Occasional Papers
Association of Teachers of Japanese
Number 9 Fall 2009

BRIDGING JAPANESE LANGUAGE AND JAPANESE STUDIES IN HIGHER EDUCATION

Report from the Forum on Integrative Curriculum and Program Development

March 26, 2009
DePaul University Loop Campus, Chicago, IL

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On Thursday, March 26, 2009, the Japan Foundation and DePaul University hosted "Bridging Japanese Language and Japanese Studies in Higher Education: Forum on Integrative Curriculum and Program Development" at DePaul University in Chicago,[1] in conjunction with the 2009 annual meetings of the Association of Asian Studies (AAS) and the Association of Teachers of Japanese (ATJ).

The forum was designed to provide a starting point for a dialogue among teachers of language and other disciplines in Japanese Studies and to strengthen the linkage between their respective fields in college-level programs. It was envisioned as a first step toward developing a new framework for, and strategies that can be applied to, actual pedagogical practices that cross the institutional and academic divide between Japanese language and other Japan-related subjects. Invited participants included 14 university faculty members who a) teach advanced Japanese language classes that incorporate content from non-language subjects in Japanese Studies (humanities and social sciences) and/or b) collaborate across disciplines with faculty of language and/or non-language Japanese Studies in academic activities such as regular courses and study abroad programs.

At the forum, the roundtable participants discussed ongoing practices, issues involved in course and curriculum development, and strategic proposals for an integrative approach. This issue of ATJ's Occasional Papers series includes a post-forum report from the organizers and 14 summaries of ongoing practices and proposals written by the forum participants.

Post-Forum Report

As teachers respectively of Japanese language (Chikamatsu) and Japanese literature (Matsugu), we have often wondered why most of our language students are not taking Japanese literature courses. Studying these two fields together allows students to analyze and evaluate verbal and written texts closely and critically in the original, learn skills for understanding multiple meanings, and deepen their understanding of Japanese history, culture, and society. It also energizes the program itself by increasing enrollment in non-language Japanese Studies courses and encouraging students to take their academic

[1] The forum was generously supported by a Japanese Chamber of Commerce of Chicago Grant, the Japan Foundation-Los Angeles, and DePaul University.

interest in Japan to the next level. We began contacting individuals and sending out queries to an online scholarly forum (H-Japan), and we soon realized that fellow teachers and scholars at other universities had made similar observations and were very interested in working on this topic. We wanted to get together with other teachers to try to find a way to address this divide between language and non-language students and among teachers in Japanese Studies programs.

One of the participants, James Dorsey (Dartmouth College), reminded us of the 2007 Modern Language Association (MLA) report "Foreign Languages and Higher Education: New Structure for a Changed World" (available at www.mla.org/flreport), which targeted educators involved in language education across the nation. It defines how we should view the notion of language in U.S. higher education, as stated below:

> At one end, language is considered to be principally instrumental, a skill to use for communicating thought and information. At the opposite end, language is understood as an essential element of a human being's thought processes, perceptions, and self-expressions (…). While we use language to communicate our needs to others, language simultaneously reveals us to others and to ourselves. Language is a complex multifunctional phenomenon that links an individual to other individuals, to communities, and to national cultures. (2)

The MLA report calls attention to a tendency to minimize language as "information" with a single meaning that is (recognized or not) heavily influenced by our current political situation (i.e., globalization and post-9/11), and it points out two kinds of divisions we need to overcome: the gap between the language curriculum and the literature curriculum and that between tenure-track literature professors and language instructors in non-tenure track positions. How can we overcome this divide between language and non-language teaching in the pursuit of our mission as educators? How can we enhance and enrich our students' linguistic proficiency during their four years of undergraduate education in the context of Japanese Studies? We need to develop new pedagogical methods and theories in order to meet these pedagogical needs. It is clear that to address these divisions we need to build not just academic and pedagogical bridges but also institutional ones. And to achieve these higher goals we need a collective effort by teachers and scholars from many different schools.

The forum was designed to discuss ways to strengthen the linkage between Japanese language and area studies education (this time our focus was mainly literature), a topic that is often neglected by today's college-level programs, despite its importance to an integrative knowledge and understanding of Japan. The following two sections summarize our forum discussion of ongoing practices in collaborative and interdisciplinary approaches and issues faced in curriculum development, along with some suggestions for future integrative approaches to viewing and teaching language in a humanistic and intellectual way.

Ongoing Practices and Collaboration at the Undergraduate Level

Below is a description of the ongoing and proposed efforts that participants presented at the forum. The names in parentheses indicate authors of the summaries in the second part of this publication.

- **Collaboration with Japanese Studies specialists and beyond.** On-campus collaboration with area studies specialists in course development, class guest lecturers, study abroad programs, international internships, academic and cultural events, etc. Collaborative units with a librarian (e.g., Domier), with other Asian studies faculty/programs, such as China, for a combined study abroad program to visit Japan and China (e.g., Larson), and with local cultural and academic organizations (e.g., Matsuda).
- **Content-based instruction (CBI).** a) Advanced courses developed by language specialists examining a non-language academic topic such as international relations, culture, history, etc. (e.g., Chikamatsu, Iwasaki, Ushida), and b) advanced courses in literature, translation, pop culture, etc. designed by literature specialists (e.g., Bullock, Dorsey, Hanawa, Matsugu, Yokota), often with English materials that introduce facts and background in order to facilitate the use of Japanese language to access cultural studies.

- **Curriculum with Foreign Language Experience program (FLEX)**. Curricula developed within the framework of an institution's existing general education or liberal studies program infusing literature into language study or vice versa before the advanced level (e.g., Larson).
- **Foreign Language Across the Curriculum (FLAC).** Pop-culture/literature "regular" content courses (taught by a content specialist in English) with an "add-on" Japanese language section (taught by a language pedagogist in Japanese), i.e., a collaborative course offered by both content and language faculty (e.g., Hanabusa).
- **Hybrid/distance learning and courses.** Content- and/or project-based courses offered in a distance learning or hybrid (combination of online and face-to-face instruction) format over multiple campuses to accommodate differences in proficiency among learners or enrollment issues (e.g., Masuyama, Saito).
- **Short-term study abroad and internship**. a) Programs organized by both content and language faculty targeted at language teachers to help them better incorporate literature and cultural studies in language courses and b) programs targeted at undergraduate students that incorporate both language courses and cultural studies.

Issues for Bridging

Below we identify a number of administrative, pedagogical, and scholarly challenges to implementing the programs outlined above. We also note some suggestions for resolving them.

Administrative Challenges

- Lack of institutional support and/or commitment (research institutions vs. liberal arts colleges/teaching institutions, class size requirements, budget and staffing for CBI, FLAC, etc.).

  Suggestions: a) Collaborating with other Asian Studies faculty/programs, such as China and Korea (e.g., combined study abroad program to visit Japan and China), b) offering online/hybrid courses over multiple campuses, c) developing courses and curricula that reflect and respond to a university's current policies and demands, such as FLAC, FLEX, and interdisciplinary programs.

Pedagogical Challenges

- Incorporating literature and cultural studies in language classes at the beginning level and/or revising introductory college-level Japanese language courses (such courses currently stress a "communicative" approach with little emphasis on language arts or cultural elements).

  Suggestions: a) Getting students to start playing with the language from the beginning levels, using materials such as proverbs, folktales, and haiku, b) developing a textbook through the collaboration of a content specialist and a language specialist.
- Revising or supplementing advanced Japanese textbooks with "deep" cultural understanding not only to include traditional knowledge of Japan but also to promote intellectual and critical thinking in Japanese by taking up such topics as sociocultural issues, gender, religious belief, ethics, etc.

  Suggestions: a) Using English-language materials to introduce facts and background in order to facilitate use of the language to access cultural studies, b) focusing not only on literature but other disciplines as well to respond to students' interests and demands in intermediate and advanced Japanese courses, c) recruiting language students into literature and other JPS disciplines at an early stage.
- Lack of language pedagogy training among Japanese Studies/literature graduate students, and vice versa, lack of literature/cultural studies training among linguistic/second language acquisition/foreign language education graduate students.

  Suggestions: a) Incorporating more language pedagogy into graduate literature courses (for graduate student training), b) offering workshops/online courses in language pedagogy for literature specialists, c) offering workshops/online courses in Japanese literature/studies for language specialists (for teacher/professor training).
- Rethinking the teacher's role as a mediator or a participant in a learning community formed with students, rather than as a representative of or an authority on Japan.

  Suggestions: Having faculty visit and observe other courses such as literature, area studies, and language to learn how individuality (i.e., personal interests and experiences) contributes to learning.

- Connecting language and area studies courses to boost enrollment in both.
- Involving Japanese Studies faculty other than literature.

  Suggestions: Organizing on- and off-campus academic and cultural events and activities organized by language and area studies faculty, in which students can apply their content knowledge and language skills as active participants or leaders.

Conclusion

As the 2007 MLA report stated, language and humanities education must evolve to keep pace with ever more complex international relations. Our ultimate goal should not be to turn a non-native speaker into a native speaker with native competence. Rather, we should nurture "translingual and transcultural competence." Such competence enables an individual to serve as a functional interlocutor and thinker in the target language community and still reflect oneself and understand others within and across native and target language communities through the language-learning process. To achieve this goal, language education must be interconnected with other disciplines and conducted as a major part of liberal arts education. We also need to make an effort to incorporate scholarship that is critical of the traditional "one nation, one language" paradigm and that tackles the pervasive modern myth in Japanese Studies of a racially, linguistically, and culturally homogeneous "Japaneseness." Rather than merely applying academic inquiry to our syllabi, we hope to find a way to merge our everyday teaching practices with our scholarly endeavors by closely collaborating with our students and colleagues in the workplace, in local communities, and through national and global networks.

The forum was an excellent opportunity for participants to exchange ideas and learn about the work that is taking place in and across fields. It was also useful to discuss strategies for resolving issues related to bridging the gap between Japanese-language and other non-language subjects in the field of Japanese Studies. Perhaps most importantly, a wide range of participants from different fields and types of institutions were able to network in preparation for the next step in our project. We are planning to organize a national conference (potentially in 2010) to foster further discussion of pedagogy supporting collaborative and integrative approaches in Japanese Studies and Japanese language education.

Summaries of Ongoing Practices and Proposals

Authors, Affiliations, and Project Titles

Bullock, Julia (Emory University), *Reading Literature in Japanese*

Chikamatsu, Nobuko (DePaul University), *Two Samples of Content Based Advanced Language Instruction*

Domier, Sharon (Smith College), *Infusing Information Literacy into the Japanese Language and Literature Program at Smith College*

Dorsey, James (Dartmouth College), *Standing on the Bridge: Thoughts on Incorporating Theory in a Beginning Japanese Language Course*

Hanabusa, Noriko (University of Notre Dome), *Language Across the Curriculum: "Introduction to Japanese Popular Culture" in the Spring 2009 Semester*

Hanawa, Yukiko (New York University), *Readings in Contemporary Japanese Texts*

Iwasaki, Noriko (University of London), *An Advanced Japanese Reading Course as a "Community of Inquiry" into Japanese Studies*

Larson, Phyllis (St. Olaf College), *Asian Conversations*

Masuyama, Kazue (California State University Sacramento), *Developing a Distance-Learning Japanese Literature Course for Intermediate and Advanced Japanese Language Students Beyond Campus*

Matsuda, Yuki (University of Memphis), *The Creation of a Community of Learning: The Japan Outreach Initiative Program*

Matsugu, Miho (DePaul University), *Translation Practicum (Advanced High Japanese III)*

Saito, Rika (Western Michigan University), *FLAC Program in Nearby Regions Through a Hybrid Classroom*

Ushida, Eiko (University of California San Diego), *Content-Based Japanese Language Courses for Graduate Students of International Relations*

Yokota, Toshiko (California State University Los Angeles), *Japanese Literature for Japanese Language Learners*

- Participants were selected based on multiple factors, including scholarly activities (e.g. publications and conference presentations), recommendations from academic organizations and colleagues, regional distribution, type and focus of institutions, etc.[2]

- A two-page summary was submitted by each participant, and it included the following information:
  - Contact information: participant's name, school, title/position, and e-mail address.
  - Title of project: ongoing or proposal for future course, study abroad program, event, etc.
  - Objectives and goals: purpose or rationale for the course/program development, what students are expected to acquire or learn, etc.
  - Course description: themes, content, schedules, targeted students, collaborators, etc.
  - (Possible) outcomes: for students, faculty collaborations, curricula, etc.

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[2] The following individuals were also present as administrators or guests: Linda Chessick (DePaul University), Mitsuhioro Inada (The Japan Foundation, New York), Katherine Tegtmeyer Pak (St. Olaf College), Laurel Rodd (University of Colorado), Mari Shogase (The Japan Foundation, Los Angeles), Maki Watanabe-Isoyama (The Japan Foundation, Los Angeles).

READING LITERATURE IN JAPANESE

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Course Objectives

The purpose of this class is to help students develop the skills necessary to read Japanese-language texts independently, without the aid of an instructor. Classroom assignments emphasize vocabulary building and kanji recognition, strategies for decoding complex sentence structures, understanding of the nuances of language and literary style, and the use of dictionaries and other reference materials. Students should come out of this class with a sophisticated understanding of the ways in which word choice and tone of expression affect the meaning and intent of the passages studied. The class is targeted to students who wish to pursue a career in which reading facility in Japanese is required (i.e., graduate study, international business or law, journalism, translation, etc.).

Course Description

This class is divided into learning units centered around individual works of short fiction, ordered according to difficulty level. We begin with short stories by Murakami Haruki ("Zonbi," "32-sai no deitorippa"), which are relatively close in style to everyday spoken Japanese. The class ends with stories like "Jiko," by Kurahashi Yumiko, or the Mukoda Kuniko essay "Ji no nai hagaki," which contain difficult vocabulary or historical references that require more extensive research, as well as more challenging sentence structures.

Students are required to keep a vocabulary notebook in which they record all the words and expressions they have to look up in the course of reading the stories. I spot-check their notebooks daily to monitor their progress and collect them from time to time to grade their work. During class, students are randomly selected to read aloud from the text and then answer questions based on the contents or explain difficult passages. Their homework consists of preparing the stories in advance and then translating passages already discussed in class for a grade, with particular attention to rendering the nuances of expression accurately and fluently in English. We also do periodic vocabulary quizzes with items chosen from a prearranged list of terms to reinforce newly learned kanji. The quality of students' daily participation is also taken into account in their final grade. The final exam requires students to translate a short story previously unstudied in class.

Because cultivating students' research skills is an important aim of the class, I also work with our Japanese librarian to create occasional tutorials on research methods. The second meeting of class, entitled "How to Look Stuff Up," is a relatively basic workshop on the efficient use of kanji and other dictionaries. Subsequent workshops are devoted to determining the correct reading of personal and place names, locating historical references or current events, and other specialized types of knowledge necessary to decode unfamiliar references encountered in the course of independent reading. We do at least one class during the semester at the library, where the research librarian gives a presentation on the use of online search tools.

Course Outcomes

Students typically leave the class more confident about their ability to read independently in Japanese, and course evaluations tend to be high. However, the following pose particular challenges that require ongoing adjustments and creative problem-solving on the part of the instructor.

Diversity of the student body. The class is open to students at the third- or fourth-year level, and there can be significant differences in ability between the strongest fourth-years and the weakest third-years. We try to address this at the enrollment stage, by turning away those who are too advanced. Experience studying abroad or with other Asian languages also gives some students an advantage. I try to use their outside knowledge as an asset by having them explain less transparent linguistic or cultural references to the class.

Translation as a metric for judging learning outcomes. This has the advantage of forcing students to think carefully about the nuances of language, in both Japanese and English, as well as what is "lost in translation," and how to convey that to readers unfamiliar with Japanese language or culture. Students really seem to enjoy these exercises, and many leave the class excited to do more translation work. However, in the case of students who are not native speakers of English, grading these exercises requires difficult choices

on the part of the instructor, particularly regarding nuance and fluency of English.

Emphasis. Although this course is primarily designed to improve students' reading abilities, I am sensitive to the fact that reading is only one of four important skills involved in language acquisition. I try to address this by conducting class discussion in Japanese, but this is not always possible—i.e., when explanation of difficult grammar or sentence structure is required. Balancing a reading-intensive and four-skills approach to instruction is a constant challenge.

TWO SAMPLES OF CONTENT-BASED ADVANCED LANGUAGE INSTRUCTION: *The War and the Japanese Mind* (*WAR*) 戦争と日本人の歴史観 AND *Japanese American History in Chicago* (*JPAM*) 米国シカゴ日系人史

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Objectives and Goals

These two courses are designed for use in a content-based language instruction (CBLI) setting. The former course is offered in the fall and the latter in the winter. With the dual purposes of content learning and language development, Japanese is used to discuss a selected academic theme and topic. Students are learning "in" rather than "of" Japanese. CBLI incorporates critical thinking skills to synthesize knowledge and experience through analysis and evaluation of issues, thus going far beyond simple text comprehension instruction.

The courses are offered to advanced learners of Japanese, so-called 5th-year students with three to four years of prior experience (with proficiency around Level 2 in the *Japanese Proficiency Test*). The majority have had study abroad experience from one semester to one year before enrolling in the courses. A few native Japanese students take the courses as well, which creates a very unique "cooperative" learning environment and makes the best use of bilingualism in learning.

Course objectives are listed in the course syllabi as follows (see next page).

WAR: a) to understand contemporary Japanese views about history and education regarding the Asia-Pacific War and to make proposals for peace in the future, b) to develop advanced language skills enabling students to express their own opinions in speaking and writing, and c) to prepare for life-long learning of Japanese as bi-/multilingual individuals.

JPAM: a) to understand the history and experience of Japanese-American communities in the U.S. and Chicago during the pre- and postwar periods, and to think about issues of human justice, b) to develop academic language and critical thinking skills through materials in Japanese and English, c) to become an active bi/multilingual member of local and international communities, and d) to inform Japanese native audiences in Japan about this important but relatively unknown part of US/Japanese history by developing a website (in Japanese).

Course Descriptions

Each course of instruction lasts 10 weeks in the university's quarter system.

The course materials include a) "reading comprehension" materials to provide background knowledge (in Japanese and English), and b) "critical reading and thinking" materials to enable students to identify authors' messages and Japanese perspectives beyond texts (in Japanese). Former students' work (e.g., Japanese translations, websites) are also used as course materials. Tasks include classroom discussion facilitated through weekly worksheets, film reports, student interviews, guest lecturers, and off-campus activities in local communities. These materials and activities, available mainly in Japanese, make the content of the course unique and different from other Japanese Studies content courses (taught in English).

COURSE SYLLABUS: *WAR*		
Topics	**Sample Activities**	**Sample Materials**
Overview of the history of the Asia-Pacific war	Film *火垂るの墓*/web movie review/discussion with a film director *ラストカミカゼ*	*The Pacific War*『太平洋戦争』(Ienaga)/『学習マンガ歴史*#20 アジアと太平洋の戦い*』/国語(小３)ちいちゃんのかげおくり
A-bombs 原爆	Film *はだしのゲン*/lectures by a survivor and a faculty member (Ethics)/attending local events	国語(小６)平和のとりで/広島原爆記念館ウェブ/film *Mushroom Club*/concert *Sadako*
Midterm film report	Film report presentation	映画：*夕凪の街桜の国,美しい夏, 父と暮せば, 海と毒薬, 黒い雨, 母べえ*,etc.
Peace education and history textbook issues	Lectures of faculty members (History, Lit)/organizing film screening and poetry recitation	Articles (in English)/『新しい歴史教科書』(扶桑社)/国語教科書(小中高):*字のない葉書, 挨拶* etc./中国・韓国歴史教科書
Final project	Student survey	日米意識アンケート調査

COURSE SYLLABUS: *JPAM*		
Topics	**Sample Activities**	**Sample Materials**
Japanese American history in late 1800s-1930s (pre-war)	Film *愛と悲しみの旅路*	*Encyclopedia of Japanese Descendants, 海を渡った日本人* (2002)
Internment (9066, loyalty test, 442nd unit, etc.)	Film *月のうさぎ*/lecture by a former 422nd-internee/attending *JASC Legacy Center* workshop	*二つの祖国 Two Homelands* (2008), *天皇が神だったころ, When the Emperor was Devine* (2003)
Midterm film report	Film report presentation	映画: *ミリキタニの猫, 写真花嫁, Unfinished Business, Time of Fear*, etc.
Post war: resettlement and reparations	Attending *Day of Remembrance*	
Chicago history and now	Lectures by a local business leader of JCCC and a journalist of *Chicago Shimpo*	*シカゴ日系人史* (1968), *Ethnic Chicago* (1995), *Japanese Americans in Chicago* (2002)
Final project	Interviews of local artists, leaders, businessmen, diplomats, etc.	現在シカゴで活躍する日系人　日本人の個別インタビュー

Outcomes

Final projects. While accuracy in Japanese may remain an issue, the students were able to complete the following final projects in Japanese (approximately 10 pages long).

WAR: Discuss views and perspectives on a topic of their choice (e.g., A-bomb, peace education) related to Japan and the U.S. by conducting a survey of 10 Japanese and American individuals in both Japanese and English and writing an individual proposal for peace with concrete examples.

JPAM: Discuss issues on a topic of their choice relevant to Chicago's JPAM communities (e.g., self-identity of JPAMs, connection between JPNs and JPAMs) by conducting an oral interview with an individual in a local Chicago community (e.g., a musician, community leader, businessman, diplomat, journalist, etc.).

Students' reflections. The results of the post-course surveys show that the learners evaluated the courses positively as being informative, interesting, challenging, and yet not discouraging (see details in Chikamatsu, 2008, 2009). Despite concerns about the students' lack of language proficiency, the students themselves felt positive about their proficiency as well as their improvement. However, they wished to participate in oral discussions more actively. Also some wished to shift the focus to more "current" topics, such as Japanese contemporary pop culture or current affairs. Topic selection is an issue in CBLI, where a diverse group of students with different backgrounds and interests take a "language" course together.

Instructor's reflections. The success of the current courses is owed to collaboration with faculty specialists in Japanese Studies. It is also crucial to involve local communities (individuals,

organizations, museums, theaters, workshops, lectures, etc.) in order to make learning more meaningful and personal for each individual. Students' individuality and experiences should be incorporated into the courses. Beyond the classroom, language and content area faculty must collaborate on many activities involving learners' Japanese language skills, such as film screenings, Genbaku photo exhibitions, Hiroshima internships, etc. The CBLI courses now can be counted for the students' program requirements (e.g., Liberal Studies and Asian American Studies), i.e., beyond the status of "skill" courses.

Further Information

Chikamatsu, N. (2009). "米国におけるコンテントベース授業の試み-「米国シカゴ日系人史」-: Content-Based Instruction in the USA: Japanese American History in Chicago." 世界の日本語教育: *Japanese Language Education Around the Globe*. 141-156.

Chikamatsu, N. (2008). "日本語コンテントベースコースと日本研究カリキュラムについて: The Bridge Between Japanese Studies and Language: Advanced Content-Based Instruction." Chapter 7 in Hatasa, A. Y., ed.,『外国語としての日本語教育:多角的視野に基づく試み』(*Japanese as a Foreign Language Education: Multiple Perspectives*). Tokyo: Kuroshio Shuppan. 123-137.

INFUSING INFORMATION LITERACY INTO THE JAPANESE LANGUAGE AND LITERATURE PROGRAM AT SMITH COLLEGE

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Smith College has committed itself to producing graduates who are able "to find, evaluate, and make ethical use of information for needed for their current and future intellectual endeavors."[1] It is up to each department to decide what this means to its program and how to implement a program that ensures that students learn the appropriate skills.

Smith College's Japanese faculty collaborated with the East Asian Studies librarian to develop a series of expectations for their students that cover three important areas: Japanese language, study abroad, and Japanese literature.[2] We are currently in the beginning stages of implementation and have started with Japanese Language.

Initially Japanese language students should be able to:

- Use a Japanese word processor.
- Deconstruct sentences in order to be able to look up words in a dictionary.

More advanced Japanese language students should be able to:

- Use appropriate dictionaries with ease to build vocabulary and look up words they don't understand.
- Understand that there are different writing styles for different purposes.
- Have the ability to locate Japanese language texts such as short stories or newspaper articles using online search engines and databases.
- Analyze and integrate various Japanese resources for oral and written presentations.
- Demonstrate ethical and appropriate use of Japanese language sources used in written assignments.

As one example, students in the second semester of the second year of their Japanese language program begin to read authentic materials. Since their previous work has been solely textbook-centered, they have not had to consult outside dictionaries or grammars. But if they are going to read authentic materials, either the instructor needs to do a lot of supplemental preparation or the students need to learn how to select and use appropriate dictionaries to help them to prepare independently for the readings.

From an information literacy perspective, it is better for the student to learn these skills themselves. The Japanese instructor and the librarian collaborated to create an opportunity that would introduce students to both authentic materials and

[1] "Information Literacy Webpage, Smith College Libraries" (available: www.smith.edu/libraries/services/faculty/infolit/index.htm), accessed 12 March 2009.

[2] "Smith College East Asian Language & Literature: Japanese Majors Research Skills" (available: www.smith.edu/libraries/services/faculty/infolit/ilprograms/eallJapaneseskills.htm), accessed 12 March 2009.

dictionaries at the same time. We decided to introduce kanji dictionaries to the students and teach them how to use them to look up the words in a number of *tanka* by Tawara Machi.

Students came to the library, were introduced to the librarian, and were guided to the section in Reference where the kanji dictionaries were shelved. They helped to carry the dictionaries to the library classroom. Students sat in groups of four, with at least three kinds of kanji dictionaries at each station.

We explained to the students that they were going to read *tanka* and wrote the kanji on the board. We asked the students if they recognized the kanji for *tanka*, and some knew *uta*. We then taught them about radicals and asked them to look for the kanji for *tan*. When they successfully did that, we talked to them about *on-yomi* and *kun-yomi* and asked them to use the index to look up *uta* and find the kanji. Then the students were given the assignment, which was four *tanka* from *Sarada Kinenbi*, selected because they included grammar and terms the students had already learned in class.

Once the students had successfully learned to use whichever dictionary they had been working with (either Nelson's or Halpern's), they were asked to switch with their neighbor and explain how to use that particular system. Then the students worked on the second poem. Most got through three poems in the allotted time, and they were given the 4th as a take-home assignment. At the end of class volunteers read the poems aloud to their classmates.

Students were uniformly positive about the experience and highly engaged in the activity. They had learned about *tanka* in their Japanese literature courses and some had heard of Tawara Machi, but now they were able to read and recite poems themselves. We expect to build on this foundation by introducing other dictionaries (such as *ruigo jiten* or *gitaigo jiten*) when students begin to write short pieces in Japanese themselves.

We also intend to extend the bridge between language and literature by asking the students to do background reading in English on the topics or authors they read in Japanese. We have yet to build these assignments, but we look forward to doing so. We expect that armed with information literacy skills early in their studies, students will be more likely to actively search for material to read in Japanese, use their study abroad time more effectively, and be better prepared in their senior year to be able to incorporate more Japanese literature into Japanese into their coursework.

STANDING ON THE BRIDGE: THOUGHTS ON INCORPORATING THEORY IN A BEGINNING JAPANESE LANGUAGE COURSE

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The 2007 Modern Language Association report on foreign language study, entitled "Foreign Languages and Higher Education: New Structures for a Changed World," highlights two parallel conceptions of language: language as instrument (i.e., a tool for communicating information) and language as a constitutive element of human experience. The former conception generally inspires traditional foreign language programs and the latter literary and cultural studies courses. The report recommends that these realms be blended in two ways: 1) by envisioning the task as the pursuit of translingual and transcultural competencies and 2) through the development of curricula in which students engage in a continual linguistic and cultural self-reflection while they engage the target language and culture. While these goals clearly invite comparison with the idea of "bridging" that is central to this forum, there is one sense in which the metaphor of the bridge might potentially distort an important aspect of the task. Taking my lead from the MLA report, I believe the goal of "bridging" is *not* to "cross over," either from native language to target language or from language study to cultural or literary studies. Rather, the goal is to stay on the bridge, that in-between space that allows us to move back and forth for different perspectives without getting stranded on either shore. If language is indeed a "constitutive element of human experience"—and I believe that it is—then standing on the bridge allows us to remain conscious of the very real ways in which words and grammar shape our perceptions of the world.

What might this mean, in practical terms, and particularly at the earliest stages of Japanese language study, for students in American universities? Consider the following short list of Japa-

nese linguistic features that students are introduced to, and coached in, during their first year of study. These are elements of language that do not so much represent the subjectivities of Japanese language speakers as constitute them. For example, the conventions surrounding the use (and avoidance) of first- and second-person pronouns in Japanese (and also the use of names in place of both of these, as well as the range of suffixes attached to names: *san*, *kun*, *chan*, etc.) suggest very different cultural attitudes towards gender, agency, and even ontology. Another linguistic structure introduced in most any first-year Japanese language curriculum is honorific speech (*keigo*). The acquisition of an abstract understanding of, and deployable competency in, honorific speech necessitates an indoctrination into a conception of social structures that may be more hierarchical than the typical student at an American university is accustomed to (or comfortable with). Particularly when the fluidity of in-group and out-group dynamics is considered, competency in the use of honorific speech requires a consideration of questions of hierarchy, group identity, and (again) ontology. To coach students in the proper conception and use of these conventions is to address at some level the larger issue of the construction of subjectivity through language.

It may indeed be possible to forego an explicit and sustained consideration of the theoretical issues and still have students "cross over" to a mindset that allows them to navigate these linguistic features. Such language training, however, would have forfeited a valuable opportunity to explore language as a constitutive element of human experience. Through participation in communicative exercises that incorporate these very different conceptions of subjectivity, gender, social hierarchy, etc., students can actually experience a reality that is in some senses altered. With the proper mix of explanation and implementation, students might come to a far more nuanced and meaningful comprehension of how the human experience is linguistically constructed. For this to take place, students and teachers would have to linger longer on "the bridge," that space between English and Japanese, that space between language practice and cultural theory. In general terms, such a pursuit of translingual and transcultural competencies would require some adjustments to the conventional model of beginning language classes:

- First, there would be a need for readings as well as lectures and discussions, in English, introducing (or reminding) students of the theories positing the relationship between language and subjectivity. These would be of two sorts: those that focus on the general theoretical issues and those that address specific sociolinguistic features of the Japanese language. This background information would inform students of what is at stake in the linguistic choices they make when speaking Japanese.
- Second, in keeping with the principles of experiential learning, language courses would need to be structured to encourage students to experiment with the performance of subjectivities not "naturally" their own. There is an element of role-playing here, and it would be useful to look to drama and performance theory for inspiration.
- Third, the issues would be more easily grasped if students were exposed to cultural artifacts (films, comics, novels, paintings, songs, etc.) that illustrate the relationship between specific linguistic strategies and certain types of subjectivities. At the first-year level this might best be accomplished through Japanese films or television shows offered first with English subtitles. Relevant sections would then be considered in the original Japanese and explicated in English. Experiments in the translation (or re-translation) of dialogue sharply marked for status and/or gender could be included here, as might exercises requiring the transcription of archtypal encounters from one register to another (male to female, subordinate to supervisor). Exposing students to cultural artifacts ("realia") is absolutely essential because language textbooks are populated by only the most generic of characters. Nowhere do we find in the textbooks a character who loses his/her temper, mocks another, tells a joke or a lie, gets drunk, behaves in ways clearly sycophantic, or expresses him/herself in an excessively masculine or feminine manner. The introduction of between two and three carefully chosen films or TV shows during the first year of study would be beneficial in various ways. Not only would these expose students to subjectivities that, in their unfamiliarity, would be easily recognized as linguistically constructed (think of the performance of "*burikko*" in various films), but they would also provide a repository of shared knowledge (people, places, actions, emotions) that could be alluded to in class for other, more everyday, exercises.

- Fourth, an altered student-teacher dynamic would emerge, and teachers would have to adjust. To work translingually and transculturally means spending some time "on the bridge," rather than safely and confidently on the far shore of linguistic competence. Teachers would cede their position as sole possessor of knowledge (i.e., the Japanese language) in the classroom, and they would have to be willing to join the students on a relatively equal footing in the discussion of the related issues.

These are some very rough suggestions for how issues from literary theory and cultural studies could be incorporated into a first-year curriculum.

Paradoxically, perhaps, the most fundamental issues of subjectivity seem best introduced during the first year of study. Other theoretical paradigms and approaches might be incorporated at other levels. Purely with the intention of initiating a conversation on these issues, I offer the following suggestion for a full Japanese language program that incorporates elements of cultural studies:

Level	Media	Issues
1st year	Film & TV, shown in entirety with English subtitles, some sections considered in original (films become a repository of people, emotions, places, interactions for reference throughout the course in the form of clips and stills)	Linguistic formation of subjectivity Language and gender Gender as performance
2nd year	The above, plus *manga* (the visual component compensates for still limited linguistic competence; again, characters, places, events are referenced throughout the course)	National/ethnic identity Minority groups Regional identities, dialects
3rd year	The above, plus music (song lyrics are a good way to ease students into textual analysis; they are short and often very open to interpretation and discussion)	Gender, love Institution of marriage Political issues (1960s)
4th year	The above, plus essays, articles and fiction (only at this level can students read rather than simply [and painfully] decipher; combine with film versions and supplement with English translations)	War and public memory Social problems (*hikikomori*, declining birthrate, aging society)

LANGUAGE ACROSS THE CURRICULUM: "INTRODUCTION TO JAPANESE POPULAR CULTURE" IN THE SPRING 2009 SEMESTER

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Objectives and Goals

The College of Arts and Letters at the University of Notre Dame has been offering "Language Across the Curriculum" courses since the academic year of 2005-06. In order to start this new program, they looked at models at other institutions, such as Binghamton University, Auburn University, and Wake Forest University. The goals of this initiative are a) to give students who have a fairly high level of foreign-language competency the opportunity to use their knowledge in a content-based class, b) to encourage them to use their foreign-language skills within the context of their major, to pursue interests in a given field of study that entails reading texts in a foreign language, to develop these skills in study-abroad programs, and to formulate their own projects in the form of a thesis or capstone experience, and c) to encourage collaboration between faculty in foreign-language departments and other disciplines. Students enrolling in a course in a non-language field can choose to add the one-hour foreign-language section that meets once a week for an additional credit. Participation is graded on a pass/fail basis. About 20 faculty members have been involved in LAC courses in the past, from the departments of Philosophy, History, Political Sci-

ence, Romance Languages and Literatures, and East Asian Languages and Cultures. There have been about six LAC courses offered every semester.

Course Description for LAC, "Introduction to Japanese Popular Culture"

In Spring 2009, I have been co-teaching an LAC class, "Introduction to Japanese Popular Culture," with Professor Deborah Shamoon, an Assistant Professor in the Department of East Asian Languages and Cultures. Her content-based class examines postwar Japanese popular culture using the theories and methods of cultural studies, media studies, and gender studies. The course is grouped into sections by media, including novels (i.e., *Norwegian Wood*), film (i.e., *Stray Dog, Casshern*), television (i.e., *Ultraman, Galaxy Express 999*), manga (i.e., *Metropolis, Nana*), and anime (i.e., *Mobile Suit Gundam, Nausicaa of the Valley of the Wind*). The guidelines say that students who have completed the first semester of third-year Japanese or higher or who possess equivalent Japanese language skills are eligible to sign up for an additional one-credit LAC class.

In this class, we meet for one hour once a week for discussion of course material in Japanese. The class is conducted entirely in Japanese. The language division's goals for this LAC class are giving an additional opportunity for advanced-level students a) to read various authentic materials in Japanese which they may be unfamiliar with, b) to practice narrating and describing rather complicated, unfamiliar contents, c) to review already learned grammar items and be able to correct fossilized mistakes on their own, and d) to develop strategies to build vocabulary and kanji knowledge. Students read selections of course material in the original and submit three short writing assignments (one to two pages) in Japanese. For instance, students read excerpts from novels and comic books in the original Japanese. When films or television series are assigned, students practice narrating the stories and/or watch an additional episode without subtitles. The writing assignments are on topics chosen by the students, but they must contain analysis of the course material. Currently, we have three students enrolled in this class.

Outcomes

According to the Dean of the College, this is the first LAC course which is taught by more than one faculty member. Professor Shamoon and I have a weekly preparatory meeting to discuss lesson plans, appropriate reading assignments, and grading papers. Moreover, I attend all her content-based classes (two 90-minute classes per week) and one film screening, which is usually two to three hours per week. Although this has been quite time-consuming, I believe our collaborative efforts have been helpful for both students and teachers by bridging content and language.

In class, Professor Shamoon usually leads the discussion on the content of reading texts and films by using her knowledge of the materials and surrounding area. I focus on correcting students' errors, expand their vocabulary and kanji knowledge, and review and reinforce grammar structures, such as passive, causative, transitive/intransitive verbs, and so forth. I think it has had a good balance of both content and language.

I have been learning a great deal about how a Japanese-related content course is conducted, which is a valuable opportunity for me as a language teacher. Since students who are Japanese majors are required to take Japanese literature courses, many students in the regular Japanese Popular Culture class are from my language classes. I feel that it is necessary to know what they are learning about Japanese culture through content courses, since language teaching should be strictly related to the culture itself.

Although this is our first attempt and still an ongoing project, I hope more faculty will be interested in co-taught LAC courses in the future.

READINGS IN CONTEMPORARY JAPANESE TEXTS

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The course is designed to further enhance students' ability to think critically in Japanese and to think critically about language as is practiced. The course, at a fourth-year level, follows a year

of studying Japanese over two semesters that trains students to work increasingly more independently through close readings of writings in social commentaries, history, and literature. Students at the end of third year will have read Tawada Yoko and Natsumi Soseki from the *Annotated Japanese Literary Gems*, edited by Kyoko Selden and Jolisa Gracewood. This prepares students to read more extensively, to read longer passages, and to move away from "word matching" as a form of learning new phrases, by reading with the aid of annotated notes (provided on the facing page). It also introduces for students, through practice rather than theory, the issues that are often attenuated in language study, that is, the question of "translation."

Following on this—which sounds a lot less "playful" than it is in practice—as we read Tawada's 「電車の中で本を読む人々」(and write short entries "in the style of Tawada Yoko") and Soseki's 「夢十夜」and watch the film of the same title, the fourth year begins with a consideration of Japanese as a language of nonaggregate community, that is, one not grounded on any common homogeneity.

The strategy here is to make *language*, rather than *culture*, the "content." In part my concern is with establishing a course that those who are not trained in the various disciplines of social sciences or humanities may teach, using texts in Japanese, as well as highlighting the intellectual engagement of language study for students.

For this purpose, I have had students begin with, after a week of warm-up exercises, excerpts from Tawada's 「母語の外へ出る旅：エクソホォニー」and Tsushima Yuko's 「日本語と私との間に」, discussing the differences in their theses. These essays work particularly well due to their length and their obvious attention to language. Following this reading and discussion, we read Lee Yangji's 「富士山」「言葉の枝を求めて」, 「私にとっての母国と日本」, and short essays by Kang Sangung 「コミュニーケーション」, Chua Beng Huat 「多様性」, and Sakiyama Masaki 「『個別化の技術』に抵抗する翻訳の再生」. The course incorporates, in addition, for instance, the film 「下妻物語」(and a lecture by Kotani Mari on one occasion) and excerpts from the novella of the same title, particularly those sections in which "language" is discussed by the narrator. Finally, depending on the dynamic of the class, we have read small portions of Inoue Hisashi's 「国語元年」. I plan on showing the NHK production of the play in future, as it has become available in DVD format. The course, then, is rather intensive, and it requires a lot on the part of students, but the layering effects of issues of language and community become clearer to them throughout the semester, equipping them with vocabulary and expressions, culminating in a long essay on the issue of languages in their own lives.

I work closely with other faculty in Japanese Studies and have organized workshops, lecture series, and so on that are close to my own research areas in literature and history. This has allowed students to see their own language study as part of larger questions of humanities and social sciences. It has meant on occasion making changes to our readings so that they may attend a lecture by visiting faculty. This past semester, for instance, Thomas LaMarre was visiting NYU to give a lecture on wartime animation, and I worked with him in identifying possible background reading material. While the lecture was in English, the students gained, I think much by reading the literature on the topic in Japanese. We reviewed the article in a class session prior to the lecture. The lecture reinforced the main themes of the article, and we spent a class session after the lecture discussing the article.

While there is a thematic organization to the readings, the course emphasizes furthering reading and writings skills and aims to help students to develop further strategies for autonomous learning. It is, in a sense, reminding students that reading Japanese requires the same interpretive and critical exercises that we bring to reading texts in English. Furthermore, this approach includes the work of "naturalizing" language that may recuperate the *national* or *cultural* as an identity of the language. It also avoids the subjectification of language teachers as native informers, always already able to explain "that which is Japanese" by *being* Japanese or having *mastered* the language. In other words, by focusing on language as practice, we build on our basic skills while addressing questions of language as practice.

AN ADVANCED JAPANESE READING COURSE AS A "COMMUNITY OF INQUIRY" INTO JAPANESE STUDIES

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Objectives and Goals

An ideal way to bridge Japanese language learning and Japanese studies at universities/ colleges may be through a team-teaching effort between a language teaching specialist and a specialist in Japanese studies. However, implementing such team-taught courses may be difficult, if not impossible, at many U.S. institutions due to a lack of resources or a lack of administrators' understanding of the significance and effectiveness of team teaching.

An alternative that is feasible for a language specialist is to enrich the content of an available language course to cultivate the students' interest in Japanese studies. I am proposing such an alternative, using a reading course on Japanese traditional culture that I taught as an example. I illustrate how a language specialist, taking advantage of the non-specialist status of the subject matter, may be able to create a community of inquiry (cf. John Dewey) to cultivate students' interest and thoughts, which can be further enriched if specialists' collaborations become available. Crucially, rather than construing knowledge as something to be transmitted to students, it is construed as something to be constructed collaboratively by thinking deeply about the subject matter and text (articles or essays they read) and discussing their thoughts dialogically (cf. Wells 1999).

Course Description

In the example course illustrated here, the topic was traditional Japanese culture. Specifically, primarily traditional performing arts (*rakugo, shamisen, sokyoku, bunraku, Noh, kyogen* and *kabuki*) were explored. However, I believe that a similar approach may be adopted for other themes. The target students were fourth-year Japanese students who received the equivalent of about 420 hours of Japanese language instruction.

The primary goal was to encourage students to think about traditional Japanese culture and reflect on Japanese culture, language, and society, rather than merely acquiring factual information about the Japanese culture. Hence, the articles, essays, and other materials selected for the course readings did not focus on cultural information; rather, they clearly reflected the authors' opinions and their voices (and also the speakers' voices in cases of materials involving interviews, e.g., *taidan* with an expert *kyogen* performer). Students were encouraged to consider, for example, why an author of a book that introduces traditional performing arts purposefully uses very plain, informal expressions in the introductory paragraph and why he interviewed young rising stars (rather than older, more established artists) in each genre. Questions typically addressed to students include:

- What does the author's choice of speech style and choice of vocabulary say about his/her purpose in writing this book?
- How would the author's purpose be related to the role and status of the performing arts in today's Japanese society?
- What is "traditional" culture? Is it something that remains (or should remain) unchanged?
- How does culture evolve over time?

In this course, the Japanese language is both a tool of inquiry, through which the students think about Japanese culture and reflect on their own cultures (via reading, writing, and discussion), and an object of inquiry. Students were led to think and inquire about choice of styles (the plain vs. *desu/-masu* styles), modality expressions (*kamosirenai, rasii*), certain types of vocabulary (*gitaigo* vs. adverb, *kango* vs. native words, loanwords), and scripts (katakana, hiragana, kanji).

Some basic factual information about culture was necessary as background information prior to reading the articles/essays about Japanese culture, and thus students were instructed to read encyclopedia entries written in English beforehand. Though a richer knowledge of performing arts on the teacher's part could have enriched certain aspects of discussions, as a non-specialist who is genuinely interested in the subject matter, the teacher became a co-participant in the discussions. Students also willingly shared information. For example, a student who happened to have studied Japanese literature proudly related a summary of *Sonezaki Shinju* to his classmates in Japanese. He later told me it was a challenge to tell the story in

Japanese because he had read the story in English, and he felt a sense of accomplishment when the class understood him.

(Possible) Outcomes

The obvious limitation of the course was that the teacher was not very resourceful when it came to the subject matter (the historical development of each genre of traditional Japanese culture, Japanese history reflected in the theatrical pieces, literature in performing arts, etc.). Collaboration with a specialist could undoubtedly expand the potential of such a course. Nonetheless, not only does such a course have the potential to cultivate genuine interest in the subject matter, but it also provides opportunities for students to read, think, and talk about it in Japanese. A student later said that as long as he read about Noh in English, it seemed like another form of a "Broadway musical" to him, but once he read, thought, and talked about it in Japanese, he appreciated it more as Japanese culture. Moreover, through continuous inquiry in the course, students began to see culture (both Japanese and their own) in a new light.

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ASIAN CONVERSATIONS

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Objectives and Goals

This is a sophomore-level option for students at St. Olaf College that includes language study (Chinese or Japanese), a January term in China or Japan, and a sequence of three courses on the movement of peoples, goods, and ideas through East Asia. We describe this option to students as 3+2; that is, three area studies courses taken during fall, January term, and spring, plus two language courses taken simultaneously. Our goals are:

- Integration of language and culture in the study of East Asia that grounds more advanced work for the general student as well as the Asian Studies major.
- Basic knowledge of East Asia, centering on China and Japan, but including Korea and Vietnam.
- An interdisciplinary approach to the study of East Asia.
- A guided academic experience of living and studying in either China or Japan.
- Fostering community and collaborative work among students through discussion and reflection.

Skills and dispositions students should learn through this program:

1) Writing to discover their own voice, to clarify ideas, integrate and make coherent the interplay between experience and idea.

2) Oral skills such as negotiating and conducting interviews in a second language, paying attention to appropriateness and social register, analysis of recorded materials in the second language, a high level of competency in oral presentation skills in English, including the effective integration of technology into presentations.

3) Skills of reflection upon their experiences and studies by creating a portfolio that demonstrates knowledge, integrative, cultural and reflexive skills; and as they are, but through this program of study of Asian cultures, to move beyond cultural proficiency, important as it is, to empathy—understanding what it is like to be *them* in their cultures and what it is like to be *us* in *their* eyes.

Our organizing metaphor is "journeys" of all kinds: pilgrimage, travel, dislocation or diaspora, the life cycle, and imagination (travel without physical movement). Journeys take place in space and time, require maps, guides, narratives, language and translation, and often result in (unanticipated) transformation.

Course Description

Asian Studies 210	Asian Studies 215	Asian Studies 220
Asian Conversations I: Mapping Journeys	Asian Conversations II: Meeting Sojourners	Asian Conversations III: Interpreting Journeys
How do pilgrims, travelers and migrants make sense of their journeys in Asia? We will explore maps, histories, tales, and guides that define Asia today and in years past, including at least one of the classic Asian texts. We will study how cultural, linguistic, economic, religious, social and political connections and divisions create and sustain communities in Asia. Students will spend the last few weeks of the term planning related projects for their Interim course.	Students pursue contacts with contemporary Asian sojourners, including migrants, business people, public officials, religious leaders, and writers, seeking to speak with a range of persons traveling through Asia today. On site in China, Japan, or the St. Olaf campus, students work through projects from Asian Conversations I to better understand how ordinary people construct Asian culture and society today.	Having looked at how people journey through Asia, this final semester in Asian Conversations considers how ideas journey over time and space. We will examine a range of interpretations of Asia, including spiritual, literary, philosophical and linguistic ideas. Students will present the ideas gathered from contacts made during Interim at the beginning of the semester. Additional materials include memoirs, novels, and films that share individualized interpretations of Asian journeys.
Prereqs: Chinese 112 or Japanese 112	Prereqs: Chinese 232 or Japanese 232 and Asian Studies 210	Prereqs – Chinese 232 or Japanese 232 and Asian Studies 215

Desired Outcomes

For the Department

1) Developing an ongoing, common conversation among languages and area studies faculty about curriculum and goals in an interdisciplinary department with no shared space.

2) Providing a clear point of entrance into the Asian Studies major (we have one other), so that we could assume a certain base of knowledge for other courses in the department.

3) Providing opportunities for faculty to broaden their expertise in East Asia beyond their specialty.

For the Students

1) Creating a learning community.

2) Placing the country-specific study of Asia within the context of Asia as a region.

3) Reflecting on their own intellectual and personal journey through the course.

4) Combining the experiential with classroom-based learning, including guided fieldwork in country.

5) Linking language and area studies in such a way that students will be able to see how language provides a foundational understanding of culture not available in any other way..

DEVELOPING A DISTANCE-LEARNING JAPANESE LITERATURE COURSE FOR INTERMEDIATE AND ADVANCED JAPANESE LANGUAGE STUDENTS BEYOND CAMPUS

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The role of literature in foreign language classes has been viewed positively. Communicative competence is more than acquiring mastery of structure and form; it involves acquiring the ability to interpret discourse in all its social and cultural contexts. Through literature, learners are encouraged to express their opinions and feelings and to make connections between their own personal and culture experiences in the context and those expressed within the texts. Learners also gain a variety of new vocabulary and knowledge through reading. On the other hand, however, approaches to teaching literature have been some-

what controversial. A major criticism is the lack of literary knowledge among language educators and their pedagogical approaches. Some teachers employ a teacher-centered approach, "dumping" a lot of information with little language activity, while some use literature in a rather purposeless and mechanistic way to provide a number of language activities.

At California State University, Sacramento (CSUS), approx. 30 third- and fourth-year students with different proficiency levels, from novice-high to advanced level, are placed in the same classes all year round due to funding constraints and enrollment. As a result, I have been challenged to use a variety of materials, activities, and techniques in order to engage and assist each learner in reaching his or her educational goals.

As a partial solution, I have implemented content-based and project-based instructional approaches and incorporated technology into the upper-division courses for the last couple of years. This approach provides students with access to course-related study material (online scheduling, class handouts, audio files, etc.) and a large number of self-paced online exercises and quizzes, created by a database of over 5,000 questions (300 kanji, 1,000 vocabulary, 3,600 verbs, 100 grammar structures, 100 content-related). Students are encouraged to express their opinions freely through the Discussion Board and showcase their work in their e-Portfolio.

In the summer of 2008, in order to open this course to students on a different CSU campus (CSUMB), I converted this Japanese literature course into a distance-learning format. Lecture segments using audio files and movie files and interactive learning exercises using Flash are incorporated to further promote self-paced learning. To engage students with independent reading projects, students first met with individual assigned tutors to discuss what they were reading; they then meet with the instructor three times throughout the semester to report on what they have read based on the presentation format given by the instructor.

The overall goals of this on-going project are a) to assist students to construct their knowledge and develop their understanding of a topic and a learning task, to use language meaningfully and purposefully, and to learn about language through content-based and project-based approaches, b) to enhance the proficiency of students through diversified proficiency levels within a self-paced learning and innovative tutorial system, and c) to convert web-enhanced courses into a distance-learning format, coordinate the course offerings of upper-division courses through collaboration with CSU Monterey Bay campus, and allow students of both campuses to have access to more diversified courses.

The specific student learning outcomes of the Japanese literature course are as follows. At the end of the semester, students are able to a) identify Japanese historical periods and their famous works/authors in Kanji, (e.g., Nara, Heian, Kamakura, Muromachi, Edo, Meiji, Taisho, Showa), b) summarize the story via re-telling (*knowledge*), c) identify and describe important points/themes (*comprehension*), d) interpret important points and themes critically (*analysis*), e) exchange thoughts and opinions through both writing and oral expression (*application*), and f) introduce their favorite literature in Japanese (*knowledge, comprehension, analysis,* and *application*).

This course introduces the language and culture of Japan using a thematic approach through selected topics of Japanese literature. It presents Japanese literature from the tenth century to the present. The various forms of Japanese classic and contemporary literature are surveyed through the selective reading of representative works. It is also designed to develop Japanese language skills further within the intermediate level, which is equivalent to the third or fourth year of Japanese language study. Class is conducted in Japanese, and students have access to the material in English and Japanese. This is a web-enhanced course with classroom instruction for CSUS students and an online class for off-campus students having a "face-to-face" interaction in the virtual classroom and office hours (Adobe Connect and Skype). All necessary information is posted in a course management system called SacCT (WebCT/ Blackboard). This three-unit course counts towards the Japanese minor, and anyone in the CSU system can enroll through the concurrent enrollment.

The schedule of this course in the fall of 2008 was as follows: W1: Overview of Japanese literature; W 2-3: Japan's Old Stories「うらしま太郎」; W 4-6: まんが「あさきゆめみし」（源氏物語）; W 6: Individual project consultation 1 with Japanese tutors and the instructor; W 6-8: 「耳なし芳一」; W 9-10: 「坊ちゃん」; W 11: Individual project

consultation 2 with Japanese tutors and the instructor; W 12-13: 「窓ぎわのトットちゃん」; W 14: Individual project consultation 3 with Japanese tutors and the instructor; W 15-16: Individual project presentation through poster sessions. For more information on the course, see www.csus.edu/indiv/m/masuyama/#classes (click JAPN110).

In the fall of 2008, I had 39 students for this course, 36 students in CSUS and three students in CSUMB. They were ethically, culturally, and linguistically diverse. I collaborated with an online specialist, media specialists, and the faculty at CSUMB on course development. The student course evaluation was overall positive; however, many students felt that the amount of work required for this course was much more than a three-unit course. A few students felt overwhelmed with the amount of work and pace of instruction; however, most students indicated that they enjoyed doing independent reading projects and gained confidence in speaking in front of people.

In the future, I would like to improve existing course materials (e.g., include more scaffolding activities and reduce the number of works from five to four). We—the CSUMB and CSUS Japanese faculty—discussed a possible curriculum alignment for upper-division language courses, and we plan to convert all upper-division Japanese language courses into a distance-learning format to make all upper-division classes available to students on both campuses. I also plan to create web-based literature material and exercises that will be open for both Japanese language students and teachers.

THE CREATION OF A COMMUNITY OF LEARNING: THE JAPAN OUTREACH INITIATIVE PROGRAM

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Recently more and more programs are adopting Content-Based Instruction (CBI) for foreign language instruction. This approach is a part of the communicative method in which the functional language skills and the importance of context are emphasized. At the same time, it has been pointed out that culture should be taught through the learning of language. The adaptation of CBI is a good way to introduce culture in language classes.

In preparation for offering a Japanese major beginning in Fall 2008, the Japanese program at the University of Memphis envisioned developing a language curriculum in which the teaching of culture is integrated in the Japanese language courses. Culture here is defined very broadly, from Japanese people's mindsets and discourse styles to traditional performing arts. This plan was based on a belief that language should be taught in meaningful contexts and that culture should be acquired through the target language. To meet that objective, we decided to apply for the Japan Outreach Initiative (JOI) program in 2006. Subsequently, we were granted a culture coordinator from Aug 2007. The tenure of the coordinator will end in July 2009.

This program was especially needed for my program because there were only two faculty members on campus, including me, who were able to teach courses in Japan Studies. At the same time, the demand to offer culture courses and culture events, including the tea ceremony and lectures on popular culture and business culture on and outside campus, had drastically increased.

The JOI program is sponsored by the Japan Foundation Center for Global Partnership (CGP) in cooperation with a U.S. nonprofit organization, the Laurasian Institution. This program offers "a grassroots opportunity to develop a deeper understanding of Japan by sending Japanese individuals to U.S. sites as volunteer coordinators of community outreach activities about Japan." We were very fortunate to receive a highly talented culture coordinator who was a *Genji* specialist and a tea master.

To complement the JOI program, we developed and started offering one CBI course beginning in Spring 2009. In this class, various aspects of Japanese culture, such as *omotenashi*, or hospitality, and communication styles of Japanese people, were taught in Japanese. At the same time, even in regular language classes, we added some theme-based units to make the best use of the JOI program, such as the tea ceremony, Noh performance, Rakugo performance, and cooking.

The Japanese program also started a summer program in Japan in 2008. In this course, students learn Japanese culture and business practices by visiting various companies and studios of craftsmen in Kyoto and Osaka. Despite the relatively short three-week duration, the students can experience in person how forms are emphasized in Japan, whether it is business or crafts.

In September 2008, we helped the Memphis Botanic Garden host a Japanese festival for the first time in nine years. This community has many resources to teach about Japan, such as the Japanese garden and a kimono gallery owned by local artists. It was the work of the JOI coordinator that united all these resources in this community and initiated a domain for the community of learning. In January 2009, we had a very successful Noh performance event on campus where 900 people from the community gathered. For this event, our students interacted with Noh performers, translated for them, and tried to help the community people understand the concepts of Noh. Indeed, as the JOI outreach activities expand in this community, our Japanese students have become more active in teaching Japanese culture to the community. We encouraged the students to get involved with volunteer outreach opportunities. Our students willingly participate, using their knowledge for real purposes. In turn, they have become more eager to study Japanese language and culture. Thanks to the JOI program, we were able to create a very meaningful community of learning where people actively participate in learning together from each other.

Because of the JOI program, the original plan of expanding the outreach activities in the community and developing a good Japanese curriculum in which language instruction is integrated with cultural studies is progressing remarkably. We already have some extremely successful outcomes of this project. First, even in the initial year, we have 30 Japanese majors declared in the Department of Foreign Languages and Literatures. Second, the result of a survey conducted indicates that the motivation to study language drastically increased due to the introduction of cultural content and outreach activities into the curriculum.

One dramatic outcome of the JOI program is that the Japan America Society of Tennessee (JAST) and the University of Memphis have just signed an agreement to continue the culture coordinator position even after the tenure of the JOI program, which will end in July 2009. Furthermore, the JAST received funding support from the Japan Foundation Center for Global Partnership to support this effort. The next step for our project is to obtain more faculty members who can teach Japanese culture in order to further integrate language study and Japan Studies and to enrich the learning community.

TRANSLATION PRACTICUM (ADVANCED HIGH JAPANESE III)

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Objectives and Goals

I have taught a Translation Practicum each year since spring 2007. This final installment of the most advanced course in our Japanese language program focuses on translation because many language students express the desire to make translation an academic and professional goal. My field is literary studies, and translation is one of my main research topics. I feel strongly that the traditional separation in the academy between language and literature is counter-productive. In this course, I aim to combine language and literature.

In this course, students whose native language is not Japanese are expected to produce a translation of an English text into Japanese; students whose native language is Japanese must translate a text into English. The conventional approach is to translate into one's native language, and I followed that order the first time I taught this course. I switched direction because I felt that translating from one's own language means one has a better understanding of the original text and encourages a careful choice of words and grammar in the target language.

I believe translation is one of the most difficult fields in the study of literature, and I think it is worth teaching at this last stage of language-learning at DePaul because it helps develop key strategies for thinking about words and context. Translation requires not only a vast amount of knowledge of Japanese language but also a sense for and experience in interpreting a text. While this course gives students the joy of working on something creative, translation is also all about decision. You ultimately have to pick one or a few English words for a Japanese term, or erase the

term itself for the sake of conveying the meaning you find. Understanding the literature—from a historical view, for instance, or a structural perspective, or some other vantage point(s)—is critical. You need the ability to figure out the author's narrative techniques and the work's impact on readers both in Japanese and English. Without such basic skills and understanding, you won't have the judgment to make effective decisions about the text. These are some of the skills I want students to acquire through the course.

Course Description

In this final installment of the advanced high course in Japanese this year, your goal will be to produce your own translation of an English text into Japanese. To achieve this goal, you will select an English text (in any genre: fiction, non-fiction, academic article, prose, poetry, cartoon, film subtitles, dramatic script, etc.), study the linguistic structures and socio-historical and cultural contexts of both Japanese and English, read translation theory, and produce the most appropriate interpretation in Japanese, writing both a translation and a critical essay. Using a seminar format, we will conduct the whole process through close communication with the instructor and your peers. You will finish your draft translation of your main text by April 30th. The final project, which will also include an essay contextualizing your translation, is due June 4th.

Schedule

Week 1: Introduction

3/31: Overview; plan for final projects.

4/2: Screening of *Kamikaze Girls* (directed by Tetsuya Nakashima, Toho, 2004).

Week 2: *Kamikaze Girls.*

4/7: Cintas, Jorge Díaz and Sánchez, Pablo Muñoz, "Fansubs: Audiovisual Translation in an Amateur Environment." *The Journal of Specialized Translation*, July 2006 (www.jostrans.org/issue06/art_diaz_munoz.php).

4/9: Gallery visit—"Everyday Runway: Beyond Asian Street Fashion" (C33 Gallery, Columbia College).

Week 3: Otsuka, Julie, *When the Emperor was Divine* (New York: Anchor Books, 2002).

4/14: Kunikida Doppo, "On Women and Translation." *Woman Critiqued: Translated Essays on Japanese Women's Writing*, ed. Rebecca L. Copeland (Honolulu: University of Hawai'i Press, 2006). 28-31.

Submit your translation of the title and a one-page summary of the text you plan to translate and what meanings (from social to personal) your project has. Please be sure to attach a copy of the original text.

4/16: Mizuta Noriko, "Translation and Gender: Trans/gender/lation." *Woman Critiqued*, 159-166.

Week 4: Kono, Fumiyo, *A Town of Evening Calm, A Country of Cherry Blossoms* (Last Gasp, 2007).

4/21: Roman Jakobson, "On Linguistic Aspects of Translation." *The Translation Studies Readers*, 138-143.

4/23: Review others' titles and summary notes and prepare your suggestions.

Week 5: Midterm Presentations.

4/28: Presentation I. 4/30: Presentation II.

Submit one-third of your translation [DRAFT].

Week 6: Article 9 (The Constitution of Japan).

5/5: Ikezawa, Natsuki. *The Constitution of Japan for People who Could Care Less about Constitution* [Kempô nante shiranaiyo toiu kimino tameno "nihon no kenpô"] (Tokyo: Shûeisha, 2003). 45, 98-108, 140.

5/7: Walter Benjamin, "The Task of the Translator." *The Translation Studies Readers*, ed. Lawrence Venuti. 2nd ed. (NY: Routledge, 2004). 75-85.

Submit the second third of your translation [DRAFT].

Week 7: Uchida, Shungiku, *My Son's Lips, in Inside and Other Short Fiction: Japanese Women by Japanese Women*. Comp. Cathy Layne (Tokyo, New York and London: Kodansha International, 2006).

5/7 & 5/9

Submit the final third of your translation [DRAFT].

Week 8: Peer Review Sessions. We will read each student's translation and its original text.

5/12 & 5/14

Week 9: Japanese Multimedia Week: A Perfect Life.

5/19: "Translation and Activism." Guest Speaker: Takao Kawaguchi.

5/21: Speaking Out on Camera.

Weeks 10 and 11: Presentations.

5/26 NO CLASS.

5/28 Presentation I& 6/2 Presentation II.

6/4: Review Discussion; FINAL TRANSLATION AND THREE-PAGE ESSAY DUE IN CLASS.

Outcomes

In general, students have been highly motivated and satisfied with what they achieve because they enjoyed working on their own projects. Giving them the freedom to choose their own text encourages an enthusiasm about their work that's hard to elicit when it's the teacher choosing the text.

In addition, my classes have been greatly enriched by having a mix of Japanese and non-Japanese students. This mix has fostered group discussions and collaboration outside of the classroom, as students tap each others' expertise and solicit opinions about how best to translate a particular phrase or sentence.

Most language students at the highest level have not had enough experience to examine a literary text from multiple aspects. Most of them have not taken upper-level courses on literary theory or literary interpretation. My hope is that we can integrate literature into earlier stages of our language program to teach them how to read a text critically and carefully and to understand why it is meaningful to do so.

FLAC PROGRAM IN NEARBY REGIONS THROUGH A HYBRID CLASSROOM

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FLAC Program in Nearby Regions through Hybrid Classroom is not currently practiced but is a prospective project designed to promote distance learning and dual instruction for teaching the Japanese language and content among university branch campuses or nearby institutions. This is a "hybrid" course in the sense that it uses both online and face-to-face instructional approaches and, in another sense, it covers both language and specialization, such as literature. For institutions with only a few students enrolled in the upper-level courses of Japanese, it would be beneficial to organize this type of hybrid or dual instructional and content intermediate/advanced course in cooperation with other interested colleagues in branch campuses or nearby institutions. This also brings great benefits to students who have finished the beginning level of Japanese locally but do not have opportunities to continue taking the upper level. This hybrid course may change the course design of Japanese language and specialization teaching and the dynamics of classroom interactions that the traditional class has provided both teachers and students.

The proposed course depends heavily on online technology and instructions. The prerequisite conditions for this hybrid course include technology infrastructure and a support system of online instructional services at the institution. The primary tools for the hybrid course are the BlackBoard learning system and the Compressed Video Interactive Television (CVIT) system. As for the instructional support system, I will show an example by using the case at Western Michigan University (WMU). WMU's Academic Technology and Instructional Services (ATIS) division offers the information and training sessions for online course development for faculty members including graduate assistants. Faculty members can work with the staff of ATIS to develop 100% online or hybrid courses. WMU defines the term "hybrid" as a format composed of 25% face-to-face and 75% online instruction. A course with more than 25% face-to-face instruction is called a "blended" course. The university identifies only hybrid courses, not blended courses, as "e-Teaching/Learning," in which the primary teaching and learning is conducted online. The proposed course would be uniquely recognized as "hybrid" in the sense that the instruction on the main campus may be "blended" and that of other venues is 100% online. WMU, centered in Kalamazoo, Michigan, has six branch campuses located in Battle Creek, Grand Rapids, Holland/Muskegon, Lansing, Southwest (Benton Harbor), and Traverse City.

The proportion of language and content instructions is also "hybrid," i.e., 25% of course materials are written in the target language (Japanese) and 75% in the student's primary language (English). Course assignments are also divided in similar proportion. This is what is called "language-based content instruction," as defined by Stephen Straight in his chapter of *Content-Based Instruction in Foreign Language Education* (1997). The primary language is used to maximize the students' understanding of the content written in the target language.

A main instructor organizes the course on one campus. She has expertise in teaching intermediate/advanced Japanese as well as Japanese literature. She most likely works on the main campus, but it might be possible for her be at a branch campus if she can obtain the necessary equipment and can have opportunities to conduct live sessions. She has students on her site with whom she physically meets once every week or two and several other students on branch campuses or other institutions that she agrees to work with online. All students regularly work on course requirements, such as reading assignments, writing assignments, quizzes and tests, and online discussions, through BlackBoard.

Students access all course instructions and materials on the BlackBoard course site. Some course materials are available electronically as PDFs through the electronic course reserves at the university library. The instructor posts any messages, e.g., those on scheduled writing assignments, on the course site. Students submit all the assignments to the "assignment drop box." Online quizzes and tests may include open-textbook formats. Each student can take them during the scheduled hours in any location. Essay questions work well when the test is in an open-textbook format, but the instructor needs to make a few different versions of questions and assign a different test to each student. BlackBoard has a function to reorder the questions assigned to each student. In this way, students cannot cheat very easily. Students take quizzes and tests mostly in Japanese. They work on 3- to 4-page short essays and 10- to 12-page final paper in English.

The instructor and the students on the main site as well as on the other sites "meet" with each other once every week or two at a conference room through CVIT. The activities conducted by CVIT may include class discussions or debates, guest lectures, film showings, cultural performances, and exhibitions. These meetings through CVIT are expected to take place in Japanese. The course also includes virtual office hours once a week, when students can chat with the instructor and/or other classmates.

The proposed course introduces students to modern and contemporary Japanese literature in various genres, including essays, fiction, biography, and verse. As described, one-fourth of the materials are in Japanese and the rest are in English. Students practice writing short formal papers and chat informally in English in a virtual environment. They acquire greater fluency with fundamental grammatical patterns and an increasing number of kanji through Japanese readings. In addition, they develop listening and speaking ability in Japanese through regular "virtual" meetings. Students also watch film clips or other audiovisual materials in their target language for practice in listening comprehension. Thus, the course may cover the four skills of Japanese: reading, writing, listening, and speaking.

Positive outcomes for students include virtual learning experiences that provide opportunities to communicate with people outside their campus. They can have classmates living in different regions. They can also meet with guest speakers who live in any part of the world if systems similar to CVIT are available for the guest's site). The faculty who participate in this project can create varied learning opportunities for their students. Above all, the hybrid course gives participants from a branch campus or other locations many more opportunities to take higher levels of Japanese and specializations even though their host institutions or campuses do not offer these courses.

While many educators and scholars recognize computer-assisted instruction for language or content-based classrooms as useful and valuable, they seem hesitant to move to 100% online instruction. Since hybrid language classrooms like this take advantage of both virtual and real instructional formats, I believe it will be more acceptable for those who are interested in course development with technology. It will also be worthwhile to discuss ideas and issues on course designs and administrative needs at the forum.

CONTENT-BASED JAPANESE LANGUAGE COURSES FOR GRADUATE STUDENTS OF INTERNATIONAL RELATIONS

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Japanese language courses are offered through Japanese Studies and the Graduate School of International Relations and Pacific Studies (IR/PS) at the University of California, San Diego. Japanese Studies offers first- through fifth-year Japa-

nese language courses, and IR/PS offers three graduate-level Japanese courses for advanced proficiency (third-year level or above). This paper reports on content-based Japanese language courses taught at IR/PS.

Goals and Objectives

The Japanese language courses at IR/PS aim to prepare students for positions of leadership in government, business, international organizations, etc., by helping them increase specific content knowledge and attain a high level of Japanese proficiency that will be useful in their career and as members of the global society.

Course Description

The courses mainly target IR/PS students who select Japan as their regional specialization with varied career interests (e.g., international management, international economics, international politics, public policy, international development and nonprofit management, or international environmental policy). Besides IR/PS students, graduate students from other departments (e.g., political science, history, literature, or MBAs) who are interested in taking graduate-level Japanese language courses as well as undergraduate students who complete the fifth-year course and wish to continue studying Japanese also enroll.

At the beginning of fall quarter, a placement test is given to first-year students who want to take Japanese courses at IR/PS. Oral and reading tests are individually conducted by the instructor, while a writing test is administered by the student affairs staff in a group context. Based on the results of the placement test, first-year students are divided into two groups (Level A and B in Table 1).

Table 1. Placement and Content

Language Level	Students	Content
A (intermediate)	First- and second year	Varies
B (advanced)	First-year	Core subjects for first-year students
C (advanced)	Second-year	Core subjects for second-year students

Those who have not reached the intermediate level (Level A) take undergraduate Japanese courses and must complete second-year Japanese in order to enroll in Level A at IR/PS. Since most students who take the placement test show interest in taking Japanese language courses for two years, they are highly motivated and committed to course outcomes during their graduate study.

All courses are taught by one instructor. The Level A class meets for 50 minutes, four times a week; Level B and C meet for 110 minutes twice a week. All courses meet for 10 weeks. On average, each class has had approximately five to 10 students in the last six years.

The content of the courses changes every year depending on students' academic interests and professional needs. In the last few years, Level B and C courses have focused on core subjects that most students are required to take (Table 2).

Table 2. Content of Core IR/PS Courses/Japanese Language Courses

Level	Fall	Winter	Spring
B	Globalization	International Politics and Security	International Economics
C	Business and Management in Japan	Postwar Politics in Japan	N/A

There are two main differences between Level B and C in regards to language instruction and content instruction, respectively. First, Level B provides fundamental language training on professional communication to first-year students, including conducting research, reading data, giving a presentation, writing a formal paper, and participating in a formal discussion. Level C provides a number of opportunities to apply these skills in real-life situations. Secondly, Level B helps students reinforce what they learn in the core courses by applying it to understanding and analyzing various cases in Japan. Since these core courses are not taught by Japan specialists, Japanese language courses fill in the gap through Japanese materials on the topics covered. On the other hand, core courses for students in Level C are taught by Japan specialists, and all content is specifically related to modern Japan. Japanese language courses select some of the topics taught in the core courses and expand them using various authentic materials (e.g., books, academic journals, dramas, or movies) to avoid excessive overlap. Whenever the need arises, the language instructor audits core courses to find out to what extent stu-

dents have understood the topic. The language instructor communicates with Japan specialists at IR/PS frequently and shares information and teaching materials to coordinate courses to strengthen IR/PS' Japan specialization.

Outcomes

Students have reported that courses have been challenging but also very useful for their careers and effective in increasing their content knowledge of Japanese perspectives and in building them up to an advanced level of Japanese proficiency.

This "killing two (or more) birds with one stone" approach has enriched the Japanese language curriculum, enhanced faculty collaborations between language instructors and Japan specialists, and fulfilled students' academic and professional goals.

JAPANESE LITERATURE FOR JAPANESE LANGUAGE LEARNERS: A PROPOSED COURSE TO BE TAUGHT ONLY IN JAPANESE

(currently taught both in Japanese and English for Japanese majors at CSULA)

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Objectives and Goals

One of the course objectives is to improve students' Japanese proficiency through the study of Japanese literary texts, both prose and poetry, from the Meiji period to the present. A second is to train students to be able to examine texts from multiple perspectives and to enhance critical thinking through discussion and debate with classmates with different cultural backgrounds.

Upon completion of this course, students should know or understand:

1) The biography of the authors introduced in the class.

2) The overall sociohistorical contexts of literary production in Japan and literary trends of the Meiji, Taisho, Showa, and Heisei periods from 1868 to the present.

3) Major literary trends and genres.

4) Aesthetics, religious beliefs, and personal and social issues represented in the assigned texts.

Course Description

The course is designed as a 10-week course targeted for Japanese majors. The class meets twice a week; each session is 100 minutes. The major theme of the course focuses on various aspects of love, including narcissism, friendship, brotherly love, parental love, erotic love, agape, compassion of Buddha, and patriotism.

Texts for the course:

Akutagawa Ryunosuke, *Kumo no ito*
Kawabata Yasunari, *Izu no odoriko*
Kurihara Sadako, "Umashimenkana" and "Hiroshima to iu toki" in *Sengo shisô o kangaeru*
Miyazawa Kenji, "Ame nimo makezu"
Oe Kenzaburô, *Hiroshima Nôto*
Mori Oga, *Takasebune*
Natsume Sôseki, *Botchan*
Yosano Akiko, *Midaegami* and *Kimi shini tamau koto nakare*
Yoshimoto Banana, *Kitchen*

For long stories, it is advisable for the instructor to use excerpts.

Students are assigned reading questions to answer and make their own questions on the texts for class discussion. A sample assignment on *Botchan* is as follows:

「坊ちゃん」

II.　次の質問に答えなさい。

１．主人公はどんな性格でしたか。テキストから、例をあげて、答えなさい。

２．主人公の家族との関係は、どうでしかた。例をあげて、答えなさい。

３．主人公と清との関係は、どうでしたか。例をあげて、答えなさい。

II. 次のことばは、だれのことばで、どんな場面で言われましたか。そして、その人のどんな面を表わしていますか。

１．いくらいばっても、そこから飛び降りることはできまい。弱虫やーい。

２．二階ぐらいから飛び降りて、腰をぬかすやつがあるか。

３．この次は抜かさずに飛んでみせます。

４．そんなら君の指を切ってみろ。

５．こいつは、どうせろくなものにはならない。

６．お前のようなものの顔は見たくない。

７．あなたはまっすぐでよい御気性だ。

８．お兄様は、お父様が買ってあげなさるからかまいません。

９．あなたはどこがお好き、麹町ですか麻布ですか、お庭へぶらんこをおこしらえあそばせ。。。

１０。これを資本にして商売をするなり、学資にして勉強をするなり、どうでも随意に使うがいい。

１１。坊ちゃん、いつ家をお持ちなさいます。

１２。何をみやげに買ってきてやろう。何がほしい。

１３。もうお別れになるかもしれません。

Performance Standards

Upon completion of the course, students should be able to:

1) Explain who the authors of the assigned texts are, including historical periods, family and educational backgrounds, and their major works in Japanese.

2) Explain the central message of the assigned texts in Japanese.

3) Analyze the assigned literary texts in the specific broader sociohistorical context.

4) Explain literary trends from the Meiji period to the present in Japanese.

5) Describe similarities and differences between values represented in the texts and their own values in Japanese.

6) Explain whether values represented in the texts are culturally specific or not with appropriate reasoning in Japanese.