

Department	International College of Liberal Arts		
Semester	Fall 2025	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	ARTS/JPNA111		
Course Title	Calligraphy and Kanji Culture		
Prerequisites	None		
Course Instructor	REED William	Year Available (Grade Level)	1
Subject Area	Interdisciplinary Arts: Arts	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>Class Size: Limited to 25 students This class size ensures enough space for each student to practice without feeling cramped and allows for personalized feedback. With more students, individual guidance would be significantly reduced.</p> <p>What is the Course About? Shodo (Japanese brush calligraphy) is an art that blends history, psychology, and physical skill. This course explores these elements through hands-on practice, reading aloud, and understanding English translations. Calligraphy requires hand-eye coordination, engaging the entire brain to enhance concentration, awareness, posture, and breathing. Learning Kanji strengthens memory, imagination, spatial awareness, and coordination.</p> <p>Throughout the course, you'll develop: Brush control for precise strokes Mindfulness & focus through repetition and rhythm Handwriting precision & artistic expression A deeper appreciation for Kanji culture and its connection to Chinese and Japanese traditions</p> <p>Who Can Join? No prior experience is required. Students in past semesters have demonstrated that dedication, time, feedback, and focused practice lead to remarkable improvement. Calligraphy is like playing an instrument—first comes accuracy, then expression. Like Classical Music or Jazz, it may seem challenging at first, but steady progress is achievable and rewarding. To create a relaxing and immersive learning atmosphere, Jazz music plays during class, which many students find to be a calming and enjoyable part of their day.</p> <p>What is the Course Structure? The course runs for 15 weeks (30 classes), with an expected 5 hours per week of practice outside of class.</p> <p>Class format includes: Short lectures & live demonstrations - covering brush techniques, mastery tips, and insights into calligraphy & Kanji culture. Arriving late means missing key instruction. Guided practice with feedback - improving technique through repetition. Online resources - access to master copies (Tehon), instructional videos, and brush mastery tips for review. However, these cannot replace in-class demonstrations and real-time feedback. Techniques for Kanji memorization - helping you study effectively. Mindfulness & health benefits - exploring the meditative aspects of calligraphy. Through consistent practice, students will refine their brush control, focus, spatial perception, line quality, and appreciation of Japanese culture, poetry, and nature.</p> <p>What Materials are Required? A materials package (5,500 yen) must be purchased during the first week. Please bring exact change. This price includes all required materials, and no discounts are available—even if you bring a substitute brush. Substitutes often lead to poor quality work. Used brushes from previous students are not recommended, as they tend to be worn out and difficult to control.</p> <p>Materials Provided: High-quality small brush (carefully selected for course standards) Calligraphy paper & sumi ink Shared ink containers Shitajiki (Guideline paper for spacing) Designated notebook Master copies (Tehon) for guided practice Pencil</p> <p>Final projects must be completed using the provided brush and paper to maintain quality and consistency.</p> <p>What is the Course Content & Timeline? Each three-week block focuses on different aspects of calligraphy and Kanji culture: 1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy 2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing 3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork 4) Kanji Culture & 30-Kanji Notebook (Weeks 13-14) Strengthen memory and recall through structured Kanji-writing methods Learn mnemonic techniques using color-coded illustrations 5) Final Paper & Research (Week 15) Write a final paper using the MLA-style template provided Continue refining calligraphy, revisiting and improving earlier work</p> <p>Final Submission & Expectations No final exam. All assignments must be submitted the day after the last class, before Finals Week. Refer to the syllabus for grading criteria, practice recommendations, and time management.</p> <p>Attendance and participation are essential for progress—dedication to in-class work and focused practice outside of class will lead to significant improvement. If you follow the structured guidance, engage in consistent practice, and actively seek feedback, you will achieve remarkable skill by the end of this course.</p>
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<p>Class plan based on course evaluation from previous academic year</p>	<p>Class Size & Learning Environment: Previously, the course had a 40-student cap due to high demand. Since the classroom only accommodates 25 students, the extra students used the Fuji Lounge. However, this setup reduced opportunities for individual feedback and personalized instruction. Now, the class size is now limited to 25 students to ensure better attention, feedback, and overall progress.</p> <p>Grade Expectations: Some students had found it difficult to understand the criteria used for evaluating performance and skill in their calligraphy. There was sometimes a gap between the grade that a student thought was deserved, and the grade which they ended up receiving. The rubrics and grading criteria have been updated to make expectations clearer and easier to follow. These will be explained in the class at the beginning and end of each module, so that students can better evaluate their own progress, as well as what the criteria are for evaluating the grade.</p> <p>Feedback: Some students found it difficult to know how to get feedback, or how to process the feedback into progress. The ways in which students can get feedback on their work, progress on the modules, and understanding of the criteria for grading is now made clear in the Rubrics.</p> <p>Why In-Person Attendance Matters This course is fully face-to-face, with ample time for practice and feedback. High attendance is essential, as classes are not recorded. Arriving late or missing class means missing crucial instructions, live demonstrations, feedback, and in-class practice opportunities. While I provide online video resources demonstrating brush techniques for review, in-person learning remains unmatched.</p> <p>Videos support learning, but: In-person instruction provides direct feedback tailored to your work. Practicing alongside classmates fosters motivation and collaboration. Using high-quality materials in a structured setting enhances skill development. Students learn by observing and coaching each other, strengthening both individual and group progress. Developing brush calligraphy is a physical skill, much like playing an instrument or training in a sport. Consistent practice outside of class hours is essential for meaningful progress and mastery.</p> <p>Building a Community of Practice Beyond mastering the fundamentals, students will also: Share their work outside class to build confidence Display projects for others to see, creating a sense of accomplishment Engage in cooperative learning, supporting each other's artistic growth By focusing on both individual improvement and group collaboration, this course offers a rich, immersive experience in Japanese brush calligraphy.</p>
<p>Course related to the instructor's practical experience (Summary of experience)</p>	<p>CREDENTIALS I have over 50 years of experience in Brush Calligraphy and related traditional Japanese arts. My studies include Japanese Language, Aikido, and Shodo (Calligraphy), along with deep explorations of their historical and cultural significance.</p> <p>My current rankings include: 8th-dan in Aikido 10th-dan in Shodo (Japanese Calligraphy) 2nd-dan in Iaido (Art of Drawing the Sword) Shihan (Master Instructor) rank in Nanba Jutsu and WAGI (based on Kyogen theater) I have dedicated my life to the interconnected nature of traditional Japanese arts. Calligraphy has long been considered a vital discipline in martial training, often referenced in the phrase "Master of Sword and Letters."</p> <p>Currently, I serve as: Vice-Chairman (designated by headquarters) of the Japan Calligraphy Education Association Director of the Yamanashi Association for the Study of Samurai Signatures (formerly) Member of the Japan Sports Agency's Budo Tourism Committee (served two years) I have also been commissioned to create calligraphy artworks for Erinji Temple and Kawaguchiko Asama Shrine, both designated World Heritage Sites.</p> <p>MEDIA APPEARANCES I have appeared in more than a dozen Samurai documentaries and national television broadcasts as a historical commentator and site navigator. My calligraphy has been featured in the title pages of these programs.</p> <p>Notable media engagements include: Navigator for 8 NHK "Journeys in Japan" episodes, providing on-location insights into Japanese history and samurai culture Frequent guest on podcasts and nationally broadcast radio programs, discussing Japanese calligraphy and its cultural significance Regular weekly commentator on Yamanashi Television for five years, often demonstrating calligraphy and explaining its role in Japanese culture Columnist for Japanese and English publications, including a video series on "The Brush as the Sword of the Mind," with one video exceeding 1 million views on YouTube</p> <p>PUBLICATIONS I have authored multiple books, including: Two books in English on Calligraphy (available in the YGU Library) Two Papers on Calligraphy and Creativity for the Japan Creativity Society Several books on Aikido from Japan Publications Two bestselling books in Japanese on Presentation Skills and Mind Mapping Regular contributor to "Gekkan Hiden" and "Budo Japan," two of Japan's leading publications on calligraphy and samurai culture</p> <p>DEMONSTRATIONS & PERFORMANCES I have conducted public demonstrations of Calligraphy, Sword Arts, and Aikido at prestigious venues, including: Solo calligraphy demonstration on the Kagura Stage at Asakusa Shrine (Tokyo) Live calligraphy performance at the historic Kyu Butokuden (Kyoto), on the grounds of the Heian Shrine Stage collaboration at Nikkei Hall with a professional Bach violinist from Spain, integrating live calligraphy with music Organizer of iEXPerience field trips for exchange students, featuring immersive experiences in Japanese culture</p> <p>I have spent over five decades studying directly under top masters in these fields. One of my primary goals at iCLA is to develop effective methods for guiding beginners from over 40 foreign countries-many with no prior experience in calligraphy or Japanese culture-to achieve an excellent level of mastery within just 2 to 3 months. I am grateful to many students for their dedication in helping me make this dream come true!</p>

Learning Goals	<p>Learning Goals and Skill Development in the Calligraphy and Kanji Culture Course</p> <p>Diploma Policy for Calligraphy and Kanji Culture</p> <p>DP1: Students will gain knowledge by learning the meanings behind the calligraphy they create. They will record this information in their Kanji Notebook and use it in their final paper. Sharing this knowledge through discussions and presentations will further enhance their understanding.</p> <p>DP2: Students are encouraged to develop critical and creative problem-solving skills by exploring the accessibility of Chinese and Japanese calligraphy. Even those with no prior experience can learn these scripts by working together and learning from each other.</p> <p>DP4: Students will develop a sense of personal and social responsibility by respecting ancient calligraphy traditions while also finding ways to express those meanings in a modern context. They will also be encouraged to care for their materials and supplies as they improve their skills in the craft.</p> <p>Critical Thinking Analyze literal and interpretative translations of Japanese and Chinese poetry, considering historical context and poetic license. Develop an objective and critical eye when comparing your copy to the master Tehon. Assess arguments in research readings regarding the cognitive benefits of handwriting, evaluating evidence and source credibility.</p> <p>Problem-Solving Develop precise visual perception of Kanji, including character geometry, stroke shape, and spatial balance. Use grids, guidelines, and measurement tools to align strokes correctly until accuracy becomes intuitive. Master fine brush control through proper technique, rhythm, and eye-hand coordination, ensuring precision and finesse.</p> <p>Creative Thinking Connect meaning across reading, painting, and reciting poetry, developing multidimensional thinking. Cultivate imagination by studying how strokes are formed and abbreviated across three major Kanji scripts and the Heiancho Kana. Understand how creativity in calligraphy relates to artistic drawing, musical performance, and other fine arts.</p> <p>Intercultural Competence Learn to express ideas in the language and artistic style of a different culture and era. Share and compare Master Tips with students from diverse backgrounds, gaining global perspectives.</p> <p>Oral Communication Demonstrate calligraphy through show-and-tell sessions. Repeat coaching instructions and teach techniques to peers. Discuss English translations of poetry, deepening cultural and linguistic understanding.</p> <p>Written Communication The Final Paper includes: Research and analysis of a topic from assigned readings, with proper citations. Reflection on the cognitive and neurological benefits of calligraphy practice. A glossary of essential terminology used in Shodo practice.</p> <p>Quantitative Reasoning Use visual alignment tools to develop spatial awareness and geometric accuracy in Kanji. Explore aesthetic principles in calligraphy, such as the Golden Ratio and Fibonacci sequence. Reference neuroscientific research on brain engagement during calligraphy for the Final Paper.</p> <p>Conclusion This course not only teaches brush calligraphy but also enhances critical, creative, and analytical skills. Through hands-on practice, research, and reflection, students gain a deeper understanding of Japanese culture while developing lifelong skills in focus, discipline, and artistic expression.</p>
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iCLA Diploma Policy	DP1/DP2/DP4
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Flipped Classroom/Discussion, Debate/Presentation/Workshop, Fieldwork
More details/supplemental information on Active Learning Methods	<p>This course emphasizes active learning through immersive, hands-on experiences that enhance both technical skill and cultural understanding.</p> <p>Calligraphy Painting requires deep focus and full mind-body engagement, which is reflected in the quality and expressiveness of the final work.</p> <p>Kanji Mnemonics use imagination, visual elements, and storytelling to reinforce key words and improve retention.</p> <p>Readings, the Final Paper, and Class Discussions develop critical thinking while exploring the cultural and historical significance of calligraphy.</p> <p>The Seal-Carving Workshop provides students with a hands-on experience in creating hand-carved seals, adding a personalized element to their artistic practice.</p> <p>The GALA serves as a culminating event where students present their work to a broader audience, fostering confidence and appreciation for their progress.</p> <p>By integrating these interactive and experiential learning methods, students not only develop strong calligraphy skills but also gain a deeper understanding of Japanese culture and artistic tradition.</p>

Use of ICT	This course integrates Information and Communication Technology (ICT) with traditional calligraphy techniques to enhance learning and artistic perception. Video Analysis: Students review videos to refine brush techniques, stroke speed, and rhythm. Mathematical Foundations: Grids and Fibonacci overlays help visualize geometry and proportional balance in characters. AI-Assisted Research: Tools like ChatGPT support question refinement, research skills, and critical thinking in calligraphy and Kanji culture. Traditional Methods: Hands-on practice enhances sensory awareness and eye-hand coordination, offering a tactile learning experience beyond digital tools. Multimedia Learning: Photos and videos showcase techniques difficult to demonstrate in person. Audio recordings help students experience the rhythm and auditory aspects of calligraphy. By blending technology with traditional practice, students gain a well-rounded understanding of calligraphy' s artistic, mathematical, and cultural dimensions, refining both technical skills and creative expression.				
Contents of class preparation and review	Research and teaching experience show that 20-30 hours of focused practice and guidance can significantly improve calligraphy skills. To achieve this, plan to dedicate at least five hours per week outside of class: This includes brushwork, pen note-taking, poem reading, and final paper research. Consistently investing this time will lead to noticeable progress, better self-assessment, and deeper artistic refinement.	Hours expected to be spent preparing for class (hours per week)	2 hours	Hours expected to be spent on class review (hours per week)	3 hours
Feedback Methods	The course is structured into five modules, emphasizing calligraphy skill development through practice and feedback. Feedback on progress is provided in several ways: 1) During the class individually while students practice, using examples and samples of what is considered to meet expectations. 2) During the class where a group of students can watch another student getting feedback, learning by watching how others learn. 3) Short Reflective writing assignments on lectures or in class experiences will be used to help with engagement and feedback. 4) The last class of each Module will be dedicated to Feedback and Review of the Module, their progress on the Rubrics, and delivery deadlines. * Feedback outside of class can be arranged by appointment with the professor, but only on days when the class is held.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
8-Character Poem in 3 Scripts	20%	Learn to create accurate Tehon copies, read them aloud, and understand their translated meaning.
IROHA Poem in Heian Kana Script	20%	Learn to create accurate Tehon copies, read them aloud, and understand their translated meaning.
Haiku and Fine Brush Handwriting	20%	Learn to create accurate Tehon copies, read them aloud, and understand their translated meaning.
Kanji Mnemonics Illustrations and Pen Practice Notebook	20%	Use designated notebooks for practice, 30-Kanji mnemonics, and illustrations following Heisig format
Final Paper	20%	Rubrics, MLA template, cite references, knowledge from readings and reflections.

Required Textbook(s)	<p>Master Tehon provides copies in all scripts and styles used in the course, including worksheets and master copies.</p> <p>No textbook purchase is required—all necessary materials are provided as PDFs and online links.</p> <p>Additional original resources from the professor's own publications are included.</p> <p>Recommended readings are available in the YGU Library, offering ample study resources for deeper exploration.</p> <p>These materials ensure students have comprehensive guidance without extra costs.</p>
Other Reading Materials/URL	<p>Students have access to a variety of reserved books and academic papers in the YGU Library to support their learning:</p> <p>Books by the Professor Song of the Brush, Dance of the Ink (Morgan James Publishing) Shodo: The Art of Coordinating Mind, Body, and Brush (Japan Publications)</p> <p>Published Papers by the Professor (Japan Creativity Society) Shodo in the Digital Age Enhanced Creativity and Concentration in Mastery of Kanji by Foreign Students</p> <p>Additional References in the Library Books on Japanese Ink Painting Collections of Haiku Poetry A Shodo Terminology Dictionary</p> <p>These resources provide valuable insights into calligraphy technique, creativity, and cultural context, enhancing both practice and academic understanding.</p>

Plagiarism Policy	<p>In calligraphy, beginners copy from a Tehon (Master Copy), but do not trace it. Traced work will not be graded and may be considered plagiarism. Show your ability to paint freehand in class—this is key to developing real skill.</p> <p>For research and idea development, you are encouraged to use ChatGPT and AI tools to ask better questions and gather insights. However, your writing must be original, reflecting your own thoughts and experiences.</p> <p>Always explain and justify your work. Simply copying AI-generated text will result in fewer points—or none at all. Your progress depends on genuine effort and personal engagement in both calligraphy and writing.</p>
Other Additional Notes (Outline crucial policies and info not mentioned above)	<p>Approach calligraphy with a beginner's mind—stay open to learning, follow guidance, use materials correctly, practice diligently, and apply feedback. In just two to three months, you'll see remarkable progress you can be proud of.</p> <p>However, effort alone does not guarantee a good grade. Both student and instructor must work hard to achieve great results.</p> <p>Calligraphy is unique—it is both Visual Art and Literature, engaging all the senses. Unlike pure text or imagery, it must be seen, read, and felt to be fully appreciated.</p> <p>Native Kanji users may find it easy to read but must retrain their eyes to see characters as artistic forms rather than words. Focusing on the Tehon helps overcome handwriting habits and reading biases.</p> <p>Students new to Kanji and Kana often develop keen visual accuracy. They should strengthen their painting skills while learning to read and understand their work.</p> <p>My goal is to help every student see, read, appreciate, and create beautiful calligraphy—painted by their own hand with skill and understanding.</p>

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 1: Course Overview, Format, Expectations</p> <p>In the first class we do an overview of the course, how everything is organized, what we will cover, and a Review of the Syllabus and Rubrics. There will also be an Introduction to the Resources available and materials required. This will help you anticipate what is required to participate in the course, as well as how grades are assessed.</p> <p>You will be expected to practice outside of class, and that will also accelerate your progress and improve your work.</p>
Class 2	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 2: Brush Handling and Control</p> <p>The Calligraphy Brush is difficult to control compared to writing instruments like a pencil or pen. It is very responsive to small hand movements, which helps in executing thin lines and stroke shapes. Like a musical instrument, it sings when you play it well, but tension and lapses in concentration also show in the strokes you write. In this class I will introduce and demonstrate brush mastery tips that will help you make rapid progress if you apply them.</p>
Class 3	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 3: How to Use the Tehon and Practice</p> <p>The Tehon is the Calligraphy that you copy and attempt to master. It is like a musical score, except that you produce writing instead of music. I will reach master tips on how to use and read the score, which involves both seeing and reading the meaning. Sometimes people who can read the characters go too fast to actually see them, and people who can read them at first often are able to see them better. This is interesting because it levels the playing field and if you practice correctly it is possible to make significant progress in the first month.</p>
Class 4	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 4: The Kaisho Script</p> <p>The first Tehon is an 8-character poem from the Thousand Character Classic, written in Three Scripts, each of which has different rhythms ways of forming the strokes. All three scripts are written side by side using a Shitajiki or guidelines to help you keep the characters properly aligned and proportional like the Tehon.</p> <p>Lecture and Demonstration on how to write the Kaisho Script, which can be compared to Classical Music, in that it is structured and somewhat architectural in appearance.</p>
Class 5	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 5: Writing in the Gyosho Script</p> <p>Lecture and Demonstration on how to write the Gyosho script, which is a semi-cursive version of the same characters, but the strokes are more fluid and sometimes connected rather than separated. While it is more fluid than Kaisho, it provides new challenges in how the brush is used.</p> <p>In each class we will do practice and have opportunities for feedback.</p>

Class 6	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 6: Writing in the Sousho Script</p> <p>Lecture and Demonstration on how to write the Sousho Script, which is fully cursive, but requires that you connect the strokes in a more fluid manner.</p> <p>In each class we will do practice and have opportunities for feedback.</p>
Class 7	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 7: The Thousand Character Classic and Mindfulness</p> <p>Lecture on the Ten Thousand Character Classic and Mindfulness in painting its poetry with a small brush..</p> <p>In each class we will do practice and have opportunities for feedback.</p>
Class 8	<p>1) 8-Character Poem in Three Scripts (Weeks 1-4) Master balanced character formation through Chinese Literati poetry Develop clarity, rhythm, and control in brush calligraphy</p> <p>Class 8: Feedback and Review</p> <p>In this class we take time for feedback and review of this module. You are still expected to keep practicing to complete your work required for this module.</p>
Class 9	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 1: The IROHA Poem: Origins and Meaning</p> <p>Lecture on the Origin and Meaning of the IROHA Poem, and the differences in using the brush with the Heian-era Kana Script. Along with Mastery tips and demonstration, we will also begin practicing the script.</p>
Class 10	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 2: Brush Control with Kana</p> <p>Lecture and demonstration with Mastery Tips for using the Brush to write Kana.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 11	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 3: Mastery Tips for Challenging Spots</p> <p>Some of the Kana pose special challenges, which I will highlight and demonstrate.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 12	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 4: Renmen IROHA Kana in Cursive writing</p> <p>Lecture and demonstration on how some IROHA Kana are here connected in fluid cursive writing. This produces beautiful writing but also provides challenges in producing fluid lines</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 13	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 5: Origins of the Kana</p> <p>Lecture on the Origins of the Kana as highly cursive versions of Susho, and how Kanji were adapted into Kanji, eventually becoming the Japanese syllabary, with its own phonetic pronunciation.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 14	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 6: IROHA Culture</p> <p>Lecture on how the IROHA and Kana entered and were influenced by the Japanese language and Culture.</p> <p>There will also be time for practice and feedback in each class of this module.</p>

Class 15	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 7: IROHA Brain Benefits</p> <p>Lecture on how painting the IROHA Poem can help balance and reset your autonomic nervous system, and why this helps you feel both concentration and stress relief. Readings will also be introduced on this subject.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 16	<p>2) IROHA Poem in Heian Kana Script (Weeks 5-8) Explore the origins and evolution of Hiragana Refine technique with Heian-era script writing</p> <p>Class 8: Feedback and Review</p> <p>In this class we take time for feedback and review of this module. You are still expected to keep practicing to complete your work required for this module.</p>
Class 17	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 1: Haiku Tehon</p> <p>A Haiku Tehon will be introduced with Lecture and Demonstration on how the brush is used differently.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 18	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 2: Haiku Roots and Culture</p> <p>Lecture on Haiku Roots, characteristics, and culture, as well as how to appreciate Haiku as poetry and as rhythm.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 19	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 3: Haiku and Haiga</p> <p>Lecture and demonstration on Haiga, which is Haiku with imagery, or picture poems, that also have their own aesthetic principles.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 20	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 4: Haiku International</p> <p>Haiku is appreciated around the world in many languages. We will look at examples.</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 21	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 5: Fine Brush Poetry Tehon</p> <p>The Tehon for fine line brush poetry is closer to handwriting, but still is calligraphy with the fine tip of the brush. I will demonstrate and introduce tips for how to use the brush in this kind of writing</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 22	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 6: How Handwriting Reflects Personality Traits</p> <p>Lecture on how Handwriting reflects personality traits, and tips for auspicious handwriting. Readings also provided.</p> <p>There will also be time for practice and feedback in each class of this module.</p>

Class 23	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 7: Handwriting and Brain Health</p> <p>Lecture on the brain health benefits of handwriting, and the hidden costs of losing handwriting in our culture.. Readings also provided</p> <p>There will also be time for practice and feedback in each class of this module.</p>
Class 24	<p>3) Haiku & Poetry Calligraphy (Weeks 9-12) Deepen appreciation for seasonal Japanese poetry Improve concentration and fine motor skills with detailed brushwork</p> <p>Class 8: Feedback and Review</p> <p>In this class we take time for feedback and review of this module. You are still expected to keep practicing to complete you work required for this module.</p>
Class 25	<p>4) Kanji Culture & 30-Kanji Notebook (Weeks 13-14) Strengthen memory and recall through structured Kanji-writing methods Learn mnemonic techniques using color-coded illustrations</p> <p>Class 1: Selecting Kanji and Kanji Levels</p> <p>How to select Kanji for your Kanji Notebook, and how to illustrate and diagram the Kanji for your Notebook</p>
Class 26	<p>4) Kanji Culture & 30-Kanji Notebook (Weeks 13-14) Strengthen memory and recall through structured Kanji-writing methods Learn mnemonic techniques using color-coded illustrations</p> <p>Class 2: Heisig Method and Memory Mastery</p> <p>Lecture on and audio interview record of Dr James Heisig. How this remarkable system came to be developed by James Haisig, and grew into one of the major Kanji Memory Systems used around the world in remembering the Kanji.</p>
Class 27	<p>4) Kanji Culture & 30-Kanji Notebook (Weeks 13-14) Strengthen memory and recall through structured Kanji-writing methods Learn mnemonic techniques using color-coded illustrations</p> <p>Class 3: Kanji Notebook Rules and Rubrics</p> <p>How the Kanji Notebook should be written and how it will be evaluated. Examples of excellent student Notebooks in previous semesters.</p>
Class 28	<p>4) Kanji Culture & 30-Kanji Notebook (Weeks 13-14) Strengthen memory and recall through structured Kanji-writing methods Learn mnemonic techniques using color-coded illustrations</p> <p>Class 4: Feedback and Review</p> <p>In this class we take time for feedback and review of this module. You are still expected to keep practicing to complete you work required for this module.</p>
Class 29	<p>5) Final Paper & Research (Week 15) Write a final paper using the MLA-style template provided Continue refining calligraphy, revisiting and improving earlier work</p> <p>Class 1: Final Paper Rubrics</p> <p>Rules for the Final Paper, Research Resources Online and in the YGU Library.</p>
Class 30	<p>5) Final Paper & Research (Week 15) Write a final paper using the MLA-style template provided Continue refining calligraphy, revisiting and improving earlier work</p> <p>Class 2: Feedback and Review</p> <p>Deadline and Submissions.</p>