



Takarabako

たからばこ

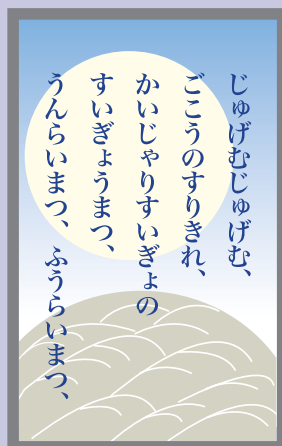
June 2005 No. 4



Feature

いま、日本語がブーム! The Japanese Language Boom

Renewed appreciation
for the beauty and pleasure
of the language



Publisher/Editor in Chief:
Nakano Kayoko

Editing and Translation:
Center for Intercultural
Communication

DTP:
Iino Noriko (The Japan Forum)

Shinjuku Dai-ichi Seimei Bldg. 26F
2-7-1 Nishishinjuku, Shinjuku-ku,
Tokyo 163-0726, JAPAN
Phone: 81-3-5322-5211
Fax: 81-3-5322-5215
E-mail: takarabako@tjf.or.jp
http://www.tjf.or.jp

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practice of placing the Japanese
surname first.

TJF Photo Data Bank Opens in Three Languages

Renewed and Available in Japanese, English, and Chinese!

▷www.tjf.or.jp//photodatabank-j/

In April 2005, the TJF Photo Data Bank featuring the culture of Japanese daily life was re-opened with a new design and a fresh program. Now you can search for photos in the databank in any of the three languages of Japanese, English, and Chinese, regardless of the display language. We have also added new functions such as a way to list your Favorite Photos for quick access, a list announcing New Photos in the data

bank, and Access Ranking, showing the most popular photographs in the data bank. As of March 2005, approximately 3,000 photos are available and the data bank will continue to grow and become easier to use, so we invite you to make the most of it. The theme of *Takarabako* No. 5, Japanese-language classes using photographs, promises a glimpse of the ways the photo data bank can be used.

Deai Photo Essay Cafe Participants Increase

Redesigned site to open in June!

▷www.tjf.or.jp//photoessaycafe/

The "Deai Photo Essay Cafe" website, launched in October 2004, is a place where students from all over the world can communicate through photo essays they create themselves. The project is based on "Deai: The Lives of Seven Japanese High School Students," a photo, video, and text resource, focusing on the lives and personalities of seven real Japanese high school students.

The goal of this project is to have secondary school students who have studied using Deai reflect about themselves based on what they felt or thought about in connection with the stories and messages of the featured Japanese students. By publishing the entries via the Deai Photo Essay Cafe Website, the project also seeks to give students using Deai a chance to get to know one another.

By the deadline in March 2005 photo essays had been received from about 170 junior and senior high school students in Australia, Canada, China, Korea, New Zealand, the U.K., the U.S., and other places where the Deai Kit had been distributed. All of the entries offer vivid glimpses of the daily lives of students, what they are absorbed in and what they are thinking. TJF would like to express its thanks to all the teachers and students who responded to this project.

At the Photo Essay Cafe, registered members can not only view the photo essays submitted to the site but communicate with others by writing your comments or questions about their works.

A reception team of Japanese high school students will consider submitted entries from all

over the world and select seven individuals they would like to meet. These seven will be invited to travel to Japan for a ten-day stay during the latter half of November 2005. During their stay in Japan, the participants will visit Izena Island in northern Okinawa, where Deai student Tamaki Shun'ichi grew up, with the reception team of Japanese high school students. On the website we would also like to post their report on this experience. There is much to look forward to at the Photo Essay Cafe!



This year I was elected
Boy's School Captain.

A poetry reading
at a local cafe.

Shopping

いま、日本語がブーム！

The Japanese Language Boom

Renewed appreciation for the beauty and pleasure of the language

▶▶▶ <http://www.tjf.or.jp/takarabako/>



Four pages of *Takarabako* will be devoted to introducing and providing resources and information, mainly about the lives and culture of Japanese young people. Three pages will present ideas and teaching plans for using these materials in the classroom. In this issue, we take up topics on the Japanese language that are attracting attention in Japan today.

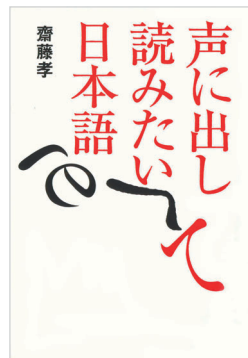
声に出して読みたい日本語

Koe ni dashite yomitai Nihongo and the television program, “Nihongo de asobo”: A huge hit among adults and children.

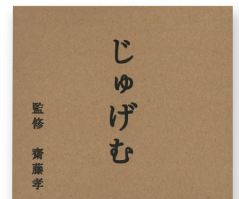
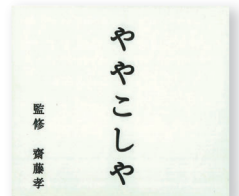
Koe ni dashite yomitai Nihongo [Japanese One Wants to Read Out Loud], a selection of famous quotes and texts from *kabuki*, *rokyoku* ballads, poetry, passages of classical literature, and *rakugo* comic stories, as well as tongue twisters and other texts, for the purpose of recitation has sold over 1.5 million copies and became a best seller in 2002. This book went far to reawaken appreciation among Japanese of the beauty and pleasures of their language.

Author Saito Takashi, professor of literature at Meiji University, is a specialist in the fields of education, studies of the body, and communication. He explains that the recitation and reading aloud of phrases that have been developed and nurtured throughout history provides the physical body with a vitality that leads to emotional strength, and argues that educators should focus more of their efforts on the reading and recitation of texts that nourish both mind and body.

Professor Saito is a consultant to “Nihongo de asobo” [Let’s Have Fun with Japanese], a television show geared towards children in the lower grades of elementary school, which made the *rakugo* story “Jugemu” and the *kyogen* play “Machigai no kyogen” hugely popular throughout the country among children. Many children memorized well-known lines from these stories.



Koe ni dashite yomitai Nihongo (Soshisha, 2001)



“NHK ‘Nihongo de asobo’ Yayakoshiya version & Jugemu version (Warner Music Japan, 2004).” CDs that include recitation of texts featured on the television show. Samples can be heard at <http://www.wmg.jp/nihongo/>

Let's read out loud!

じゅげむ 寿限無 “Jugemu”

じゅげむ じゅげむ じゅげむ 五劫のすりきれ、
かいじゃり すいぎょ すいぎょうまつ うんらいまつ ふうらいまつ
海砂利水魚の水行末、雲来末、風来末、
くねす 食う寝るところに住むところ、
やぶらこうじのぶらこうじ、
パイポパイポ、パイポのシューリンガン、
シューリンガンのグーリンダイ、
グーリンダイのポンポコピーのポンポコナの
ちようきゅうめい ちようすけ
長久命の長助

はやくちことば 早口言葉 Tongue twisters

かえる み 蛙びよこびよこ三びよこびよこ
あ 合わせてびよこびよこ六びよこびよこ
Frogs jump, jump. Three jump, jump
They all jump, jump. Six jump, jump.
となり きやく かきく きやく 隣の客はよく柿食う客だ
The guest next door is a persimmon gobbler guest.
あかまき がみ あおまき がみ きまき がみ
赤巻紙 青巻紙 黄巻紙
Red rolls of paper, blue rolls of paper, yellow rolls of paper
なまむぎ なまごめ なまたまご
生麦 生米 生卵
Raw wheat, raw rice, raw egg

つけたことば 付け足し言葉 “Piled-on” words

がつてんしょうちのすけ おっと合点 承知之助
Yep, I understand. I'm Mr. Understand.
おどろ もも き さんしょう き 驚き桃の木 山椒の木
Surprise, peach tree, pepper tree.
なに よう この かとおか 何か用か 九日十日
What do you want, eh? nine, ten days.
うそ つきじ ごもんぜき 嘘を築地の御門跡
You're lying, a big Tsukiji temple lie.

From the *rakugo*, “Jugemu.” The title means what the *kanji* represent: *ju* or *kotobuki* (good fortune) is everlasting. The story tells about parents who want to give their newborn child a name with auspicious meaning. After much debate, they ended up giving him this long and involved name.

“Piled-on” words [Rhythmic words]: *Tsuketashi kotoba* are words that have been added to original phrases for their rhythmic compatibility or punning effect. The words have a momentum that makes them fun to say out loud.

まちがいの狂言 "Machigai no kyogen"

ややこしや、ややこしや。

So very confusing, confusing,

ややこしや、ややこしや。

Oh, so confusing, confusing,

ややこしや、ややこしや。

Very, very confusing.

わたしがそなたで、そなたがわたし、

I'm you, and you are me.

そも、わたしとは、なんぢやいな。

What in the world am I?

ややこしや、ややこしや。

Oh, so confusing, confusing,

ややこしや、ややこしや。

Very, very confusing.

おもてがござれば、うらがござる。

There is front. There is back.

かげがござれば、ひかりがござる。

There is shadow. There is light.

ややこしや、ややこしや。

It's all very confusing, confusing,

ややこしや、ややこしや。

So very, very confusing.

ひとりでふたり、ふたりでひとり。

One person is two. Two persons are one.

うそがまことで、まことがうそか。

Lie becomes truth. Truth becomes lie.

ややこしや、ややこしや。

It's all very confusing, confusing,

ややこしや、ややこしや。

So very, very confusing

ややこしや、ややこしや。

Very, very confusing.

Taken from "Machigai no kyogen" [The Kyogen of Errors] based on Shakespeare's "The Comedy of Errors." The author is Takahashi Yasunari, a renowned Japanese scholar of Shakespeare. It was performed in Tokyo and London in 2001, directed by *kyogen* performer Nomura Mansai.

出典:『声に出して読みたい日本語』齋藤孝[著]草思社 2001年、『まちがいの狂言』高橋康也[著]白水社 2003年

らくご 落語

Rakugo: A traditional Japanese art both old and new

Rakugo is a traditional performing art in which one performer, seated on stage, impersonates numerous parts to tell comical stories, tales of human foibles, and ghost stories using words and gestures and sometimes a folding fan or *tenugui* towel that substitutes for various items such as chopsticks or a *kiseru* pipe. *Rakugo* stories consist mostly of the characters' dialogue. The art form is said to have originated in the mid-seventeenth century, and matured in the late Edo to Meiji periods. In Tokyo, *rakugo* performances are held almost every day in a Japanese vaudeville theater (*yose*) in Asakusa, Ikebukuro, Ueno, and Shinjuku. Occasional performances are also held in various theaters throughout Japan.

Tatekawa Shinosuke, one of the most popular *rakugo* performers today, hosts an NHK information program and radio shows while holding successful *rakugo* performances every year at PARCO Theater in Shibuya, Tokyo, capturing the hearts of a wide range of fans.

The *rakugo* presented by professional performers are of two major types. One is *koten rakugo* (traditional *rakugo*), stories passed down for generations whose main characters are Edo period townspeople. The other is *shinsaku rakugo* (new *rakugo*), which are created by contemporary *rakugo* storytellers and take place in the present day. Shinosuke, however, is not much concerned about sticking to these categories, calling all of his *rakugo* "Shinosuke *rakugo*." He adds his own interpretations to the stories, extracting and performing universal themes from comedies or heartwarming talks. The themes vary, covering everything from philosophy of life, education, communication, the nature of Japanese, to modern civilization. This is the source of his great appeal with audiences.

For example, in the famous *koten rakugo* "Shinigami" [The God of Death] based on a Grimm's fairy tale, "The Grim Reaper," there appears a candle said to represent a person's lifespan. In his performance, Shinosuke replaces "lifespan," a concept somewhat difficult to grasp, with "luck." Hence, he rewrites the original story into something more easily understood and convincingly explains that "human beings die when they use up the luck with which they were born into this world."

In his *shinsaku rakugo*, he satirizes contemporary society's dependence on information technology through a story called "Odoru fakkusu" [The Fax Fiasco], about the turmoil created by a mistakenly faxed note. There is also "Midori no madoguchi" [The Green Counter; the name of JR ticket reservation offices], about the odd things that people do and that happen to them mostly unnoticed through a story of an idiosyncratic passenger in a train station.



Suehiro-tei, yose in Shinjuku, Tokyo



Tatekawa Shinosuke

[写真] 橋蓮二 [協力] オフィス ぼたるいか

俳句

Haiku

Haiku are Japanese verses arranged in three lines of 5, 7, 5 syllables. The poems must include *kigo*, or words that express the season.

Itoen, a drinks manufacturer, holds the “Oh-i-ocha shin haiku taisho” [Oh-i-ocha New Haiku Grand Prize Competition]. In 2004, 1,401,095 entries were submitted to its 15th contest, and 2,500 prizewinning haiku are selected that are then used on Oh-i-ocha packaging. The Itoen contest accepts “shin haiku (new haiku),” allowing haiku submissions without *kigo* or with a few too many syllables than are generally permitted, making it easier for a wide audience to participate.

Itoen shin haiku website ☞ <http://www.itoen.co.jp/new-haiku/>



たいよう ひかり さかあがり
太陽の 光めがけて 逆上り
Doing a back-flip over the bar, aiming for the sun

大阪府 古家葉月 16歳

まだ知らない ところが交ざる 白い息
White breaths, is it the mist of innocence?

北海道 中川治香 17歳

てんたか おも かつ な
天高し 思わず靴を 投げてみる
The heavens are high; on impulse I hurl a shoe up into the blue.

愛知県 平岩麻美 15歳

カマキリは カンフー上手で ポーズ決め
The praying mantis is a kung fu king, posing like an expert.

福島県 大竹淳平 11歳

伊藤園「お〜いお茶 新俳句大賞」第15回入選作品より

短歌

Tanka

Tanka are five-line poems composed of 31 syllables arranged in 5, 7, 5, 7, 7 syllables. Collections of 100 poems by 100 poets are called *hyakunin issyu* (100 poets, one poem each), of which the *Ogura hyakunin issyu*, said to be compiled by Fujiwara no Sadaie (1162-1241), is the most famous. Since the Edo period, it has been played as a card game that is a popular part of New Year celebrations.

Toyo University holds the *Gendai gakusei hyakunin issyu* [Modern Students *Hyakunin Isshu*] contest every year, inviting tanka submissions on the subject of modern students' perspectives and lifestyles. In its eighteenth year, the contest recorded a total of 63,330 submissions in 2004.

Toyo University Gendai gakusei hyakunin issyu website
☞ http://www.toyo.ac.jp/event/issyu/2004_100nin.htm

なや た ど ある なや
悩んでも 立ち止まったりは もうしない ゆっくり ゆっくり 歩いて悩む
I don't know what to do, but I won't stand still any more. Slowly, slowly, I'll keep moving while I figure out what to do.

長崎県 山下朋也 17歳

あきかぜ きみ わたし かえ て て り ゆう
秋風が 君と私の 帰りみち 手と手をつなぐ 理由をくれた
The autumn wind gave us an excuse to hold hands on our way home.

香川県 日比さくら 18歳

こうそう わ かい ち ず ぶんかつ あか そ せ かいし ねんびょう
抗争と 和解が地図を 分割し 赤ペンで染まる 世界史年表
Strife and peace divide the map. The time lines of world history are stained with red pen marks.

岡山県 藤澤恭行 16歳

東洋大学「現代学生百人一首」第18回入選作品より

山柳

Senryu

Senryu are short poems that became popular around the middle of the Edo period. There are no regulations on *kigo* or *kireji* (exclamatory words), and are composed in colloquial language. They capture the amusing and ironic in human foibles, the times, and popular culture.

The insurance company, Dai-ichi Seimei, runs the “Sarariman senryu konkuru” [Salaryman Senryu Contest] for which 100 poems are selected each year. These senryu must be written about things that occur in the home or workplace, and many of the poems are poignant reflections of the times. There were 21,878 submissions in 2004, the eighteenth year of the contest.

Dai-ichi Seimei Sarariman senryu konkuru website
☞ <http://www.dai-ichi-life.co.jp/>

つま こえ むかし いまどう き
妻の 声 昔ときめき 今動悸
My wife's voice calls. Once it was charming; now it is dreadful.

紙風船 (第17回)
Kamifusen [Paper Balloon]

まえ む ちゅうしゃじょう はげ
『前向きで』 駐車場にも 励まされ
“Face forward.” We are admonished even in the parking lot.

プラス思考 (第17回)
Purasu shiko [Positive Thinker]

いれ ば み め まご
入歯見て 目もはずしてと せがむ孫
Seeing my false teeth on the table, my grandson begs me to take out my eyeballs, too!
ハッスル爺さん (第11回)
Hassuru Jisan [Hustling Grandpa]

第一生命「サラリーマン山柳コンクール」入選作品より

The sixth edition—the newest—of the best-selling Japanese dictionary in Japan, *Shin meikai kokugo jiten*, went on sale in November 2004, and has been attracting widespread attention since. The first edition went on the market in 1972, and a total of 20 million copies have been sold so far. This comes out to an average of 300,000 copies per year. This is a startling figure in a market where a book of general content is considered a best-seller when it sells 100,000 copies.

The key to *Shin meikai kokugo jiten's* appeal is that it is enjoyable to read. In addition to general meanings and interpretations, it includes commentary based on the experiences and opinions of its authors and editors. These commentaries are at times philosophical and humorous.

Shin meikai kokugo jiten,
6th edition
(Sanseido, 2004)



Let's compare entries!

▼ common meanings or connotations/ ▼ meanings or interpretations given in the *Shin meikai kokujo jiten*

よなか
世の中 [yononaka]

▼the realm of human interaction.

The world (cf. *seken*). Society.

▼The environment of adult society in which people must make their way through life according to the circumstances (fate) in which they find themselves. Generally, it has contradictions arising from complex human relations and changes occurring from political/economic activity.

It can be said that there is an intermingling of aspects that can be tolerated and aspects that arouse anger and disappointment.

読書 [どくしょ *dokusho*]

▼Reading.

▼Reading, unlike that for research or entrance-exam studies, that momentarily removes one from immediate realities, allowing one's mind to roam in unknown worlds, and helping one to develop a mature understanding of life. (Lolling in bed reading comic books and leafing through magazines on the train are not considered *dokusho* in the true sense of the term.)

幸福 [こうふく *kofuku*]

▼A state of contentment in which there is no dissatisfaction. Happiness.

▼ An (emotional) state in which one feels peace of mind and sense of spiritual fulfillment towards one's circumstances now (up to the present) and wishes for no more but that the state continue.

恋愛 [れんあい ren'ai]

▼ Love between a man and a woman, or the feeling one feels in such a situation.

▼ To feel an affection for an individual of the opposite sex so intense that one would not regret sacrificing anything for that person; the person is constantly on one's mind, prompting the wish to always be together and share a private world; one feels happy when that desire is satisfied and anxious or depressed should the slightest doubt about that person's affections arise.

出典：『新明解国語辞典(第6版)』三省堂 2004年

*Entries translated by the Japan Forum.

もじ
ギャル文字

Gyaru moji: Word play in the cell-phone age

Picture icons and *kao moji* (facial expressions created from a combination of symbols on a keyboard) have become common through the use of cell phones and e-mail. In recent years, however, code-like characters that resemble handwritten characters have begun to attract attention on television, magazines, and the Internet.

Examples of *gyaru moji*

おれ£㊤う



おはよう

[Good morning.]

ゆれにちれ£



こんにちは

[Hello.]

レナ $\omega(\neq ?)$



げんき？

[How are you?]

走召士レ、コ→



超さいこー

[Awesome!]

These characters are called *gyaru moji* (gal characters) or *heta moji* (poorly written characters), using combinations of symbols and the alphabet to make them look like *hiragana* or *katakana*. They are said to have been created by junior and senior high school girls through cell phone e-mail exchanges starting around 2003, but it appears that these characters are not commonly used; rather, they are enjoyed as a type of word play.

There are cell phone services that convert messages into *gyaru moji* before reaching the recipient, and some websites provide *gyaru moji* translation functions.



*Please refer to "Japanese Culture Now" published in *The Japan Forum Newsletter* for information about cell phones.

http://www.tjf.or.jp/newsletter/pdf_en/NI21_JCN.pdf

<http://www.tjf.or.jp/eng/ge/ge16keitai.htm>

I. Enjoying Sound and Rhythm: Recitation Activity


Since the 1980s, there has been heated debate about the nature of language ability that language education seeks to achieve. The definition has been expanding from purely linguistic and cognitive proficiency comprised of linguistic knowledge (sound, grammar, vocabulary, etc.) and the four skills (reading, writing, speaking, and listening)—which are considered transferable—to communication skills focused on social interaction and a more proactive, comprehensive view of language ability that includes non-linguistic aspects. We learn language not only intellectually, through mental effort. You as teachers probably know from experience that classes incorporating the physical activity and the senses are valuable not only to get the attention of students, but indeed stimulate the learning process.

The material introduced in Professor Saito Takashi's book is appealing, but in Japanese classes for non-native speakers, comprehension is as much a priority as being able to enjoy the rhythm. Here, we would like to suggest recitation and/or reading aloud activities that utilize materials appropriate for Japanese classes.

Activity 1: *Iruka*

"Iruka" Second verse

(*Kotoba asobi uta*, Tanikawa Shuntaro, Fukuinkan Shoten 1973)

 Unfortunately we are unable to publish the "Iruka" poems on the website because of copyright restriction. But if you are interested, please send an inquiry to takarabako@tjf.or.jp and we will be happy to send you a printed version of *Takarabako* No. 4 which contains the two poems.

Objectives: To enjoy the rhythm of the Japanese language
To nurture a sense for the rhythms of the Japanese language

Level: All

Procedure:

1. Write the poem "Iruka" on the board.
2. Students may enjoy the poem by listening to the teacher's recitation of the poem while referring to the English translation. Point out the dual meaning of *iruka* to the students. (Depending on the level of the students, have them infer the meaning of the poem.)
3. In order to recite rhythmically, place an "×" and explain that the "×" is a silent beat. Recite the poem keeping time every other beat. (Each line is composed of eight syllables including the silent beats.)

You may want to keep the beat by tilting your head left or right at each □, or by turning your upturned palm upside down and up again, or by tapping a desk lightly with a finger at each ×. Clapping hands is probably unsuitable for the gentle tone of the poem.)

4. Practice reciting in pairs. While one is reciting, his/her partner keeps time every other beat.
5. Once students have captured the rhythm of the poem, recite in unison. Have a student keep the beat.
6. Next, recite while keeping time in four beat measures.
(Hold one arm out in front of you and turn your palm over with every □.)
7. Recite without keeping a beat.

Variation

You may choose to keep the beat by showing pictures of dolphins.

Picture cards that can be used in class may be downloaded at Takarabako website.

Expansion

Expansion ideas may be found on the Takarabako website.

Note 1

"Iruka"


The poem's pleasing rhythm is created from a combination of sound repetition, alliteration [head rhymes] through the fourth line, rhymes [end rhymes] in every line, and the 7, 7 syllable arrangement. Traditional Japanese poetry is characteristically composed of five and seven syllables or a combination of the two, which are considered pleasant Japanese rhythms. However, the basic units in Japanese rhythm are not odd beats, but even beats, that is, 2-beat rhythm. Placing a silent beat at each "×" creates the ideal rhythm.

The other appeal of this poem is its use of homonyms. Japanese has many homonyms because of its limited number of syllables. In the *waka* world, *kakekotoba* (punning) is a rhetorical technique commonly used. Try experiencing it in the English translation.

Activity 2: *Kappa*

"Kappa" First verse

(*Kotoba asobi uta*, Tanikawa Shuntaro, Fukuinkan Shoten 1973)

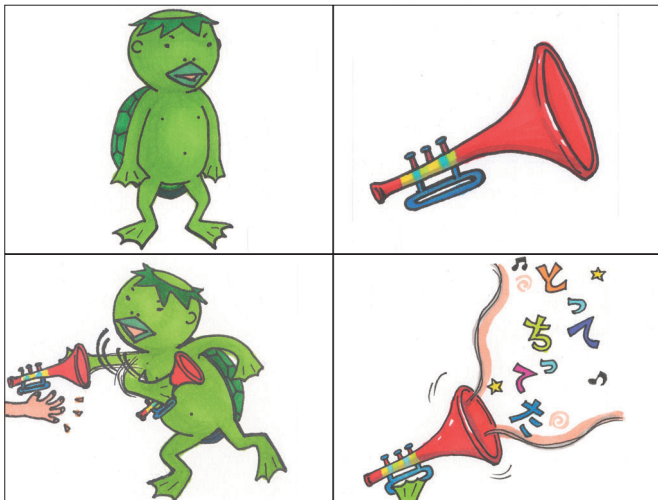
 Unfortunately we are unable to publish the "Kappa" poems on the website because of copyright restriction. But if you are interested, please send an inquiry to takarabako@tjf.or.jp and we will be happy to send you a printed version of *Takarabako* No. 4 which contains the two poems.

Objectives: To enjoy the rhythm of the Japanese language through physical movement.
To become used to the rhythm of double consonants.

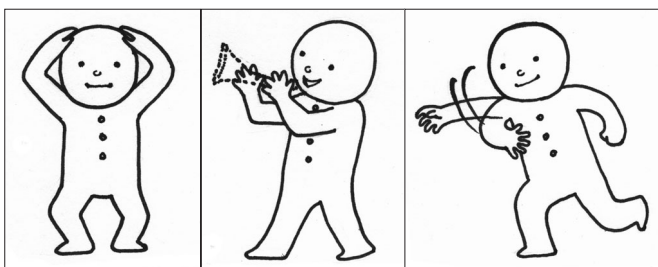
Level: Young students

Procedure:

1. Write the poem “Kappa” on the board.
2. Recite the poem to the students while clapping at each □ (“×” is a silent beat). Instruct students to skip in a circle when they hear a clap. (In age groups for which skipping and gestures are not appropriate, have students use their hands to keep the beat.)
3. Provide an explanation of *kappa*, showing a picture. Make sure students understand the meaning of each word and the poem.



4. Show students a gesture for each word. Instruct students to perform the respective gesture when they hear each word during the teacher’s recitation.



Picture cards that can be used in class may be downloaded at Takarabako website.

5. Have students skip or perform the gestures while they recite the poem.

Expansion

Expansion ideas may be found on the Takarabako website.

Note 2

“Kappa”

This short poem is full of fun—not only the delightful hopping rhythm of double consonants, but other features such as the kappa character,

the mischief of *kapparatta* (snatched) and *kappa* as homonyms, the overlapping sounds of double consonants and their amusing meanings, and the onomatopoeic expression *totte chitte ta*.

Kappa are mischievous legendary creatures believed to live in rivers and streams. They have extraordinary physical strength despite their small size, dragging horses and people into the water and drowning them. Their favorite food is cucumbers. They have a water-filled, dish-like part on their heads, and on their backs, a shell like that of a turtle. They lose their strength when the water in the dish dries up.

Pre-activities that stimulate the learners physically and mentally are vital not only for these recitation activities, but for any classroom activity in language study that utilizes both the body and the senses. They are a necessary step in enabling students to be more aware of their own sensations and recognize that some people have sensations different from theirs. It would be ideal if the teacher or an associate of the teacher were specialists on the topic, but that is not always the case. The following are ideas that anyone can easily put to use.

Pre-activity: Listening to sounds with eyes closed

Have students guess if they can hear a pin falling to the floor. Ask them to close their eyes and drop a pin. If they can’t hear the sound, ask them what objects they think they can hear falling to the floor and try them. (Students may be the one to drop the objects.)

Instruct the students to raise their hand if they hear an object falling to the floor. After dropping the object, have students open their eyes and tell them how many people raised their hands. Have students guess what the object was.

II. Producing Sound and Rhythm: Recitation Performance

For your next school festival or assembly, why not produce a recitation performance with choreography, visual aids, or a melody that will allow even an audience who doesn’t understand Japanese to appreciate the rhythm of the language?

**Performance Idea 1: Recitation Duet
“Gacho wa gaa gaa”**

“Gacho wa gaa gaa”

(Paiga ippai, Wada Makoto, Bunka Shuppanyoku 2002)

がちょうは	ががああ	A goose honks <i>gaa gaa</i>
からすは	かあかあ	A crow caws <i>kaa kaa</i>
みみずく	ほうほう	An owl hoots <i>hou hou</i>
うしは	もうもう	A cow moos <i>mou mou</i>
かえるは	げろげろ	A frog croaks <i>gero gero</i>
したを	ぺろぺろ	Its tongue goes <i>pero pero</i>
いぬは	わんわん	A dog barks <i>wan wan</i>
ねこは	にゃんにゃん	A cat meows <i>nyan nyan</i>
ぶたは	ぶうぶう	A pig oinks <i>buu buu</i>
マラソン	ふうふう	In a marathon, <i>huu huu</i>
ひざは	がくがく	My tired knees go <i>gaku gaku</i>
くちを	ぱくぱく	My mouth goes <i>paku paku</i>
あせが	たらたら	Sweat drips <i>tara tara</i>
のどは	からから	My parched throat is <i>kara kara</i>
みずを	がぶがぶ	Gulping water is <i>gabu gabu</i>
ふくは	だぶだぶ	Baggy clothes are <i>dabu dabu</i>

ズボン	は	ゆるゆる	Sagging slacks are <i>yuru yuru</i>
どろんこ	ぬるぬる	Mud feels <i>nuru nuru</i>	
あめ	が	ざあざあ	Heavy rain falls <i>zaa zaa</i>
がちょう	は	ががあ	A goose honks <i>gaa gaa</i>

Topic: Onomatopoeia and mimetic words

Stage Direction: Indicating the subject of each line with pictures, recite energetically and loudly.

Props: Pictures of subjects covered in the recitation (goose, crow, etc., indicated in English.)

Performance: Have the class recite in two groups.

◆ First half (Onomatopoeia)

Group 1: While pointing at each picture, “がちょうは”

Group 2: “ががあ” following Group 1

◆ Second half (Mimetic words)

Group 2: While pointing at each picture (knees, mouth, sweat, throat, water in a glass, etc.), “ひざは”

Group 1: “がくがく” following Group 2

Note 3

“Gacho wa gaa gaa”

The onomatopoeia/mimetic word combination of each stanza forms a rhyme, creating a pleasant rhythm that easily rolls off the tongue. In particular, the subject and onomatopoeia of the first stanza have similar sounds. Furthermore, the last line connects back to the first, forming a full circle and adding another enjoyable aspect to the recitation. Not only does this poem provide the fun of imagining English equivalents for the onomatopoeia, it leads the learner into the world of mimetic words.

Performance Idea 2: Rap “Gakko”

“Gakko”

(*Pai ga ippai* [Piles of Pies], Wada Makoto, Bunka Shuppankyoku 2002)

さんすう こくご しゃかい りか
おたふくかぜに げり はしか

えんぴつ けしゴム ふで がびよう
はきけに めまい にっしやびよう

きょうかしょ しゅくだい がっきしけん
みずぼうそうに へんとうせん

こくばん はくぼく つうちひょう
くしゃみ はなみず かふんしょう

たいりよくそくてい うんどうかい
おなかがいたい はがいたい

えんそく とうだい どうぶつえん
はなち ふなよい ちゅうじえん

ちこく そうたい ずるやすみ
きりぎり かさふた おでき うみ

そうじとうばん クラスいいん
べんぴ ふうしん じんましん

Math, language arts, social studies, science
Mumps, diarrhea, measles

Pencils, erasers, brushes, thumbtacks
Nausea, dizziness, sunstroke

Textbooks, homework, term exams
Chicken pox, tonsillitis

Blackboard, chalk, report cards
Sneezing, runny nose, hay fever

Physical exams, field days
Stomachache, toothache

Field trip, lighthouse, the zoo
Bloody nose, seasickness, earache

Arriving late, leaving early, playing hookey
Cuts, scabs, boils, pus

Cleaning duty, class chair
Constipation, rubella, hives

Topic: Vocabulary on school and ailments

Stage Direction: While tapping knees and otherwise moving to a hip hop beat, rap the poem.

Props: Have students prepare lyrics to be distributed to the audience. (Kana, romanization, and English translation.)

Practice: Tell students that they will be rapping in Japanese, and recite the poem to them while tapping your thigh at every □ (“x” is a silent beat). Explain the meaning of the poem.

さん	すう	×	こく	ご	り	かし	や	か	い	×			
おた	ふく	×	か	ぜ	に	げり	は	し	か	×			
えん	ぴつ	け	し	ご	む	ふ	で	が	び	う	×		
は	き	け	に	×	め	まい	に	っ	し	や	び	う	×

Performance: Have the class recite in two groups.

◆ Group 1: First line of each stanza (school vocabulary)

◆ Group 2: Second line of each stanza (ailment vocabulary)

Distribute a handout with the English translation and romanization, which will allow an audience unfamiliar with Japanese to enjoy along with the performing students.

Note 3

“Gakko”

Not only does this poem rhyme, making it easy to follow, the vocabulary is on subjects familiar to students. Since the poem simply lists the vocabulary one after another, it is fairly easy to understand. Refer to *Pai ga ippai* (Wada Makoto, Bunka Shuppankyoku, 2002) and *Kotoba no kobako* (Wada Makoto, Subaru Shobo, 1981) for more attractive materials with illustrations.

The following activity ideas are also available on the website

- ◆ Taking a Shot at Classical Japanese
- ◆ *Shiritori*
- ◆ *Heno heno moheji* Contest
- ◆ *Hayakuchi kotoba*
- ◆ *Mimi o sumasu*
- ◆ Singing Activities