

Takarabako

たからばこ

June 2010 No. 24



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"Tsunagaaru": an interactive communication website for secondary students

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Takarabako is published and distributed by the Japan Forum. This publication follows the practice of placing the Japanese surname first.

Using Tsunagaaru to Study Japanese in Real Life Situations

www.tsunagaaru.com/

In our previous issue we introduced the approach of Ms. Yamaguchi Yoko, Sacred Hearts Academy, in Hawaii, to using Tsunagaaru for

teaching Japanese. Here we look at how a teacher in Canada enlivens her classes by utilizing the social networking site.



Sachiko Omoto Renovich

Japanese Language Teacher/Burnaby Mountain Secondary School (British Columbia, Canada); 2009 Tsunagaaru Adviser

The lives of young people today revolve around the use of computers, cell phones and other digital devices. Educators in Canada, too, are keenly interested in ways they can use technology for effective teaching. After attending a workshop on "Tsunagaaru" given in Vancouver in 2008, I thought it would appeal to my students, and hence incorporated it in my tenth-grade Japanese language class.

Parallels with Classroom Instruction

At our school, students can choose to study a second language from Japanese, French, Spanish and some other languages. Tenth graders are in their second year of studying Japanese, and are able to use the "です/ます" forms and get some exposure to katakana. Once a month we hold the class in the computer room where we can access Tsunagaaru. I ask the students to write an essay on a certain topic and write comments on other students' essays, as well as post comments to a community on the site. I generally have them write on topics that parallel what we are studying in class, such as "self-introductions," "hobbies and special talents," "school events," "what I did during the winter vacation," and "the Vancouver Olympics."

When they wrote their self-introduction essays, students created their own character icons on Tsunagaaru by personalizing the images using a drawing program on the computer. When they wrote descriptions about how they looked, they also used a website called Portrait Illustration Maker (http://illustmaker.abi-station.com/index_en.shtml).

Using Language to Reflect Real-Life Situations

The main advantages of using Tsunagaaru in a language class are two-fold. One is that, rather than just studying from the textbook, students can communicate with students in Japan or peers studying Japanese in other countries, and can learn about

how other people think. The other advantage is that students can use Japanese in real life situations. Their motivation to use the language is increased when they find comments posted on their essays or discover that they agree with the thoughts of other members of a community. When we first paired up with students at a Japanese junior high school, the class became so excited about finding out about the other students that I switched the day's lesson to Tsunagaaru. On Tsunagaaru class days, the students have a direct motivation to use sentence patterns and words they haven't studied in class yet, in meaningful and authentic situations. When students ask questions related to their Tsunagaaru writings, I am able to take advantage of such teachable moments.

Challenges in Using Tsunagaaru

The difficult part of using Tsunagaaru with beginner language learners is the gap between what they want to be able to read and write and the level at which they are studying. In the case of Japanese, which uses many kanji, this puts extra pressure on the learner. These challenges may be alleviated in the future as better computer programs are developed in supplying furigana or providing adequate translations, rather than relying on the teacher to explain to individual students.

When attempting to pair up students with counterparts in another country, it is a good idea for the teachers involved in the project to plan well in advance and discuss schedules in order to work around differences in the school year. Because of the schedule variations, it may be easier to organize a short-term project rather than to pair up for an entire school year. Using Tsunagaaru has been a learning experience for both the students and myself. In the future, I hope to work on collaboration projects involving the use of a mix of technological sources such as Tsunagaaru, blogs, and wikis.

Note: The ways Ms. Renovich and other teachers incorporate Tsunagaaru into their classrooms are introduced in Japanese in *Kokusai Bunka Forumu Tsushin*, No. 86 (April 2010); see <http://www.tjf.or.jp/newsletter>.

Shodo: An Old and New Form of Self-Expression

Calligraphy done with a brush and *sumi* ink—*shodo*—is a familiar part of Japanese life. Introduced from China around the eighth century, over the centuries shodo evolved in distinctively Japanese ways, becoming firmly rooted in the culture. Many people today aspire to improve their hand-writing and take private shodo lessons as well.

Shodo involves not just improvement of technique, but the pursuit of beauty and understanding of the self. It is a pursuit with a long tradition that has won renewed attention today as a means of self-expression.



This mark indicates that more related information is included on the “Click Japan” website. <http://www.tjf.or.jp/clicknippon/>

Performance Shodo: New Forms of Expression

The activities of high school shodo clubs have drawn interest in recent years for their involvement in “performance shodo.” Some shodo artists have long held demonstrations of their work as a kind of performance, but the performance shodo more recently talked about refers to groups writing song lyrics and other texts on very large sheets of paper to the accompaniment of J-Pop and other music and dance steps. The brushes used in this case are very large, some weighing as much as 10 kilograms when soaked in ink. Wielding a large, heavy brush to brush strokes over a large sheet of paper takes considerable strength, so the activities of some of shodo clubs that engage in performance shodo include physical exercises such as running, push-ups, and training to develop back and abdominal muscles. The attraction of performance shodo, as distinct from the ordinary shodo, in which each person practices with a brush on sheets of shodo paper (*hanshi* 半紙, see Japanese Culture Now-4), is in the process of working together to create a single work.

Performance shodo first came to attention in the media when it was begun more than 10 years ago at a certain high school, and has since spread to high schools all over the country. Featuring plenty of action and dynamic brushwork, these performances have often become part of high school festivals and local events at which the audience as well can enjoy the appeal of the “new shodo.”

Performance Shodo Competitions

In the last few years, a number of competitions for performance shodo have been launched. The performances are judged not only on the qualities of the completed work but on the process

of creating it. So, in addition to shodo technique, the judges consider the manner of expression and content of the message.

The High School Shodo Performance National Championships—popularly known as the Shodo Performance Koshien*—held in the Ehime prefecture city of Shikoku Chuo, began in 2008. Five high schools participated in the second championships held in August 2009. The teams, consisting of about 10 members each, compete by playing a song of their own choice and writing the lyrics on a large 4- by 6- meter sheet of paper. Each team also considers what costumes to wear—traditional *hakama* trousers with kimono, tank tops, polo shirts, and the like—as part of their performance.

Starting in 2009, a national competition has been held called Shodo Girls Koshien on the Nihon Television program “Zoom In!! Super.” The winner of the fourth contest held at New Year’s 2010 was the team of Saitama prefectural Kawaguchi High School, which presented the team members’ own original message (see Meeting People) performed as a team effort.

* Koshien

The name of the stadium where the National High School Baseball Championships are held annually, “Koshien,” has become a generic term for national high school tournaments of many kinds. For more on Koshien, see *Takarabako* No. 23, Japanese Culture Now.

Beginnings of the Shodo Performance Koshien

Shikoku Chuo, Japan’s top paper manufacturing city, was hard hit by the prolonged recession. The girls of the local Ehime Prefectural Mishima High School Shodo Club, wanting to do something to promote the local paper industry and reinvigorate their community, came up with the idea of a Shodo Performance Koshien and then made it happen. The story of the girls’ achievement drew a major response from viewers when it was introduced on a Nihon Television documentary program. That led to the holding of another competition called the “Shodo Girls Koshien.” A film, based on the true story of the efforts of the Mishima High School Shodo Club, “Shodo Girls!! Our Koshien”* was released in May 2010.



© Shodo-Performance High School National Championships Committee

* Shodo Performance Koshien website:
<http://shodo-performance.jp/index.html>



© Shodo-Performance High School National Championships Committee

All Sorts of Expressions



Expressing the Spirit of Words

The shodo artist Takeda Soun (武田 双雲) describes his art as the “expression of the ‘spirit of words’ (*kotodama*) with brush and ink.” He has drawn attention for his experimental activities diverging from the usual pattern of shodo masters by giving performances writing large characters and collaborating with artists in music and many other genres.

In his book *Sho no michi o iko* [Let's Follow the Way of the Brush] (PHP Kenkyujo, 2009), he writes as follows:

“Writing with a brush gives you time to face yourself, and trying to express yourself in this brief form gives you a chance to examine how you feel and think deep inside.”



Takeda Soun gives a shodo performance on stage.

© Soun Office

英漢字 ええかんじ* English and Kanji

Kunishige Tomomi (國重友美) does shodo works that are kanji composed of strokes that also spell the English word of the same meaning. She developed her art at university after noticing that a calligraphic rendering of the English word “truth” she had written in her notebook looked like the kanji for “真実 *shinjitsu*”

(truth). Her works consist of characters like “愛 *ai*” (love) incorporating the letters of the English word love, “道 *michi*” (road) the letters of road, and “海 *umi*” (sea) the letters of sea.

The works described here can be found in *Kunishige Tomomi*



Notice that the character *ai* here is written with strokes that form the letters of the English word “love.”

© Kunishige Tomomi

Eekanji sakuhinshu o-iwai [Commemorative Collection of Eekanji Works by Kunishige Tomomi] (Tokimeki Publishing, 2005).

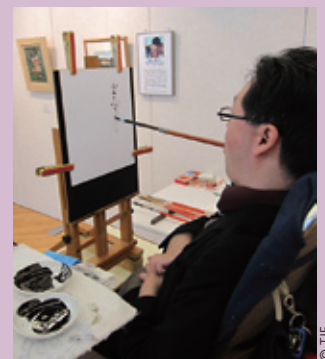
* Note that the word written 英漢字®, which would ordinarily be pronounced *Ei-Kanji*, is pronounced “Ee-Kanji” to express the sound in Kansai dialect which is homonymous with the words for “good feeling,” which is, in standard Japanese, *ii kanji*.

Writing with the Brush in His Mouth

Makino Fumiyuki (牧野文幸) writes what he is thinking using a brush held in his mouth. After a cervical spine injury suffered in a pool accident as a second-year high school student, Makino lost control of his body from the neck down. While undergoing rehabilitation, with the encouragement of his physical therapist, he learned to draw pictures using a brush held in his mouth.

Then he decided to go back to the shodo, which he had studied from the time he was in elementary school. Having learned to write with his mouth, Makino realized that we write less with our hands than with the central axis of our bodies. For that reason, writing with one's mouth is not as difficult as it may appear to those watching, he says. For Makino, shodo and painting have become his way of participating in society—for him, they are “life itself.”

One of the qualities of shodo that fascinates Makino most is how we can write characters in different styles and modes, according to our own understanding of the meaning of each character. The same characters can be rendered with endlessly different nuances—he loves the infinite variety, freedom of expression, and “anything-goes” aspects of shodo.



Makino writes on a paper sheet standing in front of him, balancing the position of the characters in the space.

© JTB

All Sorts of Competitions

Many shodo competitions are held each year in Japan. One of them is the International High School Shodo Exhibition (“Sho no Koshien” 書の甲子園) held annually for high school students in Japan and overseas. For the 18th contest held in 2009, more than 15,000 entries were submitted from Japan and 24 countries and regions overseas. The majority are entries by high school shodo clubs and other groups, but individuals can also submit entries. The contest awards prizes for individuals as well as groups. Other competitions include the All-Japan High School and University Shodo Exhibit and the All-Japan High School Cultural Festival.

The prize-winning works in the Sho no Koshien can be viewed at the Sho no Koshien website: mainichi.jp/kansai/etc/shodo/2010/thum.html

Character of the Year: Summing Up the Times

Every year in December, the Japanese Kanji Proficiency Society (Nihon Kanji Noryoku Kentei Kyokai) conducts a nationwide survey asking respondents to cite characters they think represent the image of the year. The foundation announces the character chosen most often by respondents as the “kanji of the year 今年の漢字®” in an event held at Kyoto's Kiyomizu temple. The temple's head priest is requested to write the chosen kanji on a large sheet of *washi* 和紙 paper, which is then presented as an offering to the temple.

“Kanji of the Year 2009”

shin (new)

Renewal was the theme, with a new party coming to power in Japan and Barack Obama sworn in as president of the United States. Also the year of epidemic outbreaks of H1N1 flu (swine flu), known in Japan as 新型インフルエンザ *shin-gata* (“new-type”) influenza.

新



Head priest of Kiyomizu temple writing the selected character for 2009, “shin” (new), in what has recently become a regular year-end event.

© Nihon Kanji Noryoku Kentei Kyokai

Calligraphy in Daily Life



Learning to write characters with a brush and *sumi* ink is popular with many people in Japan from children to adults, and many take private lessons. The most common reason people attend shodo lessons is in order to be able to write with a more skillful hand. Others take up the art as a way of expressing themselves or of enjoying the pleasures of expression through handwriting.

Learning in School

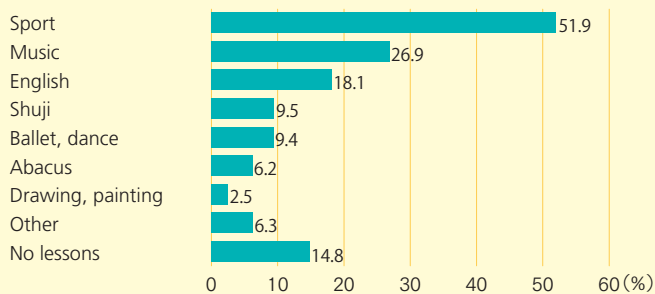
The curriculum in elementary and junior high school includes what is called *shosha* 書写 (usually called *shuji* 習字), that is, “copying characters.” First and second graders practice writing characters correctly and beautifully using a soft pencil, but in third through sixth grade, students have practice writing with brush and *sumi* ink about one hour per week. In junior high school as well, about 1-2 hours per month are set aside for writing practice with brush and *sumi* ink. Learning about the origin of characters and the correct stroke order as well as how to write neatly is aimed at helping children acquire good discipline and cultivate their powers of concentration.

In high school, on the other hand, shodo is in most cases an elective subject in the arts, and students can choose it from among other options like art and music. Shodo is taught in high school as a subject aimed at cultivating student’s artistic sensibilities, powers of self-expression, and appreciation of art.

Private Lessons

Among elementary school students *shuji* is the fourth most popular private lesson (*naraigoto* 習いごと), after music, English, and sports like swimming. The number who continue to take *shuji* or shodo lessons falls off among junior and senior high school students, but many adults either begin or resume their practice of shodo in adult education classes or through correspondence courses. Some 70 percent of the some 3,900,000 people who pursue shodo are reported to be 50 years and over (Leisure White Paper 2008).

Breakdown of Private Lessons Taken by Tokyo Children



Source: “Basic Survey on Learning: Six International Cities,” Benesse Educational Research & Development Center

Notes: Includes multiple choices for some respondents. Figures include clubs attended outside of school.

Kakizome 書き初め (first calligraphy of the year)

The custom of celebrating the first writing of the year using a brush is also a familiar part of Japanese life. In fact, writing assigned characters on specified paper with a brush and *sumi* ink is winter-holiday homework for most elementary and ju-

nior high school students. For example, one elementary school in Tokyo assigned the characters for O-Shogatsu お正月 (New Year’s) for third graders and the characters for *kibo no hikari* 希望の光 (light of hope) to fourth graders. Some schools hold *kakizomekai* 書き初め会 meets at which the students are gathered in the gymnasium or other large hall soon after school starts following New Year’s. Sheets of paper are stretched out on the floor, and everyone does the assigned writing together. In some cases the school assigns the work to be done at home over the holidays and brought to school, after which their work is put on display as a *kakizome* exhibition for all to appreciate. *Kakizome* exhibitions are often mounted in shopping malls, civic centers, or other venues as well.

One of the largest-scale *kakizomekai* in Japan is that held each year at Tokyo’s Nippon Budokan martial arts hall. For the 2010 event, some 2,800 people from age 3 to their eighties who had passed an initial screening did their “first writing” of the year at the Budokan. The Prime Minister’s Prize and other awards for excellence were awarded to 330 works produced at the meet.



National Kakizomekai Meet at the Nippon Budokan. Participants hold up their work to show.

Manga: Tome Hane! Suzuri Koko Shodobu (Stop! Flip! The Suzuri High School Shodo Club)

This manga (とめはねっ！ 鈴里高校書道部) portrays how the protagonists, a boy student just back from several years living in Canada, and a powerful girl member of the school’s judo club, become engrossed in shodo. It includes scenes of the club’s participation in performance shodo. A big hit, this manga sold more than 1,500,000 copies of its six volumes published so far. It was made into a television drama broadcast in early 2010. The words in the title, “tome hane” are words from basic stroke endings in shodo: the *tome* とめ, a complete stop, the *hane* はね, the upward flip, and the *harai* はらい, the sweep.



© Kawai Katsutoshi / SHOGAKUKAN

Let's Try Shodo!

書いてみよう



What You Will Need

The equipment needed includes: inkstone, *sumi* ink, brush, paper, writing pad, and paperweight.

carrying case for shodo equipment



shodo paper (半紙 *hanshi*):
Paper made especially for shodo practice. Standard is 334 x 242 mm.

paperweight (文鎮 *bunchin*):
Weight to hold the paper in place.

liquid *sumi* ink (墨汁 *bokuju*):
Bottles of pre-prepared *sumi* ink are also available.



ink stick (墨 *sumi*):
Made from soot of burned oil or pine wood mixed with glue and dried into a stick. Pour a little water into the inkstone and rub with the ink stick.

You can write thick strokes by pressing down on the brush and thin lines by using just the slender tip.



writing pad (下敷き *shitajiki*):
Pad to lay out under the paper.

inkstone (硯 *suzuri*): Used to make ink by rubbing an ink stick into a small amount of water and pool the ink at one end. Most are made of stone.

brush (筆 *fude*): Most shodo brushes are made with horse, sheep, weasel, or raccoon-dog hair set into a wooden or bamboo handle.

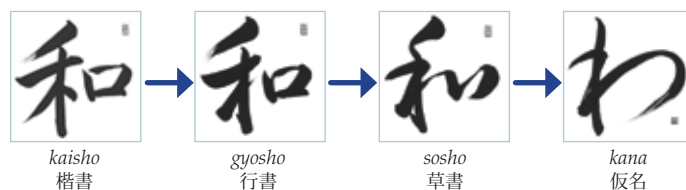
See movie showing how to hold a brush and make ink at "Shodo chotto mi koza" (A Glimpse of Shodo).
<http://www.nyumon.net/ultimate/119/index.html>

Styles of Shodo

The five classic styles of shodo are *tensho*, *reisho*, *kaisho*, *gyosho*, and *sosho*. Added to these are the *kana* and *hentaigana* (variant *kana*) characters of the Japanese syllabaries. The *kana* were created in Japan around the ninth century based on ideographs introduced from China.



© Matsudaira Saeko



© Makino Fumiyuki

kaisho: block-style, with easily readable strokes
gyosho: cursive style in which some strokes are abbreviated; between the *kaisho* and *sosho* styles
sosho: "grass writing" in which characters are further abbreviated
kana: phonetic syllabary developed from *sosho*-style writing.

Fude-pen 筆ペン

Even those who are familiar with shodo rarely use a brush for writing in everyday life. There are some situations, however, when it is traditional to write with a brush in the vertical style, such as in the guest books at reception desks for weddings and funerals and for signing the customary envelopes used to present cash gifts on such occasions. The *fude-pen* is a convenient invention that can be manipulated like a pen to write characters that look as if written with a brush.



© TJF

Some people handwrite the addresses on their New Year's cards (年賀状 *nengajo*) using a brush or *fude-pen*, but in recent years there is a trend towards printing the addresses using a brushwork-like font.

More information about *nengajo*:
www.tjf.or.jp/eng/content/japaneseculture/07nenga.htm

Let's Try!

Can you guess what phonetic character (hiragana) was created from the following kanji?

- 也 (也)
- 加 (加)
- 寸 (寸)
- 仁 (仁)
- 世 (世)

The answers can be found at
<http://www.tjf.or.jp/takarabako/bi02.htm>

Sharing the Fun and Fascination of Shodo

Aika

(Shodo Club, Third year, Saitama Prefectural Kawaguchi High School*)

I really love *shodo*—Japanese calligraphy done with a brush and *sumi* ink—and have been taking lessons since I was in third grade. I want everyone to know how much fun it is and how fascinating it can be.



You can listen to Aika's voice.



At my private shodo lessons I saw calligraphy done by a member of the Kawaguchi High School Shodo Club in an album of works done at “Sho no Koshien,” an international high school shodo competition. Until then I had thought of shodo as something to be done faithfully, as close to orthodox brushwork as possible. But this work was completely different. Its powerful lines and dynamic strokes completely changed my image of shodo. I decided that I really wanted to join the shodo club to which that student belonged, so I entered Kawaguchi High School.

Getting Your Message Across

I changed a lot after I joined the shodo club in high school. Junior high school was very conformist, and it was difficult to express an opinion if it differed from what other people were saying, so I acquired the habit of keeping my views to myself. When I first joined the shodo club in high school, too, I was reluctant to say what I really thought. Then one day the teacher advised me, “You won’t get anything across to others if you don’t say what you think,” so I finally worked up the courage to express my opinion. And I found that the others listened carefully and valued what I had to say. From that time on, I was able to speak my mind forthrightly.

One of the main activities of our shodo club is what is known as “performance shodo,” in which a number of members of the club collaborate to create a large-scale work executed as a public performance. Because it is a group effort, often the way individual members see the project differs. Especially at times like that, it’s important to state what is on our minds. For example, when we were getting ready for the Shodo Girls Koshien one year,

there was one time when two members got into a disagreement on how we should practice. The anger between the two made the atmosphere very unpleasant. Remembering the teacher’s advice, I suggested to them, “If you don’t explain what makes you angry, no one will understand,” and “if you don’t ask what the other person is thinking, you won’t understand.” After that, they managed to explain themselves to each other and worked out their differences. From experiences like that, I’ve learned that people can understand each other if they can get their ideas across.

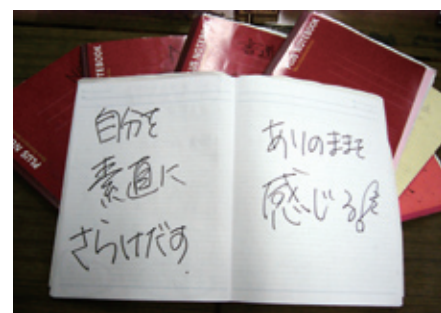


These are large brushes used for performances. When filled with ink, each one weighs about 10 kilograms. Sometimes the performer uses both at once. One work can require three liters of ink.

Getting Over Frustration

I’ve adopted the practice of keeping a kind of diary about shodo practice. I record observations about daily practice and things the teacher says, and try to put what I hear and observe to use in subsequent practices. I use study notebooks and already have seven volumes!

At one time, I wrote in my notes, “I’ve got to show myself just as I am, and feel things as they are!” What made me write that was an experience I had in the summer of my third year. I was having trouble in our performance-shodo practice and in completing my entries for various exhibits and competitions; I couldn’t seem to express properly what I had learned. I’d think I was trying hard, but the results didn’t show it. I felt like a fail-



“I’ve got to show myself just as I am, and feel things as they are!”

Introduction of the shodo club

The club meets for practice 5:00 to 8:30 a.m. and 4:00 to 8:00 p.m. Monday through Friday. The sessions are devoted to practicing moves for performance shodo and creating works to present at major competitions. This is followed by a discussion meeting, and often includes close brushwork guidance with the shodo teacher who is the club’s faculty advisor. Every morning, the teacher made delicious soup for us, something we all looked forward to.

Activities:

- ★ Entries to 30 nationwide exhibitions/competitions annually
- ★ Sponsoring Kawaguchi High School Shodo Exhibit
- ★ Performance shodo (“Shodo Girls Koshien”—calligraphy tournament sponsored by Nihon Television’s “Zoom-in!! SUPER” program; champions three years in a row).

ure and then became jealous of other members who were doing good work. I couldn't explain what I couldn't do or didn't understand; I just felt frustrated and unhappy. I was on edge, gloomy, and grouchy—often taking out my irritation on others.

Then the teacher suggested that I shouldn't think so hard about not being able to produce results I was satisfied with, but just try to figure out why. So I tried that, putting aside thoughts of failure and instead letting myself feel the way I felt and thinking "How can I get my brushwork to go the way I want it to?" "Why is it that I cannot do it well?" Finally, I realized that there were ways I could change my grip on the brush and adjust my handling of the brush so I could get the results I wanted. And then, my work did improve. I now see that I was just making myself suffer. That experience made me understand that when I faced difficulties, I could find a solution if I just humbly admitted what I couldn't do and looked for a different perspective or approach. It was a really hard time, but I discovered a lot about myself. Failure is, as they say, the source of success.

Working toward a Dream

My mother says that if I had not joined the shodo club, I might have shut myself up in my room and stopped going to school—what we call *hikikomori*. She is probably right. During one period I got to a point where I didn't want to interact with anyone. If it had not been for my friends in the shodo club, the advice of the club's advisor, and the experience of performance shodo, I might have dropped out of school. Shodo has become part of my life—indeed, it is my life itself. I hope I can always stay involved in shodo.

My dream, in fact, is to become a maker of shodo brushes. Since I began shodo, I've used all sorts of brushes and been surprised at how different it feels when writing with each kind, depending on the materials from which it is made. Studying about the different brushes, I've gotten so intrigued that I want to learn to make them myself some day.

In my three years in shodo club I've not only learned the skills of a good calligrapher but about good manners and traditional customs. The experience has also given me more mental discipline and strength. These are qualities that will stand me in good stead after I graduate. I know I'll be able to make failure a springboard for success as I go along.

The Fascination of Shodo

In shodo, even the same character can be seen entirely different depending on the amount of ink used and the pressure applied to the brush. For example, if you fill the brush with a lot of ink and press down hard, the stroke is thick. Characters written with

a brush also reveal the habits and character of the person who writes them. I believe we can transmit our character to others through our handwriting. To me this is part of the fascination.

The attraction of performance shodo, meanwhile, is that it is something not only those doing the performance, but the spectators as well, can enjoy. I began to learn performance shodo only after joining my high school shodo club. At first I couldn't understand how anyone could wield a brush over such a huge piece of paper; I tensed up when I took one of the big ones in my hand. By now, I love it! The feeling you get—throwing your whole body into making the strokes go across the paper to the rhythm of the music—is just indescribable! And because we're obviously enjoying it, the people watching our performance get caught up in the energy, and we can tell they are sharing our feeling. What's so exciting is that both the calligrapher and the viewer can share that feeling.

*This article was prepared based on an interview held in February 2010. The status of the students mentioned is given as of the time of the interview.



Kawaguchi High School Shodo Club performance work: "Michi" (Path).



See Click Japan to read the text of this work.

My favorites

好きな文字 Favorite word

「進」—which means "go forward," "progress."

わたし しょうぶ なかま 私たち書道部の仲間はこれから、それぞれ違う道へ「進」むけれど、ここで学んだことを大事にすれば、まっすぐに「進」んでいける、と思うからです。



All of us in the shodo club will go on after graduation, each our separate ways, but if we treasure what we have learned here, I feel certain we can find a sure and steady way forward.

好きなことば Favorite phrase

「あきらめない」—that is, "not give up."

いま じぶん しょうぶ 今の自分があるのは、つらいことがあっても書道をあきらめずにきたからです。

I am what I am today because I have persevered in shodo even when things got tough.

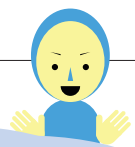
The club faculty advisor Miyake-sensei's message to Aika

Through her three years in the club, and through participation in performance shodo, Aika learned how to work with others to achieve a common goal. She became aware of how we are supported by others and how we support others ourselves. She learned to be thoughtful and caring toward others. She also learned about herself—her own strengths and weaknesses—and I think she is strong enough now that she will not give up easily.

Access This Page!

"Tsunagaaru": an interactive communication website for secondary students

www.tsunagaaru.com




Introducing some recent postings from Tsunagaaru*

My School Trip!
Essay by "さとみ" Japan

I went to Kyoto on a school excursion from November 28th to December 1st.

I wore Kimono in Kyoto.
Kimono is a Japanese cloth.
Wearing Kimono is unusual for us.

I ate Tofu at a great Japanese restaurant.
Do you know Tofu?
Tofu is made from soybeans.
It was nice taste!
I ate many delicious food on this trip.



"Alissa" U.S

京都は美しそうです！ 着物も美しそうです。
着るのは大変ですか。そして、着物はとても高いですね。
豆腐が好きです！ 悲しい時や寒い時や病気があったら、
母は味噌汁を作ってくれて、豆腐を入れます。

"さとみ"

こんにちは。
京都は美しいところです。
着物は買うととても高いですから、レンタルしました。
1日 2500 円ほどで貸してもらえます。
着物の値段は様々で、なかには一千万円を超える
超高級品もあるようです !!!
それから、私も豆腐の味噌汁が好きです。
毎日味噌汁を飲みます。

Community "Messages from Gifu" Japan

岐阜のわたしたちの高校があるまちを、写真と川柳で紹介します。

岐阜の山 山がいっぱい 山だらけ

Beautiful mountains,
Strong mountains,
A lot of mountains!
Gifu has mountains.
Welcome to Gifu !



岐阜県よ おいしい水を ありがとう

Oh, Gifu.
It gives us delicious water.
We are grateful for it.



Questionnaire!!
Essay by "ゆか" Japan

"What do you think of JAPANESE PEOPLE?"
I want to use your answers for my research about the image of Japanese people from foreigners.

"jerome" NZ

Well, in my opinion Japanese people are very friendly and honest.
One time I was visiting Japan with my school, and somebody in our group left their money wallet in a Mister Donut store in Tokyo.
The shopkeeper was so friendly and even called the teacher to tell them it was there after five hours.

"Katie" Japan/U.S

I'm half Japanese and half American. As for how Americans view Japanese, I have to say most Americans seem naive (lacking worldly experience). For example, I've always gone to sports camps in America. And at one camp, a person asked me if I live in a house made of paper in Japan. At another camp, another person asked me if I have a brother, and if I did, does he have to practice fighting with a sword every day.

Basically, most Americans have never gone out of America. And they lack knowledge about Japan, because they aren't taught much in school, except maybe a bit of Japanese history, which is where the stereotypes of paper houses, and my brother having a sword come in to play. However, the same is for most Japanese, most Japanese lack knowledge of America, which is why Americans have the stereotype of being fat and eating junkfood. A lot of these stereotypes come from the media, like movies.

These are just some life experiences, and I've received racism from both sides. Like, when I'm going out shopping with my mother who's Japanese, I'll often hear the shopkeeper ask if I'm a homestay person. I personally think it's rude to judge people.

"アスカ" Japan

僕は日本人ですが、周りの人たちをみていて、こう思いました。
みんなよりも少しでも違っていると、馬鹿にされたり、
けなされたりして、個性を豊かにするのが難しいと思います。
周りに流されやすく、自分の意見をあまり持とうとしない。
どちらかというともみんな同じというのがよとされる。
でも、礼儀正しかったり、頼まれたことはきちんとやったりする
良いところもあると思います。

More than 1,500 junior and senior high school students from 15 countries including Australia, Canada, China, Japan, Korea, New Zealand, and the United States participate on "Tsunagaaru." They communicate in Japanese, English, Korean, and Chinese. Your students, too, may be interested. For details, see www.tsunagaaru.com/en/whats.html



Perhaps one of your students would like to introduce your local area with photos, haiku, or other poetry.



* Excerpts. Japanese and English texts by members as posted. TJF encourages junior and senior high school students studying language to do their best to communicate with each other, using the language skills they have at the time to express themselves, without fear of making mistakes.