



JOURNAL OF THE ASIA EDUCATION  
TEACHERS' ASSOCIATION

# ASIA

Volume 45, No 4 December 2017



Celebrating 40 Years – Valuing cultural diversity and promoting  
intercultural understanding in a networked world





## Mission Statement

AETA, a voluntary non-profit organisation, dedicates itself in this Mission Statement to endeavour to:

1. promote Asian Studies in Australian schools whether as a separate discipline, or as part of studies in other disciplines;
2. publish a journal dedicated to providing appropriate input about Asia to school teachers, as well as being a forum for the dissemination of ideas for improving Asian Studies in Australian schools;
3. publish resources which can be helpful in teaching about Asia in Australian schools;
4. promote and/or participate in conferences, seminars, or other discussions which are aimed at promoting Asian Studies or enhancing their quality
5. make representations to governmental or other bodies regarding Asian Studies courses or their content in school curricula;
6. make representations to tertiary institutions regarding Asian Studies in tertiary courses, particularly for teacher education; and
7. disseminate news about this Association's activities and its views about Asian Studies education through the media and through specialist newsletters and journals.

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Sharon Moran	
Cec White - Advisor and Assistant to Executive (co-opted member)	

Contributions to the Asia Education Teachers' Association journal are most welcome. For policy guidelines for submission of articles to the AETA journal go to – [www.aeta.org.au/journals](http://www.aeta.org.au/journals).

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# ASIA

## Journal of the Asia Education Teachers' Association

Volume 45, No 4 December 2017

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# From the Editor's Desk

In July, this year, I spent three weeks in Japan mostly in Hiroshima and Okinawa and every moment of every day I was aware of the many customs and traditions that permeate daily life in modern Japan whether it was the quietness in public places such as trains or the bowing and politeness of everyone you came across. When I visited the sacred island of Miyajima, it was wonderful to see a traditional wedding procession on the way to the Itsukushima Shinto Shrine to be blessed by the priests. As an older person, I was also aware of the consideration given to seniors in their community.

I thought that this article was very interesting. [N.B. There has recently been an interesting Exhibition of the works of Hokusai at the National Gallery of Victoria... it was excellent.]

The Journal begins with a piece from the Founding President of what was at the time, The Asia Teacher's Association, now, The Asia Education Teacher's Association. Neville recently contacted me and it was great to catch up.

This Journal examines some traditions, festivals and customs in Asia as a 'window' into that society. When our students study the practices of other societies there will always be the 'exotic' that is new and surprising to them but there will also be the familiar, the behaviours and values that they share such as family rituals to do with births, marriages, foods that are special for certain occasions and the importance of children across cultures.

Thank you to all of our contributors who give so generously of their time.

I am happy to inform our readers of the arrival of Copyright money for some twenty- seven contributors to our Journal. This money has now been distributed for the year. Would you like to contribute a piece of your work? I look forward to hearing from you.

Di Dunlop.

## We should take a lesson from Japan on growing old gracefully

Alice Thomson  
Commentary

When Theresa May arrived in Tokyo last week she was met with smiles and bows from her deeply hospitable hosts but could not have expected to achieve much with trade negotiations.

The prime minister would have done better to have questioned them about their policies on the elderly and social care. Japan is one of the few modern societies in the world that seems to have worked out how to grow old gracefully.

The Japanese have spent this century trying to solve social care problems. Until 2000 publicly funded social care did not exist in Japan: it was a family responsibility. As in Britain the healthcare system began to falter under the weight of the old and neglected; women found that they were trapped between looking after their children and their parents, unable to return to the workplace, and elderly abuse was increasing.

At 83.9 years life expectancy at birth in Japan is one of the longest in the world, according to the Organisation for Economic Co-operation and Development. A quarter of Japanese people are over 65; by 2060 the proportion is expected to rise to 40 per cent.

So the government decided to introduce long-term care insurance, offering social care to those

who are 65 and over on the basis of need alone. This is partly funded by a 1 per cent compulsory social insurance levy on all those over the age of 40 and topped up by national and local taxation. Users are also expected to contribute a 10 per cent co-payment towards the cost of the service. The Japanese have accepted the costs, although it means that they are weighed down by tax obligations from middle age, as it has given them peace of mind and allowed them to plan for old age.

The new system was not perfect but the Japanese have not been afraid to tweak it, allowing the world and hopefully one day Britain to benefit from their experience. When the demand for elderly services outstripped expectations they responded by introducing higher co-payments for wealthier adults. They are also leading the way in other areas, such as robotics to help the elderly with basic care, carer cafes and "respect for the elderly" days. Postmen are expected to keep an eye on the frail, there are free stretching classes in parks and there is great awareness of the importance of diet in keeping healthy.

Emotionally they are also ahead of other developed countries. Having spent the past two weeks in Japan I was stunned by how many elderly people were working on construction sites, in coffee shops and cleaning bullet trains, but their eyes were smiling as they chatted to other workers.

The elderly also practise what in Japan is called *ikigai* but we now know as mindfulness. They take huge pleasure in simple activities such as nurturing bonsai trees, watching water lilies

unfurl or handing out origami. A book on *ikigai* by Ken Mogi will be published next month for westerners. At first I found the Japanese obsession with pouring tea beautifully or packing a bento box neatly irritating. After a few days it became soothing.

I really appreciated their attitude when I was walking in the mountain. In the middle of nowhere we came across a small homemade cabin. An old man welcomed us in to look at his tiny garden, where a model railway line wound round the rocks. He cooked us an extraordinary meal from his vegetable patch while his wife played the harmonica. Then he put on his station master's hat and switched on the train. The children loved it and he was delighted with his success. Although he was 84, stooped and arthritic I have rarely met such a peaceful and contented person.

Japan's greatest painter, Hokusai, who died at 88, taught that we should be as aspirational about old age as about youth. He did not begin his *Thirty-Six Views of Mount Fuji* until his seventies. "All I have done before the age of 70 is not worth bothering with," he once wrote. "At 75 I'll have learnt something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am 80 you will see real progress. At 90 I shall have cut my way deeply into the mystery of life itself. At 100, I shall be a marvellous artist."

Aged only 60, Mrs May is young enough to learn from the Japanese example.

Japan News 4/9/17

*Valuing cultural diversity and promoting intercultural understanding in a networked world*







**Preface: What follows is a personal account of an educator learning to engage with Asian Studies. In writing about the early history of the association, I have tried to identify those individuals who shared my journey of discovery.**

In 1969, as the Vietnam War was engaging the hearts and minds of many Australians, I was teaching Social Sciences at Meadowbank Boys' High School in Sydney. Sensing that we needed to teach more about our Asian neighbours in Australian schools, I enrolled in a training program for secondary teachers who were keen to implement the newly-approved Asian Social Studies elective. During that course I was impressed by the detailed knowledge of Indonesian society displayed by an experienced classroom teacher, Vernon Turner, as well as the curriculum expertise of Sydney University education lecturer David Dufty.

In 1970, I introduced Asian Social Studies to the Meadowbank school curriculum for students from Year 8 to Year 10. In my first cohort there was a David Field who now teaches life-saving skills in Vietnam and Thailand and a young lad named Tony Creek who studied the Borobudur Temple in Java so thoroughly that he was later able to guide a tour group around the temple in Central Java. I worked closely with Bruce Jordan at the Ideas Centre in Sydney and members of Community Aid Abroad who organized aid programs in third world countries.

In January 1971, before teaching the Depth Studies units to my Year 9 students, I travelled to Indonesia with a group of trainee and experienced teachers led by Vernon Turner who was then teaching at Goulburn Teachers' College. Later that year I attended an in-service conference in Goulburn where I again met David Dufty and a wide array of enthusiastic Asian Studies teachers. At the end of the conference I was approached by Beth Earley to see if I would accept a nomination as Teachers' Federation Representative on the Asian Social Studies Syllabus Committee. I also met Ian Welch who was Executive Officer of the Asian Studies



Coordinating Committee in Canberra. He encouraged a group of us to establish a teachers' association to support Asian Studies teachers in NSW.

In early 1972 we established the Asia Teachers' Association with myself as founding President. Vice President was Peter Young from the neighbouring Holy Cross College. Maureen Chan from Sydney Girls' High was our inaugural Secretary and Beth Earley was our inaugural Treasurer. We decided to produce a regular Bulletin for teachers and organized our first major meeting at the Teachers' Federation, to be addressed by Professor Stephen Fitzgerald who became Ambassador to China under the Whitlam Government (that was elected later that year). The first bulletins were produced by typing articles onto gestetner stencils and running them off at our local schools (Meadowbank and Holy Cross College). On some occasions my mother was seconded as typist as her skills were superior to mine. One of the earliest bulletins contained a report on Stephen Fitzgerald's address. There was a short article containing an explanation of the association's logo that is still used today and a longer article about agrarian reform in the Philippines by Macquarie University academic Peter Krinks.

Over time our executive changed a little when Paul X. Whelan took over Beth's position as she started a family and moved to Papua New Guinea. In those early days we gained great support from Sister Catherine McGrath, Phil Goodacre, Jenny Follers, Phil Kitley and Col Freestone. There was a fertile cross-over between the syllabus committee chaired by Inspector Peter Lyons and our growing membership that included teachers and academics.

At this time, I also became aware of the Intercultural Studies Program led by David Dufty at the Sydney University Department of Education. David was assisted by Jim Power, Neil Pickard, Anne Bowe and Sue Sawkins. They worked closely with practising Asian Studies teachers such as Ted Booth, Michael Fahey, and myself. Meanwhile our association was active in developing teaching resources and holding Asia Displays. At Holy Cross College my students performed a wayang kulit puppet display from Indonesia and also a Noh Theatre performance from Japan. In our Australian version, a ghostly creature appeared before a group of bikies in a country graveyard. In association with Community Aid Abroad we ran weekend workshops for students in the Royal National Park south of Sydney and at Vision Valley in the Hills District. Students learnt a range of skills that included the printing of batik designs and making music with bamboo angklungs.

One of our most productive partnerships was with Film Australia who asked us to nominate some areas where Asian Studies Resources were scarce. Ian Hart and his fellow film-makers came back with a suite of documentaries such as "The Temple of 20 Pagodas" that were well used in our classrooms. Working with the Department of Education's Audio Visual Unit, Maureen Chan and myself collated some black and white photos with teaching ideas on the reverse side that became known as the People of Asia resource. We also put together a slide kit and booklet called Aspects of Japan using colour slides that Maureen had taken in Japan. Phil Kitley produced a film strip resource called "Namakarama" based on a trip that he made to India. We worked closely with Ted Myers, an education officer at Qantas, who produced high quality teaching kits on the Philippines and Iran etc.

Early in 1973 I attended the Aquarius Festival in Nimbin where participants were strongly influenced by eastern philosophies (amongst other things). In the Asian Social Studies curriculum we were looking back at Australian Society from an Asian perspective. In latter half of 1973, I began a seven-month study tour of Intercultural Education in the Asia Pacific Region and in that time Peter Young was President. On my return in May 1974, I presented a report to Ian Welch in Canberra and was amazed to see how much progress had been made in the field of multicultural education during my absence.

As part of one of the Asia Displays at Holy Cross College we organized a professional development session for teachers of Asian Social Studies. One of the keynote speakers was cartoonist Bruce Petty who drew cartoons as he spoke and displayed them using an overhead projector to an enthralled audience. (Some thirty years later I met my former student David Field on the beachfront at Kingscliff. To my amazement he remembered the detail of a Bruce Petty cartoon that we used in an Asian Studies exam. It showed two guys from the UN visiting a poor farmer in Asia. He had lots of kids, looked a bit inebriated and had no crops growing. The WHO guy was saying to the FAO guy, "You know I think he drank your fertilizer and planted my little pills.") At the professional development evening we also ran a session on the use of role play and simulation games in an Asian Studies



setting. At a UNESCO conference in Adelaide David Dufty and I ran the cross-cultural simulation “BaFa BaFa” for international participants at the conference.

On some occasions the association joined forces with the syllabus committee to run teacher education programs in regional areas where Asian Social Studies was gaining popularity. One memorable trip to Albury on the NSW-Victorian border was undertaken by Maureen Chan, Phil Goodacre, Phil Kitley, Col Freestone and myself. In the evening we attended a social gathering where some teachers, recently returned from India, engaged us in a levitation exercise and gave a demonstration of stomach contortions that they had viewed at a Mumbai market.

In early January 1974, in the wake of Cyclone Tracy, I aborted a trip to the Northern Territory and attended a MACOS (Man a Course of Study) Conference at Macquarie. At this conference I met my future wife Leonie who was teaching Asian Social Studies at Bombala in the Southern Tablelands. She inquired about some teaching resources that she had ordered and had not arrived. They were held up in quarantine. That was the beginning of the end of my bachelor days.

In the latter part of 1975, the Intercultural Studies team from Sydney University launched the “Seeing It Their Way” and “Looking Round Corners” Resources based on their research into curriculum planning and teaching strategies. There were other resources to follow with a set of books on teaching about Malaysia (Jim Power) and Indonesia (Col Freestone and Phil Kitley). In April 1975, the Vietnam War had ended and there was a growing thirst for knowledge about the whole region. Later in the year, the Whitlam government was sacked in controversial circumstances. Leonie and I headed to South East Asia to collect resources. In Sumatra we visited Azmi and Abizar who had visited her school at Bombala while studying at Macquarie University.

In May 1976, Leonie and I moved to Geelong to take up new teaching positions in Victoria. Peter Young took over the reins of the association. Maureen Chan moved to the Goulburn CAE and then Canberra. I kept in close contact with the ATA executive as it changed its name and people like Peg White and Di Dunlop ensured that teachers were well informed and supported.

After teaching in Manitoba and Sydney, we moved to the NSW North Coast in 1990 to train teachers in Social Science subjects at what has since become Southern Cross University. Upon arrival we caught up with Sue Sawkins who was now working for the School of Education and Beth Earley who was establishing Open Learning Centres across the region. As we worked with trainee teachers, it became obvious that their background knowledge of the Asian Region was spectacularly limited, so we felt justified in raising some awareness of the region. In the early part of the 90s I was involved in a “Japanese Language for Teachers” program that allowed regional teachers to upgrade their Japanese Language skills through an interactive CD-ROM technology.

On one occasion I suffered an embarrassing moment concerning the current acronym for the association (AETA). One day I received an email asking me to renew my membership of the teaching association. In my response I mentioned that I had not had communication for a while but reminded them that I was the founding president. The reply indicated that I had only joined the Australian Teacher Education Association (ATEA) when attending a conference one year previously. Perhaps I was mistaken about the name of the group. Indeed I was.

Since moving to the North Coast we have retained a keen interest in Asia and have made trips to Japan, Korea, Hong Kong, Vietnam, Singapore, Vietnam, Cambodia and Malaysia.

So 45 years down the track we are both gratified to see that the ATEA is still providing a service to teachers who have an interest in teaching about our Asian neighbours. The need is as strong as ever.



# Festivals, Celebrations, Customs and Traditions

By Di Dunlop

Teaching about Festivals, customs and traditions are excellent vehicles for the examination and analysis of cultures, societies and religions in Asia and may be used from Kindergarten to Senior High School. All people, whether adults or children have been involved in celebrations and festivals from their earliest years no matter what our ethnic or cultural background.

Analysis of our own festivals, rituals and customs should be a starting point for comparison with others. Festivals etc, may give us insight into how people celebrate special and significant occasions and how the religion, customs, rituals and traditions of people influence and guide their behavior and lifestyle.

Festivals lend themselves particularly to student research. Major festivals are well documented with materials ranging from elementary accounts for younger students to scholarly works for secondary and tertiary students. Classroom craft activities are a creative way to develop a deeper understanding of a festival or celebration and its underlying cultural and religious principles.

It is important to analyse and study the visual and creative arts that are an integral part of these celebrations and festivals. This might include:

Puppets such as Wayang Kulit in Bali which are a vehicle for the teaching and continuance of the Hindu stories, temple dances in Thailand or India, the practice of hand-made paper for calligraphy and painting in Japan or the costumes and characters of Peking Opera.

This is a very short list of some festivals you might like to study:

<b>Thaipusam</b>	[Malaysia]
<b>Holi</b>	[India]
<b>Songkran</b>	[Thailand]
<b>Dragon boat</b>	[China]
<b>Hanami</b>	[Cherry blossom - Japan]
<b>Vesek</b>	[India]
<b>Ramadan</b>	[every country with Muslims]
<b>Nyepi and Galungan</b>	[Bali]
<b>Tanabata</b>	[Japan]
<b>Hina Matsuri</b>	[Japan].

## Vocabulary:

Festival, customs, traditions, culture, society, religion, rituals.





# Some Festivals, National & Religious Days Celebrated in Asia & Australia

## JANUARY

- Independence Day, Union of Myanma (Burma)
- Lohri/Pongal, Hindu
- Basant sri Panchami, Hindu first day of Spring
- Indian National Day/Australia Day
- Mohammed's birthday

## FEBRUARY

- Makha Puja, Buddhist
- National Day, Sri Lanka
- Shivaaratri, Hindu
- New Year: Chinese, Korean, Japanese Tet, Indo-Chinese New Year

## MARCH

- Chinese Lantern festival
- Holi, Hindu
- Hina Matsuri, Dolls' Day in Japan
- Republic Day in Pakistan
- Ram Navami, Hindu
- Bangladesh Independence Day

## APRIL

- Easter, Christian
- World Health Day
- Buddha's Birthday, Japan
- Anzac Day, Australia

## MAY

- International Labour Day
- Education Day, Indonesia
- Buddha's Birthday, China

## JUNE

- World Environment Day
- Lailat al Miraj, Islamic
- Philippines Independence Day

## JULY

- Ramadan begins
- Asalha Puja, Buddhist
- Khao Phansa, Buddhist Lent begins

## AUGUST

- Hiroshima Day, Japan (all the world)
- Lailatul Qadr (Night of Power), Islamic
- Singapore National Day
- End of Ramadan (Id-al-Fitr), Islamic
- Korean Independence Day
- Indonesian Independence Day

## SEPTEMBER

- Janmashtami, Krishna's Birthday, Hindu
- Independence Day, Malaysia/Singapore
- Onam, Hindu
- Confucius' Birthday, Taiwan

## OCTOBER

- China's National Day
- Gandhi's Birthday, India
- Universal Children's Day
- Navaratri, Hindu
- Durga Puga, Hindu
- Wagfaw Arafat (Great Feast Eve), Islamic
- United Nations Day

## NOVEMBER

- Melbourne Cup Day, Australia
- Diwali, Hindu Festival of Lights
- Islamic New Year, 1st day of the month of Muharram

## DECEMBER

- King's Birthday, Thailand
- Bangladesh Victory Day
- Loy Krathong, Buddhist
- Christmas Day, Christian



Holi Festival, Hindu



Buddha's Birthday, China



Diwali, Hindu Festival of Lights

This list is not complete, but it is a start for those interested in studying festivals.



# ACTIVITIES

- Find the date for each of these celebration days
- Choose five of these and complete the following for each one.
  - the country in which it occurs,
  - if religious, what religion and what rituals accompany the celebration,
  - why is it celebrated?



# WONDERWORD: TRADITION IN JAPAN

F	U	K	U	B	U	K	U	R	O	B	C	M
O	K	A	M	E	O	S	S	R	O	N	M	O
I	D	A	R	U	M	A	X	K	P	Q	R	N
G	H	O	B	I	N	M	T	O	R	I	I	K
E	S	E	U	N	G	U	W	M	T	H	S	A
Z	H	E	D	O	E	R	S	A	Z	A	I	M
K	O	D	D	K	N	A	O	U	E	G	S	A
A	G	R	H	Y	K	I	M	O	N	O	A	K
N	I	A	I	O	A	N	O	H	A	I	K	U
J	C	B	S	T	N	R	I	C	E	T	E	R
I	Z	U	M	O	T	A	I	S	H	A	D	A

1. The god of marriage (11 letters) .....
2. An old Japanese city (5 letters) .....
3. An important religion in Japan (8 letters) .....
4. New Year lucky bags (10 letters) .....
5. Used for shuttlecock at New Year (7 letters) .....
6. The old name for Tokyo (3 letters) .....
7. Japanese written script (5 letters) .....
8. Japanese poetry style (5 letters) .....
9. A type of Japanese footwear (4 letters) .....
10. Japanese robe (6 letters) .....
11. Entrance to a Japanese home (6 letters) .....
12. A type of Buddhism (3 letters) .....
13. A city of old Japan (8 letters) .....
14. Japanese gateway (5 letters) .....
15. Japanese warrior (7 letters) .....
16. An important food (4 letters) .....
17. A family crest (3 letters) .....
18. Japanese chess (5 letters) .....
19. A type of mask (5 letters) .....
20. A type of doll (6 letters) .....
21. A sport in Japan (4 letters) .....
22. An alcoholic drink (4 letters) .....
23. A waist sash (3 letters) .....
24. A theatre mask (3 letters) .....
25. A spinning top toy (4 letters) .....



# WONDERWORD: HAPPY NEW YEAR

P	E	R	S	I	M	M	O	N	S	O	X	R
S	I	P	T	O	S	A	O	C	H	B	J	E
O	M	I	S	O	K	A	Y	M	I	U	O	N
B	E	A	N	S	S	F	K	K	N	D	Y	E
A	X	Y	Z	A	H	E	O	A	T	D	A	W
B	M	O	C	H	I	C	T	D	O	H	N	A
O	Z	O	N	I	M	I	S	O	M	I	O	L
S	H	I	D	E	E	R	L	M	E	S	K	L
A	K	L	M	N	N	M	M	A	I	T	A	I
K	R	E	D	Y	A	A	B	T	J	K	N	J
E	C	A	D	I	W	D	C	S	I	L	E	I
O	S	H	O	G	A	T	S	U	E	F	G	H

1. New Year's holiday (9 letters) .....
2. Tree sprig arrangement (9 letters) .....
3. Sacred straw rope (9 letters) .....
4. Rice wine (8 letters) .....
5. Rice cakes (5 letters) .....
6. The theme of the New Year holiday (7 letters) .....
7. White paper strips (5 letters) .....
8. A fruit (10 letters) .....
9. The Japanese religion (6 letters) .....
10. A drink for coasting (4 letters) .....
11. New Year's Eve (7 letters) .....
12. The type of temple visited on New Year's Day (8 letters).....
13. The strokes at midnight (10 letters) .....
14. Clear soup (9 letters) .....
15. Noodles (4 letters) .....
16. A spiced rice wine (7 letters) .....
17. 1997 was the Year of the .....(2 letters)
18. A famous shrine in Tokyo. (5 letters) .....
19. Capital city of Japan (5 letters) .....
20. What is sake made from? (4 letters) .....
21. These are red and edible! (5 letters) .....
22. An important Japanese colour (3 letters) .....

# A Quick Quiz on Japan

## True or false?

1. MANGA are Japanese comics .....
2. KYOTO is the capital city of Japan .....
3. TATAMI mats are still used in Japan today .....
4. YUKATA is a type of clothing .....
5. SHINJUKU is an area of Tokyo .....
6. SUSHI is a type of vehicle in old Japan .....
7. SHINTO is the state religion of Japan .....
8. OBI are worn around the waist .....
9. SEPPUKU is another name for hari-kari .....
10. AKITORI is a type of food cooked on skewers .....
11. SHOJI are made from rice paper .....
12. KOINOBORI are flown on the Emperor's birthday .....
13. TAIKO is a type of Japanese drum .....
14. HAIKU is the traditional Japanese writing .....
15. SHINKANSEN is known as the 'bullettrain' .....
16. FUJISAN is a sacred river in Kyoto .....
17. NORI is a type of seaweed .....
18. DARUMA dolls are used for good luck .....
19. SATSUMA was one of the great clans of Japan .....
20. DIET is the name of the Japanese parliament .....





# TRUE/FALSE Quiz on Japan

1. Kyoto is the capital of Japan .....
2. Fujiama is a sacred mountain in Japan .....
3. Meiji was the last Emperor of Japan .....
4. The parliament in Japan is called the Diet .....
5. A *Samurai* was a Japanese soldier .....
6. The dollar is the currency of Japan .....
7. Honshu is the largest Japanese island .....
8. Lake Biwa is in central Hokkaido .....
9. *Kanji* is the written form of Japanese characters .....
10. Bowing is a form of greeting in Japan .....
11. Kobe suffered a huge earthquake in 1995 .....
12. Pachinko is an arcade game in Japan .....
13. Edo is the old name for Tokyo .....
14. The river in Tokyo is the Sumida .....
15. *Manga* is a television program in Japan .....
16. *Kabuki* is a type of Japanese theatre .....
17. *Shogun* was another name for Emperor .....
18. Japanese screens are called *Shoji* .....
19. It is polite to take off your shoes when you enter a Japanese house .....
20. *Matsuri* is Japanese for festival .....



# CLASSROOM ACTIVITIES ON CELEBRATIONS

By Chris Cigana and Di Dunlop

UNDER EACH IMAGE WRITE THE COUNTRY WHERE THAT PARTICULAR CELEBRATION IS CARRIED OUT. THEN WRITE THE NAME OF THE FESTIVAL FROM THE LIST BELOW

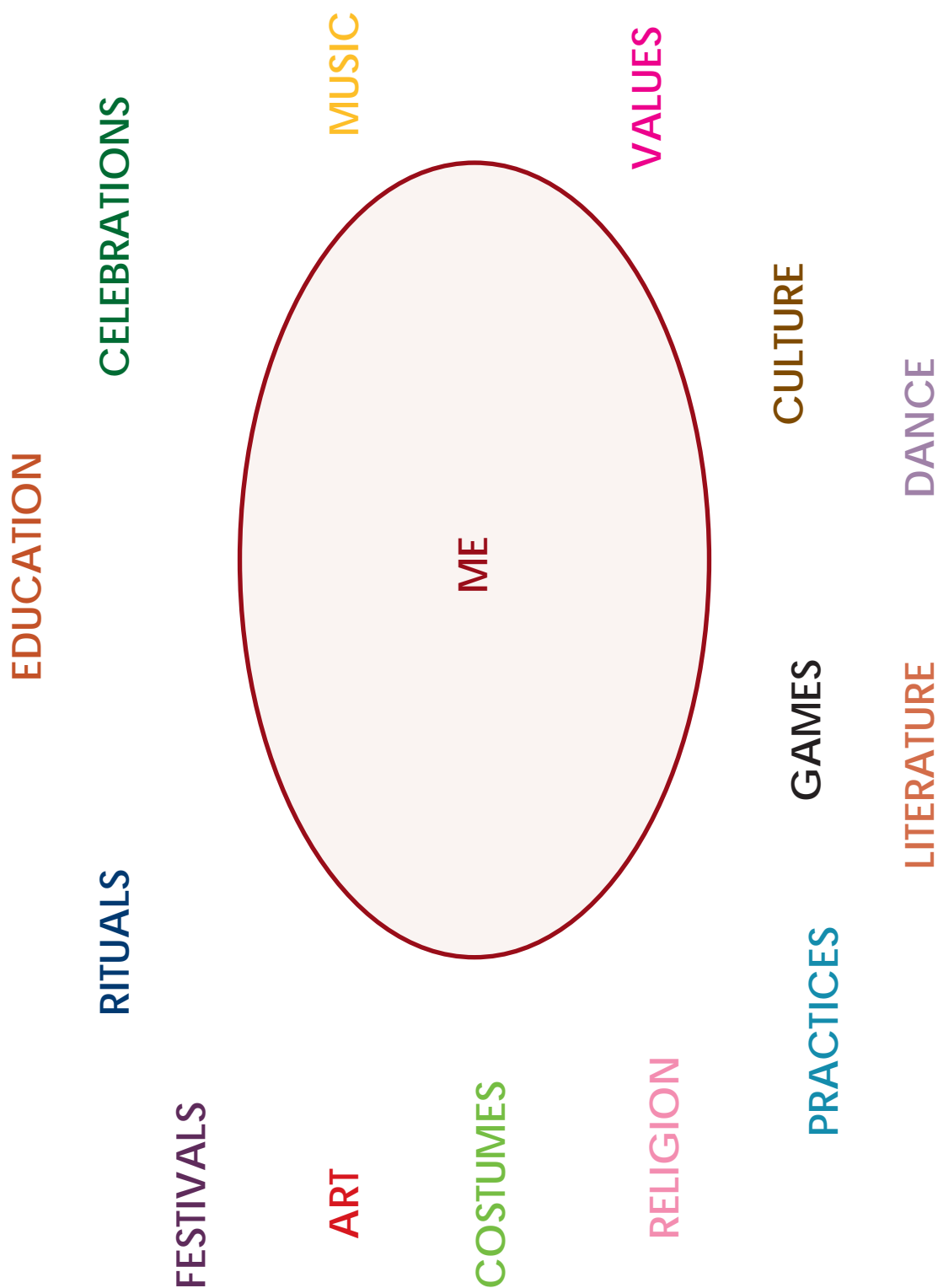


Water Festival, Floating Lantern, Dragon Festival, Holi, Lights Festival  
Taiwan, China, Japan, Thailand, India, Thingyan

[PICTURES OBTAINED THROUGH CREATIVE COMMONS]

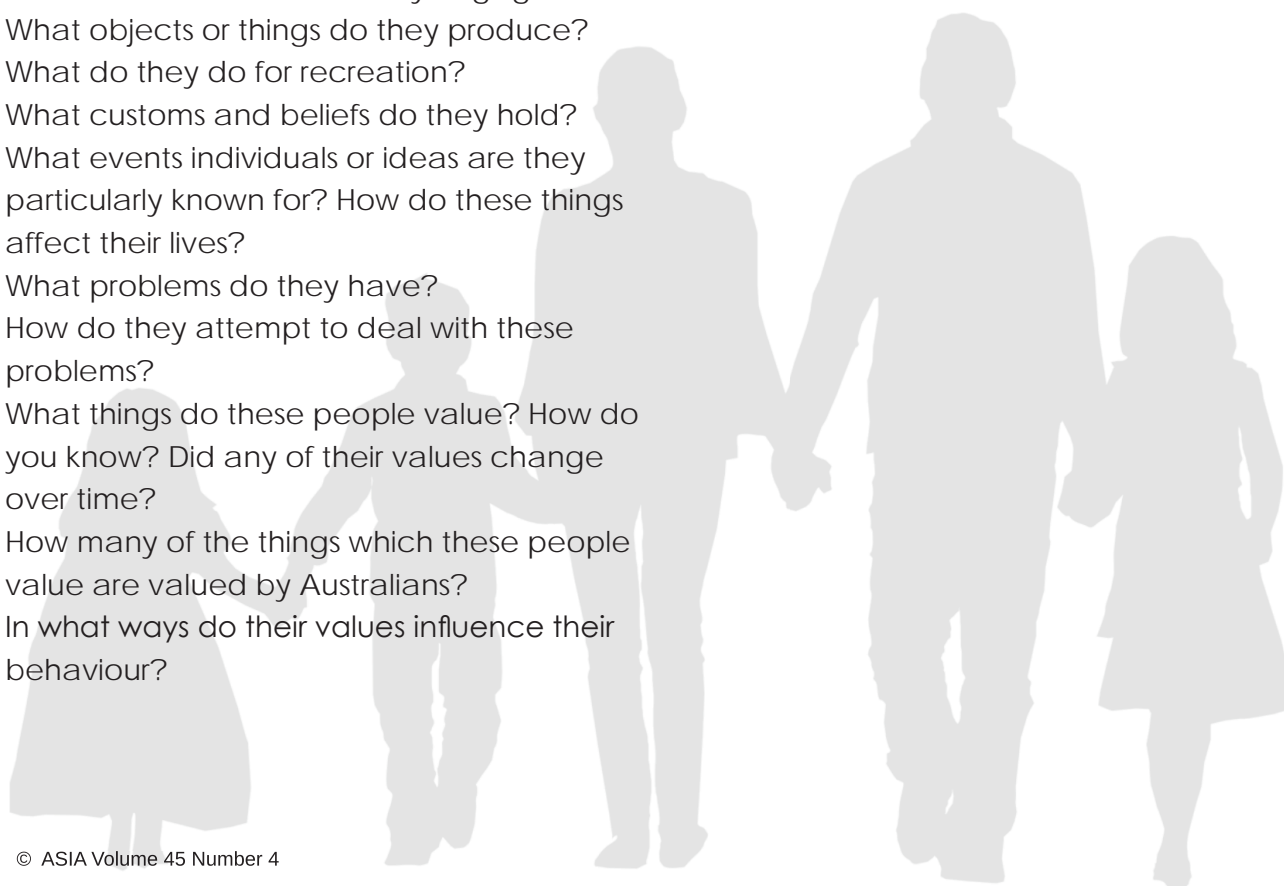


**THINK** about how you exist and participate in your culture/society. YOU are an individual but you share many values, traditions etc. On the chart, try to give one example of each category that has an impact on you and/or your family in your culture/society. What is your cultural background? Explain.



## Questions to be used in a study of any culture

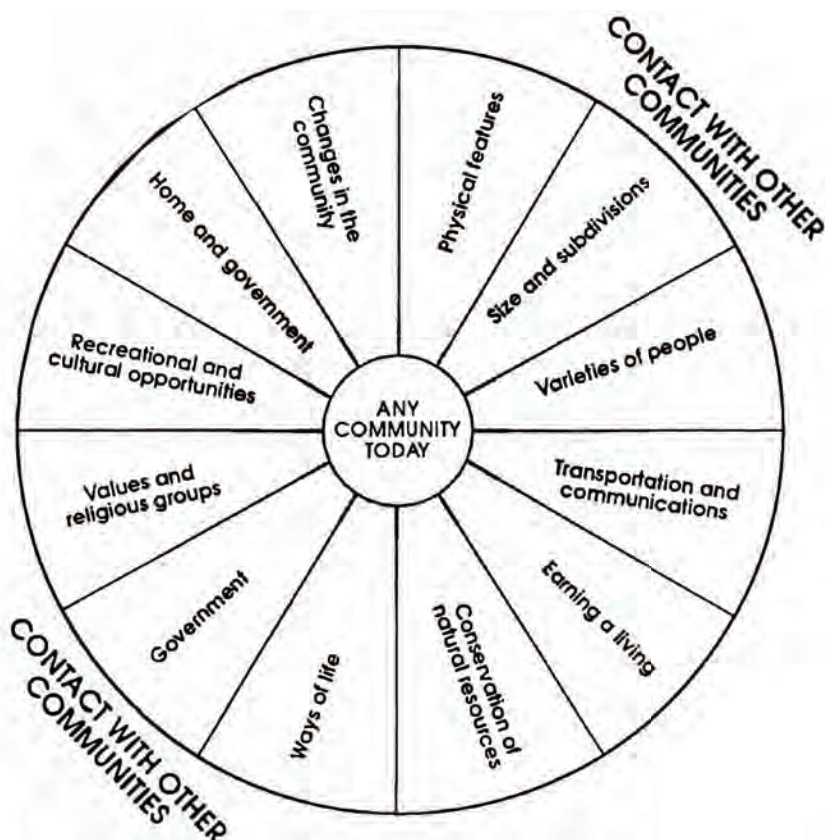
1. Who makes up a family?
2. How many generations are usually counted as part of a family?
3. How large are families on the average?
4. What kinds of family patterns have developed?
5. What are clan groups? How are they organised? What functions do they have?
6. How large is a 'community' in the culture? Does the size of the community vary from one time of the year to another? To what extent is the community self-sufficient? What divisions exist within the community? How is the community governed?
7. Is there any social organisation above the community level? Explain the functions of these larger organisations.
8. How do they govern and control?
9. How are laws enforced and by whom?
10. Are there any judges to determine what laws mean and to decide whether laws have been broken? Who appoints them?
11. In what kinds of work are they engaged?
12. What objects or things do they produce?
13. What do they do for recreation?
14. What customs and beliefs do they hold?
15. What events individuals or ideas are they particularly known for? How do these things affect their lives?
16. What problems do they have?
17. How do they attempt to deal with these problems?
18. What things do these people value? How do you know? Did any of their values change over time?
19. How many of the things which these people value are valued by Australians?
20. In what ways do their values influence their behaviour?
21. How do the values that Australians hold influence their behaviour?
22. What evidence can you offer to support your viewpoint?
23. Who is educated? Who does the teaching? What do they learn?
24. What are the goals of education?
25. What methods are used to encourage striving towards these goals?
26. Do you approve of the methods which they use? Why, or why not?





## A model for studying a family in Asia

1. List what you consider to be the most important values as indicated by their education?
2. From your above list, select a characteristic that some Australians value too. Should this be an important value of every society? Why, or why not?
3. Are there any special or secret societies? Who belongs? How do they join? What functions do such societies carry out? Where do political parties fit in? How are they organised, and who is involved?
4. Is the emphasis in this culture on the rights of the individual or on the individual's responsibility to the group, or a mixture of the two?
5. Who is responsible for the safety of the community? What arrangements are there for the defence of the society as a whole?
6. Is this a society which has recently undergone considerable social change, or is it a 'traditional' society in which little social change has occurred?
7. To what extent is this society and the culture of which it is a part involved in the world community? How?





# MONGOLIA NAADAM FESTIVAL

By Dr. Susan Bliss

**Naadam** is connected to **Mongolian nomads** who were skilful pastoralists roaming Central Asia's vast steppes for about 3,000 years. Originally Naadam was steeped in **spiritual** significance, but changed its focus during **Genghis Khan's** era to athletic prowess, strength and stamina-essential skills required to train soldiers for battle. Later in the 1920s Naadam became **nationally** significant, honouring Mongolia's tribal cohesion and its independence from China. As a consequence, the dominant image of Naadam shifted from mass battle and physical training to a national celebration.

In 2010, the annual national celebration referred to as the **Naadam Festival**, was inscribed on the UNESCO Representative List of the *Intangible Cultural Heritage of Humanity*. Inscription on the *List* aims to raise awareness of the *significance* of Mongolian **oral and intangible heritage** and **nomadic traditions**, as well as the importance of their *protection*. These cultural features and rituals are integral to the Naadam Festival, such as oral traditions (poems), long song, Khöömei overtone singing, Biyelgee dance and Morin Khuur fiddle. Additionally, they demonstrate the diversity of Mongolia's heritage and its importance to the social, cultural, religious and spiritual domains of Mongolians.

## Examples of UNESCO Intangible Cultural Heritage showcased during Naadam Festival

Source: [https://en.wikipedia.org/wiki/UNESCO\\_Intangible\\_Cultural\\_Heritage\\_Lists](https://en.wikipedia.org/wiki/UNESCO_Intangible_Cultural_Heritage_Lists)

CULTURAL HERITAGE	YEAR INSCRIBED-UNESCO
Traditional music of the Morin Khuur	2008
Traditional epic poem	2009
Tsuur end-blown flute	2009
Traditional Naadam festival	2010
Falconry	2012
Traditional craftsmanship-Mongol Ger and associated customs	2013

Mongolians follow special rituals and practices during the Naadam Festival, such as wearing traditional and unique costumes and using unique tools and sporting artefacts. Ritual songs and poems of praise are dedicated to contestants in events such as the '**three manly sports**'-**wrestling, archery and horse racing**. These sports are accorded detailed rites and rules with symbolic meaning congruent with ancient Mongolian nomadic, shamanic and hunting practices.



# HISTORY OF NAADAM

## ERIIN GURVAN NAADA - 'THREE GAMES OF MEN'

Originally rooted in shamanism and Buddhism, Naadam was associated with religious ceremonies such as worshipping the spirits of mountains, rocks and rivers.

### Buddhism C17<sup>th</sup>

The 'games' were held in conjunction with Buddhist religious holidays

### Chinese Qing Dynasty (late C17<sup>th</sup>-early C20<sup>th</sup>)

Manchu leaders declared that monks were not allowed to practice wrestling or archery. The aim was to limit Mongolian men's physical training that could possibly unite action for Mongolian independence. Communists aimed to strip Naadam of its original significance

### Chinggis (Genghis) Khan (1162-1227)

Genghis Khan, founder of the Mongolian Empire, selected warriors possessing the following skills:

- **wrestling:** for strength and movement
- **archery:** for eye and hand coordination
- **horse racing** and training - for patience and bravery

**Wrestling, archery and horseracing** called the 'three manly sports' were held before and after major battles.

After Genghis Khan united the nomadic tribes and became ruler of the Mongolian Empire, the 'three manly sports' or referred to as the 'games' became widespread events across Mongolia.

### National Celebration C20<sup>th</sup>

Mongolians preserved traditional sports by organising **mini-Naadam** events at weddings and religious rituals. In 1920s, Naadam evolved into a nationwide celebration honouring the revolution that drove out the Chinese and led to the establishment of the **Mongolian People's Republic**.

**Photograph:** Töv Province, Genghis Khan on horseback (S/J Bliss)

YouTube Genghis Khan-Rise of Mongol Empire <https://www.youtube.com/watch?v=XAFnxV2GYRU>

The Rise of Genghis Khan Documentary <https://www.youtube.com/watch?v=6oecJytgwn0&feature=youtu.be>

# MONGOLIAN NAADAM FESTIVAL

Mongolian nomadic tribes celebrated the skills of strength, speed and marksmanship, on which their survival depended. Today these skills are integral to the annual sporting and cultural festival known as the **Naadam Festival**. Locally termed '*eriin gurban naadam*' or the '**three games of men**'-wrestling, archery and horse racing.

The Naadam Festival, entailing three days, provides a vision of Mongolian nomadic history, culture and sporting events. However, Naadam goes beyond a colourful folk festival, it emphasises the revival of **Mongolian cultural identity** by offering tourists the opportunity to appreciate **traditional**: activities (*anklebone shooting*); clothes (*deel*); food (deep-fried meat dumplings or *khuushuur*); drinks (*airag*-fermented *mare's milk*); and nomadic lifestyle (*gers*).

**WHAT? WHERE? WHEN?**



**WHAT DOES IT MEAN?**  
Literally means 'games'  
Locally known as '*eriin gurban naadam*,' that means 'three games of men.'

**WHEN IS IT HELD?**  
Each year 11<sup>th</sup> - 13<sup>th</sup> July  
Activities organised for three days

**WHERE IS IT HELD?**  
**Largest festival** (National Naadam) held in the Mongolian capital Ulaanbaatar, at the National Sports Stadium  
**Mini Naadams** celebrated in each province or sums (small administrative districts)

**WHAT ARE THE MAIN EVENTS?**  
Three manly sports- **wrestling, archery and horse racing**.  
Three sports are called the '*Danshig*' games.

Photo: Young people dancing at Naadam Opening Ceremony in Ulaanbaatar (S/J Bliss)

Naadam <http://naadamfestival.com/about-naadam/historical-background/>;  
<http://www.mircorp.com/naadam-festival-mongolias-ancient-games/>;



# OPENING CEREMONY UNIQUE MONGOLIAN CULTURAL SHOWCASE

The biggest Naadam Festival (National Naadam) is held in Mongolia's capital city, Ulaanbaatar. The Festival commences with a parade of soldiers on horses who transfer the symbolic *'Nine White Banners of the Great Mongol Empire'* (representing the nine tribes of Mongolia) from Government house to the centre of the National Stadium.

## Guards carry 'Nine White Banners' from Government Palace to National Stadium

Photo <https://i0.wp.com/www.bookofdaystales.com/wp-content/uploads/2016/07/nar7.jpg>



'Nine White Banners' placed in centre of stadium (Photo: S/J Bliss)



## YouTube: Genghis Khan White Flags at Naadam Festival Opening

<https://www.youtube.com/watch?v=dbl4tsvfzfk;>  
<https://www.youtube.com/watch?v=2JMGzpipaNA;>  
<https://www.youtube.com/watch?v=QeylX9w9Hn8>



# NAADAM OPENING PROCESSION

After the 'Nine White Banners' are placed in the centre of the stadium a colourful parade of dancers, soldiers, horsemen, monks, athletes, wrestlers, soldiers and musicians march or walk around the stadium to the cheering crowd. Next, the Mongolian President delivers a speech followed by traditional performances such as music and dancing.

All Mongolians are encouraged to participate in Naadam, thus nurturing community involvement and togetherness. Winners are rewarded titles, and traditional songs and poems of praise are dedicated to contestants.

**Photographs of procession S/J Bliss**



YouTube Naadam Mongolian traditional festival <https://www.youtube.com/watch?v=EuGq86C3aB8>



# NAADAM HIGHLIGHTS MONGOLIAN HERITAGE

Mongolian falconry was inscribed on the UNESCO Representative List of the *Intangible Cultural Heritage of Humanity* in 2016. Originally falconry was a method of obtaining food, however it is now associated with nature conservation, cultural heritage and social engagement.



The opening procession highlights, traditional clothes, a falcon carried by a horseman, and a musical instrument (morin khuur) carried by young male.



# LET THE GAMES BEGIN! WRESTLERS ENTER STADIUM

At the end of the opening ceremony, the competitions begin with the Mongolian wrestlers, walking around the *'nine white horse hair banners'*, located in the centre of the stadium.

Wrestling was recognised by the Mongols as a practical way of identifying warriors who were skilled in terms of strength, movement and flexibility.

**Wrestlers' walk around 'nine white horse hair banners' (Photo: S/J Bliss)**



The wrestlers then participate in the traditional **'Eagle Dance' (Devekh)**, which symbolises power and bravery. The wrestler's arm movements imitate an eagle in flight, which has its origins in shamanistic rituals when people imitated animal movements.

Today, apart from its cultural value, the dance serves as a warm-up exercise and a way of displaying their well-developed physique to their competitors.

At the **end of a wrestling round**, the loser walks under the winner's arm, and the winner performs the eagle dance, to symbolise his invincibility.



**Photo:** <http://www.mongolianheritage.com/en/intangible-cultural-heritages/naadam-festival-2010/mongolian-wrestling/> LET THE GAMES BEGIN! WRESTLERS ENTER STADIUM

# MONGOLIAN WRESTLING COMPETITION

Mongolian wrestling is an old tradition. Dating back to the Bronze Age, rock carvings in Mongolia were discovered showing two men wrestling while other people watched. Also historic documents show nomadic tribes in Central Asia participating in Mongolian wrestling competitions.

After the opening ceremony, the first round of wrestling commences. In the usual 512-wrestler tournament, there are **nine elimination rounds** of wrestling over two days. However, during anniversary years, there are 1024 wrestlers. In each round the number of wrestlers' decreases by half as only the winner of a round goes onto the next round.

Photograph S/J Bliss

In Mongolian language, wrestling means **Bokh**. It also means the winner is 'unbeatable, indestructible and persevering'.

Mongolian wrestling is the **most popular national sport**

Wrestlers meet in a **single-elimination tournament**. The competition lasts **nine or ten rounds**.



Time limit of 30 minutes  
Wrestlers **lose** if they **touch the ground** with any part of their body other than their feet or hands.

Each wrestler has an encourager called a zasuul. The zasuul sings a song of praise for the winning wrestler after rounds 3, 5, and 7.

## YouTube wrestling

<https://www.youtube.com/watch?v=VGswMOO-zBQ>

<https://www.youtube.com/watch?v=a0046rFaibg>

<https://www.youtube.com/watch?v=rPqE3JzGTEA&feature=youtu.be>

## How to appreciate Mongolian national wrestling

<http://www.mongolia.travel/resources/how-to-appreciate-mongolian-national-wrestling/>



# MONGOLIAN WRESTLING COMPETITION



## Body mass

**Leaner**, muscular men tend to have an advantage in short wrestling bouts. **Heavier**, less muscular men tend to be superior at endurance and longer sessions- such as in 7, 8 and 9 rounds

**Wrestler's weight**  
70 kg;-over 160 kg

## Wrestler's rank.

Rank only attained during Naadam; Number of rounds won by each wrestler determines rank.

## Titles earned at Naadam:

- 5 rounds – Falcon
- 6 rounds – Hawk
- 7 rounds – Elephant
- 8 rounds – Garuda
- 9 rounds – Lion (out of 512 wrestlers)
- 10 rounds-Titan
- If a Lion wins another year he becomes a Titan

Photograph S/J Bliss

# OUTFIT WORN BY MONGOLIAN WRESTLERS

Only wrestlers with a national ranking can compete in Mongolia's largest wrestling competition in Ulaanbaatar. However, men, women and children as young as four years old participate in wrestling events at a local level.

## Hat

Four sided soldiers' hat represents four major provinces when Mongolia was divided in early 1900s. Hat is never placed on the ground. Wrestlers leave hat with their coaches when wrestling. Wrestlers' hats generally have red strips with yellow lines.

## Zodog

Tight, collarless, short-sleeved jacket-red or blue. Fastened at front with a knotted string. Front cut away, leaving exposed chest. According to legend, on one occasion the winner ripped open the zodog to reveal female breasts. From that day, the zodog must reveal wrestler's chest, to ensure no woman is part of the competition

## Shuudag

Small, tight-fitting briefs-red or blue colour

## Gutal

Leather boots, in traditional style (slightly upturned toes)



Photograph S/J Bliss





# MONGOLIAN HORSE RACING

## PAST TO PRESENT

Mongolia is known as the 'land of the horse'. It is traditionally articulated that 'a Mongol without a horse is like a bird without wings'. Even in the twenty-first century, Mongolia remains a horse-based culture and retains its pastoral traditions.

Horses perform an important role in the daily life of Mongolian nomadic herders. For more than 2000 years Mongolia produced legendary war horses that today appear in hundreds of legends, songs and historic documents.

The horse was a key factor in the conquest of the Mongol Empire in the 13<sup>th</sup> century. *'The Mongol soldier relied on his horses to provide him with food, drink, transportation, armour, shoes, ornamentation, bowstring, rope, fire, sport, music, hunting, entertainment, spiritual power, and in case of his death, a mount to ride in the afterlife.'*

([https://en.wikipedia.org/wiki/Horse\\_culture\\_in\\_Mongolia](https://en.wikipedia.org/wiki/Horse_culture_in_Mongolia)).

Mongolian horse racing is a major feature of the **Naadam Festival**, as for many centuries the horse was central to the survival of the Mongolian nomadic way of life.

Waiting for return of horses in Naadam race outside Ulaanbaatar (Photo: S/J Bliss)

### WHERE IS NAADAM'S HORSE RACING HELD?


Every Mongolian town, village and city has a 'horse field' designated for Naadam's horse racing competitions

### WHAT HAPPENS BEFORE NAADAM'S HORSE RACE?

Race horses are investigated by appearance (head, tail, hoof, tendons and teeth) and inner characteristics (heart, liver, kidneys and lungs). Requires 20-30 days conditioning of horses before the Naadam race

### WHAT OCCURS DURING NAADAM'S HORSE RACE?

Commences with audience singing traditional songs and young jockeys circling the starting line yelling "Giingo!"-an ancient Mongolian war-cry. Trainers flick airag, or fermented mare's milk, over the riders for good luck. Along the way, jockeys pass a shamanistic cairn, or sacred heap of stones, which they circle three times. The jockey sings a prayer for a safe journey



In 2009 the 1,000kilometre **Mongol Derby** was inaugurated. The course emulates the extensive postal route developed by Genghis Khan in 1224. The Derby is now an annual event. In 2016, jockeys from 13 countries participated in the race and William Comiskey aka Dingo of Australia tied for first. In 2014 the race was won by Australian Sam Jones .It is the longest and toughest horse race in the world.



During the Naadam Festival, hundreds of thousands of horses race throughout Mongolia's 21 provinces and 329 *soums*. While horse trainers are adults with decades of experience, jockeys are children, usually aged between five and thirteen years.



Photographs S/J Bliss

#### WHAT ARE THE RACING EVENTS?

Six racing categories according to age of horses  
two-year old horse race -15 km;  
fully-grown horses race -30 km

#### WHY ARE CHILDREN USED AS JOCKEYS?

Lighter weight less burden on horses  
Children prefer to race without saddles to be lighter and faster

#### WHAT OCCURS AFTER RACE?

Top five horses in each class earn title of *airgiyn tav*. Top three are given gold, silver, bronze medals  
Winning jockey praised with the title of *tumny ekhor* leader of ten thousand.  
Winning five jockeys (usually children) are given a cup of *Airag*(fermented mare's milk). They sprinkle the remainder over their horse so the animal can share in the victory.

#### WHAT HAPPENS TO LAST HORSE IN RACE?

The horse that finishes last in *Daaga* race (two-year-old horses race) and its rider are invited to judges' stand, where an ode is recited aimed to cheer up jockey and give him confidence to try again the following year *NAADAM*



YouTube: <https://www.youtube.com/watch?v=1lc3j7uOCxI>

Drone video of Mongolian Naadam horse race <https://www.youtube.com/watch?v=Lp9w3QQiJ7w>



# NAADAM ARCHERY



*Originally, bows and arrows served as hunting tools for nomadic herders before they were incorporated in the battlefield. Distinguished archers possessed good eyesight and hand-eye coordination.*

*In the past many Mongols were **horse archers**. However, bows and arrows were confiscated during the Manchu-Qing Empire rule in Mongolia.*

*Archers were forced into Buddhist monasteries where they were made to abandon their horses and could only secretly practice their battle skills with miniature crossbows in their gers.*

*When Mongolia regained its independence it re-established Naadam and the great Mongol tradition of archery.*

Archery is an integral part of Mongolian history and culture. The Naadam archery competition commences with Uriankhai Archery, followed by Buryat Archery, Children's Archery and Khalkh Archery. Uriankhai

Archery is considered as the original version of modern archery, dating from the period of Genghis Khan.



Photograph <http://www.hiprincetour.com/mongolian-naadam-festival>

YouTube <https://www.youtube.com/watch?v=WFdKA8w6E0U;>

[https://www.youtube.com/watch?v=VcFQz\\_3WKU4;](https://www.youtube.com/watch?v=VcFQz_3WKU4;)

<https://www.youtube.com/watch?v=dZQWrMxik2s> NAADAM ARCHERY

## WHAT DO MONGOLIAN ARCHERS WEAR?

- national **clothing** (*Deel*)
- some wear a special **glove** that protects the hand that pulls back on the string
- protective leather **bracers** up to the elbow on their outstretched arm, so the *deel*'s cuff does not interfere with the shooting

## WHAT EQUIPMENT IS USED IN ARCHERY?

- **bows** made from layers of wood, horn, birch bark, fish and glue makes them strong and difficult to bend
- **arrows** made from the wood of willow or pine trees
- **heads** made of bone and vulture feather 'fins' that help them travel farther



## WHAT ARE THE DIFFERENT ARCHERY CATEGORIES IN NAADAM?

Khalh, Buriat and Uriankhai are the three main archery categories. Each category uses different bows and arrows, as well as distance from the target varies.

Khalka	Buriat	Urianghai
Mongolia's majority ethnic group from central region	Mongolia's minority groups from NE and W Mongolia.	
Shooting distance from target-men 75 metres and women 65 metres	Archers shoot 35 metres away from target	Archers shoot 45 metres away from target



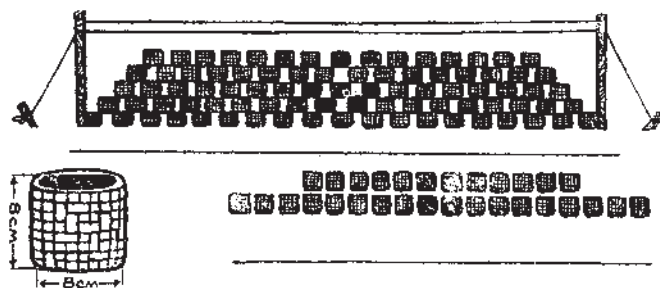
The shooting distance from the target for **children** under eighteen years, is dictated by their **age**. Multiply a boy's age by **four** and a girl's age by **three** to obtain the distance in metres.

Photographs of men and women archers at Naadam S/J Bliss



# WHAT IS THE TARGET OR SUR?

- the target is a wall of cylindrical baskets made from sheep gut 8cmx8cm
- *surs* are placed one on top of another forming a wall-two, three or four high
- there are dozens of *surs* as targets
- there are two classes of target shooting: 'Khana' and 'Khasaa.'
  - o Firstly archers shoot 20 arrows at Khana target-four metres long and 48 cm high
  - o Secondly archers shoot 20 arrows at Khasaa target, which contains 30 cylinders
- knocking a *sur* out of the wall with an arrow counts as a hit
- knocking a *sur* out of the centre gains more points



Wall of cylinders are built like this diagram

[http://www.atarn.org/mongolian/mn\\_nat\\_arch/mn\\_nat\\_arch.htm](http://www.atarn.org/mongolian/mn_nat_arch/mn_nat_arch.htm)



Archery targets with judges  
Photograp S/J Bliss

## HOW IS ARCHERY PLAYED?

- archers compete as individuals as well as in teams
- teams of ten people-team must hit 33 '*surs*'
- men shoot 40 arrows and women 20
- each archer is given four arrows

## WHAT IS THE ROLE OF JUDGES?

- Judges stand near the target and use hand signals to indicate the score of each competitor
- When an archer hits the target, the judge says *uuhai* which means 'hooray'
- Judges sing the ancient ***uukhai* song** during archery competition. The song dates back to when the distance from archer to target was about three times as long as it is today. Through hand signals and changes in the song's melody, the judge indicates the accuracy of the shot.
- After each hit, an official repairs the damaged wall (target) and makes it ready for the next attempt.



## WHAT ARE WINNERS AWARDED?

- Awarded the title of *mergen*, or marksman or markswoman
- Subsequent victories earn additional epithets, ranging from 'Super', 'Miraculous' and 'Most Scrupulous' through to 'Nationally Memorable' and 'Invincible'

Photograph S/J Bliss

## ARCHERY COMBINED WITH HORSE-RIDING COMPETITIONS

Naadam festival-horse riding and archery  
<http://www.willgoto.com/1/144992/liens.aspx>

At most Naadam festivals archery and horse riding are separate competitions. However there have been requests to bring back the tradition of coordinating both skills.

*From the time of Chinggis Khan there are many accounts of great feats of archery. There is a story of Chuu Mergen who hits a target on horseback at about 130 metres. There are accounts of a national competition in which renowned archers such as Tsülegtii, Gölgön Baataar, Sübgetei Baataar, Toghtong Baataar and Khüldar all competed over a distance of about 600 metres, shooting at a cap of deer leather placed on the ground. All could hit the target with one of three shots.*

[http://www.atarn.org/mongolian/mn\\_nat\\_arch/mn\\_nat\\_arch.htm](http://www.atarn.org/mongolian/mn_nat_arch/mn_nat_arch.htm)





# MINI OR COUNTRY NAADAMS

In Mongolia 21 provinces and their 333 soums (small administrative divisions) celebrate their own Naadam Festivals. Some administrative units celebrate their Festival on different dates to the big Festival celebrated in Ulaanbaatar. This allows wrestlers, archers and race horses to take part in both celebrations.

**Karakorum**, the ancient capital of Mongolia, holds the mini Naadam on a different date to the main event in Ulaanbaatar. The opening procession with flags and community groups is followed by dancing before the commencement of the ‘three manly sports’-wrestling, archery and horse racing.

Photos S/J Bliss



KARAKORUM, NAADAM FESTIVAL, OPENING CEREMONY, PROCESSION, FLAGS, TRADITIONAL COSTUMES, DANCING



THREE MANLY SPORTS

YouTube Karakorum Naadam Opening ceremony <https://www.youtube.com/watch?v=NQ32SL870KY>

# KNUCKLEBONE OR ANKLEBONE SHOOTING



Mongolians revere particular bones belonging to their livestock, to be used in religious rites, plays and traditional games. One such popular game called **knucklebone** or **anklebone shooting**, dates back to Mongolian nomadic culture.

The significance of this traditional game and its ability to encourage interactions between different backgrounds and improve social cohesion, ensured the game was inscribed on the UNESCO Representative List of the *Intangible Cultural Heritage of Humanity* in 2014.

Anklebone shooting, using shagai (sheep anklebones) is showcased at Naadam Festival competitions. Here men sit on low stools, and use their middle finger to flick a small, wedge shaped piece of animal anklebone from a polished wooden launch pad. The aim is to shoot other bone pieces sitting on a flat wooden platform about 10 metres away. At the same time participants sing traditional knucklebone shooting melodies.

Photos: S/J Bliss



Video <https://ich.unesco.org/en/RL/mongolian-knuckle-bone-shooting-00959>

Ankle bone shooting <https://www.youtube.com/watch?v=5L9ei3MI7-U>

How to play Mongolian knuckle bone shooting <https://www.youtube.com/watch?v=KLBXeYg7TsE>



# CULTURAL ACTIVITIES DURING NAADAM FESTIVAL

The **Morin khuur** was inscribed on the Representative List of the *Intangible Cultural Heritage of Humanity* in 2008. 'The two-stringed fiddle figured prominently in Mongolia's nomad culture. String instruments adorned with horse heads date from the Mongol Empire.

The design of the morin khuur is linked to the **horse**. The instrument's hollow trapezoid-shaped body is attached to a long neck, bearing a carved horse head. The soundboard is covered with animal skin, and the strings and bow are made of horsehair.' (Adapted UNESCO)

## KHÖÖMEI OVERTONE/THROAT SINGING

**Khöömei** was inscribed on the Representative List of the *Intangible Cultural Heritage of Humanity* in 2010. 'Khöömei is a form of singing originating in western Mongolia, in the Altai Mountains. The performer imitates sounds of nature, simultaneously emitting two distinct vocal sounds: along with a continuous drone, the singer produces a melody of harmonics. Khöömei literally means pharynx, and it is believed to have been learned from birds.' (UNESCO)



**Photograph:** The male is playing the **Morin Khuur** also known as the **horsehead fiddle**. He is also throat singing called **Khoomai**  
Photo S/J Bliss



**Video** <https://ich.unesco.org/en/RL/traditional-music-of-the-morin-khuur-00068>

**Video** <https://ich.unesco.org/en/RL/mongolian-traditional-art-of-khoomei-00396>

**YouTube Throat singing** <https://www.youtube.com/watch?v=jqS8LnRFtyA>

**YouTube Morin Khur** <https://www.youtube.com/watch?v=0hRKQiL4hU8>

# TUMEN EKH THEATRE, ULAANBAATAR DURING NAADAM

The Tumen Ekh ensemble, founded in 1989 presents a selection of ancient Mongolian performing arts and culture-songs, music and dances. They ensemble plays traditional instruments including the morin khuur (horse head fiddle) and perform a Mongolian **long song (Urtiin duu)**, a ritualistic shaman dance, and a Tsam mask dance. Their performances retain the authenticity and traditions of nomadic culture.



The **Urtiin duu** is a traditional folk long song Inscribed on the Representative List of the *Intangible Cultural Heritage of Humanity* in 2008. Believed to have originated 2,000 years ago is closely linked to the pastoral way of life of the Mongolian nomads. It has been recorded in literary works since the thirteenth century, and today is performed at Naadam, weddings, and other social events celebrated by Mongolia's nomadic communities.

**Photographs:** Large Tsam masks are part of the dance rituals where, tantric and shamanistic traditions of dance merge. The dances are accompanied by a small orchestra of wind and percussion instruments

**Photos** S/J Bliss

**YouTube Tumen Ekh: classic Mongolian orchestra and singer**

<https://www.youtube.com/watch?v=irgCcCipvsg>

**Tumen Ekh: Tsam Dance** <https://www.youtube.com/watch?v=GynZaFf9eVg>;

<https://www.youtube.com/watch?v=9k8cbJCId3w>





# FOLK DANCING-RELATED TO NOMADIC LIFESTYLE



Photos S/J Bliss

YouTube Tumen Ekh: Traditional Folk Dance <https://www.youtube.com/watch?v=akXsc6BQes> YouTube  
Tumen Ekh ensemble Throat singing <https://www.youtube.com/watch?v=bWAgVD3w16Q>



# MONGOL BIYELGEE DANGER OF DISAPPEARING



*Biyelgee dance, is a traditional dance that expresses the never-ending cycle of life and its happiness, struggles and traditions, passed through generations amongst the Oirad people of Western Mongolia.*

<http://mongolia.gogo.mn/r/158296>

Biyelgee dances originated from Mongolian nomadic life. The dance is performed by dancers from different ethnic groups in Western Mongolia, resulting in diverse choreography. The Biyelgee is confined to the small space inside the ger. Limited space is compensated by expressive movements of hands, shoulders, eyes and head. Dancers wear clothing and accessories featuring colourful combinations and artistic patterns, specific to their ethnic group. Biyelgee was inscribed in 2009 on the List of *Intangible Cultural Heritage in Need of Urgent Safeguarding* as the majority of transmitters of Biyelgee dance are elderly, and their numbers are decreasing.

Source: <https://ich.unesco.org/en/USL/mongol-biyel-gee-mongolian-traditional-folk-dance-00311>.

Photograph; S/J Bliss

**Biyelgee dancers part of Naadam Festival procession-emphasise hand movements**

Photo A <http://www.mongolianheritage.com/en/intangible-cultural-heritages/mongolian-traditional-dance-2009/>

Photo B. S/J Bliss



YouTube: Biyelgee dance - western Mongolia <https://www.youtube.com/watch?v=eJqOuCdYaX0>  
Mongolian traditional folk dance <https://www.youtube.com/watch?v=yAfUZ81E42I>





# MONGOLIAN GER

[https://commons.wikimedia.org/wiki/File:Mongolia\\_Ger.jpg](https://commons.wikimedia.org/wiki/File:Mongolia_Ger.jpg)

Annually, thousands of tourists head to Mongolia to attend the Naadam Festival. Spectators and competitors reassemble their *gers*. At night, a bowed stringed instrument called a *matouqin* is played, and people sit beside their gers talking, dancing and drinking aromatic butter tea and *kumys*, a drink made of fermented mare's milk.

The Mongol ger and its associated customs was inscribed in 2013 on the Representative List of the *Intangible Cultural Heritage of Humanity*.

## Traditional ger-outside and inside

Photos: S/J Bliss

### Structure

- round structure of walls, poles and a peaked roof
- covered with white felt and canvas, and tightened with ropes of animal hair
- light for nomads to carry
- flexible to fold and pack
- durable for dismantling and reassembling
- wooden frame painted and decorated with traditional art work
- hand-made floors, furniture and carpets



### Traditional activities

- involves household or group labour
- men carve wood
- women and men paint, sew, stitch and make felt
- communal endeavours-cut and prepare sheep's wool, make felt, stitch canvas and prepare woodwork
- family operations-dismantle and reassemble ger





Quick-pack your ger in a camel-drawn cart! Join nomadic herders and roam central Asia's steppes to find greener pastures for your animals.

Stages in construction of a Ger. Time taken about an hour



Photos: S/J Bliss



# ACTIVITIES

- Refer to Google Earth and locate Mongolia.
- Collect four climate graphs of different places in Mongolia. Describe the different climates across the country

## Construct a ger

How to construct a ger <https://www.nationalgeographic.org/encyclopedia/yurt/>  
<https://au.pinterest.com/pin/187884615678711685/>  
<http://kidworldcitizen.org/2012/01/03/a-look-at-houses-around-the-world/>

- Explain how a ger is constructed
- List the advantages of this type of home
- Describe the inside of the house

Inside a tourist ger during Naadam (Photos S/J Bliss)



# ACTIVITIES

## Genghis Khan

- Who was Genghis Khan? What were his achievements?
- Teaching resource - Time Warp Hero–Genghis Khan  
<http://www.timewarptrio.com/teachers-parents/lessons/pdf/twt-lesson-khan.pdf>

## Mongolian nomadic herders

- Describe the lifestyle of Mongolian nomadic herders
- Explore the threats to present day nomadic culture in Mongolia
- Explain what is meant by cultural sustainability for Mongolian herders  
<https://www.globalonenessproject.org/resources/lesson-plans/exploring-cultural-sustainability>
- Discuss how Mongolian herders are transforming nomadic pastoralism  
<http://www.resilience.org/stories/2011-10-17/how-mongolian-herders-are-transforming-nomadic-pastoralism/>
- Nina Wegner, "Last of the Nomads: How Mongolian Culture May Change Drastically within a Generation." Huffington Post, April 5, 2012.

## Naadam

- Describe the evolution of Naadam over time
- Explain why the Naadam Festival, was inscribed on the UNESCO Representative List of the *Intangible Cultural Heritage of Humanity*.
- List the 'three manly sports' in the Naadam Festival
- Explain the significance of the 'Nine White Banners'
- Discuss how Naadam's traditions are linked to Mongolian nomadic herders
- Explain how Genghis Khan left his footprint on the Naadam Festival
- Design a photostory of the Naadam Festival. Annotate the story.
- Centre for the Study of Eurasian Nomads  
[www.csen.org/Mongol.Nadaam/Mongol.text.html](http://www.csen.org/Mongol.Nadaam/Mongol.text.html)
- EurasiaNet [www.eurasianet.org/departments/culture/articles/eav082401.shtml](http://www.eurasianet.org/departments/culture/articles/eav082401.shtml)
- Mongolia Today Magazine [www.mongoliatoday.com/issue/1/naadam.html](http://www.mongoliatoday.com/issue/1/naadam.html)



## Additional resources

- Intangible Heritage List of UNESCO – Mongolia  
[http://www.ichcap.org/eng/ek/sub1/pdf\\_file/east\\_asia/Mongolia\\_2009\\_05\\_The\\_Intangible\\_Heritage\\_List\\_of\\_UNESCO-5.pdf](http://www.ichcap.org/eng/ek/sub1/pdf_file/east_asia/Mongolia_2009_05_The_Intangible_Heritage_List_of_UNESCO-5.pdf)
- Naadam <http://www.diplomatmagazine.nl/2014/07/07/naadam-three-games-men-mongolia/>
- Slideshare Naadam [https://www.google.com.au/?gws\\_rd=ssl#q=history+of+naadam](https://www.google.com.au/?gws_rd=ssl#q=history+of+naadam)
- Slideshare Naadam <https://www.slideshare.net/karinchen51/naadam-festival-mongolia>

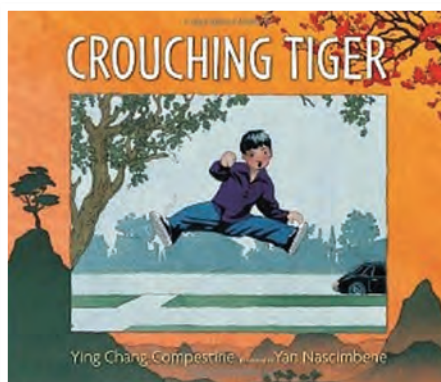
Image [https://images.indiegogo.com/file\\_attachments/233912/files/2013113020234062535\\_363383577082444\\_600907075\\_n\\_6\\_.jpg?1385871820](https://images.indiegogo.com/file_attachments/233912/files/2013113020234062535_363383577082444_600907075_n_6_.jpg?1385871820)



# ENGAGING PICTURE BOOKS FOR ENGLISH

(Stages 4-6) By Chris Cigana

It is interesting to find Picture Books to read to one's grandchildren or for a unit in class on Visual Imagery. But Picture Books are a fantastic engagement tool for senior students as well. The latest 'area of study' will be for one more year in Year 12 English - 'Discovery' and with the new English Syllabus challenging us all to create multimodal, classic and worthwhile units to study and learn from. The ultimate assessment task would be to get students to create their own picture books using photographs they themselves have taken. If our focus is Asian Celebrations why not begin with some of the Picture Books listed below.



**Crouching Tiger** – by Ying Chang Compestine, and illustrated by Yan Nascimbene – a story comparing traditional and modern Chinese values through martial arts.



Grace Lin in **Thanking the Moon** celebrates the Autumn Festival.....



**Celebrating the Mid-Autumn Festival**  
(Chinese Festival) Sanmu Tang



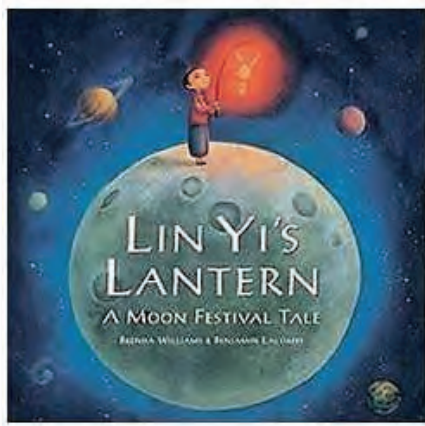
**Celebrating the Lantern Festival**  
(Chinese Festival) Sanmu Tang



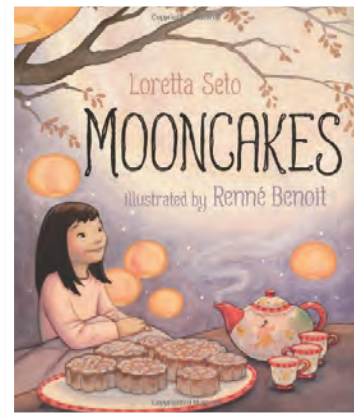
**Celebrating the Chinese New Year**  
(Chinese Festival) Sanmu Tang



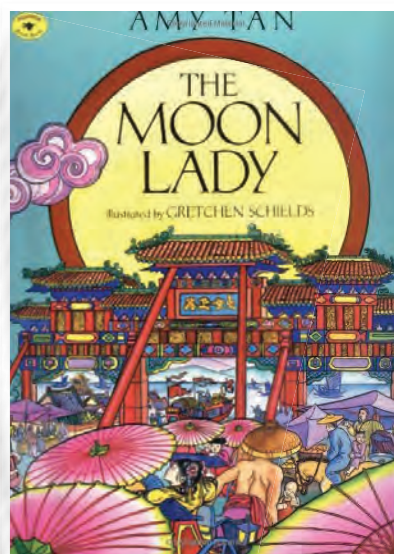
**Celebrating the Dragon Boat Festival**  
(Chinese Festival) Sanmu Tang



**Lin Yi's Lantern**  
(A Moon Festival) Brenda Williams



**Moocakes**  
Loretta Seto



**The Moon Lady**  
(Alladin Picture Book)



# CONTINUITY AND CHANGE:

## Regulations of Hindu Festivals in India

By Paul Sheppard

<https://pixabay.com/en/fireworks-sky-party-new-year-s-eve-879461/>

### ATTEMPTS TO REGULATE HINDU RELIGIOUS FESTIVALS DUE TO ENVIRONMENTAL ISSUES IN INDIA'S CAPITAL

In predominantly Hindu India, several religious practices including some that have been taking place since the 14<sup>th</sup> Century are affecting the environment negatively to the extent that regulations have been put in place in an attempt to reduce their impact.

#### A. DIWALI IN DELHI

In November 2016 after the festival of Diwali (The Festival of the Lights), air pollution due to several factors – including the thousands of fireworks set off as part of celebrations - resulted in air pollution so extreme that schools had to be closed in Delhi.

The Diwali festival is held at a time when densely populated Delhi already experiences critically high levels of pollution due to other factors such as:

- Farmers setting fire to crop waste in neighbouring states
- Construction
- Road Dust
- Vehicle emissions
- Lower winter temperatures and winds resulting in more pollution being trapped and not dispersed
- Open Fires used by the poor for cooking and warmth



<https://pixabay.com/en/diwali-diya-lamp-india-clay-2890605/>

According to the Guardian newspaper's Michael Safi: 'Adding to this cocktail each Diwali is the bursting of tens of thousands of cheap firecrackers, sometimes manufactured using toxic chemicals such as mercury and arsenic, turning Delhi into what its chief minister last year called a "gas chamber"' (1)

In an article in the Times of India, Amit Anand Choudhary (2) reported (August 1 2017) that India's Supreme Court had for this year however; banned the manufacture of fireworks that contribute to air and noise pollution. Substances banned from being used in fireworks included Lithium (used for red fireworks) Antimony (used for a glittering effect), Mercury and Arsenic and Lead (used to give a crackling noise) These are all substances known to be dangerous – for example lead oxide if inhaled can cause nervous system damage.

## **A MODERN TWIST RESPONSE - TO POLLUTING DIWALI FIREWORKS**

In a modern twist to help with the problem of polluting Diwali fireworks - The Times of India featured an article by MT Sajul (3) about environmentally responsible fireworks that could be 'burst' on smartphones. It included a quote from Sathish Guptha, the 'brain behind the project':

"We will be celebrating Diwali, one of India's biggest festivals, soon. It signifies the triumph of good over evil. But the crackers that we burst create noise and air pollution. This has not only put a great strain on the environment, but also put people's health at stake. We wanted to find a solution to this and that's how we developed these green Diwali digital crackers."



## **ONE NGO'S APPROACH - SENSITISING PEOPLE TO THE NEED FOR A 'GREEN DIWALI' THROUGH STREET PLAYS**

Another Times of India article – highlighted the approach of environmental NGO 'Thanneer' to the problem of making people aware of pollution issues associated with Diwali festival celebrations.

In order to spread awareness of the negative effects crackers cause for people and animals, youth members of Thanneer performed street plays and distributed pamphlets and free saplings.

The secretary of the NGO K C Neelamegam was quoted in the article. He is reported to have said "Chemicals such as cadmium and nitrate found in crackers may cause health disorder among pregnant women and elderly persons when they are exposed to smoke. We can celebrate by increasing the green cover instead of increasing the amount of chemicals in the atmosphere." (4)

## **NEED FOR CHANGE HARD TO ACCEPT FOR SOME**

In times past, Diwali celebrations in a much smaller, less polluted Delhi did not have the same impact that they do now in mega-city Delhi bursting at the seams with a population of approximately 28 million. There are those, including firework manufacturers that argue that compared to the other pollutants in modern Delhi – that once a year Diwali fireworks make little impact and that year round efforts targetting other factors should be a priority. Their initially successful bid to get a Supreme Court ban on firework sales overturned was rejected by the High Court. (The Supreme court had responded to airborne pollution levels up to 29 World Health Organisation standards after Diwali 2016 when tens of thousands of firecrackers that were set off over five days “left the city sheeted in toxic smog that forced the closure of schools, power stations and construction sites.”) (1).

## **DELHI'S PLANNED RESPONSE TO DANGEROUS POLLUTION LEVELS**

Because high levels of pollutants impact on the health of all Delhi residents – but particularly on children - the Delhi government is trying to improve air quality through actions that apart from banning Diwali fireworks may include:

- Restricting polluting industries and traffic as the air quality worsens
- Stopping diesel generators
- Increasing parking fees
- Increasing public transport services when the air is classed as 'very poor'



- Preventing trucks from entering the city when emergency levels are reached
- Halting construction
- Restricting traffic according to odd and even number plates on alternate days
- Adapted from source (1)

## BANNING DIWALI FIREWORKS - LIKE BANNING CHRISTMAS TREES AT CHRISTMAS

In his Guardian article, Michael Safi predicted that because Diwali fireworks have been such a fixture of the festival that many Delhi residents are likely to 'bristle at the ban' on them. He noted that: "One popular Mumbai-based author, Chetan Bhagat, compared the ruling to "banning Christmas trees on Christmas". (1)

Clearly for some Delhi residents - the loss of the traditional method of celebrating Diwali through colourful and noisy fireworks - will be hard to adjust to.

(1) Source: <https://www.theguardian.com/world/2017/oct/09/indias-supreme-court-bans-diwali-fireworks-in-delhi-to-tackle-pollution>

(2) Source: [https://timesofindia.indiatimes.com/india/fireworks-to-lose-sparkle-as-supreme-court-bars-use-of-5-chemicals/articleshow/59854915.cms?&utm\\_source=Articleshow&utm\\_medium=Organic&utm\\_campaign=Related\\_Stories](https://timesofindia.indiatimes.com/india/fireworks-to-lose-sparkle-as-supreme-court-bars-use-of-5-chemicals/articleshow/59854915.cms?&utm_source=Articleshow&utm_medium=Organic&utm_campaign=Related_Stories)

(3) Source: <https://timesofindia.indiatimes.com/city/chennai/now-celebrate-diwali-with-fireworks-that-can-be-burst-on-your-smartphone/articleshow/60877440.cms>

(4) Source: <https://timesofindia.indiatimes.com/city/trichy/street-plays-sensitise-people-to-celebrate-a-green-diwali/articleshow/60998327.cms>

## ADDITIONAL ARTICLES FOR FURTHER INVESTIGATION

- <http://www.hindustantimes.com/delhi-news/you-will-have-to-travel-140km-from-delhi-ncr-to-buy-firecrackers-this-diwali/story-Yj5Cqg7hcrwmLYksbTc0tL.html>
- <https://www.theguardian.com/world/2016/nov/06/delhi-air-pollution-closes-schools-for-three-days>
- <http://www.hindustantimes.com/opinion/sc-ban-on-firecrackers-is-a-small-but-important-step-in-the-fight-against-pollution/story-Mjjo6TU1JlL6h8Kmh17sqL.html>
- <http://www.hindustantimes.com/delhi-news/no-firecrackers-this-diwali-sc-puts-on-hold-sale-in-delhi-ncr-till-november-1/story-7Fh5ClzBjDWeP0TX7GM.html>



## DURGA PUJA FESTIVAL

Parts of the Yamuna River in Delhi are increasingly choked with debris each year following celebration of the 10 day Durga Puja festival.

There is a lot of information about this festival on the internet – which explains why it is celebrated – often for 10 days. Briefly, the Durga Puja festival celebrates the Hindu Goddess Durga whom is seen to lead devotees from darkness into light as she was victorious (in a 10 day battle) over evil. She is described as ‘The Mother of the Hindu Universe’. According to Shri Gyan Rajhans (1) in Hinduism she is also known as Shakti or Devi and “is one of the faith's most popular deities, a protector of all that is good and harmonious in the world. Sitting astride a lion or tiger, the multi-

limbed Durga battles the forces of evil in the world”.

In an article about the negative environmental impact of the Durga Puja Festival in Delhi this year, the Guardian’s Michael Safi explained that “Enormous and elaborate likenesses of Durga – usually depicted with 10 arms and riding a lion – were paraded through cities and villages by devotees on Saturday and then cast into water, symbolising the goddess’ return to her mythological home on Mount Kailash.” (2)



Delhi is one of the world’s most populous cities – with an estimated 2017 population of 28 million – many of whom are Hindu. In the past – when the population was much smaller and the river much healthier - celebrations which involved Delhi devotees throwing large likenesses of Durga and flowers into the Yamuna river did not have the devastating effects that occur today because of the sheer scale of the festival in Delhi due to its huge population.

Michael Safi’s article titled “Hindu festival chokes Indian waterways with flowers and idol debris” included explanations regarding how:

- after the festival which is held across India, many waterways become dense with debris, rubbish and flowers - particularly in large population areas.
- the Yamuna River in Delhi is already one of India’s most polluted rivers and apart from this festival – it was also used last month for Ganesha Chaturthi, a 10-day festival in honour of the Hindu god Ganesh.
- in order to mitigate the environmental damage caused by festivals Indian courts have banned the immersion of idols made from non-biodegradable materials such as gypsum plaster
- in many cities, including Delhi, immersions are permitted only in select areas of the river fenced off to prevent pollution flowing into the stream.

## LEGAL LIMITS NOT UPHELD SAYS ENVIRONMENTAL LAWYER

Safi reports that an environmental lawyer Sanjay Upadhyay who fought for regulation of the festival said there was little enforcement of court orders in Delhi:

“There is no check on whether a particular idol is biodegradable, or whether the non-biodegradable material has been removed before the idol is immersed.”

“Nor was there a coordinated effort to manage the use or clean-up of the Yamuna after the festival, he added.” (2)

Upadhyay noted that while immersions have taken place since at least the 14th century - the “sheer scale of modern ceremonies was overwhelming the Yamuna”.

“It’s about numbers,” he said. “We are a huge country and a huge place in Delhi. It’s the magnitude, and what little happens to mitigate that.” (2)

## A GROUP THAT HAS CHANGED WITH THE NEEDS OF THE TIME

This year, Delhi’s Chittaranjan Park’s Durga Puja committee was reported to be aiming for a more eco-friendly celebration and had therefore made several changes to the way they celebrate this festival. This good news was reported by Snigdha Basu in an NDTV article in which the committee’s general secretary Tamal Rakshit was quoted as saying that their idols are made from eco-friendly clay and decorated with bio-



degradable paints and that the committee is making the immersion eco-friendly by digging a pond in the park and immersing the idols there. This would later be used as a compost site. The frames of the idols and the stage would be returned to the artists to be reused. (3)

## **THE ENVIRONMENTAL TOLL OF LARGE RELIGIOUS FESTIVALS IS BECOMING INCREASINGLY EVIDENT ACROSS SOUTH ASIA**

According to Michael Safi (2) - the environmental toll of large religious festivals is becoming increasingly evident across South Asia with the Delhi Diwali celebrations leading to school closures and elsewhere in Bangladesh torrents of blood flowing in the capital Dhaka after the Islamic festival of Eid al Adh was celebrated which included the sacrifice of thousands of animals. The situation in Dhaka was exacerbated by heavy rains and poor drainage and locals not using designated areas for slaughter.

## **AIR POLLUTION SLOWLY CHANGING FESTIVALS ELSEWHERE IN ASIA**

Alok Gupta reported in an October 2017 CGTN article; how air pollution is slowly changing festivals in Asia. He outlined changes made in India, Singapore and several cities in China. In Singapore and China the burning of items by Buddhists and Taoists was banned due to pollution concerns. Century-old traditions involving the burning of fake money and animal figures was prohibited in Harbin China with penalties for those who do not comply.

In Singapore Gupta explained how pollution spiralled during the Qingming Festival (also known as ‘Tomb Sweeping Day’) when Buddhist and Taoists ritually burn incense and paper clothes in bags and boxes. He described how researchers at Nanyang Technological University found that PM2.5 spiked to nearly 18 to 50 times the average during the festival and that lead and tin pollutants from burning bags and boxes lead to severe health issues including respiratory disease (4).

(1) Source: <https://www.thoughtco.com/goddess-durga-1770363>

(2) Source: <https://www.theguardian.com/world/2017/oct/03/hindu-festival-indian-waterways-flowers-idol-debris-yamuna-river>

(3) Source: <https://www.ndtv.com/delhi-news/delhi-celebrates-durga-puja-in-an-eco-friendly-way-1756297>

(4) Source: [https://news.cgtn.com/news/3145444e7a597a6333566d54/share\\_p.html](https://news.cgtn.com/news/3145444e7a597a6333566d54/share_p.html)

Additional article: <https://www.theguardian.com/world/2016/sep/14/rivers-of-blood-dhaka-bangladesh-eid-animal-sacrifices>





# JAPANESE ETIQUETTE

## An Introduction

By Di Dunlop

[https://upload.wikimedia.org/wikipedia/commons/9/93/Female\\_bowing\\_to\\_whale.jpg](https://upload.wikimedia.org/wikipedia/commons/9/93/Female_bowing_to_whale.jpg)

Bowing in Japan is the usual form of salutation, it shows respect or appreciation, it offers congratulations, it signals the start or end of a ceremony it says hello or goodbye. It may be done sitting or standing and how deeply you bow demonstrates the degree of respect.

Traditionally, there were three types of bows but the most formal, the SAIKEIREI, which was performed before the Emperor is no longer carried out except in formal royal ceremonies. The other types of bows are the ordinary and light bows.

In bowing while standing, you stand upright, look ahead and bend forward about thirty degrees with your hands by your side. It should be made quietly and courteously. When sitting, [kneeling] you place your hand on the floor, palms down and bow between the hands till your head is about ten centimetres above the ground. Deeper bows are given to those who are senior to you e. g at work, parents, grandparents. The third type is the light bow used for casual greetings. Bows of apology tend to be deeper and longer.





Bowing is also part of ceremonies at Shrines following the cleansing ritual and before and after the clapping to attract the attention of the spirits.

It is a great honour to be invited to the home of a Japanese person as most entertaining is carried out at restaurants. When entering the home, you remove your shoes and sometimes slippers are provided for your use. Traditionally this was done to protect the tatami mat floorcoverings but is common practice today including for some restaurants. Your shoes should point outwards so they are easy to put on when leaving. A guest must never turn their back to the host or hostess while they are removing their shoes and you only use your hands to arrange the shoes, never the feet.

Bowing is an integral part of the ceremonies involved in Sumo wrestling both before and after each match.

In Japanese martial arts, bowing is important to show respect to your opponent and to your teacher or sensai. It is also the common practice to bow to customers, in shops or on trains etc.



# WONDERWORD: JAPANESE ETIQUETTE

F	D	O	P	O	N	S	E	L	D	O	O	N
I	C	T	Q	S	A	I	K	E	I	R	E	I
L	B	O	R	S	W	E	T	S	K	L	J	P
I	W	W	T	C	V	R	Q	R	N	M	I	P
A	S	E	O	H	S	I	K	I	M	I	N	O
L	N	L	L	A	U	A	G	E	N	K	A	N
P	S	W	V	N	B	H	P	O	G	F	H	W
I	A	I	J	O	H	S	H	O	I	N	E	O
E	F	I	L	Y	A	P	P	A	H	C	D	B
T	V	U	T	U	D	I	I	M	A	T	A	T
Y	W	Y	S	L	O	A	N	A	W	A	H	C
Z	Z	Y	C	D	M	H	I	B	A	C	H	I
T	O	K	O	N	O	M	A	X	N	O	B	I

1. Another word for Japan (6 letters) .....
2. The highest form of salutation (9 letters) .....
3. What one does to greet someone (3 letters ) .....
4. A salutation at a shrine (6 letters) .....
5. Respect for the head of the family (11 letters) .....
6. The New Year salutation is for a ( 10 letters) .....
7. The house entrance (6 letters ) .....
8. The tea ceremony (7 letters ) .....
9. The traditional gift for a new neighbour (7 letters ).....
10. Traditional rush flooring (6 letters) .....
11. You take these off when you enter a Japanese house (5 letters) .....
- 12 . Sliding paper doors (5 letters) .....
13. An alcove in which you find a floral arrangement (8 letters ) .....
14. A book shelf (5 letters) .....
15. Given to a guest to refresh them (5 letters) .....
16. A brazier used for warming (7 letters) .....
17. A word for 'thank you' (4 letters) .....
18. Japanese tea cup (6 letters) .....
19. Japanese women's clothing (6 letters) .....
20. Japanese word for 'yes' (3 letters) .....



# Japanese Festivals

By Julie O'Keefe

The Japanese honour their children by setting aside several days of the year just for them. The numbers three, five and seven are considered lucky numbers and are part of the festivals for the young.

- Read the text about Hina Matsuri
- Choose words from the list below to complete the text.
- Re-read the text to make sure the words you have chosen make sense.

## Hina Matsuri

Girls look forward to the magical day of 3 March, the .....day of the third .....

Once a year every daughter dresses in her best ..... and sets up a ..... of her family's .....of dolls for Hina Matsuri, or the Doll .....

The dolls represent members of the .....family, with the Emperor and Empress at the ..... and other members of noble class on ..... steps. The dolls are works of art, with ..... features and ..... clothes. Old Hina doll sets can be very ..... Some are several hundred ..... old and have been passed down through many ..... The display also includes ..... furniture and dishes with ..... for the dolls. .... blossoms, a symbol of beauty, decorate the sides of the display. Family members, neighbours and ..... come to view the dolls. The young hosts offer their guests ..... and cakes.

royal	third	kimono	years	beautiful	miniature	
delicate	top	collection	treats	valuable	friends	
display	month	lower	Festival	generations	peach	tea

# Hina Matsuri

Here is some writing about the Hina Matsuri Festival in Japan. Some parts of the writing have been left out.  
Choose the best answer to fill in the gaps. Circle the word you choose, then colour in your choice.

Hina Matsuri is the Japanese ..... Festival. It originated at a time when Japanese people ..... that dolls could drive away evil spirits. Families with ..... observe the Hina Doll Festival on 3 March. Towards the end of February they set out tiered ..... covered in red felt and an ..... set of dolls is displayed.

The dolls represent the Emperor, Empress, attendants and musicians in ..... . dress. The Emperor and Empress are placed on the ..... shelves and ladies-in-waiting and ..... attendants are placed on lower shelves. On the bottom shelf are placed little musical instruments and ..... furniture and peach blossom is placed all around ..... The families celebrate with a special meal of soup, fish and a diamond- ..... ricecake called *hishimochi* and they drink a rice wine ..... shirozake. It is the custom for Japanese parents to present ..... daughter with her Hinda doll set at birth and for her to take it with her when ..... marries. The Hina dolls can be displayed up to a ..... but must be packed away just after 3 ..... According to superstitious belief, if left out ..... , the girl may have difficulty in finding a .....

Toy	Kite	Doll	belief
beliefs	sons	house	believed
children	husband		she
stands	elaborate	call	daughters
!	job	February	her
they	shelves	cupboards	
expensive	ancient	small	
trendy	week	shorter	
April	their	modern	
top	middle	longer	
they're	March	there	
heavy	higher	large	
	year	miniature	
month	shipped	shopped	
shaped	?	calls	called
they're	their	there	



# Children's Day

<p>The following information is about Children's Day in Japan. Rings have been drawn around the words that have been misspelt. Circle the correct spelling of each word in the box below.</p>		
<p>Children's Day used to be <u>nown</u> as Boys' Day. It is held on 5 May, the fifth day of the fifth <u>mouth</u>. The two <u>simbles</u> for this festival are the carp and the iris. Both stand for <u>strength</u> and courage and remind children to face life's <u>challanges</u> with determination.</p> <p>The carp is strong, <u>becos</u> in order to lay its eggs, it must swim upriver against the <u>current</u>. The leaves of the iris are as sharp as the swords used by <u>couragous</u> Samurai warriors of the <u>passed</u>. Boys proudly display Samurai <u>armor</u> swords and warrior dolls. They visit one another to <u>veiw</u> the displays. On Children's Day carp <u>maid</u> out of paper or cloth are hung on bamboo poles outside <u>everry</u> home. Each member <u>off</u> the family is <u>repsented</u> by one carp. Health-giving rice cakes filled <u>whith</u> sweet bean paste and <u>rappt</u> in oak or bamboo leaves are eaten.</p>	<p>known mouth simbles strength challenges because current courageous past armour veiw maid every off represented with rappt</p>	<p>nown month symbols strength challanges becos current couragous passed armor view made everry of repsented whith wrapped</p>

# The Shichi-go-San Festival

- Some parts of this writing about the Shichi-go-san Festival are wrong.
- Colour the rings that have mistakes.
- Write the correct answer above the rings with mistakes.

Shichi means seven, go means five an san means three. if you were seven, five or three years old in Japan, you would look forward too 15 November. It is a special day off celebration for children of these ages     

On the day of Shichi-go-san, childrens dress in traditional clothes. Boys wear wide trousers called *hakama* and girls where their best kimonoes. Families go to local shrines and pray to there patron *kami* for the good health of the children. The children wring giant bell clap their hands to get the attention off the *kami* and recite a brief prayer. Afterwards their are party's with family and friends. the children receive many presents. Parents by the children a special bag of lollyies called *chitose-ame* (thousan year lollies). It is sed when these long white stiks of candy are eaten the children will hav a long and happy life   .

A young girl at a Shichigosan festival





# Tanabata Festival

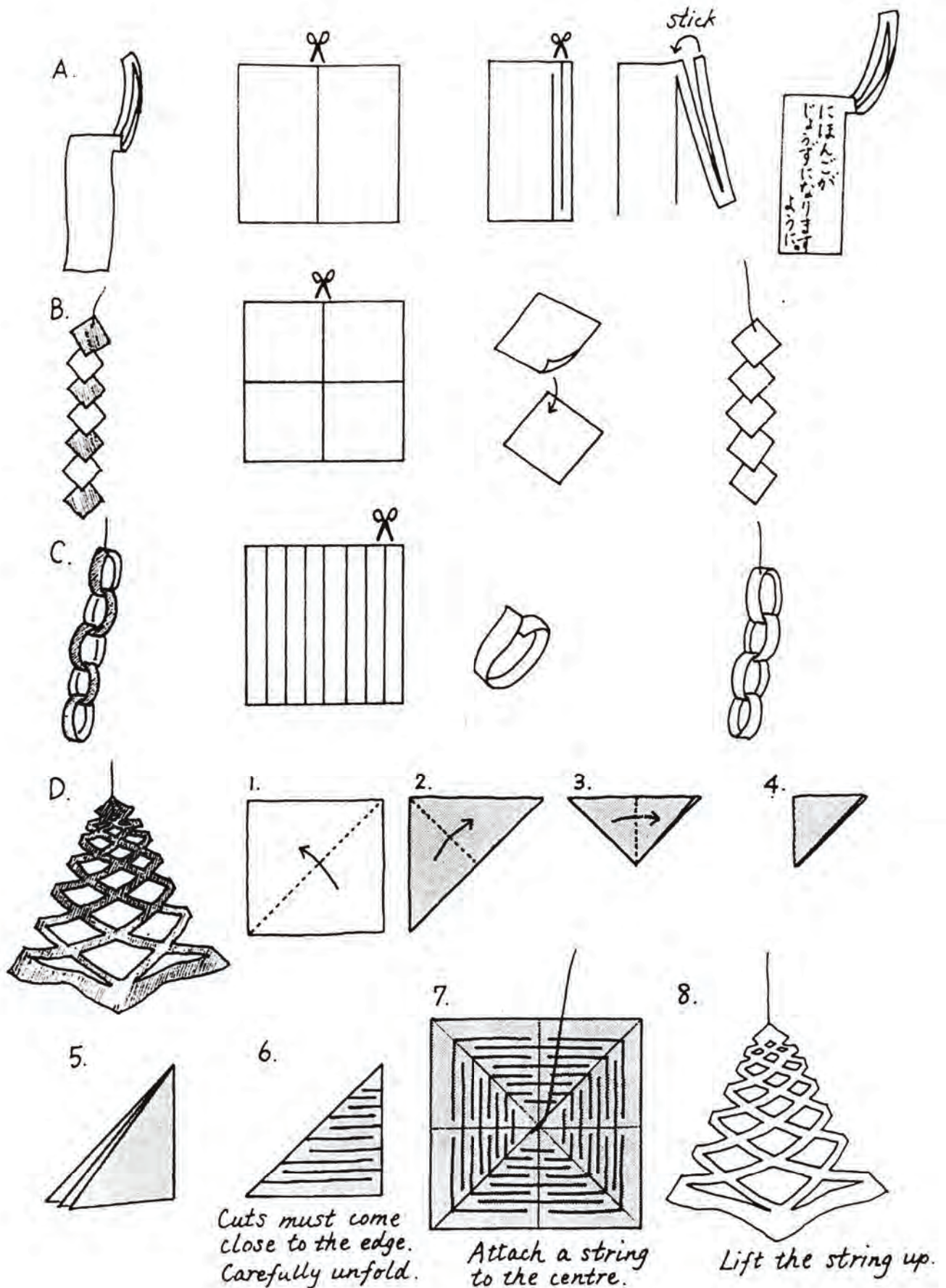
- Read the sentence beginnings and endings about the Tanabata Festival.
- Cut out the beginnings and endings, matching them.
- Paste the sentences onto a sheet of A4 paper.
- Decorate the information about the festival with stars, bamboo, paper chains and love poems.

The Tanabata Festival is on 7 July,	and only allowed to meet on this one day each year.
It celebrates the love between two celestial stars, the Weaver Princess	Princess will help them improve their calligraphy.
They were separated by the Milky Way	and wishes to the Weaver Princess.
In honour of the two stars, young people parade through the streets carrying lanterns, colourful streamers	Asked the Weaver Princess to help them become better weavers.
Young girls hope the wind will carry their poems	the seventh day of the seventh month.
In the past young girls	and bamboo poles decorated with strips of paper on which love poems have been written.
Today they hope the Weaver	and the Shepherd, who fell in love and were punished for neglecting their heavenly duties.



# Tanabata Festival

Some decorations to make to hang on the branches of a bamboo tree for the Tanabata Festival (Star Festival).





# Investigating A Holiday or Festival

Name of event: .....

Date: ..... Length of event: .....

Season: ..... .....

Who is the festival or holiday for?

.....  
.....  
.....

Location (where festival or holiday takes place)

.....  
.....  
.....

Interesting things about the festival or holiday

- .....
- .....
- .....

Symbols associated with the event:

.....  
.....  
.....

What happens...  
- During the event?

.....  
.....  
.....  
.....

Preparing for the event?

.....  
.....  
.....  
.....

How are people involved in the holiday or festival?

.....  
.....  
.....  
.....  
.....  
.....  
.....

Purpose of the holiday or festival.

.....  
.....  
.....  
.....  
.....

History of the festival or holiday

.....  
.....  
.....  
.....  
.....

# Koinobori



## Koinobori

Here is the spirit of *koi* (carp), embodied in *nobori* (colourful streamers).

Hung high at the top of a long bamboo pole in celebration of Boy's Day on 5 May, now called Children's Day, the *koinobori* represents a prayer for the strong, healthy growth of the boys in the family. (The girls have their traditional day on 3 March.)

Carp were first brought to Japan from China during ancient times and have always been a symbol of coming into the world inspired by an old Chinese adage: 'Carp that have swum against the rapid current of the Yellow River will turn into dragons.' During the Edo period (1600-1868), it was popular among members of the Samurai class to get out the flags or banners that had been used on the battlefield and to display them on this day at the entrance to their homes as a way of praying for their own children's success in life. Members of the merchant class, however, contrasted this practice of using battlefield memorabilia and decorated their homes with *koinobori*.

Until about twenty years ago, people usually hung out *koinobori* which depicted black male carp, in streamers as long as five metres.

## EXERCISES

1. Explain the terms: KOI, NOBORI
2. Explain the significance of carp in Japanese culture.
3. What is the purpose of the celebrations on 5 May in Japan?
4. When was the Edo period?
5. What is the modern name for Edo?
6. Explain how the practice of KOINOBORI developed.
7. Find out what happens on Girls' Day, on 3 March.
8. Make your own carp kites and streamers from bamboo and paper.





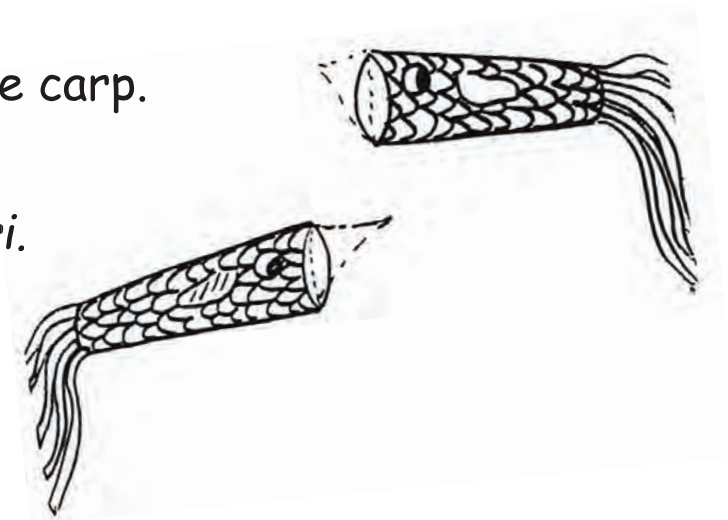
# How to make a Koinobori - A Carp Kite

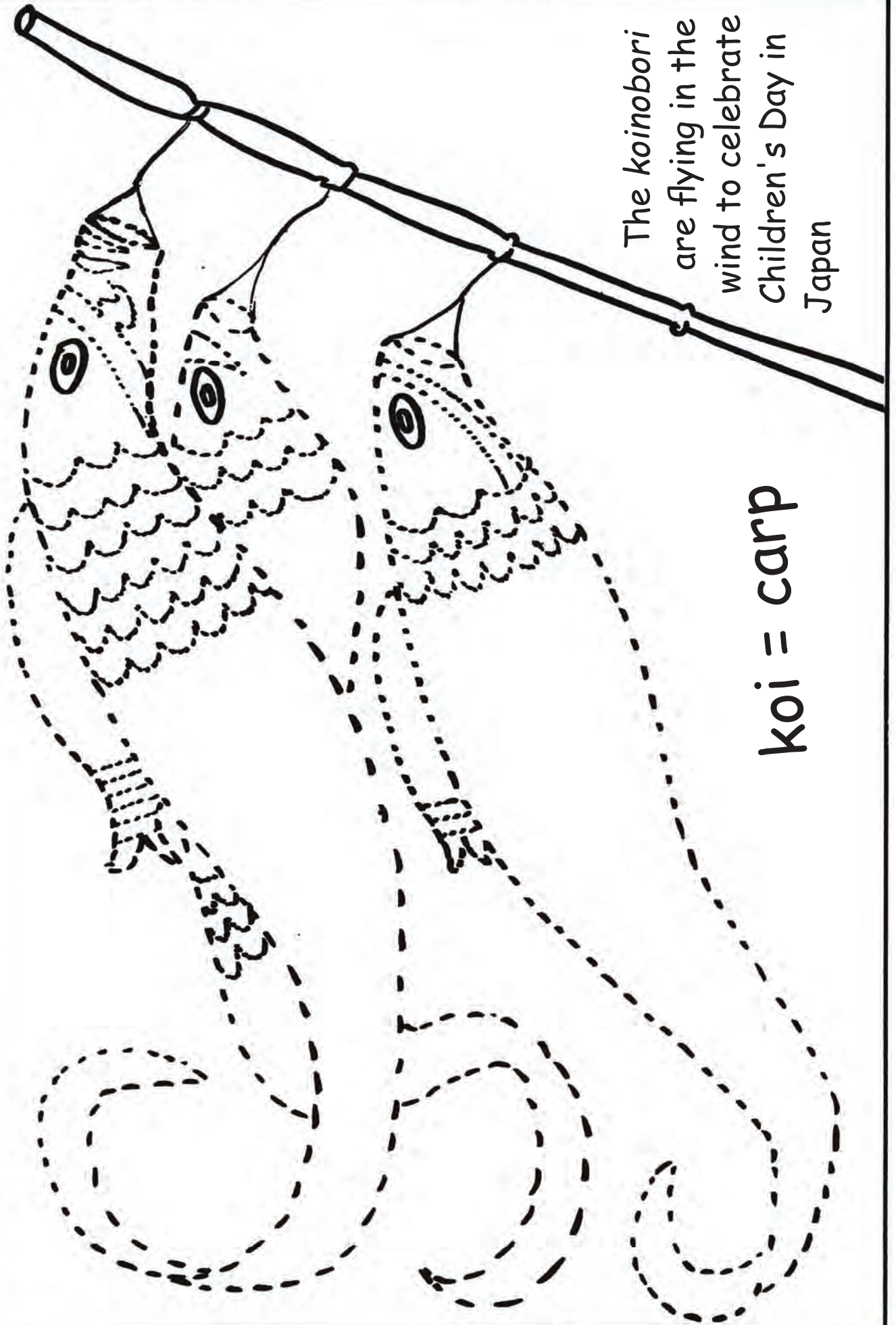
## MATERIALS (what you need)

- carp shape
- fins template
- eyes template
- paper scales
- streamers
- cardboard strips
- string
- scissors
- glue stick
- stapler
- hole punch

## INSTRUCTIONS (what to do)

- Cut out the carp shape, cutting on the black line.
- Glue the scales onto the carp. Start at the bottom, and overlap every row. Glue on the straight edge of the scales. The curved edges do not stick down.
- Cut the fins and the eyes.
- Glue the fins and the eyes over the scales, putting them in the right place.
- Glue the cardboard strips to the top and bottom edges of the carp, on the back.
- Glue the streamers along the bottom cardboard strip (on the back).
- Roll the carp into a cylinder and staple the edges together at the top and bottom.
- Punch holes in the top of the carp.
- Thread string through the holes and hang the *koinobori*.





The koinobori  
are flying in the  
wind to celebrate  
Children's Day in  
Japan

koi = carp



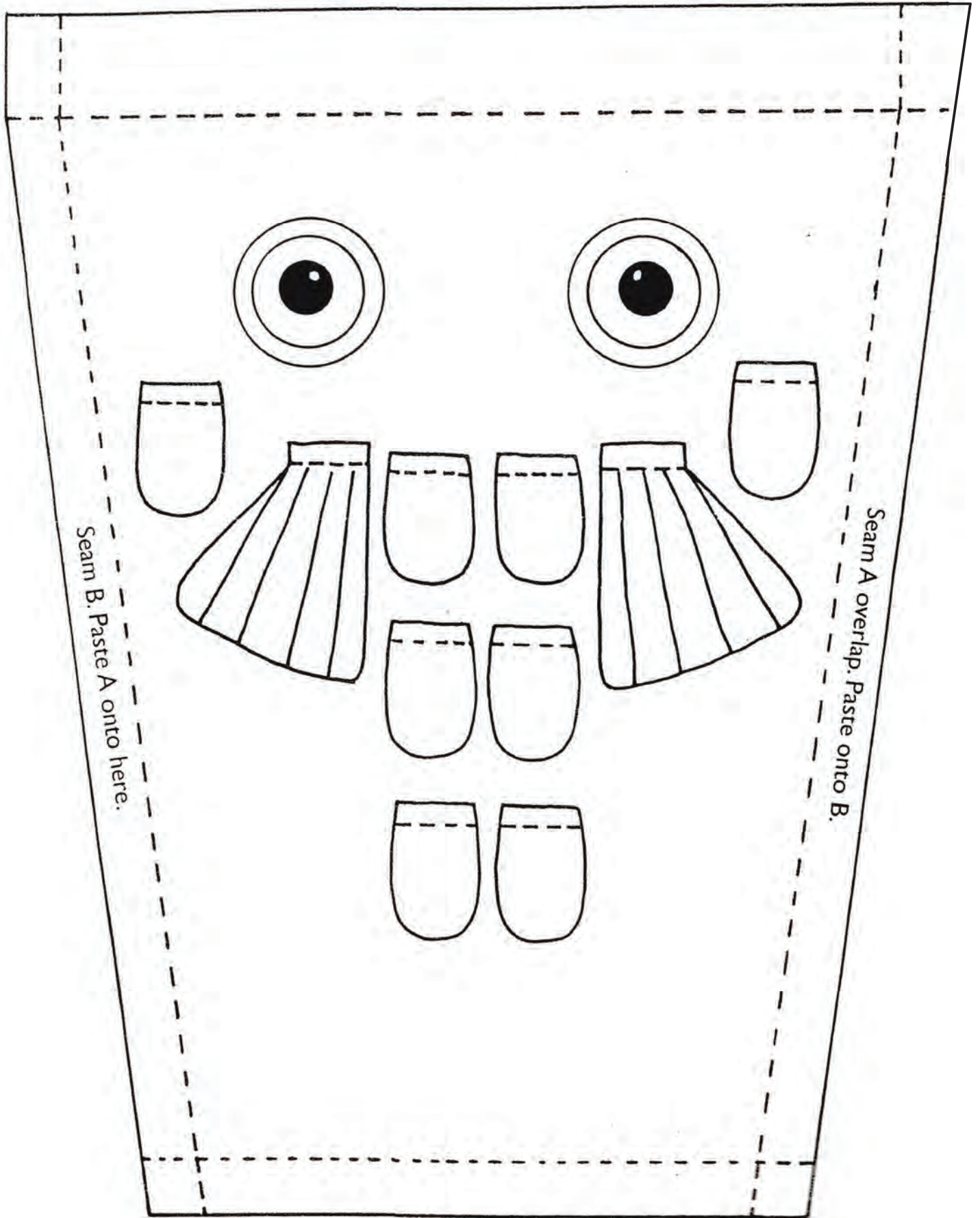
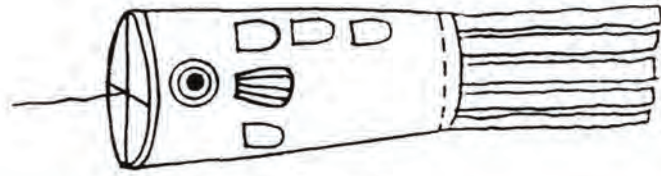
# How to make a Koinobori - A Procedure

- CUT and ARRANGE the instructions for making a koinobori so that they make sense.
- READ your finished procedure to check that it makes sense.

- carp shape
- fins (shape)
- eyes (shape)
- paper scales
- streamers
- cardboard strips
- string
- hole punch
- scissors
- glue stick
- stapler



- Glue the fins and the eyes over the scales, and put them in the right place.
- Cut the fins and the eyes.
- Glue the streamers along the bottom cardboard strip (on the back).
- Cut out the carp shape, cutting on the black line.
- Thread string through the holes and hang the koinobori.
- Punch holes in the top of the carp.
- Glue the cardboard strips to the top and bottom edges of the carp, on the back.
- Roll the carp into a cylinder and staple the edges together at the top and bottom.
- Glue the scales onto the carp. Start at the bottom, overlapping every row. Glue on the straight edge of the scales. The curved edges do not stick down.





# Mon - A Living Tradition

By Di Dunlop

A mon is the family crest possessed by every Japanese family. It is always designed in black and white.

Traditionally the crest appeared on the kimono of family members.

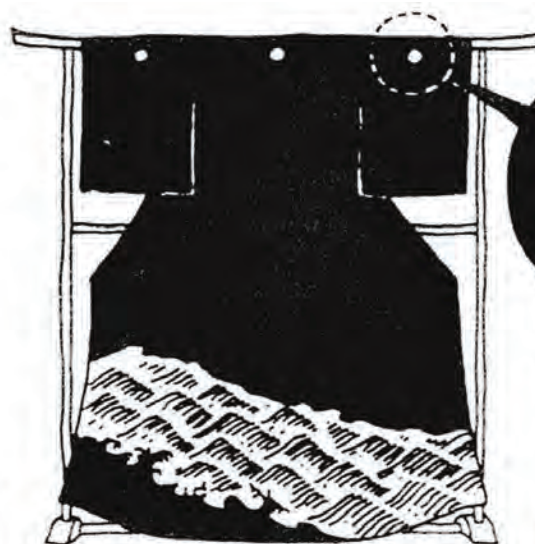


*Chigai Taka-No-Ha (Alternating Hawk Feathers)*

This dramatic design of boldly-drawn hawk feathers on a field of delicate snowflakes is an excellent example of *bulbun* (Juxtaposition of opposites), a key to samurai mentality.



One sees mon on the crested formal kimono called mon-tsuki; on the noren (entrance curtain) at shops; on chochin (paper lanterns); or as the symbols of shrines and temples.



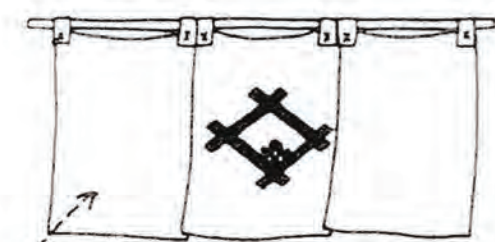
Kiri (paulownia)



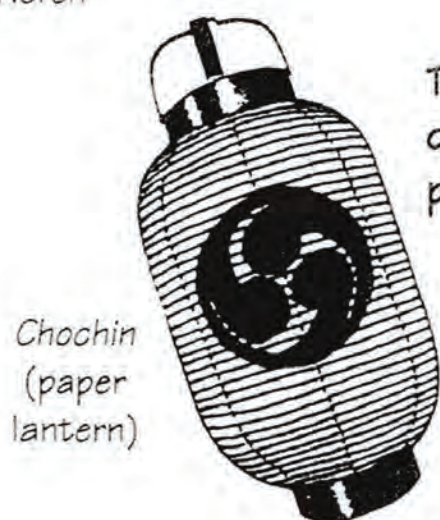
Kiri and kiku (chrysanthemum) are used for the Imperial family crest.

There are many different kinds of designs used for mon — plants, birds, characters.

The aoi, or hollyhock, was the crest of the Tokugawa-shogun family who reigned over Japan from the 17th through the 19th centuries.



Noren



Chochin (paper lantern)



Cho (butterfly)



The tsuru, or crane, is a lucky bird in Japan. It often appears in Japanese folktales.

This mon has Mt. Fuji and a sailboat in a circle. Mountains are used for mon as well. Takeda Shingen, a samurai in the sengoku (Warring States) era, used one of them for the design on his banner.



A Chinese character design



Ise-ebi-maru (lobster)

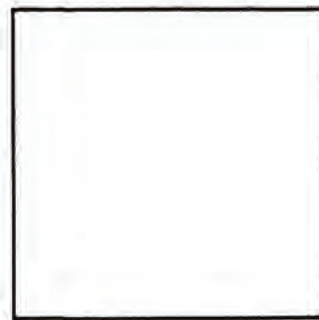
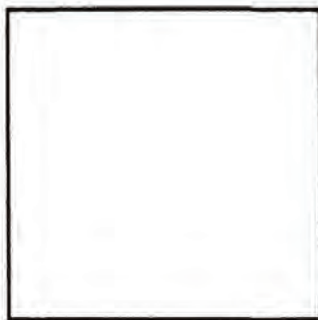
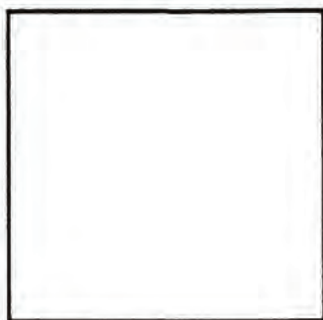


Fundo (balance)



1. Find 6 Japanese company *mons* that are used commercially today.
2. Draw them below in the boxes.
3. Name the company.
4. Describe what you think is the origin of each *mon*.
5. Design a crest for your family.

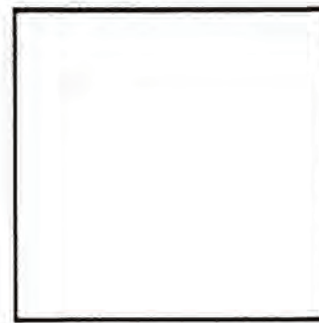
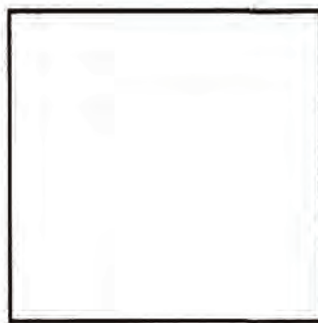
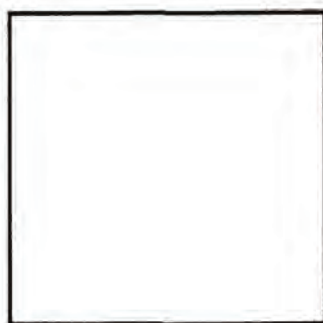
**RESEARCH**



1. ....

2. ....

3. ....



4. ....

5. ....

6. ....

1. ....

2. ....

3. ....

4. ....

5. ....

6. ....

# My Own Mon - Family Crest

- Think about your family's history.
- Things you enjoy doing.
- The country of origin of your family.
- **Write an explanation of what your crest means.**

**IDEAS**

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# Bathing Customs in Japan

By Di Dunlop

<https://pixabay.com/en/towels-linen-house-bathroom-dry-1470231/>

In Japan, taking a bath [**FURO**] is not just for cleansing but also to warm and relax the body. Sometimes it is used as a treatment for physical illness.

Traditionally in Japan, few homes had bathrooms so public bathhouses developed for the use of the villagers or townsfolk. These are called **SENTO**, or 'money baths' as payment was required to use them. Once you pass under the curtain there are separate entrances for men and women which lead to the locker rooms and the cleaning areas with small stools to sit on while you wash yourself. You then move to the large open hot baths after you have showered yourself. The hot baths are rather like a swimming pool. It was traditional to have an attendant scrub you down and give massages to clients but it is more usual today to scrub yourself before entering the hot bath as you must be clean before you enter the water as you do not want to enter the water with any soap residue on you [very bad manners]. The bath water is very hot at about 45 degrees and can be challenging if you are not used to it. Patrons usually carry a small cloth towel **TAORU** for modesty. Bathhouse nudity is not an issue for Japanese and find 'western modesty' as quite strange. Usually, this towel is squeezed out after using the bath and used to rub yourself dry. However, today, it is more usual to use a regular bath towel. On the wall of the hot bath room, there is usually a painting of a rural scene, often including Mt Fuji.

## A typical bathhouse





Japan is an island with extensive volcanic zones so natural hot springs are common in the mountainous regions. These are called **ONSEN** and are believed to possess medicinal properties. The Japanese word for hot spring cure is **TOJI** meaning to ‘have a bath in order to be cured’. Throughout Japan, **RYOKEN** or inns are set up next to hot springs which incorporate traditional bathhouses used for medicinal bathing, sometimes these allow mixed bathing. In these inns, patrons are offered **NEMAKI** [night gowns] or **DOTERA** [padded gowns for winter] and slippers to use to access the **ONSEN**. It is common for patrons to bathe two or three times a day as part of their treatment regime.

Some Bathhouses will refuse entry to people who have tattoos [this is related to the desire to exclude those who may be members of the **YAKUZA** or ‘Mafia –like gangs’ who are a part of Japanese society.

**Entrance to the Edo Open air museum bathhouse.**



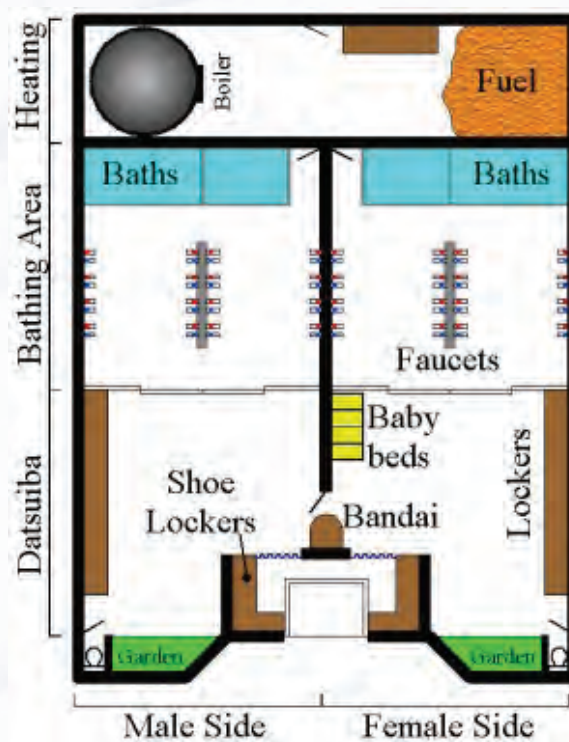




Bathhouse women by Torii Kiyonaga[1753—1815]

[www.sentoguide.info/etiquette](http://www.sentoguide.info/etiquette)

[www.utube.com/watch?v=21vSSnleh](http://www.utube.com/watch?v=21vSSnleh)



typical layout of a Bathhouse.

#### Activities.

- Explain the terms: *furo*, *sento*, *toji*, *nemaki*, *ryokan*, *communal*.
- Describe the process of bathing in Japan. How is it different to how you bathe?
- Why did public bathhouses develop in Japan?
- Have you ever had the experience of a Japanese bathhouse? Did you enjoy it? Explain.



# Shinto

## The way of the Kami

By Di Dunlop

<https://pixabay.com/en/shrine-torii-sunset-at-dusk-sea-1030442/>

Shinto, is the major religion of Japan and most Japanese adhere to Shinto rituals even if they are Buddhist, Christian, etc. It is the indigenous faith of the Japanese people and is closely allied to the worship of the Emperor and the deities in nature, the **KAMI**. There is no list of Shinto beliefs but rather an overall perspective on how you should live your life, a particularly Japanese way of viewing the world around you. This is reflected in every aspect of Japanese culture, whether presenting food, giving a gift or viewing art. It involves an aesthetic sensitivity to the beauty in the world. e.g. the importance of the Cherry blossom viewing in Spring each year when people travel long distances for the few days of viewing. These sensibilities are reflected in artistic expression, [nature, harmony and balance] in areas such as **CHANOYU**, the tea ceremony, **IKEBANA**, flower arranging and garden design. Shinto emphasizes 'sincerity of the heart', **MAKOTO**.

The religion of *Shinto* can be dated as far back as the fourth century B.C.E. and the place of worship is called a **SHRINE** usually set in a beautiful location. There are about 80000 shrines throughout Japan. At each Shrine, there will be an entrance gate called a **TORII** in a brilliant vermillion colour. They separate the outside world from the sacred. E.g. the tori in the water as you approach the sacred island of Miyajima near Hiroshima.





There will be an Inner and Outer Hall, [only priests may enter the Inner Hall as there are kami present. Purity, and therefore ritual cleansing are very important so worshippers will clean their hands and mouth with water before entering the Shrine at the **CHOZUYA**. They use the ladle to pour water into their hand [you do not put the ladle to your mouth to drink.]

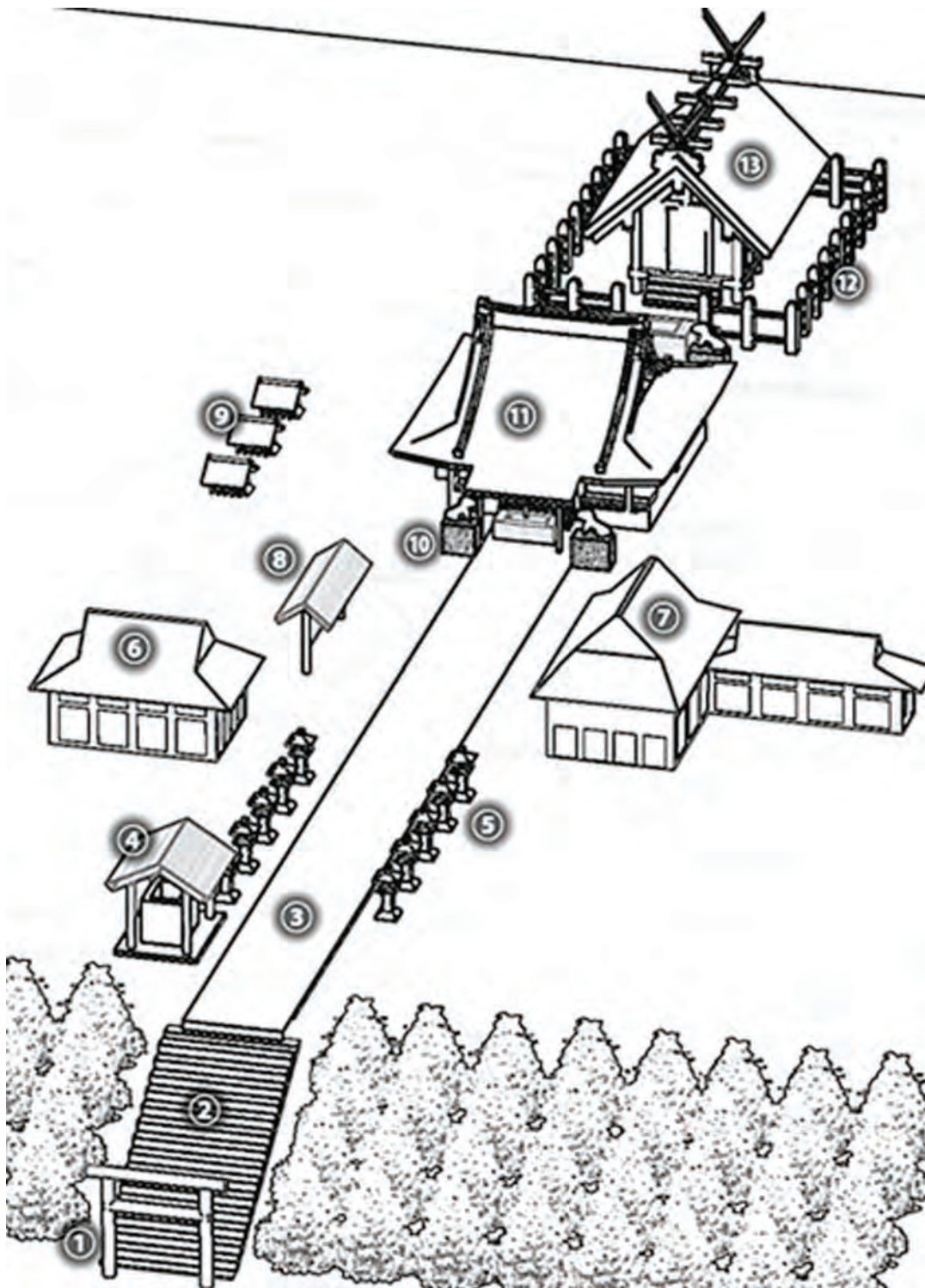


Wooden tablets with prayers on them, EMA, may be hung up before entering the Prayer Hall. Kami may be summoned with a bell and an offering of rice or money may be made. The worshipper will bow twice then clap their hands twice then bow a final time.



The most important **KAMI** is the Sun Goddess, **AMATERASU**, believed to be the original ancestor of the **EMPERORS** of Japan. The first Emperor was **JIMMU**. The personal Shrine of **AMATARASU** is at **ISE**. **INARI**, the Rice Goddess is also a very important **KAMI**.

There are extensive clips on YOUTUBE e.g.  
<https://www.youtube.com/watch?v=LoQqxdAbRSO>



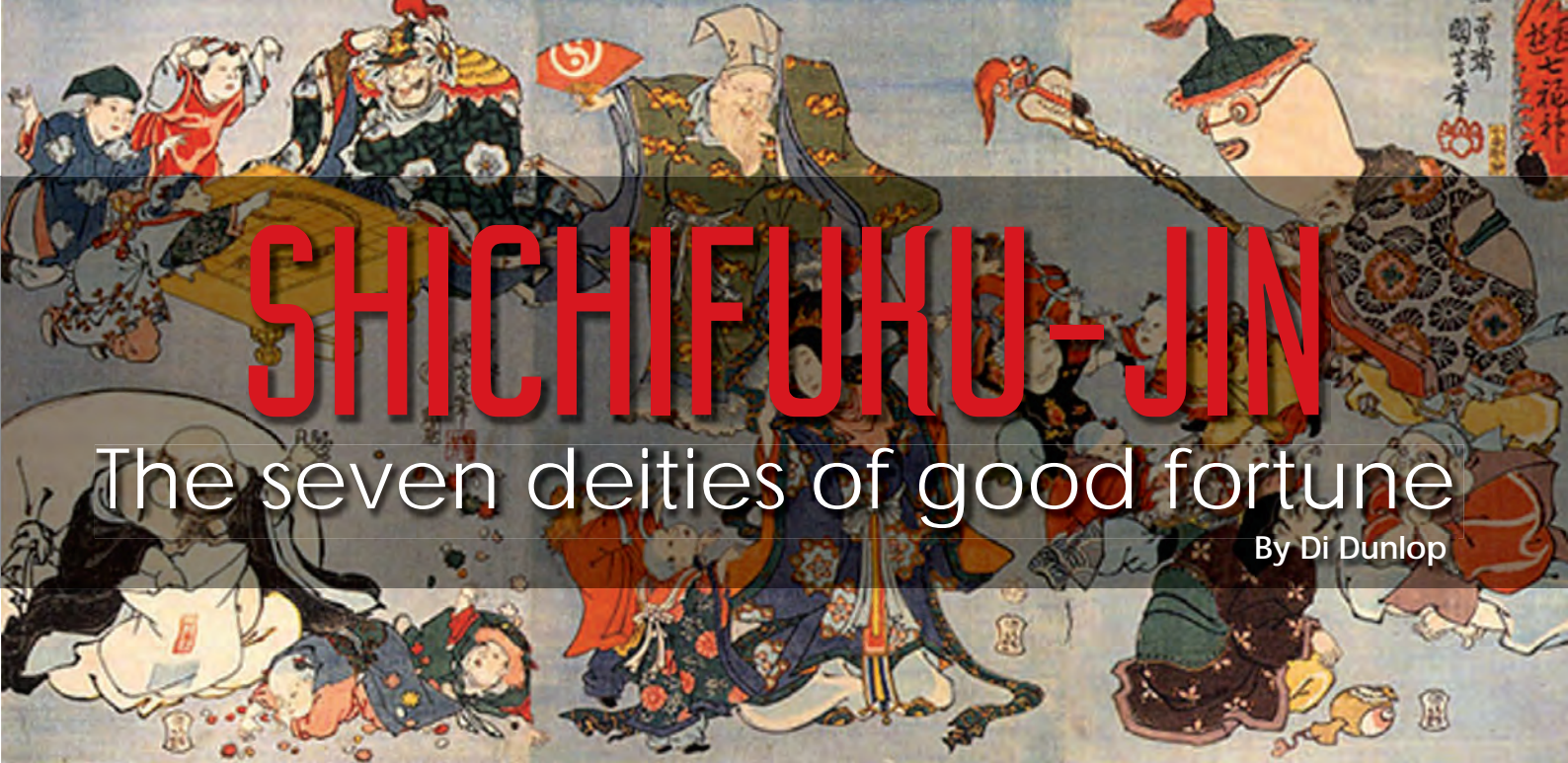
1. **TORII**...gateway
2. Stone stairs
3. **SANDO**...the approach to the Shrine
4. **CHOZUYA**...the purification font
5. **TORO**...decorative stone lanterns
6. **KAGURA-DEN**...a special building for **NOH** performances or **KAGURA** dances
7. **SHAMUSHO**... the administration building
8. **EMA** stand for prayer tablets
9. **SESSHA**...small auxiliary shrines
10. **KOMAINU**... 'lion dogs' or Shrine guardians
11. **HAIDEN**... Hall of Worship
12. **TAMAGAKI**... fence around the main Shrine
13. **HONDEN**... Sacred Hall where **KAMI** reside.



## ACTIVITIES:

- Research the island of **MYAJIMA**. Why is it such an important World Heritage site? Explain the importance of the **ITSUKUSHIMA** Shrine and why it is located where it is on the island.
- Investigate the background of the Sun Goddess **AMATERASU** and explain her significance in Japanese history.
- Research the performing art of **NOH** Theatre. Examine its significance in Shinto.
- What are '**LION DOGS**'? Find pictures of examples in Japan.
- Why are stone lanterns a part of Shinto Shrines?





They are six gods and one goddess and originate from Shintoism, Buddhism, Taoism and Brahmanism. From the fifteenth century, they began to appear as a group.

**BENTEN** - the goddess and patron of performing arts-musicians, writers, painters, geisha. She is usually shown carrying a musical instrument [ the BIWA] and is believed to have originated in India. Sometimes she is shown with snakes who are her messengers

**BISHAMON** - the god of priests, soldiers, doctors and missionaries. He is the protector against all evil. It is usual for him to carry a small pagoda or treasure tower. The treasures he offers are honour, respect, faith and happiness.

**DAIKOKU** - the god of business, trade and farmers who wears a hood and holds a bag full of treasures. At New Year, the Japanese hang branches at the entrance of their home, these represent the sacred branches of Daikoku.

**EBISU** - the god of fair trade, sailors, fishermen, wealth, sincerity and good fortune. He usually holds a fish and a fishing pole. Of the seven, he is the only one who has a day dedicated to him, 20<sup>th</sup> October. On that day, there are special sales in the shops.

**FUKUROKUJI** - the god of magicians, jewelers and watchmakers. He is distinguished by his long forehead and white beard and represents longevity as well as being able to revive the dead. He is usually shown with a cane, a scroll and a folding fan. It is believed that he was extremely fond of playing chess.

**HOTEI** - the god of understanding, health, prosperity, children and cooks. He is a happy god with a big tummy who happily bestows abundance to all. His life was spent as a Zen monk who wandered about begging and recited the Buddhist texts to all who would listen. He is known as the god of good fortune although he was a human.

**JUROJIN** - the god of teachers, philosophers, politicians, mathematicians, scientists and fortunetellers. He is usually seen with a scroll and a staff and is seen as the god of wisdom. The scroll supposedly contained the good and bad deeds of every person on earth.





When it is New Year, the seven gods board the **TAKARABUNE**, which is laden with treasure in order to bring happiness to everyone. Some of the items on the ship include a **HAT** that makes the wearer invisible, a **SCROLL** of wisdom, a **PURSE** that never empties and a golden **MALLET** that produces money. It is common for children to sleep with a picture under their pillow of the ship and the gods.



On New Year's Eve

- Identify the gods in each of the pictures.





# TRADITION: SHICHIFUKU-JIN

READ the clues to solve the puzzle. Select from the list below.

Ebisu

Kisshoten

Benten

Daikoku

Hotei

Bishamon

Jurojin

## WHO AM I?

- Japanese
- god of wealth
- wear a hood
- hold a bag filled with treasure

## WHO AM I?

- Japanese
- very old god of wealth and longevity
- long head
- hold a cane and a folding fan

## WHO AM I?

- Japanese
- god of warriors
- wear armour
- carry a small pagoda

## WHO AM I?

- Japanese
- female
- goddess
- one of the seven deities of good fortune

## WHO AM I?

- Japanese
- goddess of eloquence, music and wisdom
- play the biwa

## WHO AM I?

- Japanese
- god of fisherman
- hold a fish under the left arm
- hold a fishing rod in the right hand

## WHO AM I?

- Japanese
- god of happiness
- hold a big bag and a fan
- the only human among the group

# TRADITION: SHICHIFUKU-JIN

- Explain the following terms:

SHICHIFUKU-JIN: .....

.....

TAKARABUNÉ: .....

.....

- RESEARCH the following religions. Write 5 important facts about each.

## SHINTOISM

1. ....

2. ....

3. ....

4. ....

5. ....

## BUDDHISM

1. ....

2. ....

3. ....

4. ....

5. ....

## TAOISM

1. ....

2. ....

3. ....

4. ....

5. ....



# Festivals in Japan

By Di Dunlop

The culture of every country is crowded with customs and traditional ceremonies which are celebrated either in small villages or in big cities such as Tokyo or Kyoto. Japanese festivals are a display of traditions, costumes, music, dance and religious performance all in one. Such festivals are called **MATSURI** in Japan and may be held during the day or night, for a day or for weeks at a time.

## There are five categories of festivals in Japan:

1. Those that developed out of the feudal aristocratic society and court life,
2. Events that were established by the **BUSHI** [Samurai warrior class],
3. Festivals held by farmers or merchants,
4. Celebrations by various religious groups, and
5. Festivals from overseas.

## Some of the most famous MATSURI are:

- **GION MATSURI** held every year in July in Kyoto,
- **BON MATSURI** held during Summer in August,
- **HANAMI** in March/April for cherry blossom viewing, and
- New Year Festival from 1<sup>st</sup> to 3<sup>rd</sup> January.

## New Year Matsuri.

On New Year's Day, the Emperor observes the Harvest Ceremony called **SHIHOHAI** which is conducted in traditional feudal court dress. Historically, the health of the Empire depended on a successful rice harvest and the Samurai were paid in rice.

The theme of New Year is renewal, a basic element of **SHINTO**.





In each house throughout Japan, preparations are made for the celebrations which begins with a thorough cleaning of the entire home. The front entrance will be decorated with a pair of pine trees with three stems of bamboo behind them called **KADOMATSU** [the pine tree symbolizes hardiness and long life, the bamboo , constancy and virtue.] These acknowledge the presence of the New Year Gods. Across the top of the front gate is a **SHIMENAWA**, a rope with tufts of straw and white paper strips hanging from it as well as fern leaves. This is meant to expand good fortune throughout the coming years. There will also be an orange, **DAIDA** to link the generations and a small lobster for a long and prosperous life.



The local shrine will be visited on the first day and the people will wear their best clothes, often **KIMINO**. This visit is called **HATSUMODE** and the prayers are for health and happiness in the coming year. To pray: you grasp the bell rope in your right hand and ring the bell, you bow twice, clap your hands together twice [to attract the attention of the gods] and bow once more.

The second day is devoted to ceremonies and children may study **CALLIGRAPHY** for the first time. Outside activities include Kite Flying for boys **KOINOBORI** and Shuttlecock for girls which is played with an **HAGOITA** or battledore.





Children are given money in an envelope by parents and relatives **OTOSHIDAMA**. Girls are often given a decorative **HAGOITA** which is a small board cut from paulownia wood and is decorated with a raised cloth picture often depicting court ladies or **KABUKI** theatre scenes or **UKIYO-E** prints. This decorative art was first practiced by court women in Kyoto in the 8th century. They used pieces of cloth left over from **KIMINO** making and pasted them on purses or screens with a cotton padding behind to give a three -dimensional effect. It is a custom in some parts of Japan to give a baby girl to celebrate her first New Year.



New Year foods such as **MOCHI** [flat, round glutinous rice cakes] appear in homes and offices. These are symbolic offerings to give thanks for the bountiful harvest. **SOBA NOODLES** are often eaten at this time to extend the family's fortunes.

## Activities

- Students may make an **HAGOITA** using the template and/or a **KOINOBORI** using the template.
- **KOINOBORI** worksheet
- **WONDERWORD** on New Year.
- Quick Quiz.
- Explain the following terms: Samurai, Shinto, Matsuri, Soba noodles, hagoita ,mocha, koinobori,, hatsumode, kadomatsu, calligraphy, kimino, Ukiyo-e, Bushi.
- On the map of Japan, mark in **TOKYO, KYOTO, HIROSHIMA.**, the islands of **HONSHU, SHIKOKU, KYUSHU AND HOKKAIDO**, the **SEA OF JAPAN**.
- Students may colour in the **KIMINO** activity.



# New Year Decoration Japan

Explain the custom of giving a new-born girl an *oshi-e hagoita*.

Collect old pieces of fatmc. cord, ribbon, buttons etc. to make your own *hagoita*.

Make your base for the paddle from very thick cardboard (perhaps a packing box, using double thickness).

Draw a black outline on the paddle of the picture you are going to make.

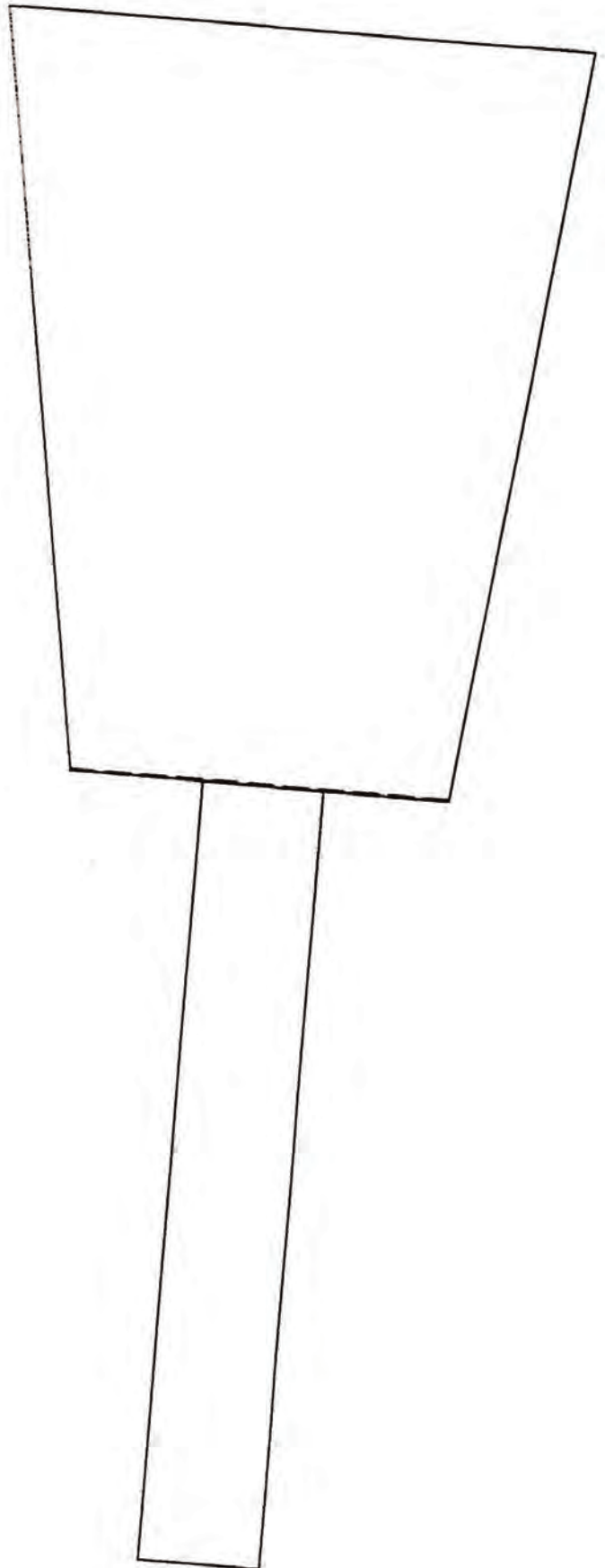
Carefully build each layer to make your picture. (Remember it will be three dimensional.)

Go to your library to find a kabuki picture. For example, Woodblock prints, or *ukiyo-e*, for inspiration.

What types of games are played in Australia that use a paddle?

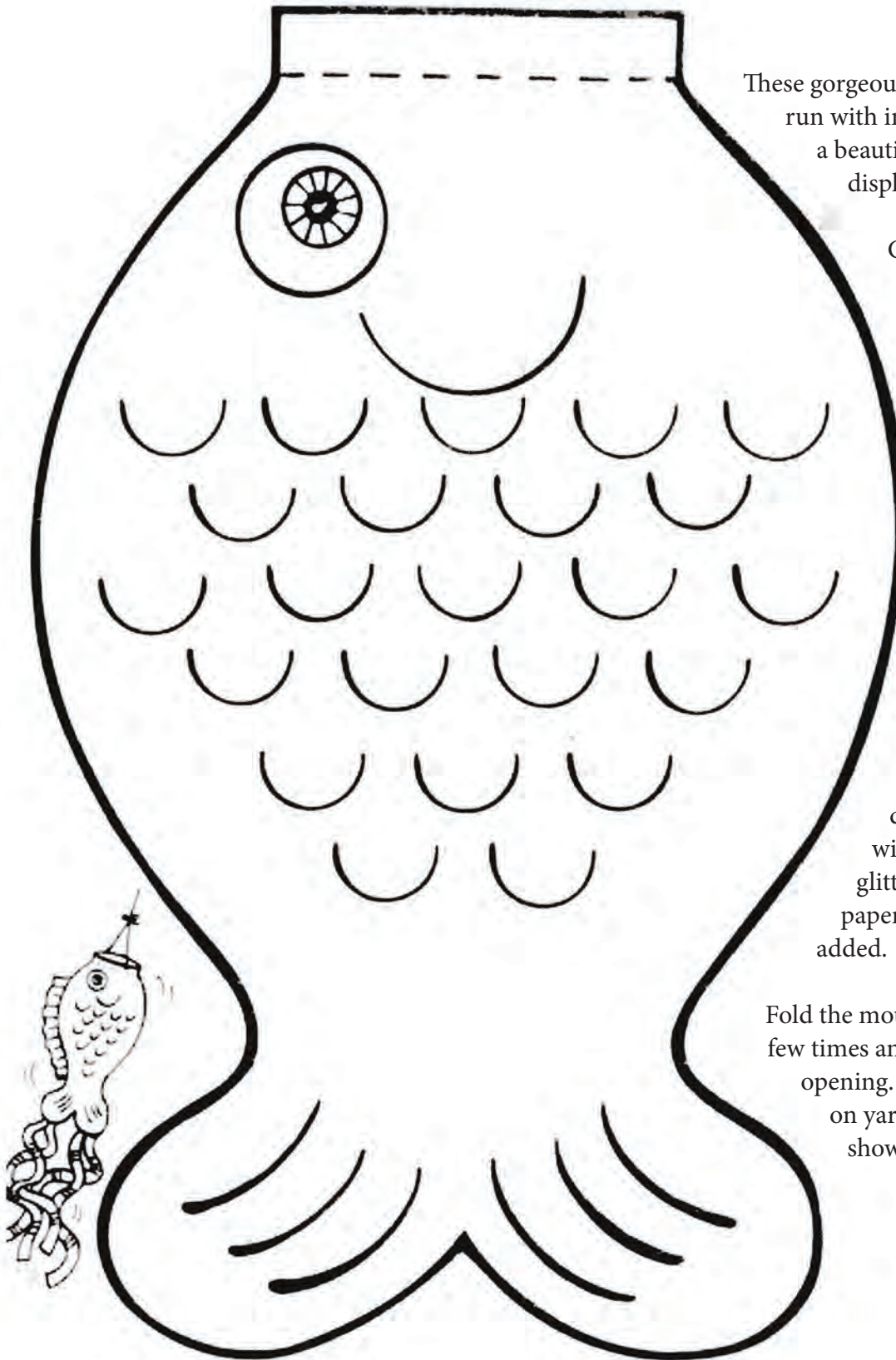
Unscramble the following words:

GTAIOAH  
KIBUKA  
YOKOT  
KETCARS  
KELCOTTCHUS





# Fish Kite



These gorgeous Fish Kites are fun to run with in the wind and make a beautiful bulletin board display.

Copy the fish pattern onto colored typing paper and have each student cut two patterns. (You may want to enlarge the pattern for large fish kites.)

Students can staple or glue the edges of their two fish shapes together, leaving the tail and mouth open. Children will love decorating their kites with crayons, paints, glitter and markers. Crepe paper streamers can also be added.

Fold the mouth of the kite inward a few times and shape it into a round opening. Attach kite string on yarn to the opening, as shown.

# Gion Matsuri

By Di Dunlop

This is a festival held in July each year in the city of Kyoto, the ancient capital of Japan. It is a Summer festival organized by the **YASAKA SHRINE** which is located between the **GION** district and the **HIGASHIYAMA** district. It is designated a UNESCO intangible cultural heritage.

The festival has its origins in 869 C.E. during the **HEIAN** Era when a plague attributed to the deity **GOZU TENNO** swept through the city. Emperor **SEIWA** ordered public prayers to be made at the **YASAKA** Shrine and sixty-six decorated halberds [one for each province in old Japan] were prepared and erected at **SHINSEN-EN** with portable shrines, known as **OMIKOSHI** from the **YASAKA** shrine. This festival was held each time there was a plague or disaster of some kind as a purification ritual.

It became an annual event in 970 C.E. and has continued to this day with little interruption [in 1533, the **ASHIKAGA SHOGUNATE** halted all religious festivals.] People protested demanding reinstatement of the procession. By the time of the **EDO** Period, [1603-1868 C.E.] it became more elaborate as wealthy and powerful merchants wished to display their wealth and prestige.



Yasaka Shrine in Kyoto

The Festival is a month- long celebration, held from 1<sup>st</sup> to 31<sup>st</sup> July but the main day is 17<sup>th</sup> when a parade of over 30 floats travels through the streets of Kyoto... **YAMABOKO JUNKO**. The floats depict ancient themes and are elaborately decorated. Some floats... **OMIKOSHI**, are up to 25 metres tall and weigh up to 12 tonnes. The largest are pulled by teams of men.

One of the floats is built in the shape of an ancient ship which supposedly was used to transport a Japanese Empress called **JINGU KOGO**, who is still worshipped by women as the goddess of safe delivery: another is a transportable **SHINTO** shrine named after

**KITANO TENMANGU**. It is dedicated to **LORD MICHIZANE SUGAWARA**, a scholar who served the Emperor. He was one of the best **CALLIGRAPHERS** at the time and is now the deity of education and calligraphy. Another float is based on the **NOH** play, 'ASHIKARI', where a woman is reunited with her lost husband on a lonely beach.

The **OMIKOSHI** carriers are called ujiko.. under the protection of the deity. They typically wear an indigo happi coat and tight fitting trunks.









For the nights leading up to the Procession, there are street stalls selling special foods and festival items. Women and children are out strolling in their summer **YUKATA** and **KIMINO** viewing the floats waiting at various locations for the procession.

At the Yasaka Shrine, various rituals and prayers are performed to appease the vengeful ghosts and **KAMI**.





## Activities

- Prepare a timeline of the Emperors of Japan beginning with Jimmu.
- Explain the following terms: matsuri, yukata, kimimo ,kami, noh, omikoshi, shogunate.
- Explain why it is part of the unique cultural heritage of Japan.
- Research the story of Ameratsu and present it as a one page narrative.





This float is built in the shape of an ancient ship which, according to a Japanese tale, was used to transport a Japanese empress named Jingu Kogo, who is still worshipped by women as the goddess of safe delivery. This float is also very popular for its unique style and the gorgeous carvings along its sides.



This float carries a transportable Shinto shrine named after Kitano Tenmangu. It is dedicated to Lord Michizane Sugawara (845-903), an extremely intellectual scholar who served the Emperor. Since he was also one of the three best calligraphers of Japan at that time, Sugawara is considered the deity of education and calligraphy.



This float's theme is based on "Ashikari", a famous Noh play. A woman walking on a lonely beach was reunited with her long lost husband, who was living a very poor life, cutting reeds on the seashore. The figure is the husband, who carries some reeds in one hand and a sickle in the other.





OMIKOSHI- a portable Shinto Shrine

**CLOZE PASSAGE.** Fill in the gaps from the list below

It is carried on the ..... of the local ..... They wear special ..... for the festival or ..... On top of the Shrine is a ..... During the ceremonies, the local ..... lives in the Shrine. The special coat that is worn is called a.....and on their heads they wear a..... Is the national religion of ..... The Gion Matsuri is held in .....in ..... The people carrying the Shrines are..... and wear a ..... that is .....in colour.

HACHIMACCHI  
PEOPLE  
PHOENIX  
SHINTO  
DEITY

JULY  
JAPAN  
SHOULDERS  
CLOTHES  
HANTEN

HAPPI COAT  
UJIKO  
KYOTO  
MATSURI  
INDIGO

















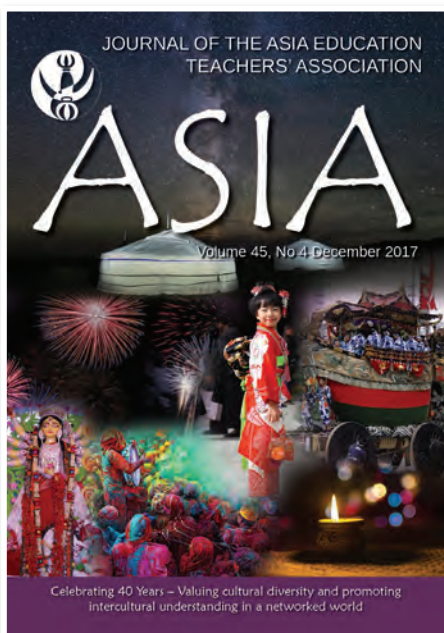






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