

Formative and Summative Assessment

There are five instructional lessons in this unit, *MADE IN JAPAN: The 1876 Centennial Exhibition and the Japanese Influence on American Culture*. Each lesson has an assessment component. The first four lessons have a formative assessment. Lesson five incorporates the summative assessment for the unit.

Lesson One examines students' online research skills by completing an assessment worksheet. Lesson Two has a comprehension activity to establish students' understanding of the reading on Commodore Perry. There is also a geography assignment to assess students' longitudinal and latitudinal skills in plotting location.

In Lesson Three there is a dual assessment. Students will first be assessed by their oral presentation. Thereafter, students will write and submit an essay describing the Japanese presence at the 1876 Centennial Exhibition.

Lesson Four's assessment is to analyze companion pieces of art, Japanese and American, circa 1876. Students receive a formal Analysis Worksheet to complete in order for the teacher to assess their understanding of the task.

The summative assessment, located in Lesson 5, requires selection of any aspect of Japanese culture that has influenced American culture. Students will first complete intensive research on their topic and then write a formal research paper.

MADE IN JAPAN: The 1876 Centennial Exhibition and the Japanese Influence on American Culture

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Overview

“Comparison is the foundation of all learning; it is when, in making comparisons, we see a connection between what we know and what we don’t know, that we have learned something.”

Elgin Heinz, pioneer in Asian Studies

This curriculum unit is designed for secondary students who are studying American history. Students are introduced to a variety of primary source materials in their exploration of the Centennial Exhibition and Japan’s influence on American culture. They will use maps, historical documents, paintings, photographs, material culture, and original texts circa 1876.

The unit will examine Japan’s influence on American culture as a result of the Japanese presence at the 1876 Centennial Exhibition in Philadelphia. Until this time, Japan was unknown to the average American. That fact would change quickly.

The Japanese built on the Centennial grounds two traditional-style structures. Americans had never seen anything like these before. The construction itself become an attraction, a fascination by throngs of Americans who had never seen Japanese architecture, and their tools. The Japanese built a residence for their officials, a bazaar, and a 17,000 square feet display in the Main Exhibition Hall. The exhibition presented an impressive group of porcelain and pottery, bronzes, lacquerware, furniture, screens, textiles, wood and ivory carvings, straw and bamboo works, and toys. The exhibition and bazaar were a monumental success that garnered a total of 142 awards. It was also great commercial success for the Japanese, and Americans had “Japanese fever.” As there were ten million visitors at the Centennial, there is no doubt that the Japanese structures, displays, people, and aesthetic affected the American culture for many decades thereafter.

The intention of this curriculum unit is to engage students by having them understand the past through their knowledge of the present. Most secondary students understand the basics of trade, globalization, the Industrial Revolution, and wanting “stuff.” It is these rudimentary ideas that will be applied to the study of Japan’s influence on America circa 1876.

Objectives

The lessons in this unit were primarily designed for secondary students in American history classes. The activities clearly reflect a multidisciplinary approach whereby history, geography, reading, writing, and research are integrated. The lessons can be used independently or to study the Centennial Exhibition, 19th century American culture, the introduction and study of primary source materials, early U.S.-Japanese relations, or in an art course.

The main objectives are:

- to analyze, organize, and interpret information
- to understand that America began its interactions with Japan in 1853 but has little influence on American politics and culture until 1876
- to use a wide variety of primary source documents
- to compare and contrast paintings/artifacts
- to make inferences
- to classify and categorize
- to research using primary and secondary sources

Strategies

The unit will be taught as an interdisciplinary study, although history is the main discipline. It will also incorporate reading, writing, speaking, listening, and art. Each lesson begins with a whole group lesson that leads to an exploration of a topic or a document. Students will work in small groups to complete a task. Each group will be organized with a facilitator, recorder, and reporter. There are also several projects in which students work independently.

Most the lessons will use primary sources. Students will learn how to explore a variety of documents: paintings, photographs, letters, catalogue descriptions, and material culture. After reading the documents, students are asked to analyze, interpret and make conclusions based on evidence. It is expected that the immersion into the use of primary source materials will enable students to become more thoughtful and critical readers. In addition, the examination of primary source materials will, hopefully, stimulate interest in history.

The final lesson uses material culture available at the Shofuso House in Fairmount Park. This lesson is the culmination of study which will further emphasize Japan's effect on the United States in the late nineteenth century.

Classroom Activities

Lesson 1: Where in the World is Japan: The Geography of Japan

Materials:

- class set of laptops/computer lab
- class set of Japan's Geography worksheet (see appendices for worksheet)

Suggested link: <http://www.mapsofworld.com/japan/japan-outline-map.html>

Time: 1-2 class periods

Procedure:

1. Using the smart board, display a large political map of the world showing Japan's location. Examine its geographic relationship to Asia and other continents. Examine all the major water bodies in each direction of this island nation.
2. Have students independently research the fourteen questions on the geography worksheet.

Lesson 2: Encounters of the First Kind: Japan's Introduction to America

Background:

Commodore Perry and the Opening of Japan

On March 31, 1854, representatives of Japan and the United States signed a historic treaty. A United States naval officer, Commodore Matthew Calbraith Perry, negotiated tirelessly for several months with Japanese officials to achieve the goal of opening the doors of trade with Japan.

For two centuries, Japanese ports were closed to all but a few Dutch and Chinese traders. The United States hoped Japan would agree to open certain ports so American vessels could begin to trade with the mysterious island kingdom. In addition to interest in the Japanese market, America needed Japanese ports to replenish coal and supplies for the commercial whaling fleet.

On July 8, 1853 four black ships led by USS *Powhatan* and commanded by Commodore Matthew Perry, anchored at Edo (Tokyo) Bay. Never before had the Japanese seen ships

steaming with smoke. They thought the ships were "giant dragons puffing smoke." They did not know that steamboats existed and were shocked by the number and size of the guns on board the ships.

At age 60, Matthew Perry had a long and distinguished naval career. He knew that the mission to Japan would be his most significant accomplishment. He brought a letter from the President of the United States, Millard Fillmore, to the Emperor of Japan. He waited with his armed ships and refused to see any of the lesser dignitaries sent by the Japanese, insisting on dealing only with the highest emissaries of the Emperor.

The Japanese government realized that their country was in no position to defend itself against a foreign power, and Japan could not retain its isolation policy without risking war. On March 31, 1854, after weeks of long and tiresome talks, Perry received what he had so dearly worked for--a treaty with Japan.

The treaty provided for:

1. Peace and friendship between the United States and Japan.
2. Opening of two ports to American ships at Shimoda and Hakodate
3. Help for any American ships wrecked on the Japanese coast and protection for shipwrecked persons
4. Permission for American ships to buy supplies, coal, water, and other necessary provisions in Japanese ports.

After the signing of the treaty, the Japanese invited the Americans to a feast. The Americans admired the courtesy and politeness of their hosts, and thought very highly of the rich Japanese culture. Commodore Perry broke down barriers that separated Japan from the rest of the world. Today the Japanese celebrate his expedition with annual black ship festivals. Perry lived in Newport, Rhode Island, which also celebrates a Black Ship festival in July. In Perry's honor, Newport has become Shimoda's sister city.

...information from the U.S. Navy Museum

Materials:

- class set of the above reading, *Commodore Perry and the Opening of Japan*, either a hard copy or to read online @ <http://www.history.navy.mil/branches/teach/ends/opening.htm>
- class set of activity worksheet, *Perry Longitude and Latitude Activity*, either a hard copy or to read online @ <http://www.history.navy.mil/branches/teach/ends/perrybio.htm>

- class set of **Guess Who?** worksheet, hard copy can be downloaded @ <http://www.history.navy.mil/branches/teach/ends/guesswho.htm>
- class set/computers of essay: *Commodore Perry & the Opening of Japan (1853-1854)* http://ocw.mit.edu/ans7870/21f/21f.027/black_ships_and_samurai/bss_essay01.html
- class set of **Written Document Analysis Worksheet** (http://www.archives.gov/education/lessons/worksheets/written_document_analysis_worksheet.pdf)
- class set or read online of President Fillmore’s introductory letter to Japan, delivered by Commodore Perry (http://ocw.mit.edu/ans7870/21f/21f.027/black_ships_and_samurai/presletter.html)

Time: 4-5 periods

Procedure:

PART I

1. Read and discuss the article, *Commodore Perry and the Opening of Japan*, as a whole class reading.
2. Students independently complete the worksheet, *Guess Who?*, after the reading of the article.
3. In teams of two, students should complete the geography worksheet, *Perry Longitude and Latitude Activity*
4. Review and discuss answers after students complete the exercise.

PART II -- (Project)

1. Distribute, or refer students to the website to view the essay, *Commodore Perry and the Opening of Japan (1853-1854)*
2. Divide the class into seven groups. Assign each group a section of the essay to read:
 - Introduction
 - Perry
 - Black Ships
 - Facing “East”
 - Facing “West”
 - Portraits
 - Gifts & Nature

The above sections are tabs on top of the entry page/introduction; click the different tabs to access the portion of the essay assigned.

3. After reading, each group prepares an stimulating class presentation of their portion of the essay. Students should include visuals from the reading in their presentation. The presentation should be approximately 5-7 minutes. Depending on the class size and pacing, at least 1-2 class periods may be needed to organize the presentation.
4. Group presentations.

PART III -- Document Analysis

1. Distribute a copy of President Fillmore's letter (retyped primary document) to students. Review letter as a class. Discuss tone of letter, promises, expectations, etc.
2. Distribute *Written Document Analysis Worksheet* to each student to complete using the letter. Students may work in pairs or independently. Review responses as a whole class activity.

NOTE: the following websites can provide more information on Perry's expedition to Japan and President Fillmore's Letter to Japan:

http://www.history.navy.mil/library/online/perry_exp.htm

http://www.losal.org/146420319215521653/lib/146420319215521653/Reading-Millard_Fillmore_opens_Japan.pdf

Lesson 3: Japan Comes to America: The Centennial, 1876

Background:

The day was May 10, 1876, when the President of the United States and the Emperor of Brazil would open in Fairmount Park the great International Exhibition to celebrate the centennial year of American independence.

The day had begun with the ringing of the city's bells. Then the rain had stopped, though the sky remained leaden. With nothing to deter them now and with months of waiting at an end, thousands streamed to the park, 100,000 to wait, as the sun appeared, for the nine o'clock opening of the Exhibition gates. As they waited they could see, close by, the vast Main Exhibition Building. Beyond were the towers and expanse of Machinery Hall, the Gothic "barns" of Agricultural Hall, the arabesque architectural intricacies of Horticultural Hall, the art galleries of Memorial Hall, and twenty-four state and many other buildings-236 acres of exhibits and exhibition grounds.

In choosing a site for the celebration, the United State Congress had most appropriately selected the city where American independence was proclaimed and where the Constitution, which made a nation of thirteen colonies, was written. Philadelphia was

stretching at the seams now to accommodate the visitors which history had brought it. More than eight million admissions, from this country and abroad-the population of the United States was forty million-were counted at the fair during the six months it was open, from May 10 through November 10. It was perhaps the greatest extravaganza ever staged in the state of Pennsylvania.

The first to suggest an international exhibition in Philadelphia for the anniversary seems to have been a college professor in the Midwest. His idea was readily embraced by several civic-minded citizens and the city fathers of Pennsylvania's largest city. The General Assembly of the Commonwealth and the Franklin Institute joined with the city government in petitioning the federal government and, in 1871, the United States Centennial Commission was created by act of the Congress. This commission was charged with planning "an International Exhibition of Arts, Manufactures, and Products of the Soil and Mine."

Not only were there historical reasons for holding America's celebration in the city of Philadelphia, there were practical advantages as well. Fairmount, one of the oldest and largest municipal parks in the country, was an ideal spot for such a celebration. In 1873 some 450 acres of the pastoral grounds of Fairmount Park were set aside for the Centennial Exhibition. At the same time a proclamation by President Grant announced the Exhibition to the world; and in the summer of 1874 the Chief Executive, at the direction of the Congress, invited the governments of foreign nations to participate.

The exhibition opened as scheduled on May 10, 1876, to a vast throng of visitors. Philadelphia was resplendently decked out for fairgoers with bunting and with the flags of participating nations. Trains of out-of-town visitors disgorged at fairground stations. A host of dignitaries attended also, led by President and Mrs. Grant, Emperor Dom Pedro II of Brazil and his Empress, and the governors of Louisiana, Massachusetts, and Pennsylvania.

The largest building at the fair was the Main Exhibition Building, which covered over twenty-one acres and was 464 feet in width and 1,880 feet in length. This enormous structure of wood, glass, and iron held an amazing number of exhibits from thirty nations. A seemingly endless variety of items was put on display: soaps, furniture, books, tools, medicines, religious tracts, military and naval armaments, and thousands of others. Some interesting new inventions were also shown, among them the electric light, the typewriter, the telephone, and an automatic baby feeder.

Machinery Hall was the second largest of the buildings, covering fourteen acres and containing almost every conceivable type of machine. On display were machines for working metal, stone, and wood, for sewing, spinning, weaving, printing, mining, farming, traveling, and processing foodstuffs. Power was supplied by the forty-foot-high steam engine designed by George H. Corliss, inventor and manufacturer. The giant

Corliss engine could be run by one man and was the talk of the Exhibition. The third major building was Agriculture Hall.

The other major structures were Memorial Hall and Horticultural Hall. Memorial Hall was designed as a permanent museum of art, and was built by the Commonwealth of Pennsylvania and the city of Philadelphia. Philadelphia erected the ornament of the fair, Horticultural Hall. A Moorish-style palace of glass, iron, and colored brick, this exotic edifice, filled with trees and shrubs and flowers, was the most striking of the nearly 200 buildings erected.

Besides the five major buildings and the host of lesser structures, there were other important buildings. Among them were the U.S. Government Building and the Women's Pavilion. It showed the relative emancipation of the women of the United States, while it bombarded visitors with feminist and women's rights propaganda in its weekly newspaper, *The New Century for Woman*.

Among the smaller buildings were the pavilions of various nations, although the principal exhibits of the foreign countries were in the Main Exhibition Building. Buildings were erected by Sweden, Chile, Turkey, Great Britain, Spain, the recently created German Empire, Brazil, France, and Portugal. Japan, closed to the western world before 1854, erected two, a dwelling and a bazaar, for its very popular exhibit.

Almost two-thirds of the states of the Union built pavilions, which contained offices, reception rooms, and in a few cases exhibits. Elaborately Victorian in design, they were among the most picturesque structures at the fair.

Naturally there was plenty of food available for the fairgoers, who had their choice of French, Jewish, Turkish, Viennese, and German restaurants, as well as numerous American establishments.

On November 10, 1876, President Grant returned to Fairmount Park to close the great fair. Open for 159 days, but never on Sundays, the Exhibition counted 8,004,325 paid admissions. Nearly fifty countries of the world were represented by exhibitors.

The Centennial Exhibition of 1876 in Philadelphia was a coming-out party for the United States of America. For the first time, her industrial progress was put on display for the world to see. The Exhibition also gave Americans a chance to reflect on the tremendous growth and development in all aspects of life that had been made in the United States during the first century of independence.

...edited from: Dennis T. Lawson, "Centennial Exhibition of 1876" *Historic Pennsylvania Leaflet No. 30* (Harrisburg: Pennsylvania Historical and Museum Commission, 1969)

Materials:

- Smart board
- Class set of computers

Time: 4-5 periods

PART I-- Online view of the 1876 Centennial**Procedure:**

1. In order for students to have a “virtual” view of the Centennial, use the smart board to see the largest existing digital collection of Centennial material. This collection is presented by the Free Library of Philadelphia.

<http://libwww.library.phila.gov/CenCol/overview.htm>

You will enter the website on the “Overview” page. Review. Click on the “Exhibition Facts” page. Scroll down and click on the “Timeline.” There is also the “Foreign Countries” drop-down menu. Click on this to view brief information about Japan at the Centennial.

The next section to explore is the “Tours” menu on the left side of the page. It is recommended students explore this section independently. Once entering this page, scroll down to the drop-down menu on the left, “Choose a site.” This enables the student to explore the different sites at the Centennial: Main Exhibit Hall, Machinery Hall, Agricultural Hall, Women’s Pavilion, U.S. Government Buildings, and State Buildings. Each choice provides the viewer with photographs.

2. Research Project:

The website below provides numerous suggestions for student research. The teacher may assign or students may select a research project to prepare and submit.

<http://libwww.library.phila.gov/CenCol/schoolhouse-teaching.htm>

PART II-- J.S. Ingram: A First Person Account of the Japanese Exhibit At the Centennial

J.S. Ingram wrote a first person account of the Centennial Exhibition. This narrative was published in 1876 by Philadelphia publishers, Hubbard Brothers. Ingram’s book is conveniently described in sections. The Japanese Exhibit is described in Chapter XXII. The chapter is subdivided into: Japanese Exhibits, Porcelain and Lacquer Ware, Silk Fabrics & Embroideries, Education & Science, and the Japanese House and Bazaar.

This book was printed in 1876 and is online @ <http://www.unz.org/Pub/IngramJS-1876>

At the bottom of the first page, scroll horizontally to the page needed. Chapter XXII begins on page 559.

Group #1-- Japanese Exhibits, pages 559-561

Group #2-- Porcelain & Lacquer Ware, pages 561-563

Group #3-- Silk & Embroideries, pages 563-565

Group #4-- Education & Science, pages 565-566

Group #5-- Japanese House & Japanese Bazaar, pages 566-570

Procedure:

1. Divide class into five groups for a Jigsaw Activity.
2. Assign each group a section to read and discuss. It will be each person's task to teach their section to others in the class who have not read it.
3. After all groups have read and discussed their assigned portion, assign a number to each person in each group (ex. 1-2-3...).
4. Direct all 1s to form a new group, 2s join together, etc. In this way, theoretically, the newly formed groups are composed of at least one person from each of the original five groups.
5. Starting with student one, each student will be responsible to teach to their group the information learned from their initial reading of the Japanese exhibit at the Centennial.
6. After each person has shared their information, students will write an essay describing the Japanese presence at the 1876 Centennial Exhibition.

Lesson 4: A Picture Says a Thousand Words: Comparing Late 19th Century American & Japanese Art

Materials:

- class set of Venn Diagrams (<http://www.eduplace.com/graphicorganizer/pdf/venn.pdf>)
- class set of Painting/**Picture**/Photograph and **Artifact** Analysis Worksheets
 - ...for Paintings: <http://www.archives.gov/education/lessons/worksheets/photo.html>
 - ...for Artifacts: <http://www.archives.gov/education/lessons/worksheets/artifact.html>
- class set of computers/lab to access links to sets of paintings

Sets include:

#1

- *Story of Sakura Sogo* by Tsukioka Yoshitoshi; Japan; 1885; woodcut
http://i1355.photobucket.com/albums/q719/MKolsky/1StoryofSakuraSogobyTsukiokaYoshitoshiJapan1885woodcut_zps6c9315ed.jpg
- *Under the Horse Chestnut Tree* by Mary Cassatt; American; 1896; oil painting
http://i1355.photobucket.com/albums/q719/MKolsky/1UndertheHorseChestnutTreeMaryCassettAmerican1896_zps2d8ef686.jpg

#2

- *Sea Cove* by Albert Bierstadt; American; 1880; oil on wood
http://i1355.photobucket.com/albums/q719/MKolsky/2SeaCoveAlbertBierstadt1880oilonwood_zpsc5c7edfb.jpg
- *The Peak of Satta Pass near Yui Station* by Hiroshige Utagawa; Japanese; 1883; woodcut
http://i1355.photobucket.com/albums/q719/MKolsky/2ThePeakofSattaPassnearYuiStationJapaneseHiroshigeUtagawaartist1833woodcut_zpsde6efe94.jpg

#3

- *Pitcher* by Tiffany & Company; American; 1878; silver, gold, copper
http://i1355.photobucket.com/albums/q719/MKolsky/3PitcherTiffany&CompanyAmerican1878sivergoldcopper_zps67cebc06.jpg
- *Incense Burner with Brocade Pattern* by Takahara Komajiro; Japanese; 1880; gilt-wire cloisonne enamel
http://i1355.photobucket.com/albums/q719/MKolsky/3IncenseBurnerwithBrocadePetternJapaneseTakaharaKomajiro1880gilt-wirecloisoooneenamel_zps2ca9ed91.jpg

#4

- *Cloisonne Goblet* by Maizano Gen-O; Japanese; 1876; enamel, gold, silver
http://i1355.photobucket.com/albums/q719/MKolsky/4CloisonneGobletJapaneseMaizonoGen-O1876enamelgoldsilver_zps58249263.jpg
- *Vase* by Rookwood Pottery; American; 1880; ceramic stoneware
http://i1355.photobucket.com/albums/q719/MKolsky/4VaseRookwoodPotteryCincinnatiOhio1880ceramicstoneware_zps4330ed59.jpg

#5

- Fan; Japanese; 1880

http://i1355.photobucket.com/albums/q719/MKolsky/5FanJapanese1880_zpsfaff507d.jpg

- Fan; American; 1880

http://i1355.photobucket.com/albums/q719/MKolsky/5FanAmerican1880_zps293f3fdd.jpg

#6

- *One Hundred Aspects of the Moon, No. 6* by Tsukioka Yoshitoshi; Japanese; 1886; woodblock

http://i1355.photobucket.com/albums/q719/MKolsky/6OneHundredAspectsoftheMoonJapaneseTsukiokaYoshitoshi1886woodblockprint_zpsfebac5b3.jpg

- *Standing Girl with a Book, 3 Masks on a Wall* by Edward Penfield; American; 1885; print/poster

http://i1355.photobucket.com/albums/q719/MKolsky/6StandingGirlwithaBookAmericanEdwardPenfield1885poster_zpsf8fd12af.jpg

Time: 1-2 Periods

Procedure:

1. Divide students into groups of three or four, depending on class size. Assign a facilitator, reporter, and recorder for each group. There are six sets of companion paintings. Each group will receive one set to study. Each set of two paintings/pictures has the same theme. One painting is by an American artist and the other by a Japanese artist. Each group will complete two Painting/Picture/Photograph Analysis Worksheets for the two companion pieces of art. The group's facilitator will guide participants in completing the Analysis Worksheet. The recorder will enter the information on the worksheet. This task should take 20-30 minutes.
2. After the groups have completed their Analysis Worksheet, distribute a Venn Diagram. The group should complete the Venn Diagram using the pair of paintings or artifacts. The recorder should complete the worksheet.
3. After the groups have completed their tasks, the reporter from each group will report to the class on their group's findings. The report should include: an introduction to their painting or artifact, a comment on the common theme, and what the group thought was similar and different about the two pieces of art; finally, and most importantly, how the American art was influenced by the Japanese aesthetic.
4. The teacher should conclude the lesson with a review of the class's findings and comparisons, and the influence of the Japanese aesthetic on American art.

Lesson 5: Japonisme: Japan's Influence on American Architecture, Arts and Crafts (PROJECT)

Background:

For over 200 years, Japan under Shogun rule consciously isolated itself from the rest of the world, completely closing its border except to a few Dutch traders allowed to live on the outskirts of the country. This changed in 1854, when American Commodore Matthew Perry, through a show of military might, "persuaded" the Japanese to open their borders under the Kanagawa Treaty.

Europeans had already been introduced to Japanese arts at the International Exhibition in London 1862 and the Paris Exposition Universelle in 1867. However, it wasn't until the Philadelphia Centennial Exhibition in 1876 when the American public was exposed to Japanese art and crafts.

The 1880s were the height of the Japanese craze in Europe and America. anything with a Japanese theme was guaranteed some success, one reason for the popularity of Gilbert and Sullivan's satirical operetta *The Mikado* (1885). Everyone wanted Japanese style objects in their home, and producers obliged, providing both original imports and Western decorative wares done in the Japanese style, such as furniture, wallpaper, sculptures, porcelain, prints and textiles.

In the move away from more gaudy Victorian aesthetic, many designers appreciated the simplicity of some of Japanese style. Thus, everything from book covers, paintings, jewelry, and furniture, to quilts and wallpaper were affected. This influence become known as Japonisme, a French word used by Europeans and Americans.

...adapted from Publishers' Bindings Online, *1815-1930: The Art of Books*

Materials:

- computer access for students

Time: 1-2 weeks

Procedure:

Students will select a topic to research. They may select any aspect of American culture that has been influenced by the Japanese at any time in history from 1876 to the present. They may select any aspect of cultural, such as food, music, architecture, clothing, educational etc. to research in order to write a short paper on the topic.

Lesson 6: Culminating Activity: Field Trip to Shofuso House, Fairmont Park

Materials:

- field trip preparations-- permission slips, etc.
- contact Shofuso House
- reserve a bus/tokens for public transportation

Time: 2-3 hours

This lesson occurs at the Shofuso House and Gardens in Fairmount Park. The teacher can arrange for a free guided tour of the house. There is a self-guided tour of the gardens.

NOTE: It is highly recommended that this field trip include the Please Touch Museum which is five minutes away from the Shofuso House. The Museum has an enormous original 1876 display (lower level) of the 1876 Centennial Exhibition. Arrangements can be made for a lesson about the Centennial Exhibition.

Background on the Shofuso Japanese House and Garden:

Shofuso Japanese House and Garden is a traditional-style Japanese house and nationally-ranked garden in Philadelphia's West Fairmount Park that reflects the history of Japanese culture in Philadelphia, from the 1876 Centennial Exposition to the installation of its contemporary paintings in 2007.

Shofuso was built in Japan in 1953 using traditional techniques and materials and exhibited in the courtyard at the Museum of Modern Art in New York. It was moved to Philadelphia in 1958, to the site of several previous Japanese structures and a continuously maintained Japanese garden dating to the 1876 Centennial Exposition. A viewing garden with koi pond and island, a tea garden, and a courtyard garden comprise the 17th century-style Japanese walled and fenced garden of this historic site and museum.

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Websites:

www.ascasonline.org/articolomm27.html

Article: *Japanese Influence in American Silver 1870-1890*

<http://www2.hsp.org/exhibits/Balch%20exhibits/Japanese/earlyphila.html>

Article: *Early Philadelphia Issei*

http://salempress.com/stor/samples/american_business/american_business_japanese.htm

Article: *Japanese Trade with the United States*

<http://www.history.navy.mil/branches/teach/ends/opening.htm>

Appendices

Pennsylvania Common Core Standards (6-12)

English Language Arts

1.2 Reading Informational Text

1.4 Writing

1.5 Speaking & Listening

Reading Standards for Literacy in History/Social Studies

8.5 Reading Informational Text

Standards for the Arts and Humanities

9.2.5 Historical and Cultural Contents

- A. Explain the historical, cultural and social context of an individual work in the arts
- B. Relate works in the arts chronologically to historical events
- C. Relate works in the arts to varying styles and genre and to the periods in which they were created
- D. Analyze a work of art from its historical and cultural perspective
- F. Know and apply appropriate vocabulary used between social studies and the arts and humanities
- G. Relate works in the arts to geographic regions

9.3 Critical Response

- A. Identify critical processes in the examination of works in the arts and humanities
- B. Describe works in the arts comparing similar and contrasting characteristics

9.4 Aesthetic Response

- A. Identify uses of expressive symbols that show philosophical meanings in works in the arts and humanities

WORKSHEETS

Japan's Geography

1. What is the capital of Japan? _____
2. What is the name of the island chain in the south of Japan that extends all the way to Taiwan? _____
3. Japan is subject to frequent earthquakes. What is the name of the geologic area of unstable tectonic plates that loops around the Pacific Ocean (and includes Japan)?

4. Japan is a large chain of islands. What vocabulary term describes this?

5. The city of Sapporo is found on what island of Japan?

6. What is the name of the largest of the Japanese islands?

7. The tallest peak in Japan is also a revered national icon. What is the name of this mountain near Tokyo?
8. If you wanted to travel from Tokyo to Kyoto, in which direction would you head?
9. Which ocean lies to the east of Japan? _____
10. Which is the longest river in Japan?

11. How many prefectures (states) are there in Japan? _____
12. Name the four main islands of Japan: _____
13. About how many islands make up Japan—40, 50, 200, 1000? _____
13. Which is the smallest of the four main islands of Japan?

14. What are the longitudinal & latitudinal coordinates of Tokyo? _____

VENN DIAGRAM

