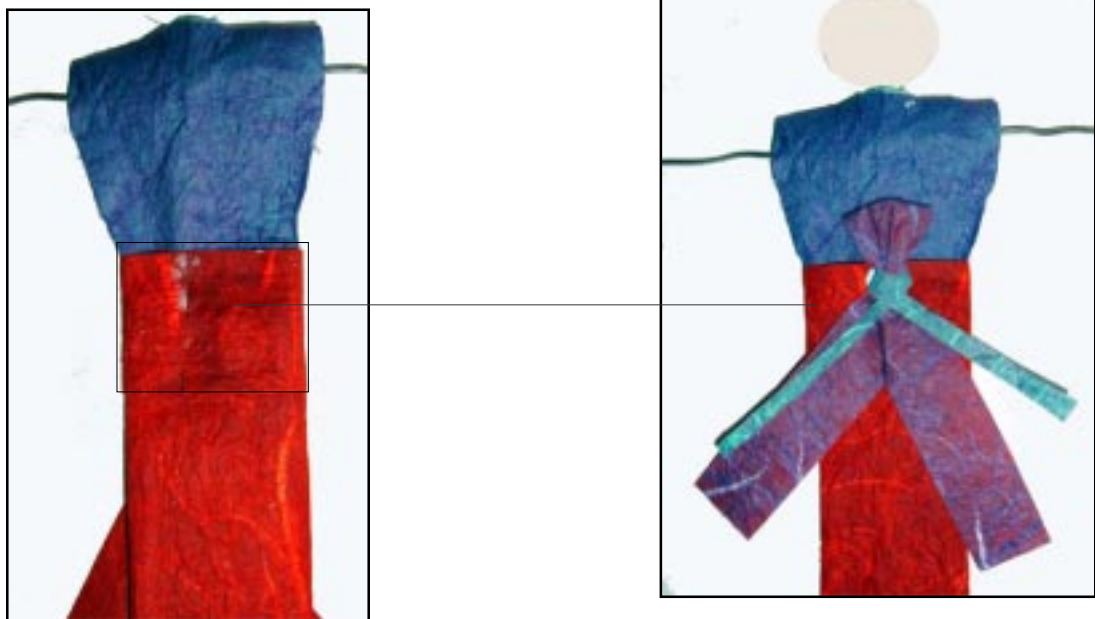
History, Language Arts, Art - Ancient Japan

3. ADD THE SKIRT AND OBI (SASH) (continued)

*Scrunch the two “Obi Sashes” together at the top. Fold the “Obi Top” in half and over the scrunched ends of the sashes. Wrap a thin strip of paper around the top as illustrated and use a glue stick to help hold the paper strip in place.



***WITH ADULT SUPERVISION,** use a small amount of hot glue to attach the Obi sashes to the back of the doll.



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4. ADD THE SLEEVES AND SKEWER

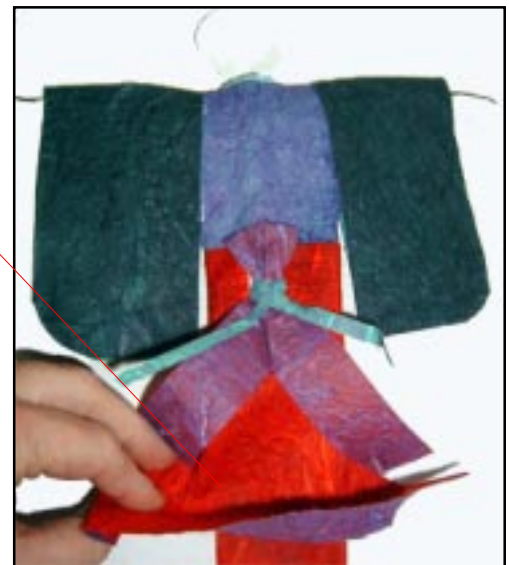
*Fold over the sleeves of the kimono as illustrated along the length of the solder wire arms.

*Use a gluestick to hold the bottom edges of the sleeves together.



*Carefully insert the pointed end of the skewer down the center of the kimono. **WITH ADULT SUPERVISION**, use a small amount of hot glue to help hold the skewer in place.

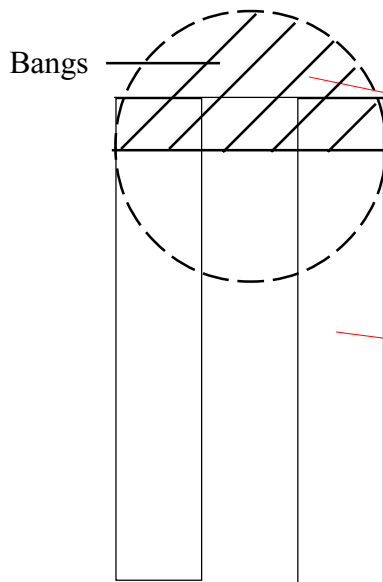
*Turn the doll over to the back and carefully fold up the bottom of the kimono skirt.



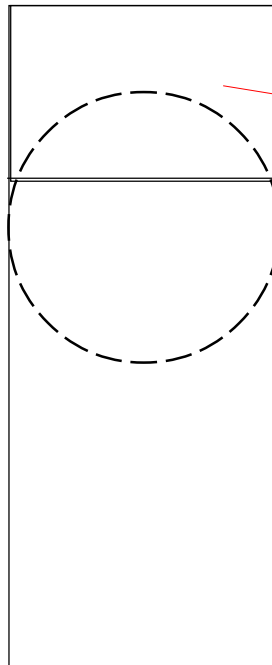
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5. ADD THE HAIR

*Select a textured sheet of black paper for the hair such as crepe paper or similar type of paper. Cut out two strips for the front and a half circle for the bangs. For the back cut a strip of paper that is slightly larger than the back of the head. Scrunch this top section together and wrap a decorative piece of paper around the “bun” that will form after hair has been scrunched together. Glue all parts of the hair to the front and back of the geisha.



Front hair pieces



Back hair piece



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6. POSITION THE ARMS

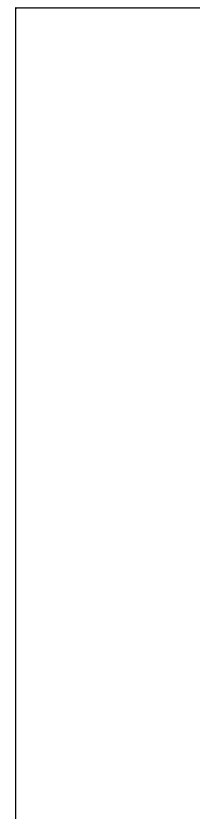
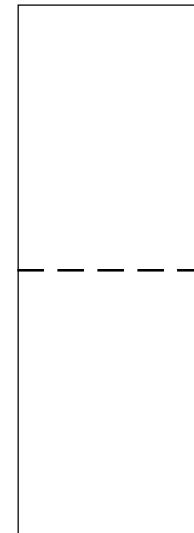
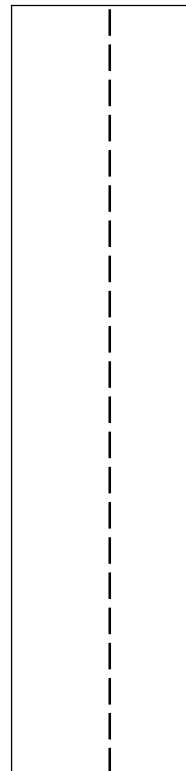
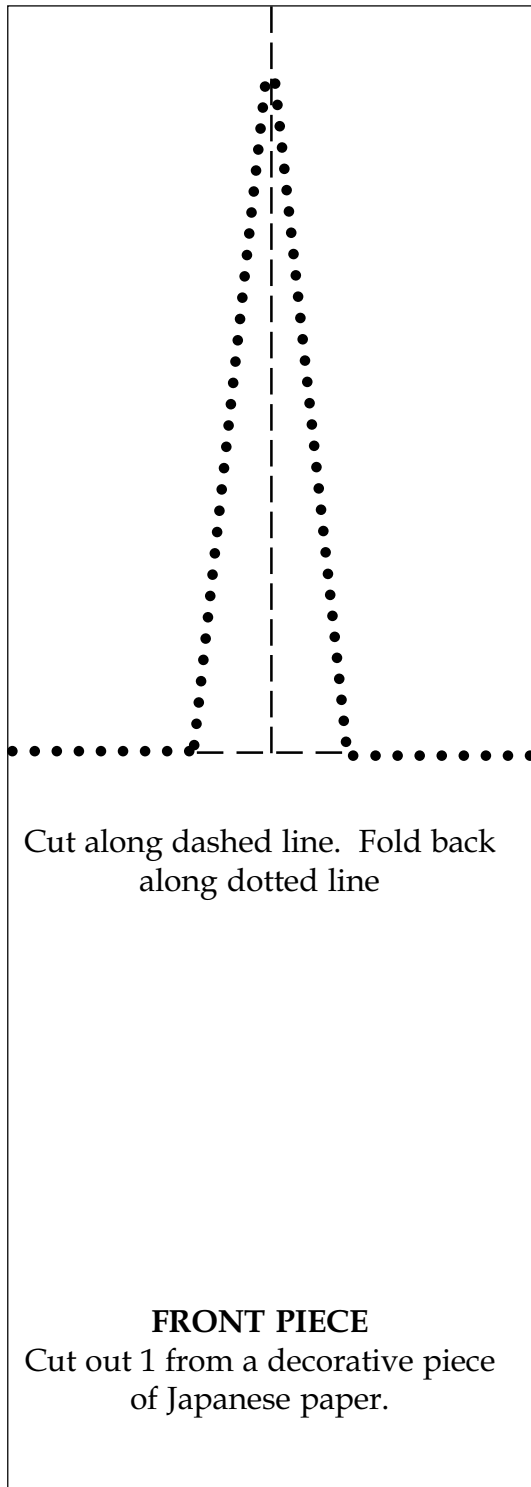
*Fold the tips of each end of the solder wire under so they are hidden within the sleeves of the kimono. Use the glue stick to help hold the sleeves together and to hide the wire.

*Carefully position the wire arms in an attractive way. Look at pictures of how Japanese dolls are positioned and/or dancers for inspiration.



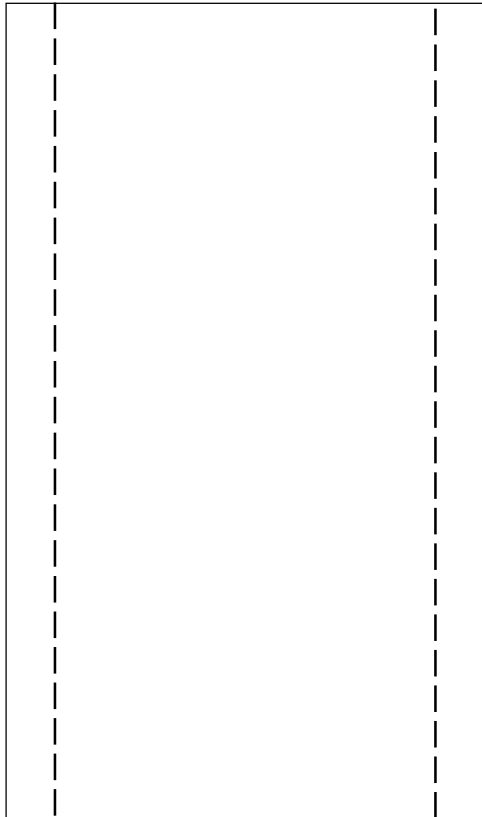
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PAPER DOLL PATTERNS

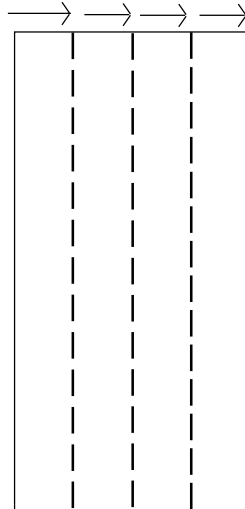


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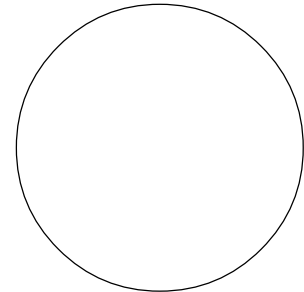
PAPER DOLL PATTERNS



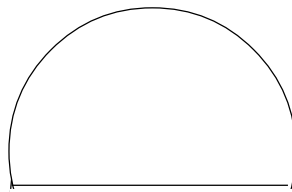
OBI - Cut out 1 piece from decorative Japanese paper and fold along dashed lines.



NECK PIECE - Cut out 1 piece from white cardstock weight paper and fold along dashed lines.



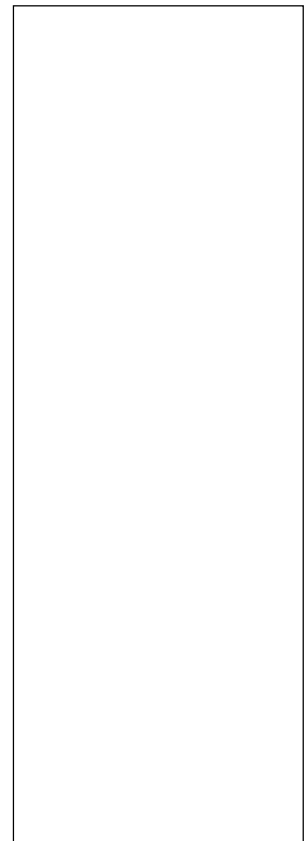
HEAD PIECE - Cut out 2 pieces from white cardstock weight paper.



HAIR BANGS - Cut out 1 from black "crepe" type paper.



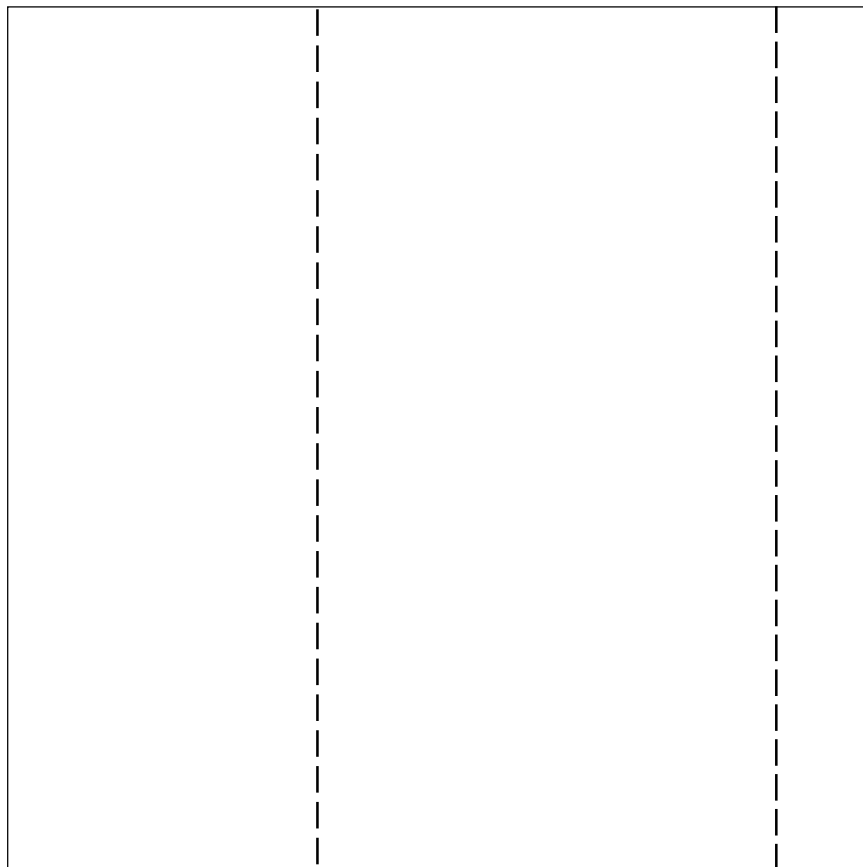
FRONT HAIR PIECES - Cut out 2 pieces from black "crepe" type paper.



BACK HAIR PIECE - Cut out 1 from black "crepe" type paper.

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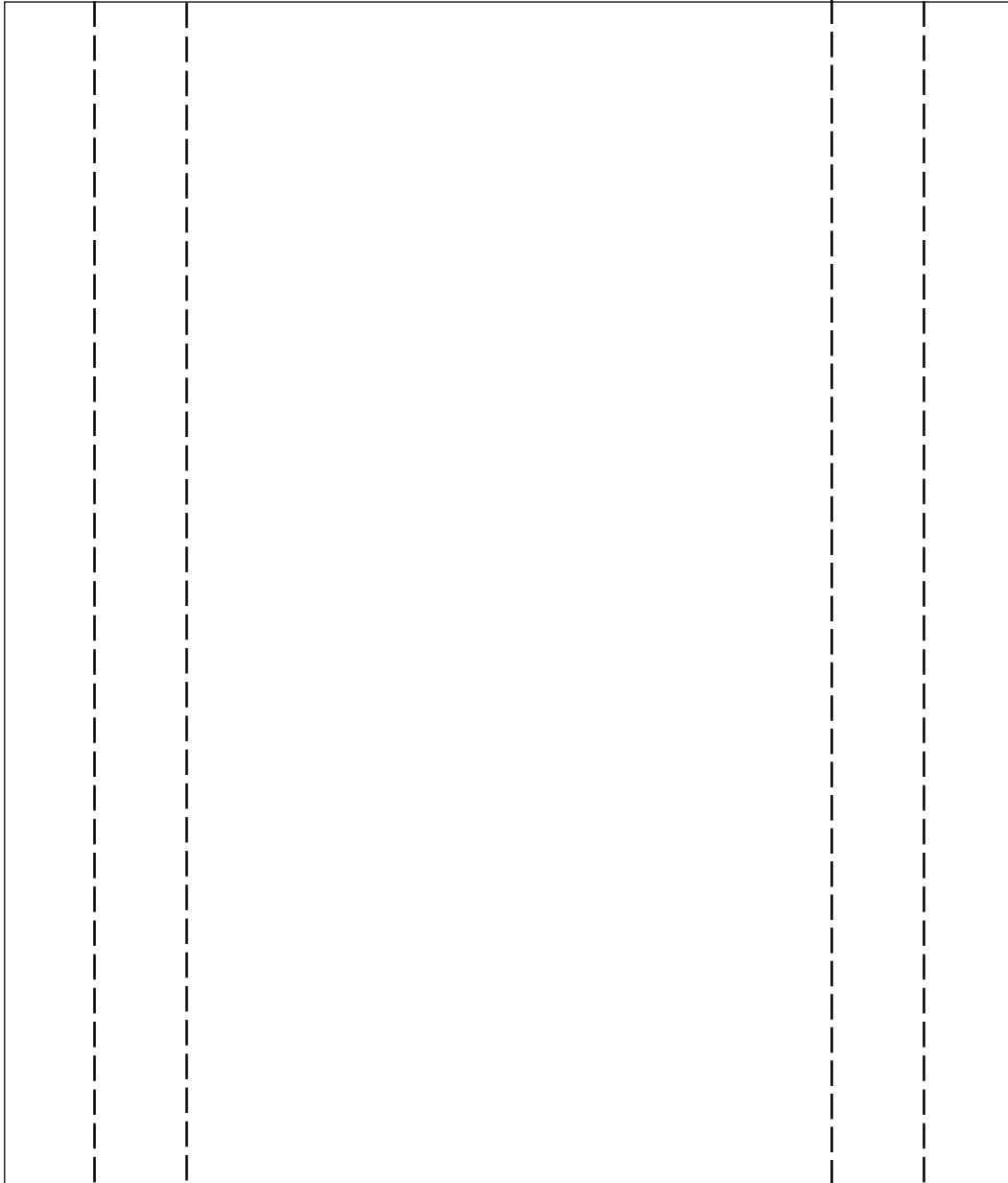
PAPER DOLL PATTERNS



SKIRT - Cut out 1 piece
from decorative Japanese
paper and fold along
dashed lines.

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PAPER DOLL PATTERNS

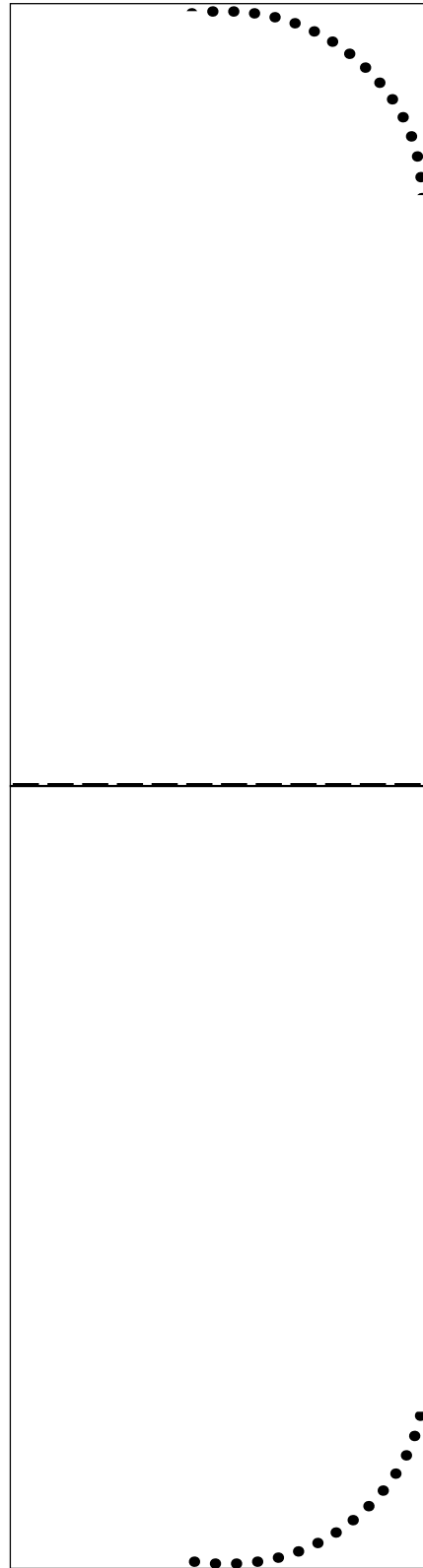


KIMONO SKIRT - Cut out 1 piece from decorative Japanese paper and fold along dashed lines.

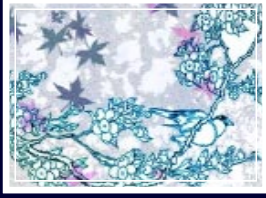
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PAPER DOLL PATTERNS

SLEEVE - Cut out 2 pieces from decorative Japanese paper and fold along center dashed lines. Trim around the curved dotted line



History, Language Arts, Art - Ancient Japan



Japanese Festivals in Focus



History Japanese Festivals

JAPANESE FESTIVALS IN FOCUS

One thing the Japanese know how to do is have a good time. Throughout the year, the Japanese celebrate numerous local and country wide festivals. Many festivals are based on the seasons or religious occasions.

Festivals, or *matsuri*, are celebrated with food, costumes, decorations, games, and more. In this enrichment activity we will focus on three different festivals: the Cherry Blossom Festival, the Tanabata Festival, and the Obon Festival.



THE CHERRY BLOSSOM FESTIVAL

The air is crisp yet warm, as spring has arrived and it is time for the Japanese to celebrate the blooming of the cherry blossom trees. All over Japan, the blossoms provide a stunning addition to the landscape. During the Cherry Blossom Festival, special foods, parades, music, dances, flower displays, kimono shows, games, and religious ceremonies take place. This is the time when the Japanese celebrate their national

flower, the cherry blossom.

The Cherry Blossom Festival is celebrated for just one weekend, but the flower blossoms last for several weeks. During this time, the Japanese take advantage of the beauty by going to traditional sites where the cherry trees can be fully appreciated. Throughout Japan are numerous castles, shrines, and gardens where the Japanese enjoy the splendor of the cherry blossoms. Many of these locations are located on hillsides where the Japanese can view an expanse of blooming cherry blossom trees.

History, Language Arts, Art - Ancient Japan

JAPANESE FESTIVALS IN FOCUS



THE CHERRY BLOSSOM FESTIVAL (continued)

The Cherry Blossom Festival, or *hanami* which means “cherry blossom viewing,” dates to the Heian period of ancient Japan (794-1191). Japanese court aristocrats would hold parties outside to enjoy the beauty of the cherry blossoms which the Japanese call *sakura*. Over time, the celebration of the cherry blossom was enjoyed by the samurai class. One of the most extravagant parties was associated with Toyotomi Hideyoshi in 1598. History records that he led a massive parade of over 1000 people to the Daigo Temple in Kyoto. Once at the temple, the party began. People wrote poems, watched performances of the Noh theater, and of course enjoyed food and beverages. By the Edo period, even common Japanese individuals began to celebrate the arrival of the first signs of spring.

The Japanese associated the full bloom of the cherry trees with the expectation of a great rice harvest. The ancient Japanese nobility would celebrate by having picnics under the flowering trees. Over time, the flowering trees became associated with the samurai code and a symbolic representation of the samurai’s life.



Even songs about the cherry blossom have an integral part in Japanese culture. One of the most famous songs is called “Sakura.” The words are as follows:

“ Sakura “

Cherry blossoms, cherry blossoms

As far as you can see

Across *yayoi* (*Yayoi* is the third month of the lunar calendar) skies

Is it mist? Is it clouds?

Ah, the fragrance!

Let us go, let us go, and see!

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LEARN * DREAM * AWAKEN * DISCOVER * ENLIGHTEN * INVESTIGATE * QUESTION * EXPLORE

JAPANESE FESTIVALS IN FOCUS

THE TANABATA FESTIVAL

The Tanabata Festival is celebrated on the seventh night of the seventh moon which is July 7th. Also known as the Star Festival or the Festival of Star-Crossed Lovers, this ancient festival is a celebration of a famous Japanese legend about Princess Shokujo, known as “the weaving girl,” her father, the Celestial Emperor Tentei, and her love Kengyu, known as “the Ox Puller.”

As the story goes, Shokujo and her father lived on the east bank of the Heavenly River. The Heavenly River is the Milky Way. The princess wove beautiful cloth for the other gods. When the princess became old enough to marry, her father chose the herdsman, Kengyu, who ruled west of the river to be her husband. Princess Shokujo and Kengyu fell in love, married, and went on a honeymoon. According to the legend, the two lovers stayed away too long on their honeymoon and the other gods became angry because Shokujo was not weaving cloth for them. Emperor Tentei then punished the young couple by separating them by the Milky Way. Now, only once a year, the young lovers were allowed to meet. Since there was no bridge across the Milky Way, the couple had to wait until a flock of magpies gathered together to form a bridge. On July 7th, two stars cross paths - Vega, which is the princess Shokujo, and Altair, which is Kengyu.



During the Tanabata Festival, young girls pray that the weather will be favorable and their own love life will be successful. If the weather is rainy, the Milky Way will flood and the two star-crossed lovers will not be able to meet.

Tanabata is celebrated throughout Japan with floating candles, writing love poems on strips of brightly colored paper and tying them to the branches of bamboo trees, and decorating items made of black, white, green, yellow and red paper. During this celebration, vendors sell special food items and souvenirs.

JAPANESE FESTIVALS IN FOCUS

THE OBON FESTIVAL

The Obon Festival is celebrated toward the end of summer. It is a religious festival when families pay homage to the spirits of their dead ancestors. During Obon, the Japanese bid farewell to their dead ancestor spirits that have come back during Obon.

The Japanese have long appreciated the wisdom of their elders. This respect for their elders' wisdom continues after they die. The festival was first celebrated during the Japanese Middle Ages. Many Japanese still reside in the homes lived in by previous family members. The home is identified by the family tomb and a special mortuary tablet called *ihai*. During this time, family members celebrate with the spirits of their dead ancestors by eating, singing, praying, and dancing.

Prior to the festival, the family tomb is cleaned. This signals to the ancestors that they will soon be invited to celebrate Obon. Inside the home, an altar or *butsudan* is set up. As night approaches on the first evening of the festival, candles and lanterns are lit to help the spirits of the ancestors find their way home. The family ancestors are offered food, fruit, tea, flowers, and sake which have been placed on the *butsudan*. Along one side of the altar are short pieces of sugar cane and one longer piece which is to be used by the ancestors as a walking stick when they return to their grave.



JAPANESE FESTIVALS IN FOCUS

THE OBON FESTIVAL (continued)

On the second day of the festival, family members pray asking forgiveness for not talking to their dead ancestors enough and provide them with more food and drink. It is also a time to visit with other extended family members.

The final day involves more food. A special final meal is provided and placed in a box called a *jyubako*. The *jyubako* is placed on the altar. A separate meal called a *minuku* is also prepared that includes scraps of food or grass which is carried by a family member as they walk with their ancestor back to their tomb. The *jyubako* is to be given to other spirits that are without a home or are bad.

During the Obon Festival, a special type of money called *uchikabi* is placed on the *jyubako*. The “money” is made from paper and features a stamped coin design. The *uchikabi* is given to the dead ancestor to provide them with sufficient funds to meet their needs on the return to the spirit world.



History, Language Arts, Art - Ancient Japan

JAPANESE FESTIVALS WRITING RECIPE



DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 140 - 146.

FESTIVAL

Awa Odori (a dance)
Cherry Blossom Festival
Daimon Temple Fire Festival
Bon Matsuri (Festival)
Ganjitsu (New Year's)
Tanabata (Star Festival)
Obon (Visit graves of dead ancestors)
Jidai Matsuri (Festival of the Ages)

PEOPLE'S CLOTHING

Colorful *yukata* (thin, unlined kimonos)
Distinctive hats
Zori (straw sandals)
Geta (wooden clogs)
Silk parasols

ACTIVITIES

Carrying *mikoshi* (portable shrines)
Visiting shrines, relatives & friends
Eating *dango* (dumplings)
Praying for the future
Setting out flowers on cloth spreads
Writing poetry

MUSICAL INSTRUMENTS

Flutes
Drums
Shamisen music
Shakuhachi (five-holed bamboo flutes)
Koto (semi-cylindrical zither)
Biwa (pear shaped lute)

SCENERY

High-wheeled wagons
Colorful processions
Bon fires
Torches
Banners
Lanterns
Sacred straw ropes
Pine boughs
Decorated horses
Decorative wind screens
Fireworks
Vendors with pushcarts

STEPS

1. Indent and write one or more sentences describing the festival being celebrated.
2. Write one sentence describing the people's clothing at the festival
3. Write several sentences describing the activities taking place.
4. Write several sentences describing the musical instruments you can hear.
5. Write several sentences describing the scenery at the festival.
6. Write one or more sentences describing the feelings you get attending the festival. (Use your own words for this step.)

History, Language Arts, Art - Ancient Japan

Japanese Monkey Drum

In Japan, making noise especially with drums, gongs, and bells has been practiced for centuries. The noise helped scare away unwanted spirits and to celebrate an event. The following activity will show you how to make a simple hand drum. Spin the drum between your fingers so the dangling bells hit the sides of the drum and make a joyful noise.

MATERIALS NEEDED

- *Posterboard
- * 1/4" diameter dowel or chopstick
- *Empty Plastic Beverage container or other similar container
- *Scissors
- *X-Acto[®] knife - ADULT SUPERVISION REQUIRED**
- *Gluestick
- *Ribbon
- *2 beads
- *Oriental style paper - (Optional, but helpful)
- *Pen or pencil
- *Ruler
- *Copy machine



Monkey Drum

Throughout the world, different cultures celebrate special events with a variety of musical instruments or noise makers. Monkey drums can be found in India, Africa, the Middle East, South America, and of course Asia. Some credit the origin to street entertainers in India who used the small handheld drums to train monkeys. Others say that the drums were used by street peddlers who would announce their arrival in town and would use the monkey drum to inform the village women that they were available for business.

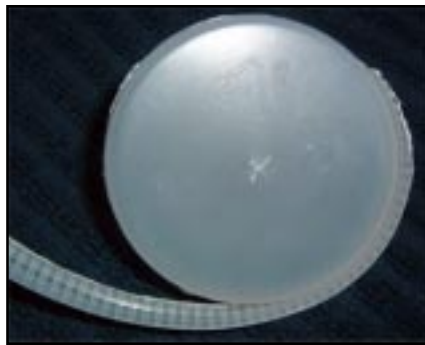
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1. CUT OUT THE MONKEY DRUM PIECES

ADULT SUPERVISION REQUIRED FOR THE FOLLOWING STEPS

*Measure and then cut down a plastic beverage container to form a 2" high center drum. You want to cut the container so that the bottom remains.

*Cut off the rim of the lid. You want the lid to fit into the inside of the canister. The rim will make adding the decorative paper difficult.



2. CUT OUT AND ADD THE JAPANESE PAPER

*Measure and then cut out 4 circles measuring 3 1/2" in diameter from Japanese paper and 2 circles from posterboard. Use a glue stick to attach the Japanese paper to both sides of each of the posterboard circles.

*Cut out a strip of paper that measures 9" X 2". Use a glue stick to attach the strip around the center of the canister.



History, Language Arts, Art - Ancient Japan

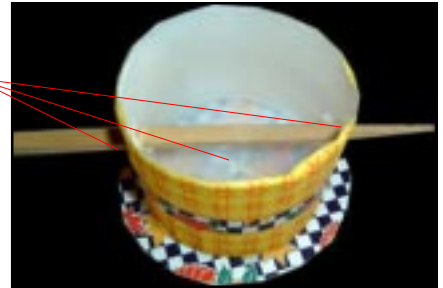
3. ADD THE CHOPSTICK & COVERED DISKS

ADULT SUPERVISION REQUIRED FOR THE FOLLOWING STEPS

*Attach one of the paper covered posterboard circles to one side of the canister as illustrated.

*Use an X-Acto knife to cut 4 "X's" on the canister on each side as illustrated.

*Insert the "pointed" end of the chopstick into and through the canister where you made two of the "X" cuts.



4. ADD THE RIBBON AND BEADS

ADULT SUPERVISION REQUIRED FOR THE FOLLOWING STEPS

*Use a darning needled threaded with a decorative ribbon to go through the other two holes.

*Attach a wooden bead to each end of the ribbon.

*Bring the bead around to the front of one of the circular disks. Tie off the ribbon so the bead will hit in the center of the "drum" as illustrated.



History, Language Arts, Art - Ancient Japan

6. FINAL TOUCHES & OPERATION

*Add additional paper detailing along the chopstick at the top and along the handle.

*To operate your Monkey drum, twist the handle of the chopstick back and forth causing the two beads to strike the center of the drum's sides.





Japanese SHRINES in Focus



History Japanese Shrines

History, Language Arts, Art - Ancient Japan

JAPANESE SHRINES IN FOCUS

Buddhism and Shintoism are the two major religions practiced in Japan. Both religions have distinct places of worship. Both faiths have shrines or places of worship with specific features.

SHINTOISM

Shinto shrines focus on nature. They are frequently located in isolated areas where the faithful can commune with the natural surroundings. They tend to be simple in structure and are usually left unpainted. Shinto shrines normally have a single interior room for worship. Even their construction materials are simple - wood and stone based on Japanese homes or buildings. Worshippers stay outside of the shrine and are led in services by a leader who presents the rituals from inside the shrine.



Shinto shrines are settings for not only worship, but to celebrate special occasions such as the birth of a child, weddings, and special festivals. Those who go to the shrines seek good fortune and pay homage to the kami (spirits/gods).

Shinto shrines have several distinctive features: *tori*, a place for purification, *komainu*, *honden*, *haiden*, a stage, *ema*, *omikuji*, and *shimenawa*.

One of the most recognizable features of a Shinto shrine is the *tori*, or gateway. To those practicing Shintoism, the *tori* represents a separation from the secular world from the world of the *Kami* or spiritual world of Shinto “gods.” *Tori* are located at the entrance to the shrine. They were either painted black, red, or orange, or left natural.

Among the most interesting features of Shinto shrines are *komainu*, guardian figures located on each side of a Shinto shrine’s entrance. The figures can be lions, dogs, or foxes.

History, Language Arts, Art - Ancient Japan

JAPANESE SHRINES IN FOCUS



Another feature of Japanese Shinto shrines are purification fountains. These fountains are located near the entrance to the shrine and are to be used to wash one's hands and mouth. Small dipping cups are provided for the faithful. Prior to entering the main hall of the temple, one's hands and mouth are supposed to be washed as part of spiritual purification.

After going through the *tori* gates and purifying one's hands and mouth in the purification fountain, one is able to view the *honden* and *haiden*. The *honden* is the main hall of the shrine and the *haiden* is the offering hall. Inside the *honden* is a chamber that houses the shrine's most sacred objects. Worshippers will present their offerings and prayers in the *haiden*.

Shinto shrines were sites for more than just communing with nature and worship. They also had stages where special dances or the Noh theater could be performed. Noh theater features masked actors that perform outdoors on a stage that has four columns.



Shinto worshippers seek to encourage good luck and eliminate bad luck. One of the items that they use to do this are *ema*, wooden boards that worshippers write their wishes on for health, wealth, love, and other desires. The boards are left at the shrine in hopes that their desires are fulfilled.

In the bold yet simple presentation, the massive straw ropes of the *shimenawa* focus the Shinto worshippers on the sacredness of natural objects. *Shimenawa* are usually thick straw ropes that feature a special embellishment of *gohei*, a white paper strip folded in a zigzag manner. The *shimenawa* is frequently found at the entrance to the shrine on the *tori* gates. They are also tied around natural objects such as trees or rocks. *Shimenawa* are designed to indicate that there is a sacred boundary around the object.

History, Language Arts, Art - Ancient Japan

JAPANESE SHRINES IN FOCUS

Another way for Shinto worshippers to relay their wishes at the shrine are Omikuji. Omikuji are paper slips that are designed to express wishes for fortune. Fortune can be either good or bad. These fortune papers can offer “daikichi” or great and favorable luck, or “daikyo” (terrible luck). The Omikuji are tied around the branches of a tree with the idea that by tying either the good or bad fortune on the tree that the good fortune will occur and the bad fortune won’t occur.



BUDDHISM

Buddhism is the second main faith practiced in Japan. Buddhists practice their faith at temples dedicated to their founder, Buddha.

Buddhist temples are found throughout Japan and unlike Shinto shrines are designed to be seen. Buddhist temples are ornate, detailed and are built out in the open. They usually have several temples within a central complex. Two key features of Buddhist temples are cemeteries and a large bell housed in the temple. Worshippers go into the temple to worship.

One of the main features of a Buddhist temples are cemeteries. Buddhists believe that death is a time of celebration. For this reason, ancestor worship is an important part of how the Japanese practice their faith. Throughout the year, there are numerous festivals or events for Japanese Buddhists to come to the temple to visit the graves of their ancestors.



Another feature you will find at Buddhist temples are bells. The bell at a Buddhist temple can be enormous. This large bell is rung at different times during the year to symbolize the “driving away” of worldly desires or influences.

History, Language Arts, Art - Ancient Japan

JAPANESE SHRINES WRITING RECIPE



DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 140 - 146.

LOCATION

Sacred woods of Ise
Kyoto temple
Todai-ji at Nara
Sugimoto-dera in
Kamakura
Yasaka shrine in Kyoto
Horyu temple

PEOPLE

Priests
Monks
Chonin (merchants)
Samurai
Farmers
Kingyo vendors (goldfish
vendors)

ACTIVITIES

Observing rituals
Walking along paths
Honoring dead ancestors
Yabusame (archery contests
on horseback)
Koh-do (playing the incense
game)

BUILDINGS/ FEATURES

Pagoda
Tori gate
Chigi (V-shaped
wooden
projections)
Wooden cylinders
Stone *kami* -
(deities)
Pavilions
Buddha
Tombstones
Bronze statues

SCENERY

Cryptomeria (Japanese
Cedar)
Curved bridges
Leaves floating on
ponds
Cherry blossoms
Ferns
Bamboo groves
Chrysanthemums
Bubbling brooks

SOUNDS

Koto (stringed musical
instruments)
Chanting
Wind rustling
through leaves
Temple bells

FEELINGS

Calm
Peaceful
Serene
Gentle

STEPS

1. Indent and write one or more sentences describing the location of the Japanese shrine.
2. Write one sentence describing the people at the shrine.
3. Write several sentences describing the activities taking place.
4. Write several sentences describing the buildings/features you can see.
5. Write several sentences describing the scenery at the shrine.
6. Write one sentence describing the sounds you can hear.
7. Write one or more sentences describing the feelings you get at the shrine.

History, Language Arts, Art - Ancient Japan

“Stone” Lantern

Stone lanterns are known as Ishi-Doro in Japan. Lanterns came to Japan from China and were first made of metal. These metal lanterns were called Tsuridourou and were usually made of iron or bronze. They were hung on the corner eaves of temples and shrines. They were used to light both Shinto and Buddhist temples.

There are four basic types of Japanese lanterns: tachi-gata (pedestal lanterns), ikekomi-gata (buried lanterns), oki-gata (small, set lanterns), and yukimi-gata (snow viewing lanterns).

Ishi-Doro housed votives that would light the ground for people to find their ways to and from a shrine or temple.

MATERIALS NEEDED

- *1 1/2" thick STYROFOAM Brand Foam
- *Old wide paintbrush
- *Serrated knife **(ADULT SUPERVISION REQUIRED)**
- *Sheetrock compound, Activa Celluclay Instant Papier-Mache or textured paint
- *Glue appropriate for STYROFOAM Brand Foam - silicone
- *PLAID FolkArt “Stone-colored” acrylic paints - (white, black & gray)
- *Sea sponge
- *2 battery-operated tealight candles - available at craft and fabric stores
- *Old toothbrush
- *Toothpicks
- *All purpose primer - (optional)



Lanterns came to Japan during the Asuka Period. They were initially used to light shrines and temples. The first lanterns did not feature any windows or openings. They were designed to hold a “sacred flame” that symbolized Buddha. The Buddhists viewed lanterns as a way to show how light assists people in surmounting ignorance and gaining enlightenment.



History, Language Arts, Art - Ancient Japan

1. CUT OUT THE “STONE” BLOCKS

ADULT SUPERVISION REQUIRED FOR THE FOLLOWING STEPS

*Cut out the “stone blocks” from 1 1/2” STYROFOAM[®] Brand Foam. Roughen up the edges with a rasp. (See page 87 for block dimensions.)



*Spread the texture medium you have selected onto each piece of the STYROFOAM[®] Brand Foam. For our lantern, we used sheetrock compound and Activa[®] Celluclay Instant Papier-Mache.

*Use an old paintbrush to help spread and texturize your medium.

*Set aside to dry.

2. PAINT THE LANTERN

*In order to achieve an aged granite stone lantern look, use a clean damp sponge to apply the “stone-colored” FolkArt[®] Acrylic Paints to all sections of the lantern. Begin with the lightest color first and then the darkest. We used a combination of white, gray, and black. Let dry.



*Load an old toothbrush with black and then white acrylic paint. Splatter the surface of the lantern shapes to create a “speckled” surface and added texture.

History, Language Arts, Art - Ancient Japan

3. ASSEMBLE THE LANTERN

*Use a combination of toothpicks and Aactiva Celluclay Instant Papier-Mache to help you assemble your stone lantern.

*Insert toothpicks in between pieces of the two sections that will hold the battery-operated tealights.

*Mix up a batch of instant papier-mache according the manufacturer's directions and place in the space between the toothpicks.

*Press the pieces together. Smooth out the papier-mache along the areas where two sections are joined.

*Carefully turn over the two sections that will house the battery-operated tealights and repeat the process of using toothpicks and instant papier-mache to attach the bases to each section. Set aside to dry.



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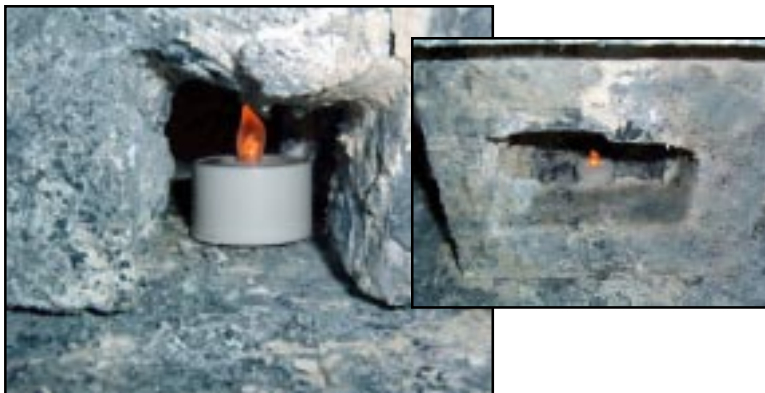
4. FINISHING TOUCHES AND ASSEMBLE THE LAYERS

*Retouch the lantern pieces where the papier-mache was applied.

*Layer each section as illustrated.



*If desired, add battery-operated tealights in these sections.



History, Language Arts, Art - Ancient

**If you decide to place your lantern outside, it will be necessary to seal it properly to protect it from the elements.*



STONE LANTERN MEASUREMENTS

TOP - Glue two 1 1/2" sections of STYROFOAM[®] Brand Foam together to form a block that is 5" square.

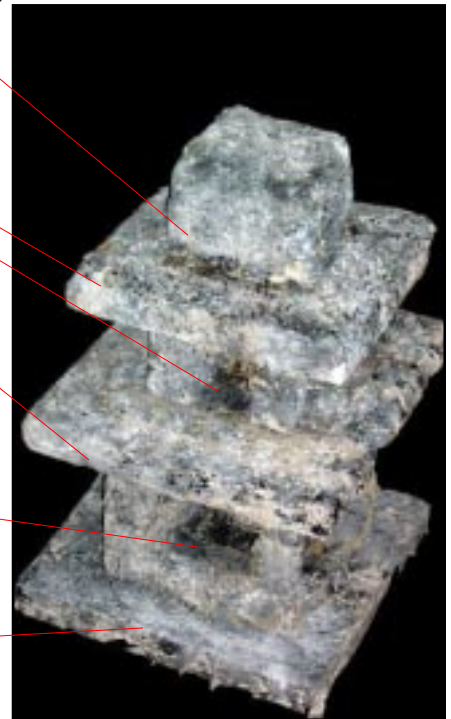
TOP PLATFORM - Make 1 that is 10" square.

SECOND TIER WINDOWS - Make 4 that measure 4" X 6".

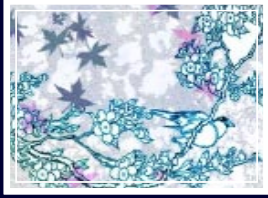
SECOND TIER PLATFORM - Make 1 that is 12" square.

FIRST TIER WINDOWS - Make 4 that measure 7 1/2" X 8 1/2".

BOTTOM PLATFORM - Make 1 that measures 13" square.



***HELPFUL HINT:** For our stone lantern we decided on a black and white granite, but you can vary the look of the stone by simply changing the selection of FolkArt[®] acrylic paints. Look at real stone lanterns and decide what you want your completed Japanese lantern to look like when finished.



Japanese Castles in Focus



History Japanese Castles

History, Language Arts, Art - Ancient Japan

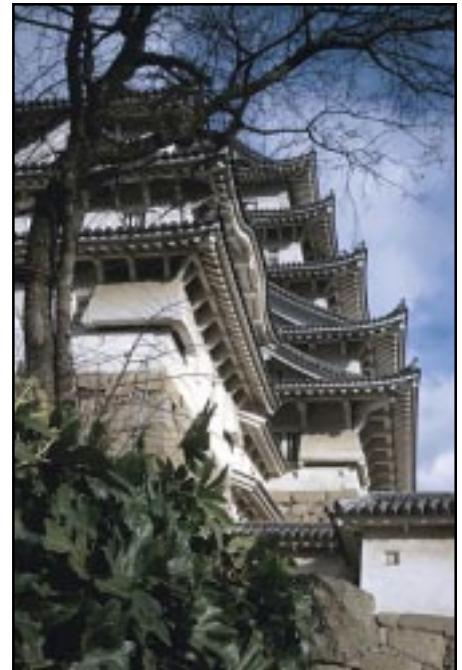
JAPANESE CASTLES IN FOCUS



Life in medieval Japan, the time of *Sengoku-Jidai*, or Warring States period, was also the time of castles. The Age of Civil Wars in Japan required a fortified location to symbolize power for the battling shoguns. Initially, Japanese castles were simple fortifications of wood or stone fences with raised embankments and moats. During the Nara period of 545 -794 AD, the need for stronger fortifications was realized.

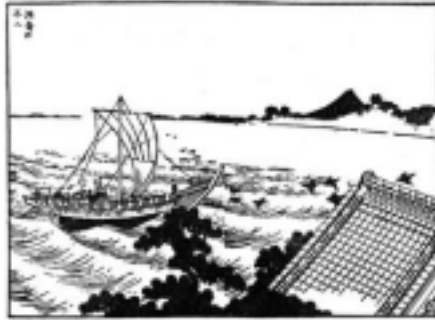
Castles during this time were known as *kinowa* and *kinowasaku*. These were fort-like structures surrounded by stone walls with turrets. Japanese warlords or feudal lords were called *daimyo*. Some *daimyo* were more powerful than others. *Daimyo* ruled over specific territories. There was a constant effort to form alliances between *daimyos*. Each *daimyo* had samurai which were part of the warrior-caste that had pledged support to them. If a *daimyo* decided to join forces with a more powerful *daimyo*, they would also give the support of their samurai.

Daimyo built castles for their own protection. Within the castle was a tower called a *donjon* which held stockpiles of weapons and food. The *daimyo* built castles to send a message to their enemies that they were wealthier and more powerful than any other.



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JAPANESE CASTLES IN FOCUS



During the Warring States period, hundreds of castles were constructed on mountain tops called *yamajiro*. They were used mostly as watchtowers. They were small in structure and featured no turrets or moats. Soon though, there was a need to build castles on low hills that still provided good visibility.

These castles were called *hirayamajiro* or flat land mountain castles. These castles served as the location for the administration of government, the army headquarters, and the location from which battles were initiated. The Edo Period (1603 -1867) was a more peaceful time. A law called *ikkoku ichijoo* required the establishment of one castle for each province.

By the Meiji era, castles were no longer required and in 1873, the Meiji government passed the Castle Abolishment Law to destroy all castles. This law was a result of the rulers dictating that feudalism was over.

From the 170 castles that once existed, only 12 donjon castles still exist. Japanese castles featured three “rings” of defenses. The main circle which was in the center was called *honmaru*. The second circle was called *ninomaru*. The third circle was called *sannomaru*. Within the center circle was the central tower. The castle lord made his living quarters in the *ninomaru* or second defensive circle.



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JAPANESE CASTLES IN FOCUS



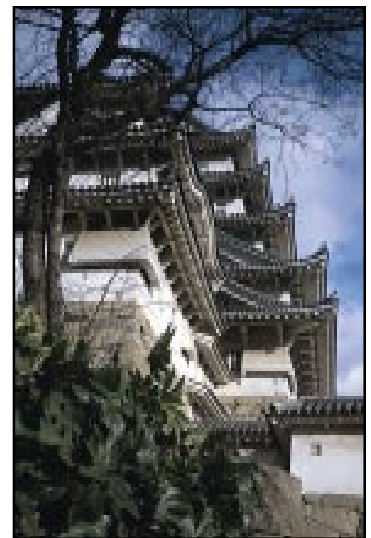
Feudal Japanese castles were made from interlocking wood pieces. They used tongue and groove construction. There were three main features of Japanese castles:

The Tenshukaku - the castle tower. This was also known as the *donjon* or the keep. It was the most obvious feature of the castle and was located in the center of the castle. Each tower was between two to five stories high. Each tower featured many floor levels.

Guard tower - Also known as turrets, these towers featured storage rooms.

Walls & Moats - Like their European counterparts, the exteriors of Japanese castles featured several layers or rings of walls.

Gates - Japanese castles had two gates that were placed at a 90-degree angle to one another. This created a small inner section that could be easily defended from all directions.



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JAPANESE CASTLES IN FOCUS

JOKAMACHI - CASTLE TOWNS

An important feature of Japanese castles included the surrounding town. This is where the samurai lived. Castles usually had the name of the city where they were located. Like most of Japanese society, there were rankings within the samurai warrior class.



Those samurai that had higher ranks resided closer to the castle. They also had larger homes. These homes were the only ones allowed in the city to have walls and gates. The temple area along with the entertainment districts were located just outside the city.

Artisans and merchants lived in a special area of the city. The towns that evolved around the castle served as an extra defense for the castle. The towns featured streets with dead ends, winding turns, and indirect paths. The main gate to the town was called the *otemon*. This gate was fortified and featured a road that led to the castle. Along this road were the homes of the most loyal samurai.

DID YOU KNOW?

The exterior walls of Japanese castles were made with white plaster to protect them from fire. The white exterior, would gleam in the sun and reminded the Japanese of the “shirasagi,” the white egret. During World War II, the Japanese government painted the wall dark gray to keep them from being targets for bombs.

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JAPANESE CASTLE WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details can be found on pages 140 - 146.

LOCATION

Osaka castle
Hideyoshi's Fushimi
castle
Sanjo Palace in
Kyoto
Nijo castle in Kyoto

BUILDING

STRUCTURES

Donjon (watchtowers)
Hon-maru (center
circle)
Karamon gate
Stone gardens
Stable

PEOPLE

Singers
Jugglers
Monks
Emperor, empress
Dancers
Storytellers
Samurai

GENERAL APPEARANCE

Bubbling
Clear
Cloudy
Glowing
Luminous
Hazy

INTERIOR

Silk screens
Tatami (reed-mat floors)
Emakimono (picture scrolls)
Zabuton (sitting cushions)
Fusuma (paper doors)
Kami-dana (family altar)
Secret storage places for weapons

ACTIVITIES

Listening to *Gagaku* -
(ancient court music)
Watching *Bugaku* -
(ancient court
dances)
Watching and
participating in *kendo*

SOUNDS

Barking dogs
Whistles
Flutes
Clashing of swords
Bubbling brooks
Angry, harsh words
Shouting
Scuffling

EXTERIOR

Moat
Fluted tiles
Curving eaves
Walls of stone

STEPS

1. Indent and write one or more sentences describing the location of the setting.
2. Write one or more sentences of describing the people.
3. Write one or more sentences describing the buildings/structures.
4. Write several sentences describing the exterior of the castle.
5. Write several sentences describing the interior of the castle
6. Write several sentences describing any sounds that can be heard in or around the castle.
7. Write several sentences describing the different activities taking place.
8. Write one or more sentences describing the general appearance.

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Japanese Castle

Japanese castles were beautiful. Gleaming white from plaster walls, they stood out in the countryside. Designed for protection, they served as fortifications for the warring factions of feudal Japan. This castle is made from everyday items that are layered upward creating a "facade" front.

MATERIALS NEEDED

- *Cardstock weight paper
- *Scissors
- *Hot glue gun & glue - ADULT SUPERVISION REQUIRED**
- *X-Acto[®] knife- ADULT SUPERVISION REQUIRED**
- *Copy machine
- *Corrugated cardboard
- *PLAID FolkArt[®] acrylic paint - white, green, burnt umber, & black
- *Black dimensional paint
- *White spray paint
- *Black magic marker
- *Heavy weight watercolor paper
- *Watercolor paint
- *Paintbrush
- *Tacky glue
- *Moss, lichen, small rocks - (optional)



JAPANESE CASTLES

The exterior walls of Japanese castles were made with white plaster to protect them from fire. The white exterior, would gleam in the sun and reminded the Japanese of the "shirasagi", the white egret. During World War II, the Japanese government painted the wall dark gray to keep them from being targets for bombs.

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1. MAKE THE PATTERN PIECES

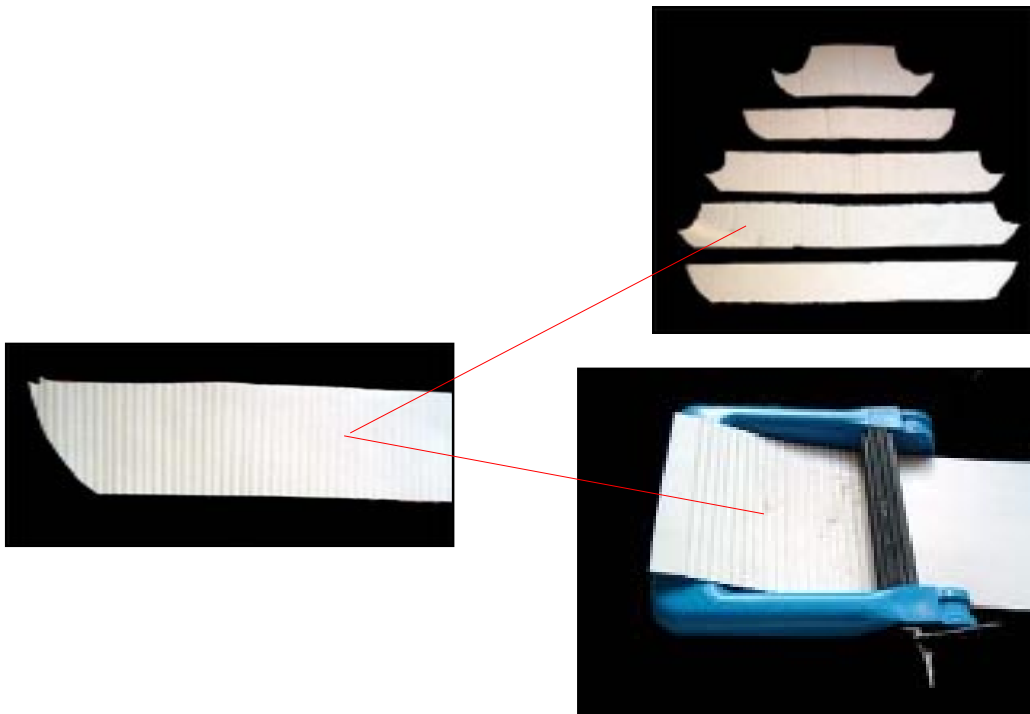
HELPFUL HINT: Imagine each of the layers of this Japanese castle as building blocks. Each block is layered on the one below.

*If desired, enlarge all pattern pieces on a copy machine by an equal percentage.

*Transfer each level to cardboard and cut out.

*Make the Roof Sections from cardstock weight paper.

Option: Use a paint tube squeezer to texturize the cardstock weight paper of each roof section to create the fluting.



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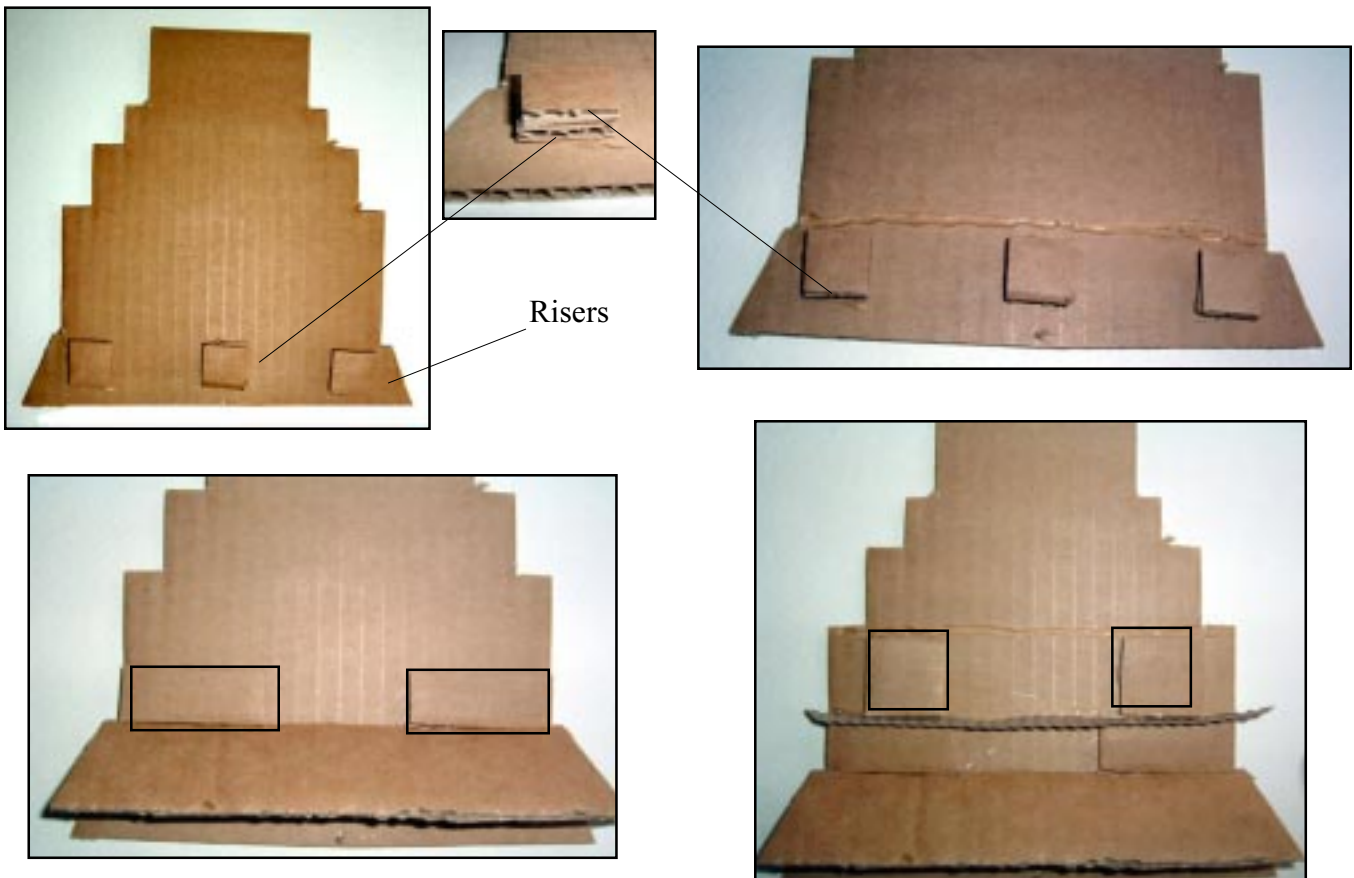
2. ASSEMBLE THE CASTLE

*Glue two pieces of cardboard together to create a “riser” (see page 103) for the bottom wall section.

***WITH ADULT SUPERVISION**, glue each of these pieces on the bottom as illustrated on the Main Castle Pattern.

*Glue the Castle Wall section (see page 103) at a slight angle on top of the base. Position the next layers, the 2 Bottom Level Room Sections and Roof Section 1. Repeat this process until all the layers and roof pieces have been glued into place.

*Use the diagram on page 100 to assist you with the placement of each part of the castle.

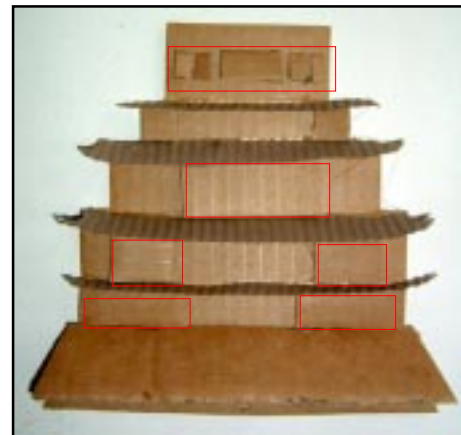
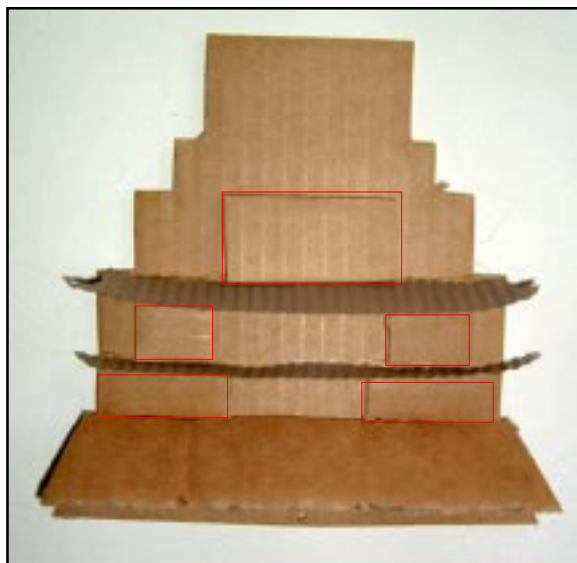
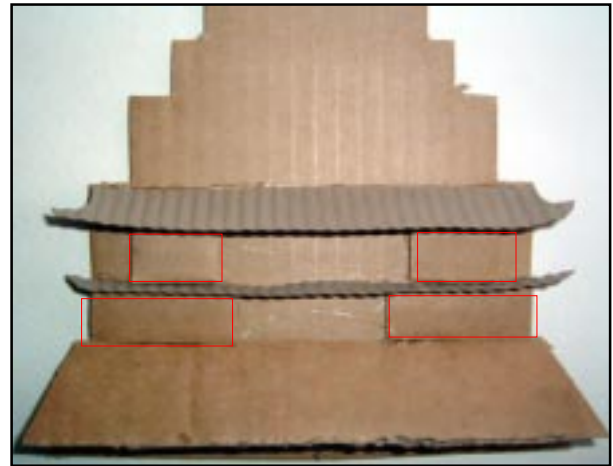


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2. ASSEMBLE THE CASTLE

(Continued)

*Continue to add each level, features, and the fluted roof pieces until each layer of the castle is assembled.

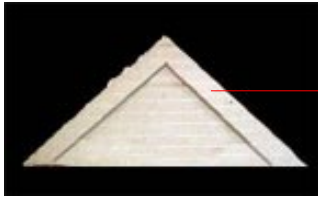


Glue three of the risers onto the top of the Castle Wall. Make sure you glue two pieces of cardboard together.

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3. ADD THE EAVES AND PAINT THE CASTLE

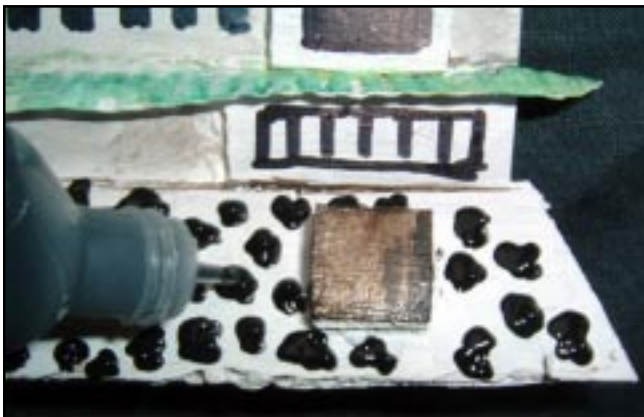
*Glue the two layers of each eave together. Glue the eaves on the roof sections as illustrated.



***WITH ADULT SUPERVISION** and in a well-ventilated area, spray paint the castle white.

*Use a black magic marker to add details to the windows and levels.

*Add dimensional paint rock on the castle wall.



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3. ADD THE EAVES AND PAINT THE CASTLE (continued)

Paint the roof with a shade of green acrylic paint. The roof looks stunning if it has verdigris green similar to the color of copper roofs that have been aged for a while. Try this if you are able.

*Mix some FolkArt[®] burnt umber and gold paint together to highlight the eaves and blocks on the castle wall.

*If desired, paint a "Japanese scene" on a large sheet of watercolor paper.

*Glue the castle to the watercolor paper and display as desired. Glue on bits of moss, lichen, and small pieces of gravel.



*On the top of the castle add two golden *shachi*.

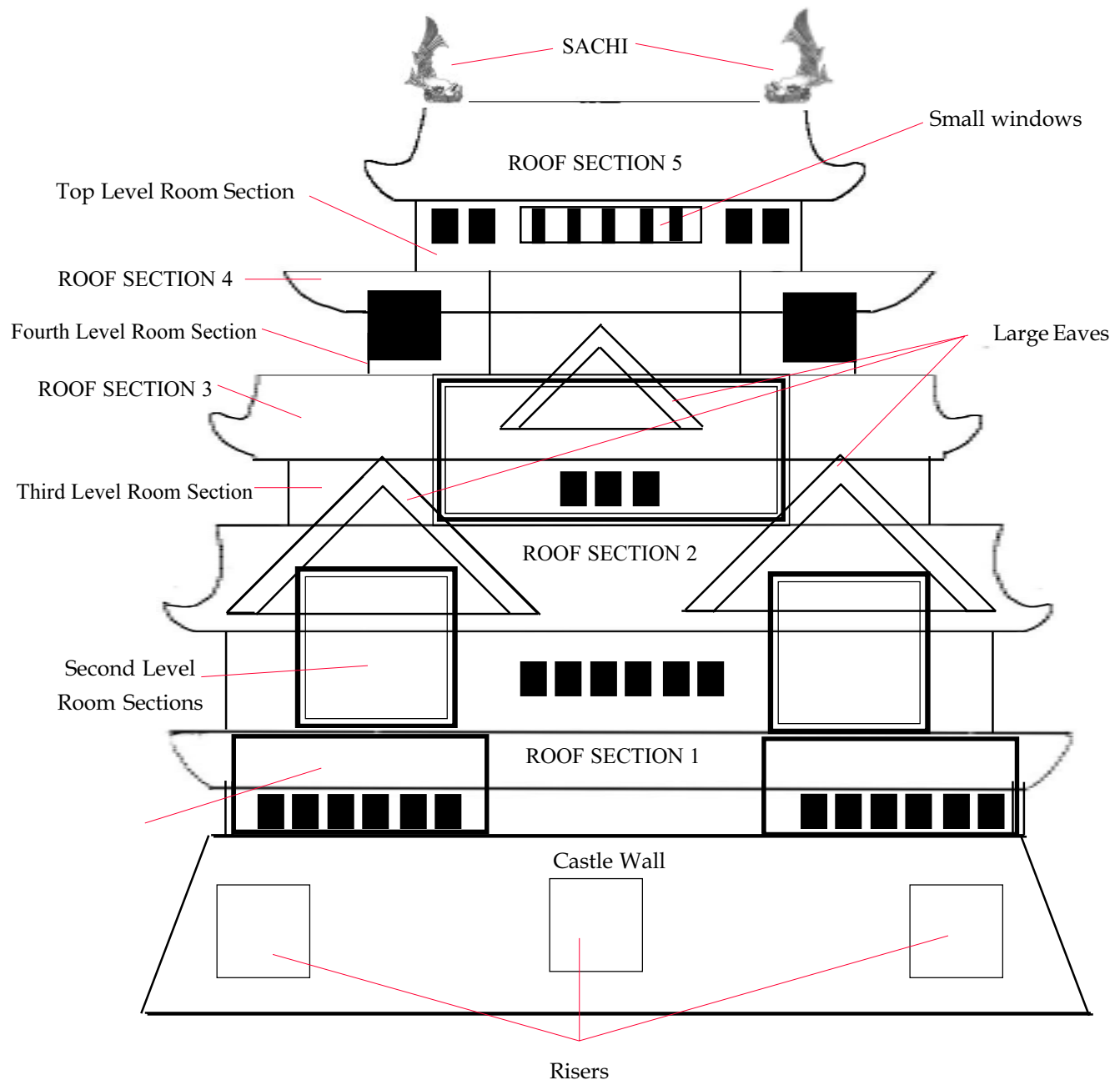


JAPANESE *shachi*

Just like European cathedrals featured beasts called gargoyles, the Japanese used carved elements called *shachi*. Since Japanese castles were made of wood, they could catch on fire easily from lightning strikes, hot coal fires, or oil lamps. The *shachi* are dolphin-like creatures whose "element" was water. They were placed at the top of the roof to keep fire danger away from the castle.

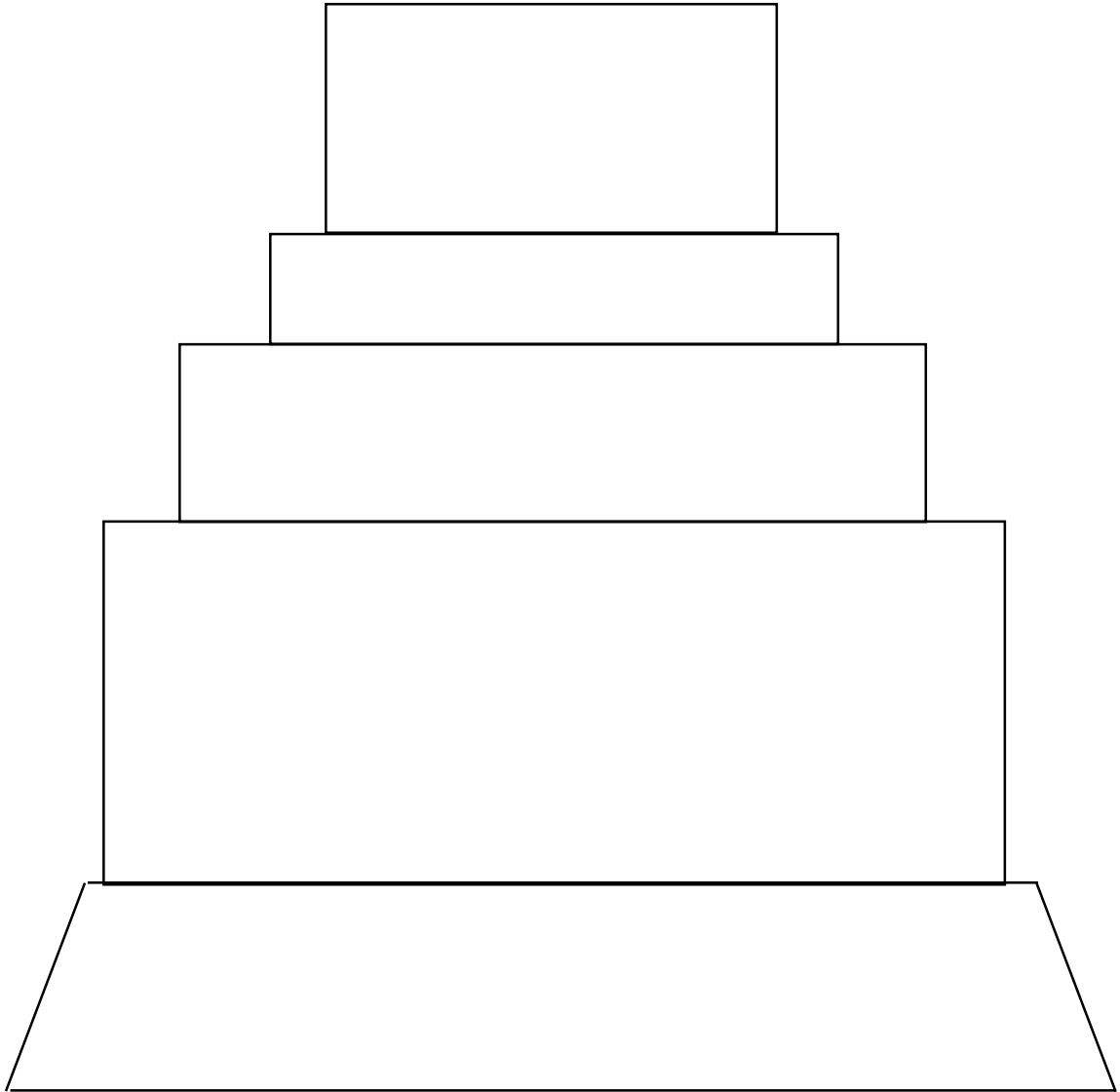
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CASTLE DIAGRAM



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MAIN CASTLE PATTERN



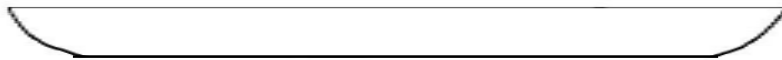
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ROOF SECTIONS

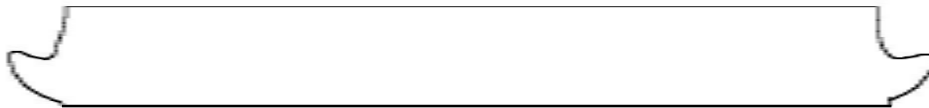
Enlarge and make sections from corrugated cardboard.
Cover each section with fluted cardboard.



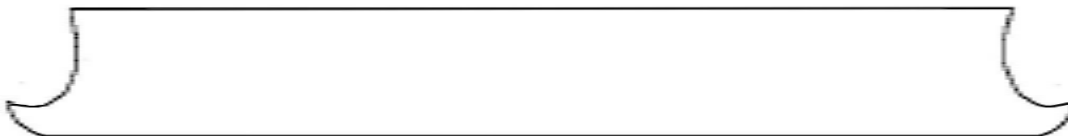
ROOF SECTION 5



ROOF SECTION 4



ROOF SECTION 3



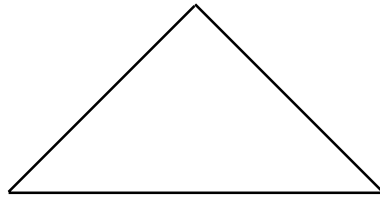
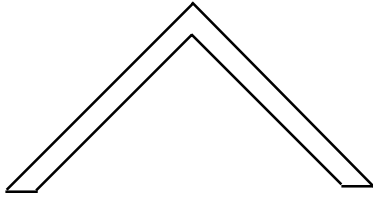
ROOF SECTION 2



ROOF SECTION 1

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Room, Eave, and Castle Wall Sections



Large Eaves - make 3

*Cut out a solid triangle shape from a piece of cardboard.

*Cut out another triangle, the same size but remove the center area and bottom strip.

*Glue the two sections together.



Bottom Level Room
Sections - make 2



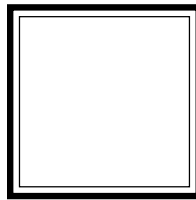
Fourth Level Room Sec-
tions - make 2



Risers - Make 6 from
cardboard, but glue to-
gether 2 pieces for each
riser that is placed under
the Castle Wall and then
glued on top of the Castle
Wall.



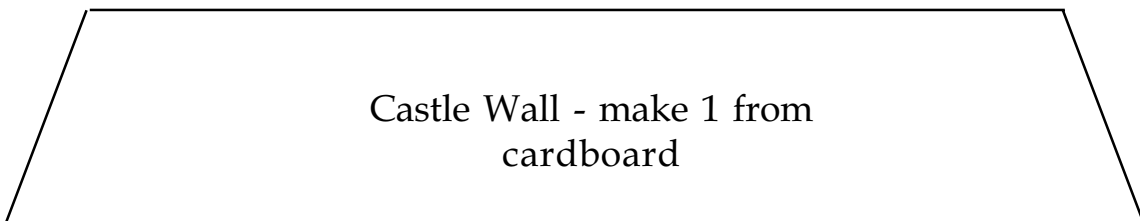
Small windows -
Make 29 from cardboard
or use a black magic
marker to create the
windows.



Second Level Room
Sections - make 2



Third Level Room Section -
make 1



Castle Wall - make 1 from
cardboard

History, Language Arts, Art - Ancient Japan



Japanese Gardens in Focus



History Japanese Gardens

History, Language Arts, Art - Ancient Japan

JAPANESE GARDENS IN FOCUS



Japanese gardens are noted worldwide for their exotic, yet serene environments they create. There are five basic styles of Japanese gardens:

1. *Heian/Niwa*
2. Zen Temple
3. *Shuyu* (strolling style) and *Kaiyu* (many pleasures style)
4. Tea
5. *Tsubo*

Each of these gardens feature general Japanese principles in design and specific elements to their own style. Regardless of the particular garden style, there were basic elements that were incorporated into the gardens.

Gardens are simple and natural. They appear to have grown naturally without assistance from people. Japanese gardens use “asymmetrical” elements in the design of the garden. This element uses odd numbers to create a sense of balance in the garden. By grouping different elements within the garden in an attractive manner, the overall appearance is one of serenity and beauty. “Triangle” groupings are common. Rocks, trees, and flowers are grouped in triangular shapes to create the natural arrangement.

One of the primary elements of all Japanese gardens is the sense of simplicity. Simple elements are an essential part of the garden design. Each item in the garden represents more when set aside by itself. An usually shaped rock might be placed in the center of sand or gravel that has been carefully groomed to represent an island surrounded by water.

Another primary feature in Japanese garden design is a “suggestion” of something rather than an obvious garden element. For example, sand raked to look like the ripples of water. All Japanese gardens incorporate some sense of water. Water plays an important part in Japanese gardens. It can be represented by actual ponds or water basins or by groomed raked sand.

History, Language Arts, Art - Ancient Japan

JAPANESE GARDENS IN FOCUS



Japanese gardens give one a sense of peace. This garden element uses calm and quiet to relax the visitor. It allows the visitor an opportunity to experience a sense of unworldliness and transcendence from convention.

In contrast to a sense of peace and tranquility, Japanese gardens also try to create a sense of tension. This tension is done through contrasts. Smooth against rough, dark against light. Japanese gardens create a sense of tension but harmony, movement, and energy between natural objects.

If you look at pictures of Japanese gardens or are able to go to one and visit, you will notice the use of how “lines” between objects create emotion. Japanese gardens use different lines to create different emotions. For example, diagonal lines create a sense of tension where straight lines create peace and calm. Curving lines soften diagonal lines and give a sense of calmness.

As with most gardens, the use of space within the garden is important. In Japanese gardens, this concept is demonstrated by how everything is interconnected by areas of space. There are inner spaces in the garden that exist in a larger external space.

Another key feature in Japanese gardens is time. This is done through the changes of the seasons and the times of the day. Time creates change within the garden, aging objects while renewing others.



Japanese gardens create a sense of mystery. Not everything is readily viewed. It requires looking at the garden from different locations. A view could be broken by a large boulder or a stone lantern. Single, beautiful objects are set aside for discovery around corners or pathways.

History, Language Arts, Art - Ancient Japan

JAPANESE GARDENS IN FOCUS



On the following pages will be a brief description of each of the five main styles of Japanese gardens and features specific to each of them.

HEIAN/NIWA GARDENS - “Pure Space”

The Chinese had a profound influence on Japanese gardening. Japanese Niwa gardens included the Heian mansion gardens and the pleasure boat style called *Funa Asobi*. Gardens were designed based on geometry. Gardens served as gathering places for games, performances, and dances. Reading, writing poetry, and fishing in the ponds were popular activities in Niwa gardens.

Stones, water courses, and house verandas were all placed to provide positive energy or prevent evil spirits from causing trouble. Brightly painted red bridges represented enlightenment. Vegetation was limited except for chrysanthemums and flowering and deciduous trees.

The Niwa garden style incorporated geometry and the Chinese practice of feng shui. They also incorporated elements of the Shinto and Buddhist religions. All of these religious elements determined how objects and the design of the garden were created. Built by the Heian aristocrats of imperial Japan, Niwa gardens were often connected to the aristocrats’ mansions. These gardens featured limited quantities of flowering trees and plants. Water features included bridges that symbolized crossing over to enlightenment.

History, Language Arts, Art - Ancient Japan

JAPANESE GARDENS IN FOCUS

ZEN TEMPLE GARDENS

Zen gardens or temple gardens were designed to show the connection between nature and the universe. Gardens were the home of the Buddha. They provided those in the garden a chance to reflect and meditate. Gardens were designed to make the temple attractive and give the viewer a sense of paradise. Natural elements were used to symbolize ideas. For example, raked gravel in geometric designs were used to symbolize waves. Groups of rocks could be islands.



The Zen Temple garden style was one that was created by Buddhist Zen priests. Evergreens were preferred over flowers and they were designed to create a sense of peace and calm. Zen Temple gardens were part of Buddhist temples, shrines, and monasteries. They were places to become “enlightened,” to calm the spirit and become closer to nature.



History, Language Arts, Art - Ancient Japan

JAPANESE GARDENS IN FOCUS



SHUYU (strolling style) AND KAIYU (many pleasures style) GARDENS

Strolling gardens were filled with delightful elements such as koi ponds, tea houses, shrines, reception halls, and meandering paths. Designed and built during the Kamakura period, these gardens were equal to the finest European gardens of the day. Nobility, samurai, and the ladies of the court participated in tea parties, poetry reading and writing competitions, and strolls of exploration.

Strolling gardens were created for the pleasure and relaxation of the rulers of the Kamakura Period. Lanterns, bridges, decorative bamboo fences, and tea pavilions were incorporated in these gardens. The gardens were very large and even included ponds where visitors could enjoy boat rides. Views from different angles were incorporated into the placement of paths. Colorful and exotic flowers and trees were used extensively in the *Shuyu* and *Kaiyu* gardens. Strolling gardens were works of art. The colors, sights, sounds, and scents surrounded the visitors at every step and turn.



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JAPANESE GARDENS IN FOCUS

TEA GARDENS

Tea gardens evolved from Zen Buddhists who drank tea to help them focus during meditation. Tea houses developed during the time of the samurai. It was here that tea parties would occur. Poetry reading and relaxing were the desired outcome of these gatherings. Detailed and exquisite vessels were used to drink the tea.

A different type of tea ceremony evolved later through the efforts of Sen no Rikyu, a lay-priest. It was his desire to create an environment where meditation, self-evaluation, and reflection could occur. The tea garden along with the *soan*, or tea hut, was created to simplify the opulence exhibited. Tea gardens became a place to transition from the troubles of the world to the quietness of self-reflection.

Tea gardens feature an outer gate called a *soto-mon*. Those entering the garden would pass through the *chu-mon* gate which was located toward the middle of the path. This gate symbolized transition. There were few flowers used in the tea garden. Rather, a sense of enclosure was created with dense vegetation. A winding path from the outer gate led one through the middle gate to the tea hut. Along the path were stone pagodas and lanterns. Outside the thatched-roof tea hut was a wash basin called a *tsukubai*. Visitors would wash their hands in a symbolic cleansing before entering the tea hut. Tea gardens were often located next to other gardens or near a private residence.



History, Language Arts, Art - Ancient Japan

JAPANESE GARDENS IN FOCUS



TSUBO GARDENS

This Japanese garden is the smallest of the five styles. Tsubo gardens are designed to provide transition from one small space to another. They were often used by wealthy merchants to enhance their residences. During the Edo period of feudal Japan, it was against the rule of the shoguns for merchants to show their wealth in public. Merchants during this era had homes that featured private rooms open to the outside that were connected by covered walkways. In the small spaces that connected the rooms, merchants would place a tsubo garden.

Tsubo gardens featured most of the grander features of other Japanese gardens - just on a smaller scale. There were still raked gravel or sand beds, stone pathways, groomed plants and trees, stone basins and lanterns, and special natural objects.

Tsubo gardens used many decorative elements from other more elaborate Japanese gardens such as strolling and tea gardens. Tsubo gardens were designed for small spaces. They were designed to represent nature on a tiny scale. The merchant class favored this type of garden style in feudal Japan.



History, Language Arts, Art - Ancient Japan



JAPANESE GARDEN WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 140 - 146.

NAME & LOCATION OF GARDEN

Shin Sen En (Sacred Fountain Garden)
Zuisen Temple in Kamakura
Silver Temple Pavilion in Kyoto
Chishaku-in Temple in Kyoto

GARDEN STYLE

Japanese gardens were designed to symbolize things from nature such as the following:
Tsukiyama- (pond/sea-hill)
Karesansui - (dry water & waterfall)
Shakkei - (water-mountain-woods)

FOLIAGE

Cherry trees
Pine trees
Bonsai
Maple trees
Azaleas
Ferns

SCENERY

Artificial hills
Ornamental ponds
Stones and trees
Shrubs
White sand
Shrines
Bridges
Pagoda

ANIMALS & INSECTS

Goldfish in ponds
Butterflies resting on leaves
Rabbits nibbling grass
Dragonflies hovering over ponds
Deer wandering by streams

CLIMATE

Muggy
Hot
Humid
Misty
Moist
Rainy
Cool
Crisp

STEPS

1. Indent and write one or more sentences describing the name and location of the Japanese garden.
2. Write one sentence describing the garden style.
3. Write several sentences describing the foliage at the Japanese garden.
4. Write several sentences describing the scenery you can see.
5. Write several sentences describing the animals and insects in the garden.
6. Write one sentence describing the climate.

History, Language Arts, Art - Ancient Japan

Bonkei Tray Landscape

The art of creating miniature landscapes is most known through the art of bonsai. But there are many other styles of miniature gardening in Japan. You only need a few tools to maintain a miniature Japanese garden. If the tray landscape will be "live," a misting water bottle, sharp scissors for clipping, tweezers, and chopsticks for positioning plant materials are helpful.



MATERIALS NEEDED

- *Mixing bowl
- *Water
- *Measuring cups
- *Old frame with wood backing
- *Sphagnum peat moss
- *Activa[®] Celluclay instant papier-mache
- *Play sand, small smooth pebbles and rocks, larger stones which look like mountains, hills, islands, cliffs
- *Artificial or live miniature moss, shrubs, trees, lichen (see list for selection ideas)
- *PLAID FolkArt[®] acrylic paint
- *Paintbrush
- *Polymer clay - (Original Sculpey[®]) or miniature architectural features such as: miniature bridges, people, animals, lanterns, etc.
- *1/2" thick STYROFOAM[®] Brand Foam

BONKEI - TRAY LANDSCAPES

Bonkei is composed of the words bon, meaning a tray or other shallow container, and kei, which comes from the word *keshiki*, a "landscape." Bonkei is thus a miniature landscape within the confines of a small, shallow tray. Bonkei is thought to be one of Japan's oldest art forms dating back to the time of empress Suiko (554-628 AD). Keto, a kind of peat, was used to create the intricate landscapes. Themes for bonkei may be fields, mountains, valleys, interesting rocks, rivers and waterfalls, the sea and shore, or a combination of the above.

LIVE MINIATURE PLANT SUGGESTIONS

Select miniatures that are hearty, require similar soil and water, and grow well indoors.
The following are a few miniature varieties to consider:

Saxifraga, myrtus, nephrolepis, gesneriads, begonias, bertalonia, centradenia, coprosma, erodium, ficus, fittonia, malpighia, selaginella, various grasses, miniature bamboo, small bulbs, ferns, mosses

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1. ADD THE NATURAL FEATURES

*Make a small farm house from polymer clay or purchase a small wooden house at a craft or hobby store.

*Make the roof from small bunches of sticks cut from the end of a broom. Use clear silicone adhesive to attach the broom pieces to the top of the roof to create a "thatched roof." Let dry.

*Paint the base of the house with white acrylic paint.



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HELPFUL HINT: Use stretcher bars for a frame. Stretcher bars are used to stretch canvas for oil painting. They are readily available at craft stores.

2. MAKE THE TRAY LANDSCAPE

*Select a plant tray to use for creating your Bonkei. Cut STYROFOAM[®] Brand Foam sheet to a size that will fit inside the plant tray.

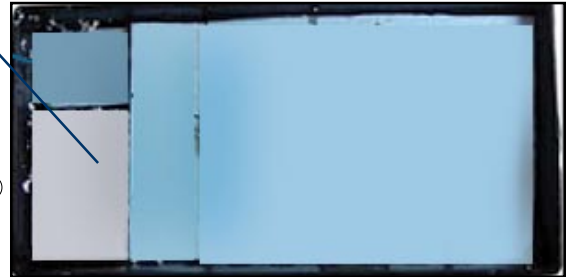
*Mix together 2 parts peat with 1 part Activa[®] Celluclay papier-mache and enough water to make a modeling mixture.

*Place the house in an appropriate location in the scene.

*Form mountains, hills, and valleys with the peat and papier-mache mixture.

*Spray paint the surface of the papier-mache/peat mixture with different colors.

*Sprinkle the damp surface of the papier-mache/peat mixture with grass seeds, chia seeds, or sprout seeds, or insert small plants. Keep the mixture moist.



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TRY THIS: You can make your own materials to embellish your tray landscape rather than purchasing them. Here are a few ideas:

***Landscape texture** - color the sawdust with powdered tempera paint. Put some sawdust in a baggy with the powdered pigment. Seal the bag and shake until it is coated. Sprinkle where desired on the scene.

***Trees** - Dip glue coated toothpicks or dowels into dry moss.

***Miniature houses** - Decorate miniature papier-mache or wood houses purchased at craft stores to look like old Japanese houses, or use polymer clay to form small details.



*“Rough standing stones
A stream meandering
Delight without end.”
- Muso Soseki*

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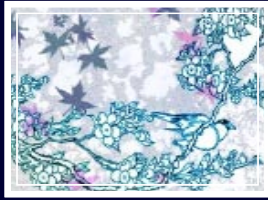
Japanese

CHOKIN in Focus



History & Art
Japanese Metal Art
Chokin

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JAPANESE CHOKIN A brief history

Gilding

Gilding is layering an object with a thin layer of silver or gold.



The samurai were considered part of the military elite. From the 12th to the 19th centuries, the bushi or samurai dominated the economic, social, and political environment of Japan. Not only were the samurai talented in the art of war which included horse-back riding, swordsmanship, and archery, they were accomplished artists in the field of calligraphy and poetry. They enjoyed beautiful objects such as detailed metal work. Chokin added an elegance and richness to each piece of metal. The plating added interest and also protected the base metal from corrosion.

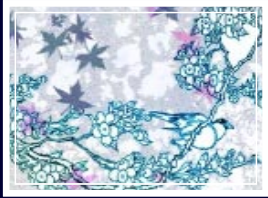
The number and variety of Japanese metal arts is astounding. One of the most beautiful is the metal art of Chokin.



The reputation of a thousand years may be determined by the conduct of one hour.

Japanese Proverb

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Chokin is a traditional art that has existed for more than 700 years. Originally used to decorate the armor of the samurai during the late 12th century, this art form was also used to decorate everyday items such as plates, jewelry, boxes, and much more.

Chokin is done by etching a piece of solid copper and then gilding it with gold or silver. Gilding is the application of a coat or plating of metal to a surface for additional decoration. The result is a piece that reflects light, protects the surface against corrosion, and adds artistic interest.

The art of plating has existed since ancient times. The ancient Romans soldered silver plates to other metals. During the fifth century, iron weapons were coated with copper by dipping them into a copper solution. By the 18th century, a technique for plating brass or copper with silver was developed in England.



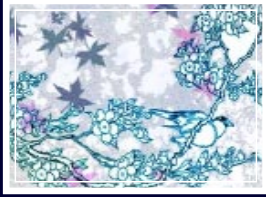
Mirror, Mirror on the Wall

Mirrors are a type of gilding or plating. Glass is coated with silver resulting in a reflective quality.

A statement once let loose cannot be caught by
four horses.

Japanese Proverb

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Life is for
one
generation;
a good
name is
forever.
*Japanese
Proverb*

Today, many items are plated by electrolysis or electroplating. This process plates metals such as silver, gold, copper, nickel, tin cadmium, zinc, and chromium to other properly prepared surfaces which can even include plastic. An example of electroplating is automobile bumpers from earlier times. Most bumpers have a base or undercoating of copper. A layer of nickel followed by a layer of chromium is then added.



Japanese metalworkers have been creating stunning works of art for centuries.

Many of their most outstanding works were done on the armor of samurai. They worked in gold, silver, copper, bronze, and iron. Many of the objects were carved and inlaid with other metals. Surfaces could be layered and then carved, chiseled, carved in relief, sculpted, ground away, inlaid, twisted and pounded, burnished, and coated with enamel. The resulting metal piece was a beautiful piece of armor or decoration.

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Japanese-Inspired Chokin Design

Considering the limited materials available to Japanese metalworkers, it is truly amazing to see the detailing found on the engraved art work of chokin. The following activity is designed to give you an opportunity to recreate a Japanese-style chokin design using readily available materials.

MATERIALS NEEDED

- *Metal tooling foil - aluminum, copper, or brass
- *PLAID FolkArt acrylic paints - metallic gold, silver, copper, and bronze (R)
- *Paintbrush
- *Copy machine
- *Tape
- *Embossing tool
- *Metallic powders - also known as mica powders (optional, but nice to add)
- *Gold & silver leaf (optional, but nice to add)
- *Gold leaf adhesive (optional, but nice to add)



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1. TRANSFER THE DESIGN

*Make a photocopy of one of the Japanese motifs on pages 124 - 127.

*Tape the design on top of a sheet of metal foil and trace over the design with a metal embossing tool.

*Remove the paper pattern and retrace the lines.

* "Paint" a thin layer of gold leaf adhesive over sections of the design.

*Brush on a light layer of metallic powders where you desire. Try to accent certain parts of the design with different powder colors.



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2. HIGHLIGHT THE DESIGNS

*Use any of the FolkArt[®] metallic acrylic paints to highlight parts of the design. Combining metallic colors will add interest to the final design.



3. TEXTURIZE THE DESIGN

*Use the embossing tool to “texturize” portions of the design. This will help the design stand out even more.

4. ADDING METALLIC LEAF

*If you would like, add silver or gold metallic leaf to various parts of the design by following the directions provided on the gold leaf adhesive or silver or gold leafing packages. The silver and gold leaf will be brighter compared to the other metal work and add a nice touch to the finished piece.

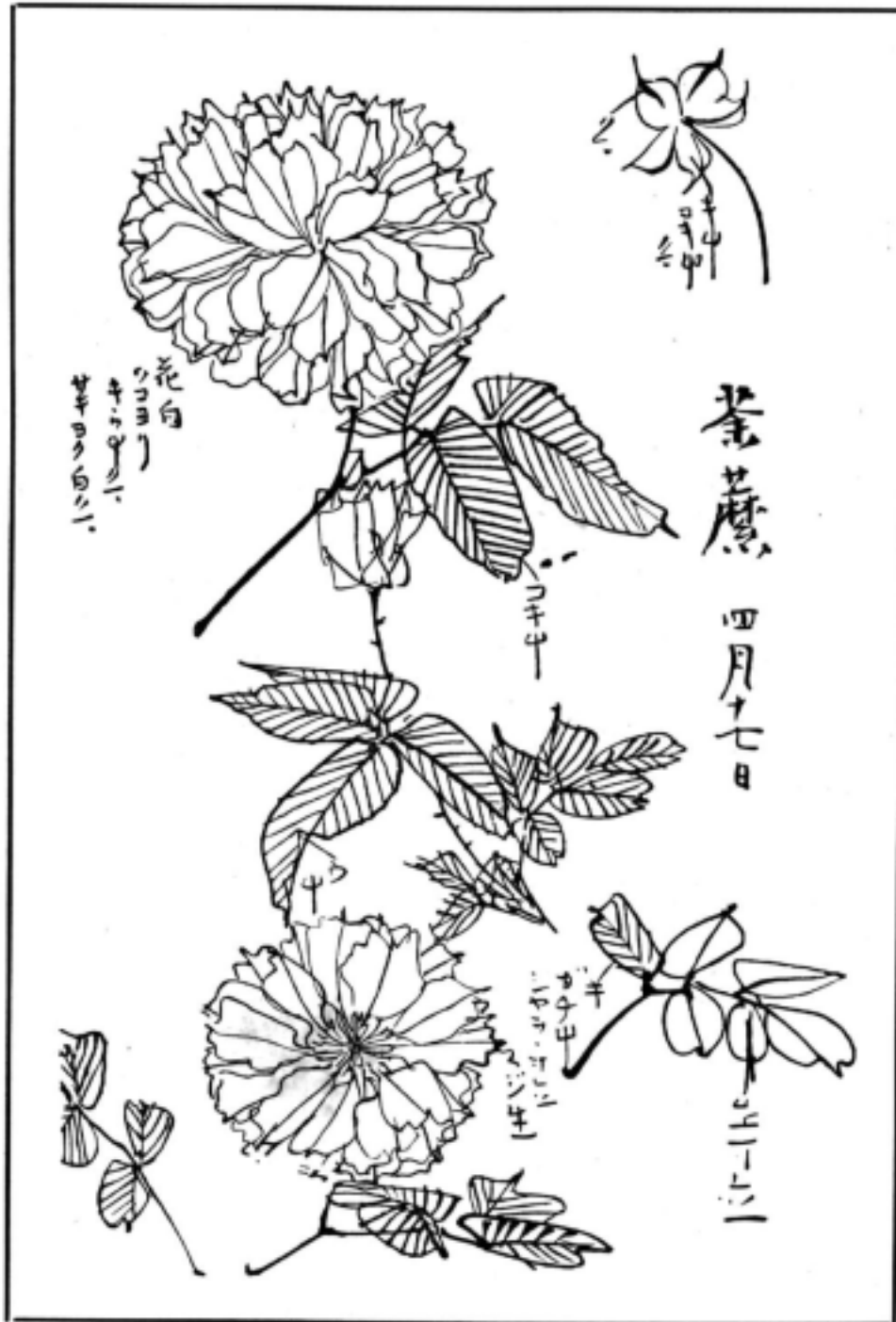


5. EXPERIMENT

*Consider experimenting using different types of metal foil, metallic powders, and paint to create your own unique version of this amazing art.

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Chokin Metal Design



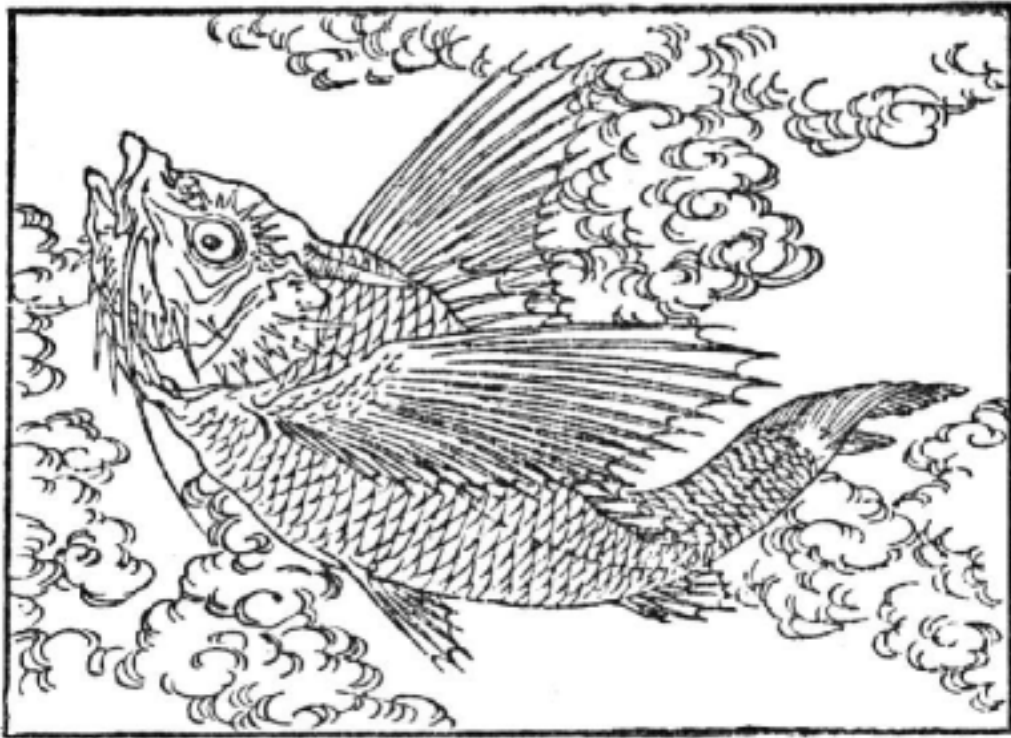
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Chokin Metal Design



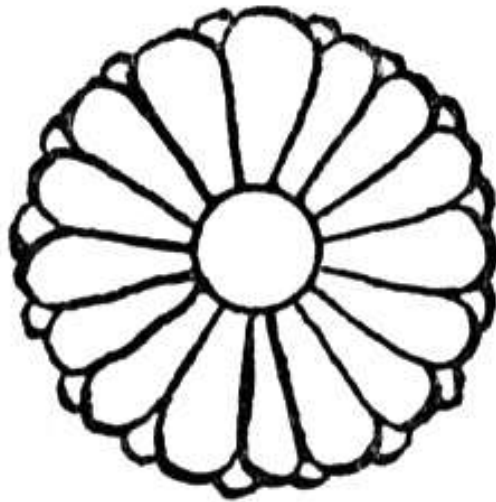
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Chokin Metal Design



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Chokin Metal Design



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GENERAL MATERIALS LIST

The following list is a compilation of the different craft materials used for the numerous projects presented in this collection. Each activity has a specific materials list. The following list can be used if you wish to make all the activities in this collection.

- *Activa[®] Celluclay Instant Papier-Mache
- *Artificial or live miniature moss, shrubs, trees, lichen (see list for selection ideas)
- *2 beads
- *2 battery-operated tealight candles - available at craft and fabric stores
- *All purpose primer - (optional)
- *Black or indigo colored paper
- *Black spray paint
- *Black magic marker
- *Cereal box cardboard (preferred, but you can use thin corrugated cardboard)
- *Cardstock weight paper
- *Corrugated cardboard
- *Collage papers - textured, handmade, ones with interesting designs
- *Copy machine
- *Cookie cutters, miniature rubber stamps
- *Dimensional paint
- *Double stick tape
- *Drawing paper for rough drafts
- *Empty Crystal Lite Beverage container or other similar container
- *Gluestick
- *Glue appropriate for STYROFOAM[®] Brand Foam such as silicone adhesive
- *Gold, silver, bronze, or copper spray paint
- *Hot glue gun & glue - ADULT SUPERVISION REQUIRED**
- *Measuring cups
- *Mixing bowl
- *Old toothbrush
- *Old wide paintbrush
- *Old frame with wood backing
- *PLAID FolkArt[®] Acrylic Paint
- *Paintbrush
- *Play sand, small smooth pebbles & rocks, larger stones which look like mountains, hills, islands, cliffs
- *Polymer clay - Original Sculpey[®]
- *Ribbon
- *Rolling pin
- *Ruler
- *8" piece of solder wire
- *1 1/2" circle hole punch - (optional, but helpful)
- *Posterboard
- *1/4" diameter dowel or chopstick
- *Scissors
- *1 1/2" thick STYROFOAM[®] Brand Foam
- *Serrated knife (ADULT SUPERVISION REQUIRED)**
- *Sheetrock compound or textured paint
- *Sea sponge
- *Sphagnum peat moss
- *Straws
- *Toothpicks
- *Tracing paper
- *1 watercolor tablet - heavy weight
- *Watercolor paints, magic markers, watercolor pencils, colored pencils, and crayons
- *Water
- *White spray paint
- *X-Acto[®] knife - ADULT SUPERVISION REQUIRED**
- *Washi paper or other Japanese handmade paper

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EXTENSION ACTIVITIES FOR GRAPHICS

1. DESCRIPTIVE VOCABULARY

Trace around the shape leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.

2. STAMPS

Make stamps using smaller copies of the motif using "craft foam." (Craft foam is a thin dense foam that can be purchased at most craft or fabric stores. It is easily cut and glued.) Glue the selected shapes onto pieces of foam core board or pieces of wood. Use as you would any type rubber stamp.

3. RUBBINGS

Make a copy of the design. Glue onto a sheet of tag board or posterboard. Cut out the shape and glue onto another sheet of tag or posterboard. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.

4. COLLAGE

Enlarge the design if necessary and use a variety of collage materials to decorate the interior of each design. Utilize decoupage medium to layer different papers, threads, and lightweight fabric to the design. Embellish with dimensional paint.

5. STENCILS

Copy the designs onto cardstock paper. Use an X-Acto[®] knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif-just the outside of the design). Use stencil paint to stencil the shape onto other surfaces. Embellish with dimensional paint if desired.

6. "STAINED GLASS" PICTURES

Make a transparency copy of the design. Outline the design with PLAID Gallery Glass[®] Leading and let dry. Fill in the spaces inside the leading using PLAID Gallery Glass[®] Window Color. Tape the finished design onto a window for a "stained glass" effect.

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7. TOOLING FOIL

There are a variety of different colored “tooling foils” that are available at craft and fabric stores. The foil is thicker than aluminium foil but easy to “tool” with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look - use PLAID Gallery Glass® Window Color on the metal. It will give the metal an enameled appearance. Mount as desired.

8. FABRIC DESIGNS

Transfer the designs onto muslin fabric using either fabric transfer paper, pens, or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.

9. SANDPAPER DESIGNS

Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design until the design is transferred onto the sandpaper. Use chalk, colored pencils, or other media to decorate the motifs.

10. HANDMADE PAPER

There are many different books available on how to make handmade paper. It is an easy and fun activity that requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.

11. BOTANICAL COLLAGES

Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.

12. HIGHLIGHTING WITH METALLIC PAINT.

PLAID also offers a product called Tip-Pen Essentials®. This is a craft tip set for use with PLAID FolkArt® acrylic paints which allows for fine lines, beads, and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.

History, Language Arts, Art - Ancient Japan

13. "PLASTER CARVINGS" AND CLAY TILES

This activity requires more supervision, but can offer two activities in one.

- a. Use a small cardboard box measuring approximately 8 1/2" X 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.*
- b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.*
- c. To make the tiles, use Original Sculpey[®] polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.*
- d. Decorate the tile as desired using Plaid FolkArt[®] Acrylic Paints.*

14. PIERCE-PATTERN PAPER

Piercing the motif with a needle will add interesting dimension and texture to the design. Use a heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock paper. Place the paper onto a piece of cardboard. Use a darning needle or nail, or experiment with different "piercing" tools such as tacks, needles, toothpicks, etc. that create different sizes of holes. Vary the pattern of the holes being made by changing the direction - go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within shapes.

15. HEAT TRANSFER TO WOOD CUP TRIVET

Make a reduced-size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to "transfer" the copy onto the wood. Use acrylic paints to decorate the transfer. Seal the design with clear acrylic sealer to protect the design.

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16. COPY MACHINE FABRIC TRANSFER

Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin, and tape. Place a 8 1/2" X 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the freezer paper). Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place onto a copy machine and hand feed the muslin into a copy machine. The design will transfer onto the muslin. Use fabric, acrylic, and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.

17. COPY MACHINE TRANSFER TO POLYMER CLAY

*This is a fun and easy way to make jewelry using polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay that is approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to apply rubbing alcohol to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very gently begin rubbing away the back of the paper until only the ink remains transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. **DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.***



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CHARACTER DEVELOPMENT STATEMENTS

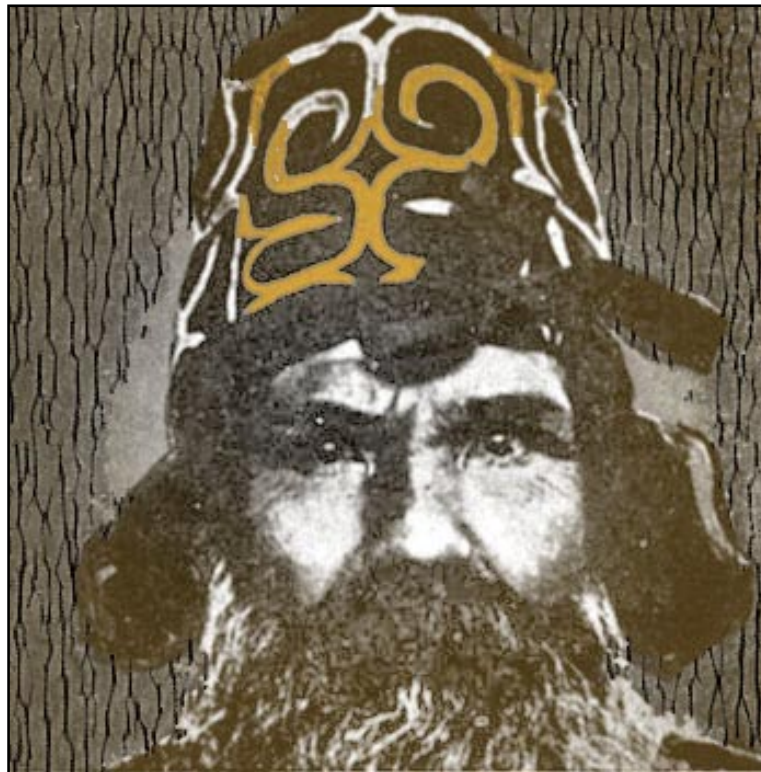
Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous activities. When you are ready, follow the directions below to develop your own special description.

DIRECTIONS:

Pick any ten statements from the following list to create a paragraph about a character of your choice. Use the Additional Details for Characterization to help you write about your character.

INTRODUCING YOUR CHARACTER

1. Write one or more sentences introducing your character by name and occupation.
2. Write one or more sentences describing your character's home or type of dwelling.



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CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S FACE

3. Write one or more sentences describing your character's head shape.
4. Write one or more sentences describing your character's eyes. Include color, shape, and eyebrows.
5. Write one or more sentences describing your character's nose. Include size and shape.
6. Write one or more sentences describing your character's ears. Include size and shape.
7. Write one or more sentences describing your character's mouth. Include size, shape, and color.
8. Write one or more sentences describing your character's hair. Include color, cleanliness, length, and any facial hair such as a beard or moustache.
9. Write one or more sentences describing your character's teeth.
10. Write one or more sentences describing your character's skin. Include color and texture.

DESCRIPTION OF A CHARACTER'S CLOTHING

11. Write one or more sentences describing your character's tunic or skirt. Include size, color, and texture.
12. Write one or more sentences describing your character's shirt or blouse. Include size, color, and texture.
13. Write one or more sentences describing your character's head covering. Include size, shape, and color.
14. Write one or more sentences describing your character's accessories. Include jewelry, hair ornaments, buckles, etc.



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CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S PHYSICAL APPEARANCE

15. Write one or more sentences describing your character's posture. Include when sitting and walking.
16. Write one or more sentences describing your character's voice.
17. Write one or more sentences describing your character's weight and height.
18. Write one or more sentences describing your character's physical build.
19. Write one or more sentences describing what you notice first about your character.
20. Write one sentence stating your character's age.



DESCRIPTION OF A CHARACTER'S TRAITS

21. Write one or more sentences describing your character's special skills or knowledge.
22. Write one or more sentences describing your character's special magical abilities.
23. Write one or more sentences describing your character's popularity.
24. Write one or more sentences describing your character's reputation.
25. Write one or more sentences describing the things your character likes and dislikes.
26. Write one or more sentences describing your character's feelings at night.
27. Write one or more sentences describing your character's favorite saying.
28. Write one or more sentences describing your character's disposition.
29. Write one or more sentences describing your character's worst deed ever committed.
30. Write one or more sentences describing your character's verbal expressions. Include happy, sad, scared, lonely, or surprised.

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CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S DESIRES

31. Write one or more sentences describing your character's greatest success.
32. Write one or more sentences describing your character's fondest hopes and dreams.
33. Write one or more sentences describing your character's favorite foods and drinks.
34. Write one or more sentences describing your character's favorite type of music.
35. Write one or more sentences describing the qualities your character expects in a best friend.
36. Write one or more sentences describing how your character feels about children, animals, the elderly, etc.

DESCRIPTION OF A CHARACTER'S INTEREST

37. Write one or more sentences describing your character's collections.
38. Write one or more sentences describing your character's interests.
39. Write one or more sentences describing your character's artistic talents.



History, Language Arts, Art - Ancient Japan

ADDITIONAL DETAILS FOR CHARACTERIZATION



ANCIENT JAPANESE CHARACTER TYPES

ARTISAN
ASHIGARU (foot soldier)
BOOKSELLER
BUSHI-DAN (bands of warriors)
BUSHI/SAMURAI (warrior)
CHINDON-YA (street musician)
CHONIN (merchant)
DAIMYO (local baron)
EMPEROR
FISHERMAN
GEISHA (art woman)
KOMUSO (Buddhist priest)
KYOKAKU (ordinary men of
extraordinary courage and martial art
skill)
MONK
NINJA (specialized spy)
NOFU (farmer)
OYABUN (boss)
RAWHIDE WORKER
RONIN (wave man -samurai without a
recognized lord)
SENGOKU DAIMYO (civil war baron)
SENSEI (teacher)
SHOGUN (great general)
SHOPKEEPER
PRIEST
PUPPETEER

ARTISTIC TALENTS

CARVING
CHARCOAL DRAWING
JEWELRY MAKING
METAL WORKS
PAINTING
POTTERY
SCULPTURE
WEAVING

INTERESTS

ANIMALS
ART
DANCING
FISHING
HISTORY
HUNTING
LITERATURE
MUSIC
POLITICS
RELIGION
SCIENCE

AGE

ANCIENT
BABY
CHILD
ELDERLY
MIDDLE AGED
TEENAGER
YOUNG ADULT
YOUTH

PERSONALITY TYPE

ALOOF
COURTEOUS
FORCEFUL
FRIENDLY
HOSTILE
INSENSITIVE
MODEST
PROUD
RASH
RUDE

VIRTUES

BRAVE
CAUTIOUS
COWARDLY
CURIOUS
FEARLESS
FORGIVING
GREEDY
HELPFUL
LIAR
PERCEPTIVE
TRUSTING

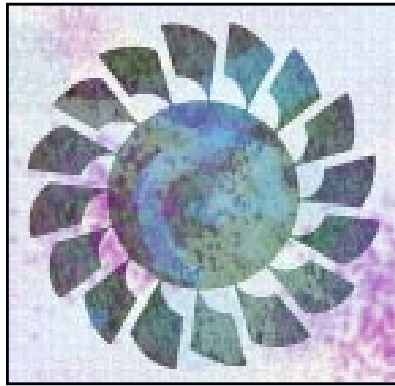
DISPOSITION

AWKWARD
CAREFREE
COMFORTABLE
EVEN-TEMPERED
FIDGETY
GRUFF
HARSH
NERVOUS
RELAXED
TENSE
UPTIGHT



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ADDITIONAL DETAILS FOR CHARACTERIZATION



APPEARANCE

DANGEROUS
DIRTY
FOPPISH
GENTLE
HEALTHY
ILL
KINDLY
POOR
ROUGH
RUGGED
TOUGH

INTELLIGENCE

ABLE TO SOLVE
PROBLEMS
AVERAGE
BRILLIANT
GOOD IMAGINATION
GOOD MEMORY
MECHANICAL SKILLS
POOR MEMORY
RESOURCEFUL
SCATTERBRAINED
SLOW

EYES (SHAPE)

PROTRUDING
ROUND
SLANT DOWNWARD
SLANT UPWARD
SMALL
SLITS
SUNKEN

EYES (COLOR)

BLACK
BLUE
BLUE-GREEN
BROWN
GREEN
METALLIC
ORANGE
RED
YELLOW

HAIR

AUBURN
BALDING
BLACK
BRAIDED
CHESTNUT
DARK BLACK
GOLDEN BLOND
GRAY
LIGHT BROWN
PURE WHITE
RAGGED
RUSTY RED
SANDY BLOND
SHORT
SHOULDER LENGTH
SILVER
SOFT
STRAWBERRY BLOND

NOSE

BONY
BUMPY
HAWKLIKE
LARGE AND FLAT
MISSHAPEN
PUG
STRAIGHT AND THIN

MOUTH

FAT LIPS
LARGE
MEDIUM
PERFECTLY FORMED SLIGHTLY
RAISED AT THE SIDES
SLIGHTLY TURNED DOWN
SMALL
THIN LIPS

SIZE/SHAPE OF HEAD

HEART-SHAPED
LARGE
MEDIUM
OVAL
ROUND
SMALL
SQUARE
TRIANGULAR



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ADDITIONAL DETAILS FOR CHARACTERIZATION

FACIAL TEXTURE

BLISTERED
CLEAN-SHAVEN
DELICATE
DRY
FRECKLED
GNARLED
GROOMED
HAIRY (WHISKERS)
OILY
ROUGH
SATINY
SCARRED
WORK-WORN
WRINKLED

EARS

HIDDEN BENEATH HAIR
LARGE
LONG
MEDIUM
MISSHAPEN
MISSING ONE
NICELY SHAPED
POINTED
PROTRUDING
SMALL
VERY OBVIOUS



CLOTHING

BROCADED GOWN
DOTERA (thick kimono coat)
FUNDO SHI (loin cloth)
FUROSHIKI (wrapping cloth)
GETA (wooden clogs)
HACHIMAKI (headband)
HAPPI COAT (short, kimono-styled jacket)
HARAMAKI (stomach band)
HO-ATE (mask)
JUBAN (undershirt)
KABUTO (helmet)
KIMONO
NETSUKE (small ornamental toggle)
OBI (wide sash)
ROKU GU (six pieces helmet, mask, body armor, thigh-pieces, gauntlets, leg-guards)
SETTA (leather-soled sandals)
YARIATE (spear rest)
YUKATA ROBE (thin, unlined kimono)
ZORI (straw sandals)



PERSONAL ITEMS

BIWA (four or five string lute)
BOW AND ARROW
CORAL WARE
FAN
KOTO (type of horizontal harp)
PARASOL
PEARL *SHURI-KEN*
JUTSU (star shaped metal disk with sharp points)
TACHI (long sword)
TSUBA (sword guard)
WAKIZASHI (short sword)
FAN
PUPPETS
MONKEY
FLUTE
BAMBOO INSECT CAGE
LACQUERED BOX

JEWELRY

TORTOISESHELL JEWELRY
CORAL HAIR ORNAMENT
HAND PAINTED SILK FANS
ORNATELY CARVED WOODEN COMBS
ORNATE WOVEN SILK CORDS

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SETTING DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous setting activities. When you are ready follow the directions below to develop your own special description.

DIRECTIONS:

Pick any ten statements from the following list to create a paragraph on a setting of your choice. Use the Additional Details for Settings to help you write about your setting.



INTRODUCING A SETTING

1. Write one or more sentences of introduction explaining the location and the setting you will be writing about.
2. Write one or more sentences describing the time period in history you will be describing.
3. Write one or more sentences describing the first impressions you get when seeing your setting for the first time.

DESCRIPTIONS OF A SETTING THROUGHOUT A 24-HOUR DAY

4. Write one or more sentences describing your setting in the morning.
5. Write one or more sentences describing your setting in the afternoon.
6. Write one or more sentences describing your setting in the evening.
7. Write one or more sentences describing your setting at sunrise.
8. Write one or more sentences describing your setting at sunset.
9. Write one or more sentences describing your setting during a storm.
10. Write one or more sentences describing your setting after it rains.

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SETTING DEVELOPMENT STATEMENTS

DESCRIPTION OF A SETTING'S APPEARANCE

11. Write one or more sentences describing your setting's colors when close to it.
12. Write one or more sentences describing your setting's colors when far away.
13. Write one or more sentences describing your setting's general appearance.
14. Write one or more sentences describing your setting's reputation.
15. Write one or more sentences describing your setting's size and shape.
16. Write one or more sentences describing your setting's state of repair.
17. Write one or more sentences describing the interior and exterior of your setting.
18. Write one or more sentences describing the building materials that makeup your setting.
19. Write one or more sentences describing how busy the setting is with visitors.

SENSORY DESCRIPTION OF A SETTING

20. Write one or more sentences describing any sound you may hear in your setting.
21. Write one or more sentences describing your setting's odors.
22. Write one or more sentences describing your setting's climate/weather.
23. Write one or more sentences describing your setting's animals.
24. Write one or more sentences describing the season of the year that your setting is currently experiencing.
25. Write one or more sentences describing the movement of your setting. (Use this statement for settings describing bodies of water such as rivers, lakes, waterfalls, etc.)



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ADDITIONAL DETAILS FOR SETTINGS

FEATURES

BATH HOUSES
HIPPED ROOFS
PROJECTING EAVES
RED PAINTED
EXTERIORS
SEKI SHO (barrier gates)
TILE ROOFS

ANIMAL LIFE

BEARS
DEER
MANDARIN DUCKS
MONKEYS
NORTHERN FOXES
PHEASANTS
SABLES
SNAKES
WEASELS
WILD BOARS

FOOD AND DRINK

CHICKEN
FRUITS
GINGER
GRAINS
GRILLED EEL
KOME (rice)
MOCHI (rice cakes)
NORI (dried seaweed)
PICKLED VEGETABLES
PORK
RAW FISH
ROASTED CHESTNUTS
SAKE (rice wine)
SHASHIMI (sliced fish)
SEAFOOD
SOBA AND UDON NOODLES
STEAMED EGG CUSTARD
SUSHI (raw fish or vegetables)
VEGETABLES

MUSICAL INSTRUMENTS

BIWA (four- to five-stringed pear-shaped lute)
CHIMES
DRUM
FLUTE
KOTO (semi-cylindrical zither)
SHAKUHACHI (five-holed bamboo flute)



LANDSCAPE

BADLANDS
BOG
COASTAL
DESERT
FOREST
HILLS
MARSH
MEADOW
MOUNTAINS
PLAINS
SWAMP
VALLEY

CLIMATE

COLD
HUMID
MOIST
MUGGY
STORMY
WARM AND RAINY
WINDY

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ADDITIONAL DETAILS FOR SETTINGS

SHELTER OR CONSTRUCTION

BAMBOO
CLAY
GRASS
MUD
REEDS
STONE
TILE

APPEARANCE OF THINGS

BUBBLING
CLEAR
CLOUDY
GLOWING
RIBBONED
LUMINOUS
OILY
RAINBOW
LAYERED
SMOKY
TRANSPARENT
VAPOROUS
WATERY



LAND

BORDERLAND
DELTA
DOMINION
DUST
EARTH
EXPANSE
FIELD
GROUND
ISLAND
LANDSCAPE
LOWLAND
MUCK
PATCH
PENINSULA
PLOT
REGION
RIDGE
SHORELINE
TERRAIN
TERRITORY
TIDELAND WILDERNESS
WILDS



FLAVORS

BUTTERY
GARLIC
HOT
LEMON
ONIONS
PEPPERY
SALTY
SOUR
SPICY
SWEET
TANGY
TART

FEATURES OF CASTLES

SHOTENKUKAKU (SMALL CASTLE TOWERS)
TENSHUKAKU (ANOTHER CASTLE TOWER)
HAZAMA (LOOPHOLES)
SHINOBI-GAESHI (SPIKES)
MUSHA KAKUSHI (HIDING PLACES FOR
WARRIORS)
MAZE-LIKE
SHACHI (DOLPHIN-LIKE CREATURES ON THE
ROOF)

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ADDITIONAL DETAILS FOR SETTINGS

VEGETATION

AROMATIC
BLOOMING
BRIGHTLY COLORED
CAMOUFLAGED
CANOPY
COLORFUL
DANGLING TENDRILS
DENSE UNDERBRUSH
DEW SOAKED
DIVERSIFIED
EXOTIC
FERN COVERED
FLOURISHING
FORESTED
FRAGRANT ORCHIDS FRUIT
LADEN
GRASSY
HARDWOOD
LOVELY
LUSH
LUXURIANT
MAJESTIC
MATTED
MEDICINAL
OLD GROWTH
OVERGROWN
ROBUST
SHADOWY
SPARSE
SPINY
THICK ROOTS
THORNY
THRIVING



WATER

BUBBLING
CHOPPY
CRASHING
CRYSTAL CLEAR
DRIPPING
FOAMING
FROTHING
GLASSY
SMOOTH
LAPPING
MISTY WATERFALLS
MURKY
PLUNGING
RAGING
REFLECTING
SPARKLING
STEAMY
STILL
TEMPESTUOUS
THUNDERING
TRICKLING
TURBULENT
VEILS OF RAIN
WHIRLING
WHITE-CAPPED

ODORS

ACIDIC
DANK
EARTHY
METALLIC
MOLDY
NOXIOUS
ROTTING
SALTY
SICKLY SWEET
SMOKY
STALE
SULFUROUS
SWEATY



KINDS OF BUILDINGS

CITY
HOUSE
PAGODA
RUIN
SHIRO (CASTLE)
SHRINE
TEMPLE
TOWN VILLAGE

SOUNDS

BARK
BAY
BELLOW
BLAST
BLEAT
BRAY
BUBBLING RIVER
BUZZ
CACKLE
CAW
CHATTERING MONKEY
DRUM BEAT
GRUNTING FARMER
HISSING SNAKE
HOOT
HOWL
HUM
REED
FLUTE
ROAR
RUMBLE
SCREECH
SHRIEK

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ADDITIONAL DETAILS FOR SETTINGS



THE JAPANESE CULTURE

AIKIDO (martial arts designed to be used without a weapon)

BLOCK PRINTING

BOWING

BUDDHISM

BUNRAKU PUPPETS

THEATER

CHA-NO-YU (tea ceremony)

HARA-KIRI (means cutting of the belly)

IKEBANA (flower arranging)

KABUKI (musical play)

KYOGEN PLAY (light form of drama associated with Noh)

NOH DRAMA

SHINTO RELIGION

WABI ("a taste for the simple and quiet")



FURNISHINGS- INTERIOR AND EXTERIOR

ALTAR

BAMBOO ITEMS -

baskets

chopsticks

fans

flower vases

fencing

insect cages

lantern frames

serving trays

water pipes

wind chimes

wind and sun screens

BONKEI (miniature landscapes)

BONSAI (art of cultivating dwarf trees)

BONSEKI (dry, miniature landscapes)

CAST-IRON KETTLES

CHOCHIN (paper lanterns)

CLOISONNE (enameled ware)

FUSUMA (paper doors)

FUTON (bedding of floor mattresses and quilts)

HIBACHI (brazier)

MOREN (short, split curtains)

TATAMI (reed mats for floors)

PORCELAIN VASES

SOROBAN (abacus)

SUMI (ink paintings)

TATAMI (reed-mat floors)

TEA UTENSILS

TOKONOMA (recessed alcoves)

WOODEN HORSES

ZABUTON (sitting cushions)

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ADDITIONAL DETAILS FOR SETTINGS

PATTERNS & TEXTURES

BANDED
BRINDLED
CHECKED
CHECKERED
DAPPLED
FLECKED
FRECKLED
HAIRLESS
MARBLED
MOSAIC
SILKY
SOFT
SLIPPERY
SMOOTH
SPINY
SPOTTED
STICKY
TRANSPARENT
UNEVEN
VELVETY
WAXY
MOTTLED
PATCHED
PATCHWORK
SPECKLED
SPRINKLED
BUMPY
CREAMY
GREASY
GROOVED
RAINBOW
SATIN

MOVEMENT

AMBLE
CANTER
CHARGE
CLATTER
CLUMP
COAST
CRUISE
DANCE
HASTEN
HIKE
HUSTLE
LIMP
LOAF
LUMBER
MEANDER
NAVIGATE
PACE
RACE
RAMBLE
RANGE
ROAM
ROLL
ROVE
SAUNTER
SCAMPER
STALK
STAMPEDE
STRAGGLE
STRIDE
STROLL
STRUT
SWERVE
TODDLE
TRAIPSE

DESCRIPTIVE PHRASES

Cinnamon-scented water
Steamy jungle
Silky droplets
Pungent vegetation
Slender leaves
Fragrant and tender flowers
Dripping icicles
Bright plumage of color
Clamoring creatures
Strong and supple trees
Tepid pools of creation
Touchstones to reality
Miracles of light and dark
Waterfall of shadows
Arresting darkness crept
Leaping lizards
Sunlit paradise
Lushly growing habitat
Life-giving water

