

## **Dolls in Japan: Rituals, Celebrations and Festivals**

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### **Overview:**

In first encounter with Japanese dolls, my high school students are delighted with their beauty and exotic kimonos. As they get to learn more about *Hina Matsuri* or Doll's day, the magic of the *hina* doll's faces and what they represent captivate them.

Most of them, however, would never guess and are surprised to know that the Japanese have special funeral ceremonies to say good-bye to their dearly loved dolls.

In Japanese society dolls are more than objects of toy and play. Since ancient times Japanese people have considered dolls as surrogates for humans. The word *ningyou* (人形: doll) means "human form." The earliest human-shaped figures called *dogu* were created during the Jomon period (11,000-300 BC.) These *dogu* were stylized female

figurines with some ritualistic purposes. As first mentioned in *Genji Monogatari*, a Japanese literature classic from the eleventh century, ancient traditional purification ceremonies were carried out to transfer all impurities and diseases to a doll, which was cast away in a river to release bad luck. *Nagashibina* (cast away dolls) are believed to be the beginning of *Hina Matsuri* or Doll's Day.

In this paper I will examine *Ningyou* or Dolls and its significance to Japanese culture and religion, culminating with a Japanese language curriculum unit on *Hina Matsuri* (Doll's Day). In addition, I will integrate some culture activities that could be adapted and used in any curriculum unit on Japan.

### **Rationale**

Below I am explaining some of the most important reasons to create a thematic unit on *Hina Matsuri* or Dolls' Day:

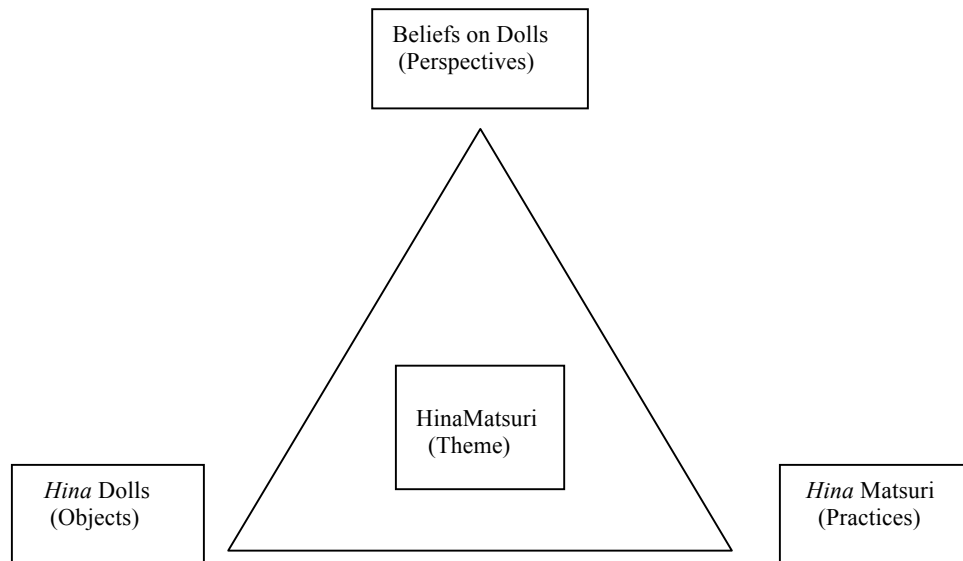
First, the National World Language Standard on Culture states that all students will demonstrate an understanding of the relationship between products, practices and perspectives of the culture studied. *Hina* Dolls are a tangible product and constitute a central part of the *Hina Matasuri* celebration (Doll's Day). Since the celebration of *Hina Matsuri* (Doll's Day) expresses the perspectives of Japanese people and society not only regarding *ningyou* (dolls) but also women and marriage, it is a culture practice of high importance in the Japanese language curriculum. The study of the perspectives regarding *Ningyou* (dolls) will provide a logical explanation of the reasons behind the *Hina Matsuri* ritual and celebration.

Second, different goals bring high school students to study Japanese language, however, one of the recurrent motives is their attraction to the Japanese "cool" culture they learn through anime, games and movies. Unfortunately, in most cases the knowledge they bring to the classroom is superficial and full of stereotypes and misconceptions. This thematic unit will generate higher level of inquiry and learning among students regarding Japanese culture, beliefs and traditions that will contribute to a better cross-cultural understanding and the elimination of Japanese culture stereotypes.

Finally, in spite of the fact that most of the people consider Doll's day as a tea party for girls, I will demonstrate that doll's day is rooted on the ancient belief of dolls not only as surrogates for humans but also as entities with a spirit (*kami*) that combined with Shinto ideas of purification and Chinese rituals of chasing bad luck and evil.

The *Hina Matsuri* unit is intended for beginner/intermediate level classes of Japanese language. Therefore, students will use spoken and written Japanese language to identify, describe and express opinions on *Hina* dolls and *Hina Matsuri* practices and perspectives. At the end of the unit, students will demonstrate an understanding of the relationships between the products (*Hina* dolls), the practice (Doll's Day) and the perspectives (Beliefs of Japanese people and society).

The graph below shows the outline of the curriculum unit in relation to the World Language National Standard on Culture.



### ***Ningyou* (Dolls): Origins and History**

The first ancient records of Dolls in Japan are *doguu* (土偶) or clay figures from the Jomon Era (10,000 – 300 BC), which were linked to religious and fertility rituals. It is believed that diseases or bad luck could be shifted from people into the *doguu* and that destroying the *doguu* would eliminate the disease or bad luck. In this way the *doguu* is acting as a surrogate of the sick person.

Another very famous ancient figurine is the *Haniwa* (clay cylinder) that was buried in the *Kofun* tombs (AD 250-552). During the *Kofun* period, the Yamato court established a new kind of tombs with a particular keyhole shape. These tombs were also used as ritual places for succession ceremonies. The round part that contained the grave of the old king was marked as a sacred area with the *haniwa*. The *haniwa* is closely related to the abolition of the *Junshi* (following in death) practice. The *Nihongi*, Japan ancient chronicles written in 720 AD, recorded that the Emperor *Sujin* abolished *junshi* practice. Instead of the servants following in death the nobles or dignitaries of the imperial court, they made the *haniwa* clay figures in the form of servants, warriors, animals and buried the *haniwa* to replace the servants and retainers.

*Hitogata* or man-shape dolls have been discovered in the old capital *Heijookyoo*, Nara

(710-794). These figures were made out of wood with drawn faces in ink and were used by nobles and officials of the imperial court to transfer impurities during purification ceremonies (Inoue, 1999).

*Nagashibina* dolls appeared in the Nara and Heian period and they were straw or paper dolls that were used during the purification rite celebrated in the Day of the Serpent, March 3<sup>rd</sup>. There are records of this ceremony in the *Genji Monogatary* novel written around the 1021.

*Tachibana* (standing dolls) are also mentioned in the novel *Genji Monogatari* (Chapter Seven) and are illustrated on *Genji Monogatari* scroll paintings by Yamamoto Shunso. These dolls were made of decorated or plain paper and covered with delicate textiles and gold foil (Bates, 2004). They were toys for children to play with but also had the protective powers of the *nagashibina*. The *tachibana* were a male and female couple and are considered the origins of the *hina* dolls. *Hina Matsuri* (Doll's Festival) did not exist in the Heian Era but there are records of *hina asobi* (playing with dolls) in literature and paintings.

### ***Hina Matsuri***

Doll's day is celebrated on March 3<sup>rd</sup> to pray for girl's good health and happiness. This festival is also called "*Momo no Sekku*" because according to the lunar calendar it is the peach blossom season. Another name for this festival is *Joshi no Sekku* or Girl's Day. Families display a set of *Hina* (Dolls) representing the Heian Court. The dolls are very elaborate with elegant Heian kimonos of 12 layers. Each set has an Empress and an Emperor, followed by three court ladies, five musicians, two ministers, and three servants. Some other decorations are also included, such as *bombori* (lanterns) a peach tree, *ukon no tachibana* (orange mandarin tree), some *Heian* miniature furniture. In addition, diamond-shaped pink rice cakes and sweet sake are part of the Hina display.

Girls invite their friends for the celebration, dress up in Kimonos to admire the dolls, the lanterns are lit and the girls sing the *hina matsuri* song, eat *hishi mochi* (sweet rice cake) and drink *shirozake* (sweet white sake). Then they have a party meal of *chirashi sushi* and clam soup.

As stated before, *Joshi no Sekku* Girl's Day or *Hina Matsuri* has its remote origins in rituals of purifications taken place on the bank of the rivers on March 3 (serpent day) during the Nara and Heian periods. However, the custom at that time was to flow away the *nagashibina* to take away all the impurities and bad luck. There are several versions on how the *Hina* display started. According to a legend mentioned on Inoue's *Shinto-A Short History*, Kazuko, the granddaughter of Tokugawa Ieyasu, had a daughter with the Emperor Go-Mizonoo who became Empress Meisho (1623-96) at the age of six. Since she became an Empress at such a young age, her mother knew that she would never married and created a cloth collage of her daughter depicting her happy as she has seen her in her dreams. People believe that this cloth collage was the first *Hina* doll. In 1644, a vassal of Tokugawa Iemitsu present birthday gifts of elegant *hina* doll to his Lord's daughter on March third. This was imitated by other *chonin* (rich merchants) and

spread all over Edo Japan. Gifts of *hina* dolls became a regular gift custom for daughters in their first *hina matsuri* after birth and it still continues today.

Eventually, the Edo calendar was established around the following festivals that were mandated imperial holidays by the *Edo Bakufu* (government):

The first one was in January and it is called *Jinjitsu* or *Nanakusa no sekku* and it is translated as “Feast of the seven herbs.” They celebrated it on January 7<sup>th</sup>. The second one was *Joshi no sekku* or *Momo no Sekku*. In English it is translated as Girl’s festival and was and is still observed on March 3<sup>rd</sup>. The third one is *Tango no Sekku* or Boys Festival celebrated on May 5<sup>th</sup>. The fourth one is *Tanabata no Sekku* or Star Festival celebrated on July 7<sup>th</sup>. The last one is *Choyo no sekku* or Chrysanthemum Festival celebrated on September 9<sup>th</sup>.

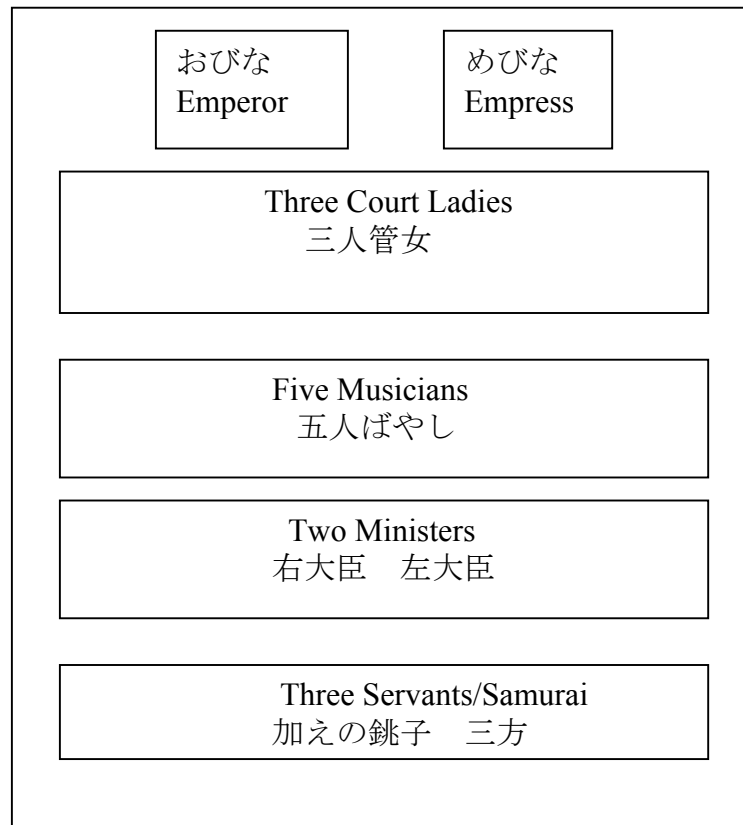
### **Hina Dolls Display Structure (雛壇ひなだん)**

The *Hina* Doll display with specific regulations with few modifications since Edo Period. On the first tier they put the imperial dolls (*dairibina*), one represents the Emperor and the other the Empress. On the back of the dolls, there is always a gilded screen. Next to the imperial dolls, they place the lanterns or *bombori*. On the second tier, we have the three court ladies. Each of them has sake (rice wine) holders. While the one in the middle is seated, the other two are standing.

On the third tier, they place the five musicians. Each of the musicians has a musical instrument and the singer holds a fan. The ones with the flute and the small drum are seated. The one holding the large drum and the one with the hand drum are standing. On the fourth tier, we have the Minister of the Right and the Minister of the Left. They carry bows and arrows. In between the Minister dolls, they set plates for food offerings and a diamond-shaped plate for the *hishimochi* (sweet rice cake). The miniature mandarin orange tree (*ukon no tachibana*) and the miniature cherry tree (*sakon no sakura*) are placed on each side of the Ministers.

The three servants/samurai to protect the Emperor and Empress are placed on the fifth tier. They are the maudlin drinker (*nakijougu*), the cantankerous drinker (*okorijougu*) and the merry drinker (*waraijougu*). On the sixth and seventh tier they display special miniature furniture such as: *tansu*, a chest of five drawers; *nagamochi*, a special chest for keeping kimono; *kyoudai*, a mirror stand; *ochadougu* utensils for tea ceremony; a *goshoguruma*, an ox-drawn carriage and so on. The *Hina dan* (Hina platform) is displayed from the middle of February until the Hina Matsuri is over. There is the belief that if you delayed putting away the dolls, your daughter will not marry or she will marry late.

## Hina Dan ひな壇



### Celebration Foods:

The traditional food offerings consist of *Hishimochi*, *hina arare* and *shirozake*. The *hishimochi*, a diamond-shaped rice cake made out of glutinous rice or sweet rice and consists of layers of pink, green and white *mochi*. The pink color is for the peach blossoms, the white is for purity and the green is for health. Another offering is the *Hina Arare* or small pink, white and green rice crackers.

The traditional drink for this occasion is the non- alcoholic *shirozake* made it out of fermented rice. It is also customary to serve sushi, especially *chirashi* sushi. Lately, confectionary stores have created a special *hina matsuri* cake decorated with sugar *hina* dolls.

There are also other versions of the significance of the food that relates directly to the *Sekku* (seasons) celebrations in Edo Japan. During the *sekku* celebrations it was customary to enjoy the food and drink offerings to the *Kami* eating and drinking with the *Kami*, in this case the *Hina* Dolls. The Peach blossoms were believed to have purification (*harae* はらえ) powers to chase the bad spirits away. The white of the *shirozake* represented the white moon and the red of the peach blossoms represented the sun, therefore it was also considered a ritual to celebrate (*matsurugoto*) the sun and the moon. (Hanashi no poshetto, Gakken 1982)

### **Hina Matsuri Song:**

The following is the traditional song for the *Hina Matsuri* Festival. It is customary to hear the song everywhere during the *Hina Matsuri* season. As an important component of the *Hina Matsuri* celebration, students will get familiar with the song lyrics and music.

明かりをつけましょう ぼんぼりに

**Akari o tsukemashou bonbori ni**

お花をあげましょう 桃の花

**Ohana o agemashou momo no hana**

五人ばやしの 笛太鼓

**Go-nin bayashi no fue taiko**

今日は楽しいひな祭り

**Kyo wa tanoshii Hinamatsuri**

The English translation is as follows:

Let's light the lanterns

Let's present(set) the peach flowers

Five court musicians are playing flutes and drums

Today is a joyful Dolls' Festival

### **Japanese Indigenous Religion: Shinto**

Shinto, a collection of physical symbols and rituals, lacks sacred scriptures as those present in western religions. According to a survey done in 1997 (Inoue ix), less than 4 per cent of people in Japan identified themselves as Shinto followers. Nevertheless, they observed Shinto rites such as: *Hatsumode* , *Hatsumairi*, etc.

According to the 1997 survey done by the Shrine Association, 70 per cent of people visit a Shrine on New Year's Day for *Hatsumode*, more than 50 per cent take their babies for

*Hatsumairi*, or *Shichigosan*. In the same way, it is a general practice to celebrate *Hina Matsuri* for girls, *Tango no Sekku* for boys and participate in *Matsuri* all around the year.

### **Important Year Round Shinto Rituals:**

*Hatsumode*: (初詣) It is the first visit to the Shrine on New Year's Day. People bring their old good-luck amulets (*omamori* お守り) to be burn and buy new ones to protect them for the New Year.

*Hatsumairi* 初参り or *miyamairi* 宮参り: It is the first visit after the birth of a child.

*Shichigosan* 七五三: It is an annual festival for three and seven-year old girls and five year old boys, celebrated on November 15. Children visit the Shrine dressed in Kimono to drive out evil spirits and have a long healthy life.

*Matsuri* 祭り are Japanese Festivals organized by the Shrines or temples. Famous festivals include a procession with a mikoshi (portable shrine) parade.

My family and I lived in Japan for more than 7 years, and during those years we celebrated *Hatsumode*. We also took our daughter to the Shrine for *Shichigosan* and celebrated *Hina Matsuri* for her. In addition, we also participated in the village harvest *Matsuri*. All these events or rituals mentioned above are an important part of Shinto practice but they so perfectly blend in with everyday life that people do not consider them as strictly religious practices. As *gaijin* (foreigners) living in an old traditional village, it was very important for us to take part in these events to integrate ourselves into Japanese society.

### **Purification Rites in Shinto Religion:**

One of the first purification rites in Japan is mentioned in the *Kojiki* (712) when *Inazagi*, the first God sent from Heaven to create Japan lost his wife *Izanami* and desperate with grief went to look for her in the Land of the Darkness. Chased by evil spirits and upon returning to the Land of the Middle, he cleaned himself in a river near Hikuma, Kyuushu. The act of removing impurities with water is called *Misogi* (みそぎ). Nowadays, all Shrines keep a clear stream in their precincts and before entering everybody has to wash one's hands and rinse one's mouth as a remain of the ancient practice of *Misogi*. *Harae* (はらえ) is the second purification rite of Shinto. Originally *harae* was a punishment for people who have broken community rules. The first account of *Harae* is also mentioned in the *Kojiki* and it is related to the punishment the assembly of Kami imposed to *Susanowo* for his bad behavior against his sister *Amaterasu* (The supreme Sun Goddess). The Myth described how the *Kami* pulled out the nails of his hands and feet and banished him from the Land of Gods.

## **Dolls in Purification Rituals:**

Dolls as surrogate for humans in Japan have an intimate connection to *Harae* purification rites. After the establishment of the *ritsugyo* law system (secular law), *harae* was considered only as a religious rite. Due to this changes, *hitogata* (human figures) were used as religious purification goods to transfer all impurities and then thrown on the rivers or burnt.

Even today, Kamogamo Shrine in Kyoto conducts purification divine ceremonies in June using paper *Hitogata* dolls. The person has to write his/her name and age on the *hitogata* doll and the dolls will be thrown into a small river inside the Shrine precinct after passing a sacred ring made out of *Kaya* (Japanese miscanthus plant). Shimogamo Shrine offers a purification service using also *hitogata* dolls celebrated the night before the first day of autumn to wash away all the evil and bad luck of the first half of the year and pray for good luck and health the rest of the year.

On *Hina Matsuri* Day, some famous Shrines in the Kansai region such as Shimogamo Jinja in Kyoto celebrate *Hina Matsuri* with a *Nagashibina* ceremony. These straw *nagashibina* are floated on the Mitarashi River to pray for children's growth and good health. Another interesting ceremony with *nagashibina* takes place in Awashima Jinja, in Wakayama Prefecture, south of Osaka. People who want to dispose old or damaged *hina* dolls donate them to the Shrine and on March third, the dolls are loaded into a boat and sent to the open sea. The rocks and waves will make the dolls fall and sink into the ocean. Again, the belief is that the dolls will act as surrogates to take away the diseases and bad luck of the owners.

## **Funeral Ceremonies for Dolls**

Japanese people hold special ceremonies to dispose of their dolls. Some *Ningyoo* (Doll) disposal ceremonies are held on different days of the year, for example, the Doll Farewell ceremony at the Meiji Jingu in Shibuya, Tokyo, is held in September. Before disposing of the dolls, the Shinto priests perform a ritual to drive out the spirit of the dolls and purify them. The Kiyomizu Kannon-do Temple in Ueno Park, Tokyo, also performs a funeral for Dolls called *Ningyoo Kuyo* and burn the dolls after the ceremony. These rituals are well attended and people pay a sum of money, depending on the Shrine or temple, in the same way as they pay for any funeral.

## **Dolls in Japanese Classic Literature**

*Genji Monogatari* (源氏物語), written by Murasaki Shikibu in C. 1021, is one of the greatest classic in Japanese literature and known as the world's first novel. The novel tells the love life of *Hikaru Genji*, the son of an emperor. On chapter twelve Murasaki Shikibu describes an annual event ceremony with *nagashibina* /*hina-nagashi* (flow-away dolls):

“It was the day of the serpent, the first such day in the Third Month.  
‘The day when a man who has worries goes down and washes them away,’ said one  
of his men, admirably informed, it would seem, in all the annual observances.  
Wishing to have a look at the seashore, *Genji* set forth. Plain, rough curtains were  
strung up among the trees, and a soothsayer who was doing the circuit of the  
province was summoned to perform the lustration.

*Genji* thought he could see something of himself in the rather large doll being cast  
off to sea, bearing away sins and tribulations.

"Cast away to drift on an alien vastness,  
I grieve for more than a doll cast out to sea."

(Translated from the Japanese by Edward G. Seidensticker—*The Tale of Genji*, 1992)

### ***Matsuo Basho and his Hina Poem***

On his famous book *Oku No Hosonata Michi* written in 1689, Basho, one of Japan’s greatest  
Haiku master, composed a Haiku making reference to “Hina.” He wrote the poem upon  
the selling of his house. On this haiku, he is contrasting how his “hut” will change with  
the arrival of the new owners. Apparently he sold the house in the Spring, during or close  
to the Haru Matsuri season to a person called Hiraemon. From the haiku, we can gather  
that this person had a family with a daughter who will be displaying the Hina for the  
Girl’s Day.

草の戸も	kusa no to mo
住み替はる代ぞ	sumikawaru yo zo
ひなの家	<b>hina no ie</b>

Even a thatched hut  
May change with a new owner  
Into a doll’s house. (Translated by Donald Keene -*The Narrow Road to Oku*, 1966)

### **Dolls in Boy’s Day**

There is another festival that incorporates *nyngyoo* (dolls) in Japan. Boys’ Day is a  
festival to pray for the growth of healthy and strong boys. On this day, the Japanese  
display *Musha Nyngyo* (Warrior dolls). The *Musha* dolls represent famous samurai  
characters, such as Tokugawa Ieyasu (First Edo Shogun), Oda Nobunaga (powerful Edo  
warlord) also children’s story characters well known for their power and strength to  
defeat evil such as Kintaroo and Momo Taroo.

According to ancient records, the *Tango no Sekku* (Boy’s Day) festival started around  
Heian Era and together with *Momo no Sekku* (Girl’s Day) and other five annual events

became part of the imperial festivals mandated by the Edo Bakufu (C. 1600). The Musha dolls form part of a military display set in the Washitsu (Japanese Style room) where they also placed a samurai armour, a helmet, samurai katana (swords), and bows and arrows. On this day, the families also take a special shobu (iris) leaves-scented bath called shobu-ya, considered not only as a purifying but also as a bath to give strength and vigor.

### **Festival of the Dolls in India**

In far away South West India, every year for ten days in September and October there is the tradition to arrange dolls representing Hindu gods and goddesses on a Kolu (Golu). The Kolu is a platform of three, five, seven, or nine steps, covered with red, white or green fabric where the dolls are displayed. Some dolls are made out of rosewood, sandalwood or ivory. Besides representing God and Goddesses, there are dolls that represent Hindu heroes, mythological figures, or national leaders. The most special dolls on the Kolu are the marapachi dolls, made out of marapachi wood. Parents give these dolls to a daughter after her marriage to start a doll collection for her own Kolu. Since the Kolu display is set up during the Navaratri festive season, it is also called Navaratri Kolu. On the Kolu, they also include food offerings of mustard seeds, turmeric stakes, mango leaves and a coconut on top. Navaratri Kolu is a festival for women and their daughters to show off their kolu creation to their visitors. Mothers and daughters dress up in fine garments completed with jewelry to receive visitors and friends.

### ***Hina Matsuri* Unit: Strategies, Objectives and Classroom Activities**

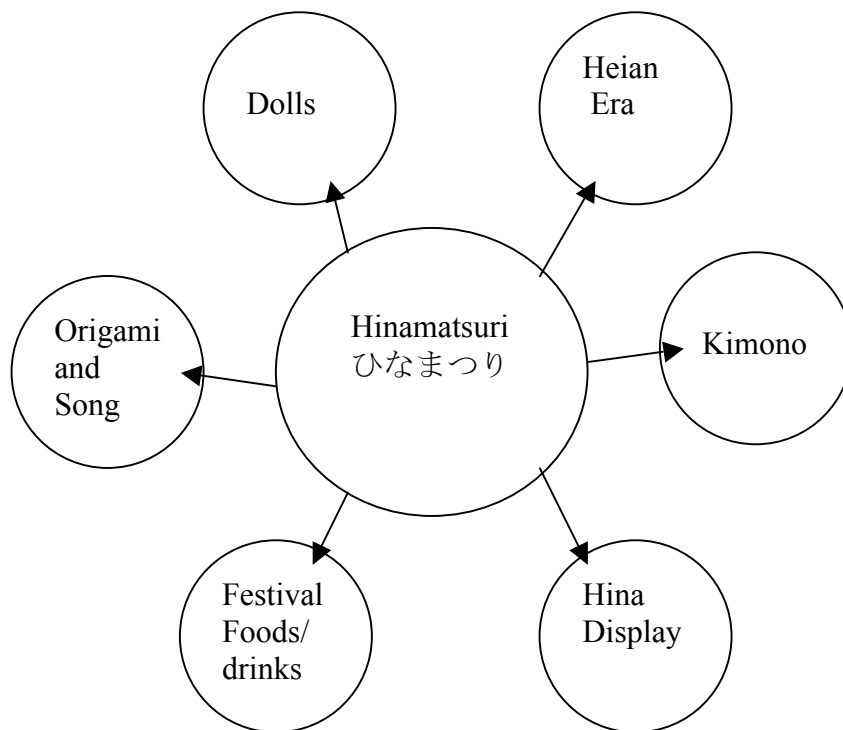
#### **Classroom Strategies:**

The strategies to teach the *Hina Matsuri* unit follow the language proficiency model (ACTFL Proficiency Guidelines, 1999). The main goal of the proficiency model is to make communication in the target language (Japanese) possible in the classroom. The first lessons will introduce through visuals, real objects, and photos basic linguistic features to enable students to talk and discuss the unit content in Japanese. The instruction is task-based and students will engage in pair or group conversations using Japanese not only for asking questions but also for performing content clarifications, confirmation and comprehension checks. Students will use the language and the unit content to carry out tasks or activities, such as completing an information gap activity, organizing information into a chart or creating a Venn diagram. Task-based instruction helps students to use Japanese as a tool for negotiation of meaning and for completing learning tasks. In addition the students will use the following cooperative learning activities: Peer tutoring to teach each other some basic concepts, vocabulary games and competitions to create a fun classroom environment. Think-pair share activities will support teacher instruction providing time for students to reflect on teacher's questions, discuss with a partner and finally share their responses with the group. Students will also have the opportunity to work on Jigsaw activities, especially for researching a specific topic related to *Hina Matsuri*. Then, as experts of the assigned topic, they will share their knowledge with other groups.

Finally technology will be used to support instruction and enhance learning in the form of videos, CD roms, movies, internet and other web-based video technologies. Some accommodations of time and tasks will be made according to the needs, the learning styles and the level of the students. For example, advanced students will read and view more authentic materials related to literature and history in Japanese.

### ***Hina Matsuri* Curriculum Unit Objectives**

In this curriculum unit, I will focus on one celebration where *ningyoo* (dolls) take a primary role: *Hina Matsuri*. All the topics, lessons and the activities will be integrated around the Hina Matsuri theme. Students will learn the basic linguistic material to talk about the topics in Japanese. The topics will cover the products, practices and perspectives of the celebration, that is the dolls, the foods, the kimono dress and the dolls display, the way they dress, common beliefs, etc.



### **Communication Objectives**

1. Students will exchange descriptions of Hina Matsuri (Doll's Festival) celebration, and dolls, kimono and the doll's Heian court decorations.
2. Students will gather information about the festivals through a variety of sources, such as Internet, books, magazines, etc.

3. Students will prepare a presentation on their findings using Power Point or any other presentational software.

4. Students will compare, contrast and express opinions about information gathered on the doll's festival.

### **Culture Objectivess:**

2.1 Students will observe and participate in cultural practices for Doll's Festival.

2.2 Students will identify tangible products of Doll's festival: dolls, food, dress, games and songs.

2.3 Students will identify, discuss and produce origami dolls for Hina Matsuri.

2.4 Students will explore the relationships among the products, practices and perspectives of Hina Matsuri.

### **Classroom Activities**

#### **Day 1:**

Students will observe 3 to 5 types of different Japanese dolls in class. They will work in **think-pair share activity** to brainstorm adjectives, body parts and any other special vocabulary to describe the dolls in Japanese. Then, students will participate in classroom discussion to share their work. After the discussion, they will work in pairs to complete an experience chart using Japanese characters.

#### Hina Chart

にんぎょう	からだ	かみのけ	きもの	位置 (いち)

#### **Day 2:**

To review information and new vocabulary, students working in groups will participate in a "guessing game" in Japanese. Volunteers will read descriptions of dolls from the experience charts and will ask other students to find the doll that fits the description. Then, using a power point presentation with photos and illustrations, students will read in Japanese characters about Hina Matsuri. To make the input comprehensible for students of Japanese level 1 and level 2, most of the information will be provided in Hiragana and/or Katakana. A variety of pictures will be added to improve comprehension. At the

end students will have a general idea of the Hina Matsuri celebration and will work in pairs to exchange opinions on the festival and to find a similar festival in their own culture. Then students will complete a Venn-Diagram to compare Hina Matsuri with other festival of choice.

**Day 3:**

Students will view a video clip from the popular manga: Maruko-chan. The video clip comes from the episode: **Maeda-san no Hina Matsuri**. On this episode, there is a video clip of 6 to 8 minutes on the actual celebration. Maeda-san, a friend of Maruko receives the visit of Maruko and her friends to celebrate the festival. The video clips show how Maruko and her friends come to the house bringing “omyage” a present for the host of the party, and how they do their greetings. In addition, students can observe how Maeda-san is dressed in kimono and her Hina Dan (Doll’s display). Actual cultural practices are presented and students will describe and discussed them.

**Day 4-6:**

Students will research in groups related to topics of the Festival, such as: Hina Dolls, Kimono, Heain Era, Hina Matsuri Food, and origami dolls and crafts. At the end of the research, students will become “experts” on their topics to share their findings with the class.

**Day 7:**

Students will do a Poster Presentation and celebration.

**Expansion Activities:**

These activities will meet the need of more advanced students. There will be a series of Storytelling activities such as “Mori no Hina Matsuri”, based on a children’s story. Others will include “Myths from Kojiki” , Basho’s Oku No Hosonoki poems, and Genji Monogatari. These three books form part of a series of classical illustrated children’ books from Kumon Publishing.

## **Annotated Bibliography**

Baten, Lea. Identifying Japanese dolls Notes on Nyngyo. The Neatherlands: Hotei Publishing, 2000.

*A comprehensive book on Japanese dolls or “human shapes” since prehistoric times to present. It also includes an index, beautiful illustrations and photographs.*

Clay Figurines from the Jomon Period: A photographic imagery database University of Tokyo, Japan

<http://www.um.u-tokyo.ac.jp/dm2k-umdb/umdb/DG/>

*This website is a collection of photographs of dogu figurines. It includes some explanations in Japanese and English.*

ChennaiOnline

Dasara – Navarathiri

<http://chennaionline.com/festivalsnreligion/festivals/dasara.asp>

Epstein, Sam and Epstein Beryl. A Year of Japanese Festivals. Champaign, Illinois: Garrard Company, 1974.

*An easy to read book on Japanese festivals aimed for younger audiences. The book includes festivals to honor Gods (Hi Matsuri) and People (Girl's Day); festivals of the seasons and festivals rich in history such as Gion Matsuri.*

The Hindu: Online edition of India's national paper

The Navaratri 'Kolu' –A Tradition Kept Alive

<http://www.hinduonnet.com/2006/09/27/stories/2006092703970200.htm>

Inoue Nobutaka, Ito Satoshi, Jun Endo, and Mizue Mori. Shinto-a Short History. Ed. Nobutaka Inoue. Trans. Mark Teeuwen and John Breen. London and New York: RoutledgeCurzon, 2003.

*A must read book on Shinto History.*

Japan a Portrait of the Country Through Festivals and Traditions. Fiesta Collection Connecticut: Grolier Educational, 2001.

*The book, part of a series of books on festivals from different countries, deals with festivals and celebrations: New Year festival, Doll Festival, Shrine Festivals and others. It is a children's book with colorful photos and illustrations. It also includes some craft activities, recipes and music scores*

Japan: the Island Empire. Perf. Video Visits. Videocassette. International Video Network, 1988.

*An overview of Japan, explains history, Shinto and its relation to Buddhism, Matsuri. It also shows images of main sacred Jinja (Shrines): Ise Shrine, and Nikko.*

Littleton, C. Scott. Shinto. Oxford New York: Oxford UP, 2002.

*A concise introduction to Shinto, the indigenous religion of Japan, that discusses historical development, kami (spirit), sacred texts, time, spaces and explains some of Japanese customs and celebrations based on Shinto principles.*

Storrie, Paul D. Amaterasu: Return of the Sun a Japanese Myth. Minneapolis: Graphic Universe, 2007.

*A graphic book that retells the Japanese myth of creation: Amaterasu-the Sun Goddess. It is a book for teens.*

Tokyo National Museum Website: <http://www.tnm.go.jp>

*The site has a database on dogu photographs that belong to the museum.*

Yamada, Tokubei. Japanese Dolls. Tokyo: Travel Bureau. 1962.

*A survey on Japanese dolls, history, types of dolls, doll-making process and dolls for children's festivals. The book is written by a doll maker*

Yamakage Motohisa. The Essence of Shinto: Japan's Spiritual Heart. Translators: Gilliespie, S. Mineko. Gilliespie, L. Gerald. Komuro, Yoshitsugu. Editors: Leeuw, de Paul. Rankin, Aidan. Tokyo: Kodansha International, 2006.

*A book on Shinto core values such as Misogi, Harai. It also includes explanations on the nature of Kami, Jinja and Koshinto (oldest line of Shinto). The author is a Shinto Grand Master.*

### **Reference Books in Japanese**

くもんのまんが古典文学館 古事記、くもん出版 東京 1990

Kumon Series on Classic Japanese Literature: Kojiki, Kumon Publishing, Tokyo, 1990

くもんのまんが古典文学館 おくのほそ道、くもん出版 東京 1990

Kumon Series on Classic Japanese Literature: Oku No Hosomiichi, Kumon Publishing, Tokyo 1990

くもんのまんが古典文学館 源氏物語、くもん出版 東京 1990

Kumon Series on Classical Literature: Genji Monogatari, Kumon Publishing, Tokyo 1990

*This book forms part of the Kumon animated series on Japanese classic literature. It is an illustrated version of the Kojiki and includes an introduction by Yoshinobu Hirata, a professor from Yokohama National University. It also contains explanatory essays on the background history and the creation of Kojiki.*

小学館の学習百科図鑑 6 日本の歴史 小学館 東京1974  
Shogakkan Learning Series Japan History Shogakkan. Tokyo, 1974

オレンジページ基本のおかず。 共同印製。 東京、1989  
OrangePage Fundamental Recipes. Kyoudo Publishing. Tokyo, 1989

*A magazine that presents fundamental recipes for Japanese cooking, such as chirashi sushi for Hina Matsuri.*

## Appendix

### Japanese Historical Periods

Historical Period	Year
Jomon	C. 11,000 BC --- 300 BC
Yayoi	C. 300 BC --- C. AD 300
Kofun	C. 300 --- C. 500
Asuka	C. 500 --- 710
Nara	710 --- 794
Heian	794 --- 1185
Kamakura	1185 --- 1333
Muromachi	1333 --- 1568
Momoyama	1568 --- 1600
Edo	1600--- 1868
Meiji	1868 --- 1912
Taisho	1912 --- 1926
Shoowa	1926 --- 1989

## **World Language National Standards:**



A Collaborative Project of ACTFL, AATF, AATG, AATI, AATSP, ACL, ACTR, CLASS and NCJLT-ATJ

### **Statement of Philosophy**

Language and communication are at the heart of the human experience. The United States must educate students who are linguistically and culturally equipped to communicate successfully in a pluralistic American society and abroad. This imperative envisions a future in which ALL students will develop and maintain proficiency in English and at least one other language, modern or classical. Children who come to school from non-English backgrounds should also have opportunities to develop further proficiencies in their first language.

### **COMMUNICATION**

Communicate in Languages Other Than English

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions

Standard 1.2: Students understand and interpret written and spoken language on a variety of topics

Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

## **CULTURES**

Gain Knowledge and Understanding of Other Cultures

Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied

Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied

## **CONNECTIONS**

Connect with Other Disciplines and Acquire Information

Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language

Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures

## **COMPARISONS**

Develop Insight into the Nature of Language and Culture

Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own

Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

## **COMMUNITIES**

Participate in Multilingual Communities at Home & Around the World

Standard 5.1: Students use the language both within and beyond the school setting

Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.