序破急

Jo-Ha-Kyu
Enticement — Crux — Consolidation

From Study to Learning: Process Drama Projects in the Japanese English Language University Classroom

By
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A dissertation submitted to
Department of Drama and Theatre Studies,
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Former Supervisor:	Dr. Ger Fitzgibbon

Drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations. You get up in the morning with a bad headache or an attack of depression, yet you face the day and cope with other people, pretending nothing is wrong. You have an important meeting or interview coming up, so you 'talk through' the issues with yourself beforehand and decide how to present a confident, cheerful face, what to do with your hands, and so on. You've spilt coffee over a colleague's papers, and immediately you prepare an elaborate excuse. Your partner has just run off with your best friend, yet you cannot avoid going to teach a class of inquisitive students. Getting on with our day-to-day lives requires a series of civilized masks if we are to maintain our dignity and live in harmony with others.

(Wessels 7)

second language: a language acquired by a person in addition to his mother tongue
interlanguage: the language of the L2 learner considered as a system of language in its own right rather than as a defective version of the target language.

(Cook Second 5)[1]

…in the genre of process drama the participants, together with the teacher, constitute the theatrical ensemble and engage in drama to make the meaning for themselves.

(Bowell & Heap 7)

…CLIL[2]'s multi-faceted approach can offer a variety of benefits. It:

- *builds intercultural knowledge and understanding*
- *develops intercultural communication skills*
- *improves language competence and oral communication skills*
- *develops multilingual interests and attitudes*

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[1] Cook, Vivian. *Second Language Learning and Language Teaching: Fourth Edition*. London: Hodder Education, 2008. Print.

[2] Content and Language Integrated Learning

- *provides opportunities to study content through different perspectives*
- *allows learners more contact with the target language*
- *does not require extra teaching hours*
- *complements other subjects rather than competes with them*
- *diversifies methods and forms of classroom practice*
- *increases learners' motivation and confidence in both the language and the subject being taught*

(European Commission)

Foreword

Because this dissertation covers a variety of themes, the reader is encouraged to follow areas of particular interest.

Area of Interest	**Relevant Chapters**
Ethnography	Chapters 1, 2, 3, 4, 8, 9, 10, 11, 12, 13, 14, 15
Japanese culture and society	Chapters 2, 3, 4 and 11, 12, 13, 14
Second language acquisition	Chapters 1, 3, 5
Drama, theatre and drama-in-education	Chapters 4, 6 and 11, 12, 13
Content and Language in Integrated Learning (CLIL) and Intercultural Communicative Competence (ICC)	Chapter 7 and Chapters 11, 12, 13, 14
Project design	Chapters 8, 9
Action research theory	Chapter 10
Action research practice	Chapters 11, 12, 13, 14

Tentative Hypothesis

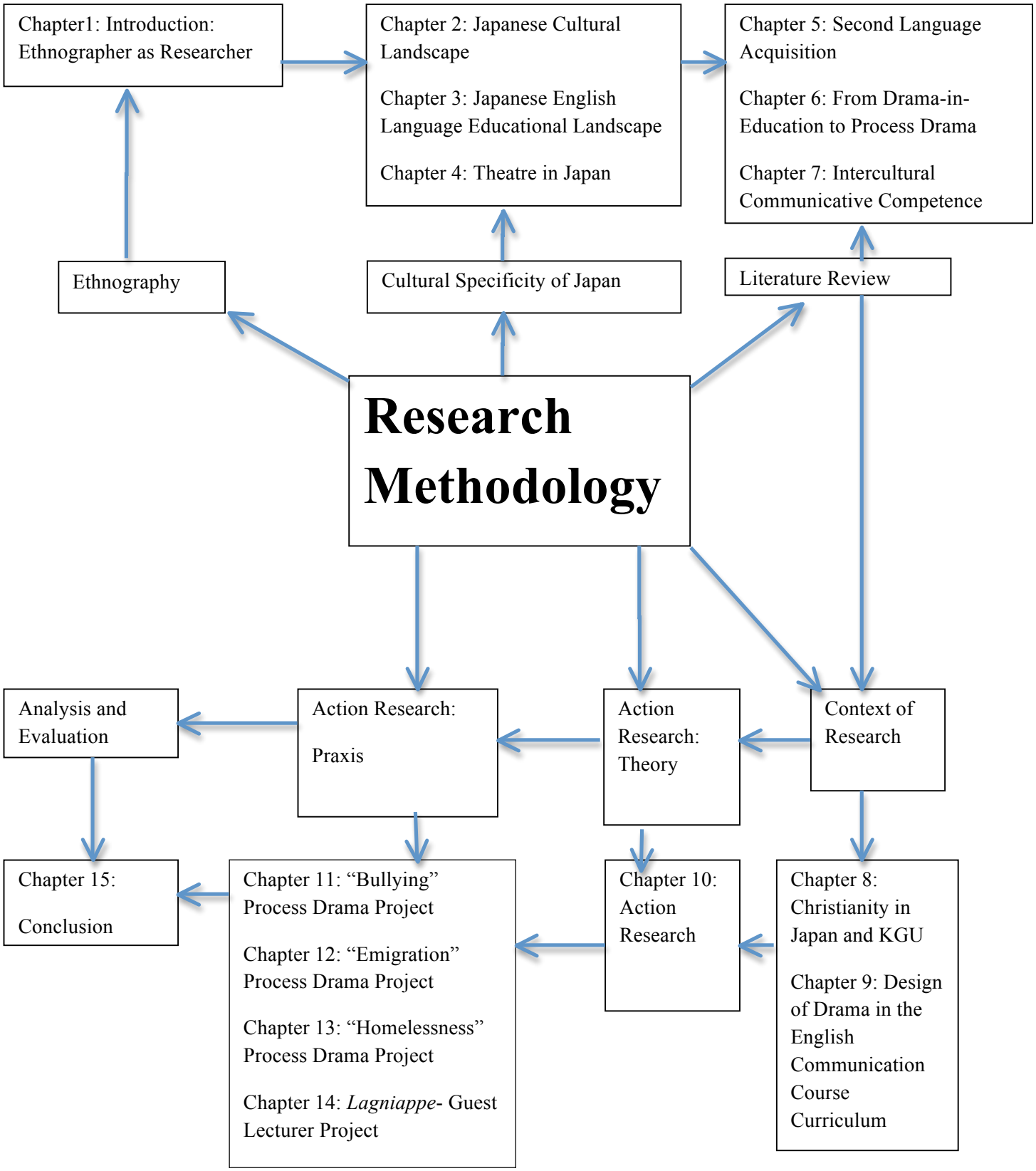
Process drama projects would facilitate:

1. A move from accuracy to fluency-based model of communication, *through* English rather than *for* English in <u>second language acquisition</u> for Japanese university EFL students.

2. A development in <u>critical thinking skills</u>: from understanding contemporary Japaneseness to a broader and deeper worldview and the place of Japan within it.

3. A CLIL-based approach which would make changes in the areas of <u>intercultural knowledge</u> and understanding in tandem with language competence and oral communication skills, as well as developing multilingual interests and attitudes

Thesis Overview



Division of Thesis (Macro)

[1] An extra or unexpected gift or benefit.

[Louisiana French, from American Spanish `la ñapa`, *the gift* : `la`, *the* (from Latin `illa`, feminine of `ille`, *that, the*; see `al-`[1] in Indo-European roots) + `ñapa` (variant of `yapa`, *gift*, from Quechua, from `yapay`, *to give more*).]

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PART 2 破 *Ha:* Crux

SECTION IV: RESEARCH METHODOLOGY

Chapter 8 Context of Research (Macro): Christianity in Japan and Kwansei Gakuin University

Chapter 9 Context of the Research (Micro): Design of Drama in the English Communication Curriculum

Acknowledgements

The greatest thanks for seeing this Ph.D. project to fruition are due to my supervisor, Dr. Manfred Schewe, who has given unwavering support and encouragement throughout the course of this work. His genuine interest in the development of this research, as well as his advice, guidance, dedication and, given the nature of the long-distance research, his availability at all stages have been greatly appreciated and have ensured the steady progress to completion. My heartfelt thanks to my former supervisor, Dr. Ger Fitzgibbon, whose support, while in the throes of self-doubt in the initial phase of this research, was invaluable. Finally, I would like to express my gratitude to Dr. Aleksander Dundjerovic for providing both physical support in the form of a quiet study area and mental support through steady guidance, invaluable to the final and critical phase of the research.

In addition, I am indebted to those on the interview panel who were recruiting someone who could help design and create an English department within the newly established Faculty of Human Welfare Studies (HWS) at Kwansei Gakuin University (KGU). They expressed unfeigned interest in, what was, at that time, a theoretical framework for helping students to become more confident and competent in their English language skills. I was hired on the understanding that I would create, design and implement a program with the full support of the HWS. I also owe my gratitude to the acting coordinator of the English Department within the HWS, Dr. Yoko Nakano, for her unwavering support, guidance and attention to detail for all the projects undertaken over the period of two years, from 2008 until 2010 as well as throughout the design phase in 2007. She was a mentor and close colleague who stretched my capacities as a curriculum designer, teacher and academic writer far beyond my limits through constant encouragement and unwavering support. I would also like to express my gratitude to all my colleagues in the HWS, and especially Dean Matsujirou

Shibano, for their support and willing participation in various projects throughout my two years there. Most importantly, I owe everything, and especial thanks to, the very first students of HWS for their readiness to suspend disbelief and enter the worlds of the drama projects with enthusiasm and humour. Without these students, the worlds of the project would never have come into fruition.

Thank you to my families in Ireland and Japan for tolerating my entrances and absences as well as for practical and emotional support over the course of six years.

Personal Timeline: Japan

July 19, 1998 – July 17, 2001

Assistant Language Teacher (ALT), Japan Exchange and Teaching (JET) Programme, Oita Prefectural Government, Japan.

- Year 1: Visited 28 elementary and junior high schools
- Year 2: Kamae Senior High School. Ranked as the worst high school in Oita Prefecture and was subsequently closed in 2000
- Year 3: Maizuru Senior High School. Ranked among the top three high schools in Oita Prefecture

April 1, 2002 – March 31, 2004

Recipient of the Monbugakakusho Scholarship, Ministry of Education, Culture, Sports, Science and Technology (MEXT), Japan.

- Research student at Beppu University, Japan
- Paper submitted to Monbusho on March 19th, 2004. "Obligation and Duty in Conflict with Humanity in the *Kabuki* play Kanedehon Chushingura[3]. Report researched and written entirely in Japanese

April 1, 2004 – March 31, 2005

Part-Time English Lecturer (10-18 ninety-five minute classes a week)

Colleges of Asia Pacific Management (APM) and Asia Pacific Studies (APS), Ritsumeikan Asia Pacific University (APU), Oita Prefecture, Japan

[3] The 47 Masterless Samurai

- Content and Language Integrated Learning (CLIL) teaching under the themes of global issues and intercultural communication

April 1, 2005 – March 31, 2007

Full-Time English Lecturer (12 ninety-five minute classes a week)

Colleges of APM and APS, APU, Oita Prefecture, Japan

- CLIL-based teaching under the themes of global issues
- CLIL-based teaching directly linked to students' majors: sociology, sustainable development, tourism and tourism for APS and marketing, economics and international management for APM, as well as research methodology for both

Established International Drama Club

- Writer and director of the in-class performance *School on the Hill*
- Director of Bruce Kane's *Caesar and Cle*o held in Millennium Hall, Ritsumeikan APU

April 1, 2007 – March 31, 2008

Full-Time English Lecturer (8 ninety-minute classes a week)

Faculty of Information Technology, Hiroshima Kokusai Gakuin University, Hiroshima, Japan

- CLIL-based teaching, Peace Park Project
- Weekend drama workshops, open to public of Hiroshima.

April 1, 2008 – March 31, 2010

Full-Time English Lecturer (10 ninety-minute classes a week)

Faculty of Human Welfare Studies, Kwansei Gakuin University, Hyogo Prefecture, Japan

- Curriculum creation and design: English Reading, English Expression, English Communication
- Process Drama "Bullying" Project
- Process Drama "Emigration" Project
- Process Drama "Homelessness" Project
- Guest Lecturer Project
- Intervarsity Skype Project
- Intercultural Exchange Project

April 1, 2010 – Present

Full-Time English Lecturer (8 ninety-minute classes a week)

Center for Language and Research, Sophia University, Tokyo, Japan.

Students from all faculties for whom English is a compulsory minor.

- CLIL-based teaching for nursing, basic, intermediate reading, intermediate writing, intermediate communication I & II, advanced English I & II

English Literature Department (2 ninety-minute classes a week)

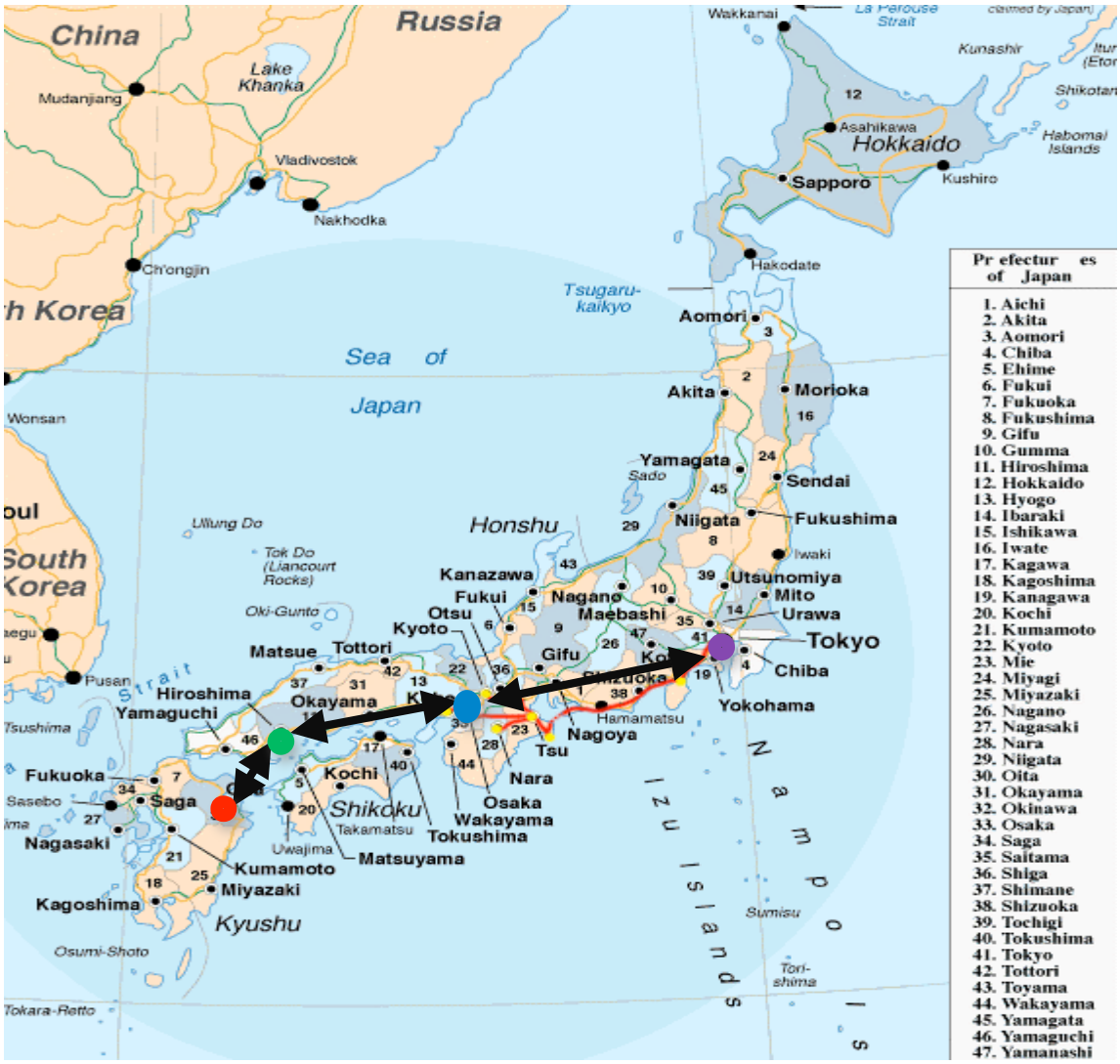
- CLIL-based teaching: an exploration of Brian Friel's *Translations*

Adult Education/ Community English (2 ninety-minute classes a week)

- Introductory and basic English language courses

Maps of Japan

Map I. Personal Journey through Japan: From Region to Region



- 1998–2006 Oita Prefecture (Oita City, Kamae Village, Beppu City)
- 2007–2008 Hiroshima City, Hiroshima Prefecture
- 2008–2010 Nishinomiya City, Hyogo Prefecture
- 2010–present Kawasaki City & Tokyo Metropolis[4]

Retrieved on August 23rd, 2010 from http://www.servas-japan.org/contents/Map1_Japan.html

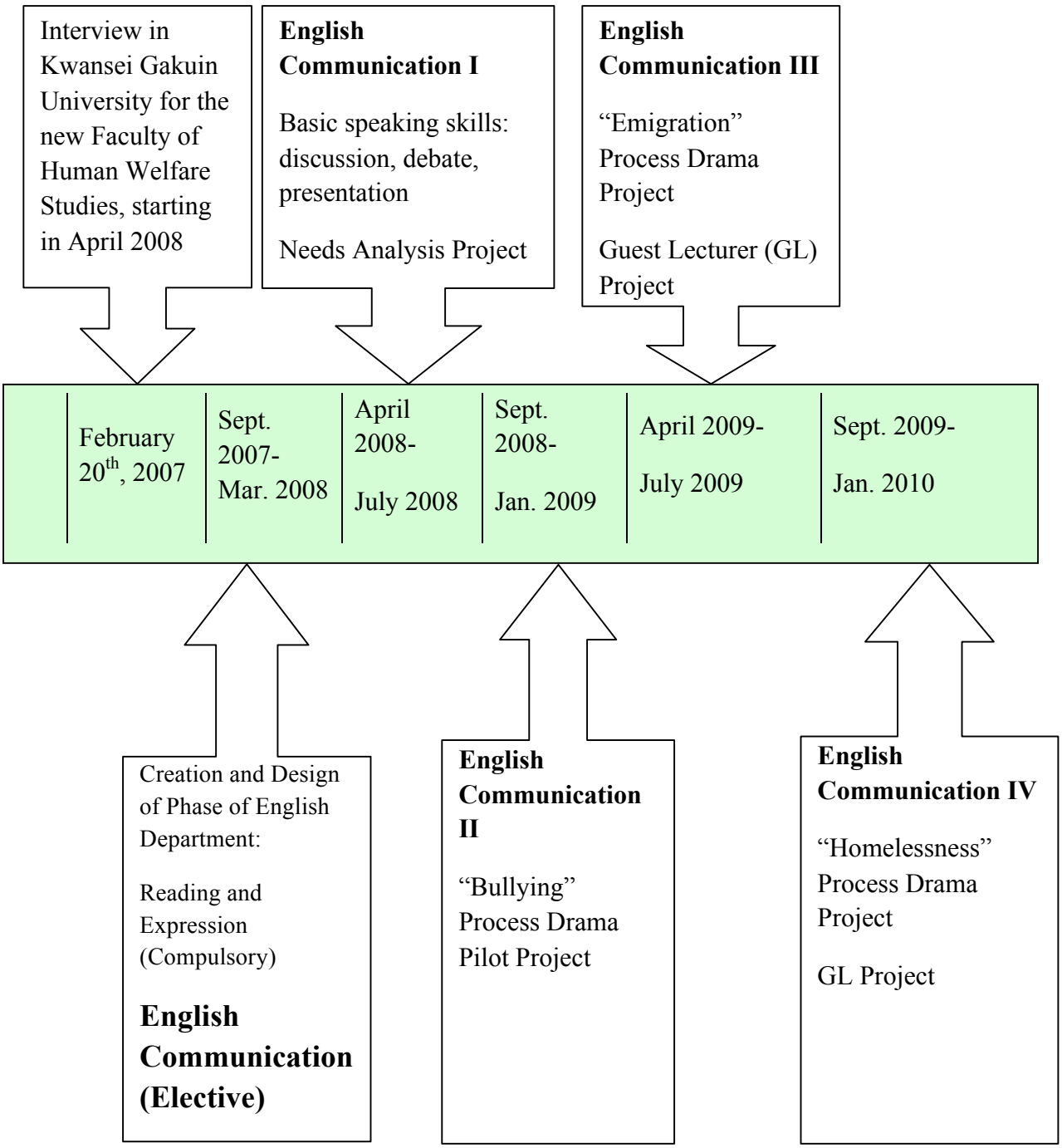
[4] Tokyo metropolitan government administers to 23 wards, each of which functions as a city in its own right.

Map II. Kansai and Kanto

Retrieved on August 23rd, 2010 from http://www.jay-han.com/2008/02/28/what-is-kanto-and-kansai/

JO-HA-KYU

Research Timeline



Overview of Three Process Drama Projects

Level	Theme	Context	Role	Frame	Sign
Eng.Com II	Bullying	Bullying at KGU	Student Council	Human Rights	Letter, coat, hat
Eng.Com III	Emigration	Passengers aboard the *Kasato Maru*	Family Members	Human Rights	Poster
Eng.Com IV	Homelessness	Japanese-American Internment Camps	Family Members	Human Rights	Mementos, hat

Abbreviations and Glossary

ALT

Assistant Language Teacher. Native English teacher who team-teaches with a Japanese Teacher of English (JTE) on the Japan Exchange and Teaching (JET) Programme in the public school sector.

APM

College of Asia Pacific Management, Ritsumeikan Asia Pacific University

APS

College of Asia Pacific Studies, Ritsumeikan Asia Pacific University

APU

Ritsumeikan Asia Pacific University

CLIL

Content and Language Integrated Learning

CLT

Communicative Language Teaching

DiE

Drama in Education.

EFL

English as a Foreign Language. Usually studied in the learner's home country. Not many opportunities for usage outside of the class

ESL

English and a Second Language. Learner usually lives in the country of the target language. Many opportunities for usage outside of the class.

HKG

Hiroshima Kokusai Gakuin University

HWS

School of Human Welfare Studies, Kwansei Gakuin University

IAPL

International Association of Performing Languages

ICC

Intercultural Communicative Competence

JET Programme

Japan Exchange and Teaching Programme

JALT

Japan Association of Language Teachers

JFL

Japanese as a Foreign Language

JTE

Japanese Teacher of English working within the public education sector who team-teaches with an ALT

Kabuki

KA: Song *BU:* Dance *KI:* Skill.

Kabuki originated from the shrine dances in the early 17th century. After being banned for lewd and bawdy conduct, the female cast were replaced with young male actors- who were, in turn, banned for the same reason as their female counterparts. The more staid *kabuki* of today dates from the *Tokugawa* Era (1603- 1868), when older male actors played all the parts and the plays themselves became more serious, concerned with the emotional, historical and contemporary

KGU

Kwansei Gakuin University. One of four leading universities in the Kansai region of Japan

L1

First Language

L2

Second Language

MEXT

Japanese Ministry of Education, Culture, Sports, Science and Technology

MI Theory

Theory of Multiple Intelligences

Noh Theatre

Noh: Skill.

Noh comes from ancient dance-dramas held at festivals in Buddhist temples and Shinto shrines. Modern *Noh* emerged in the 14th century and continued to be refined until 1603, the start of the *Tokugawa* Era, and the period of national isolation, *sakoku.*

Sakoku

Period of official Japanese national isolation from 1639 until 1854. Trade with other countries was conducted with the Dutch, who were thought to be irreligious, on the tiny island of Dejima, which, at that time, was situated off the coast of Nagasaki

SLA

Second Language Acquisition

TESOL

Teaching of English to Speakers of Other Languages

UCC

University College Cork,

National University of Ireland

WTC

Willingness to communicate

Abstract

My original contribution to knowledge is how social issues can be explored through process drama projects in the Japanese university English as a Foreign Language (EFL) classroom context. The trajectory of this dissertation moves along a traditional *Noh* three part macro-continuum, called *Jo-Ha-Kyu*, which theatre practitioner Oida (1992: 62), and member of Peter Brook's International Theatre Group, interprets from Zeami, the founder of *Noh*, as

> *...the 'Jo' section is introductory; it initiates the audience into the world of the play, and starts the action. 'Ha' changes the feel of the play, elaborates details, and generally develops the themes. 'Kyu' is the ending of the action.*

However, for the purpose of this thesis, this interpretation is taken but the titles have been redefined as enticement, crux and consolidation.

Within these three parts, there are further divisions into six sections- Part I consists of three sections- Section I is the introduction, which sets the backdrop for the entire dissertation, that of Japan, and aims to draw the reader into its culturally unique and specific world. This section outlines the rationale for placing the ethnographer at the centre of the research, and presents Japan through the eyes of the writer. It provides an explanation of my manifold roles, but in particular as an Irish woman living in Japan for thirteen years and ends with a tentative hypothesis, the thesis statement at the core of this thesis. As an understanding of the cultural specificity of Japan is the nucleus of this thesis, this section provides a framework for appreciating the characteristics of the Japanese university English class through personal experiences as an educator from elementary school to university levels, both public and private, as an international student of Japanese *kabuki* within the Japanese university system and as a learner of the Japanese language.

Section II outlines relevant Japanese cultural norms, mores and values, the English educational landscape of Japan and an overview of theatre in Japan and its possible influences on the Japanese university student today. Section III provides three literature reviews, within the areas of second language acquisition (SLA), the road from drama in education (DiE) to process drama, and finally outlines the background of CLIL, pertaining to intercultural communicative competence (ICC) in particular.

In Part 2, Sections IV and V respectively consist of the research methodology and the action research at the core of this dissertation. Section IV brings the reader through the cultural Otherness of Kwansei Gakuin University (KGU), so because of its strict adherence to the minority Christian doctrine within secular Japanese society, where the process drama projects of this thesis were held, then explains the design of the process drama curricula within the English Communication Course in the School of Human Welfare Studies (HWS) at KGU. Section V details the three-process drama projects based around the social issues of bullying, emigration and homelessness, which lie at the centre of this dissertation. There is also a description of an extra project that came out of a research grant awarded to the English Communication course after the success of the pilot bullying process drama project, that of the guest lecturer project. This splinter - but highly relevant- project in which guest speakers were invited to make presentations about academic and personal experiences of emigration and homelessness to help deepen the students' understanding of the two themes. The ultimate goals of all four projects were to change motivation through English in a CLIL context, for the development of spontaneity linguistically and for to deepen emotional engagement with the themes.

Part 3 serves to reflect upon the viability of using process drama in the Japanese university curriculum. This practice of *hansei*, of critical self-reflection, is a central one to Japanese culture, from the cultural and martial arts, throughout the educational system and in

government and also is an integral part of the process drama project as a whole. This act of reflection exists across many cultures and is a useful and helpful way in which to explore the value and context of research for both students and instructor and its adaptability for use in other educational and/ or cultural settings.

Part 1

序

Jo:

Enticement

SECTION 1: INTRODUCTION

Chapter 1 Introduction: Ethnographer as Researcher

1.1 Introduction

> *True communication between humans occurs not only through physical contact, or conversations with words. It originates in a much deeper place. It can be described as a meeting of souls.* (Oida and Marshall 112)

This meeting of souls, or true communication, is a fundamental part of human existence, transcending race, gender, ethnic identity, religious belief and even language itself. However, "what we communicate and how we communicate it is largely determined by our culture … Language is obviously a key component of communication in any culture" (Weaver 2). Therefore language, as dictated by cultural upbringing, can be seen as a universal human need, a yearning for expression and for understanding. Throughout life, we seek to discover alternate ways to explain our own consciousness through verbal and non-verbal communication, both of which are part of the cultural norms and mores of each society. As wa Thiongo explains, "Language as communication and as culture are …products of each other" (15). Therefore, awareness of these effects of communication and culture on the fundamental human condition embraces inclusiveness and tolerance of difference, rather than stigmatization or exoticism. In discussions of Asian versus European cultures, there has been a traditional tendency to highlight difference and Otherness. Kramsch argues that this propensity shows "the hegemonic effects of dominant cultures and the authority they have in representing the Other" (9), rather than a commitment to understanding the cultural mores and values that lie beneath. With respect to culture, it is more relevant to try to answer some of the questions that Said poses regarding:

> *The problems of human experience: How does one represent other cultures? What is another culture? Is the notion of a distinct culture (or race, or religion, or civilization) a useful one, or does it always get involved in self-congratulation (when one discusses one's own) or hostility and aggression (when one discusses the "other")?"* (325)

Cultural anthropologist Benedict answers this question that,

> *the diversity of culture results not only from the ease with which societies elaborate or reject possible aspects of existence. It is due even more to a complex interweaving of cultural traits* (Patterns 37)

Weaver notes that,

> *culture ... can be divided into 'internal' and 'external' culture. External culture is the small tip of the iceberg ... The greatest part of culture is hidden below the water level of awareness. Internal culture includes implicitly learned thought patterns, values, beliefs, and perceptions"* (Crisis 349)

This dissertation seeks to address the general issues of language with respect to Otherness in communication. In particular, it discusses internalized culture in process drama projects in a Japanese EFL university setting. In any debate about culture, however, there is a need to clarify positionality with respect to the debate on essentialism, what Brah defines as "a notion of ultimate essence that transcends historical and cultural boundaries" (431). Indeed, Brunner clearly states "taking steps to resist the politics of essentialism is everyone's business. It should especially be the work of teachers" (16). Therefore, the work of the non-Japanese teaching ethnographer is two-fold, it is important to understand Japanese culture from a non-essentialist perspective to best address learner-needs while simultaneously:

> *teaching about issues of knowledge and power and about the politics of schooling and the teachers' roles within that hierarchy, about relations of production and consumption, about the impossibility of consumerism and transformation, about the politics of representation and myth, and about ethical responsibility (both collective and individual) are a part of educating for a democratic citizenry that has both voice and vision* (Brunner 16)

Throughout this dissertation, my ethnographic positioning with the Japanese educational system reflects Giroux's assertion that "cultural studies … rejects the notion of a pedagogy as a technique or set of neutral skills, arguing instead that pedagogy is a cultural practice understandable only through the considerations of history, politics, power, and culture" (43). Therefore, clear descriptions of these particular areas are provided throughout this dissertation.

The overt aim of the three process drama projects of Chapters 11 to 13 is to develop Kao and O'Neill's five areas of open communication: fluency, authenticity, confidence, challenge and new classroom relations (16) through a move from accuracy-based and teacher-led English language class to a fluency-based model of communication in which learner-centeredness is of paramount importance. Each project is described in the narrative arc of Noh theatre—Jo, Ha and Kyu—Enticement, setting the scene for the reader; Crux, outlining the process drama projects as they unfolded; and Consolidation, reflecting on each project to hand. The overall structure of this dissertation also follows the Jo, Ha and Kyu structure, whereby the first part entices the reader into the world of Japan; the second part describes the actual process drama projects within the Japanese university EFL context, while the third part considers the effectiveness of these projects. Comparatively little has been published on drama-based pedagogy in Japan- only two papers have been written on the use of process drama in English language education in that country; and neither was in the

university setting. There are similarities between my struggle to bridge the enormous linguistic gap between English and Japanese, as a learner of Japanese as a foreign language (JFL) immersed in Japan, and the struggles of my student-learners of English as a foreign language (EFL) living in Japan with limited English resources.

> *The decision to engage in a learning project is governed by a mix of demands and expectations — from colleagues, from family, from customers, from other learners, from those who can influence us — and by our own needs and desires, which stem from our experience and what we believe to be possible in the situation in which we find ourselves* (Miller and Boud 3)

Through my personal journey into JFL and through observing Japanese teachers of English (JTE) and Japanese students, I began to understand what Davies (11) calls "the dual nature of social research, "which is (10) "not for personal enrichment" but rather a symbiotic relationship between the ethnographer and society. This chapter explores the difficulties in bridging the gap between languages as divergent as Japanese and English, whereby the ethnographer and the subjects of research, Japanese students, build meaning through mutual learning and growth.

1.2 The Ethnographer as Researcher

Through specializing in colonial and gender studies during my Masters in Drama and Theatre Studies in University College Cork (UCC), I was able to examine and deconstruct the dichotomous structure of hegemonic power from both personal and academic perspectives. As Pennycock eloquently points out,

> *Once we start to deal with the local, the incommensurable, the disjunctive, within a world in which discourses construct and regulative subjectivities, offering new and*

> *old subject positions to ever-changing populations, and once we see culture as constructed and produced within local conditions of power, then the ways in which we approach issues of global relations become very different.* (64)

There is a very real danger that the native English language speaker can fall into the trap of a post-colonial discourse, both consciously in terms of the Self and Other dichotomy of power relations, and unconsciously through the very nature of the English Language Teaching (ELT) world. Canagarajah underlines the colonial overtones of the ELT industry as a whole:

> *Many of the structures and practices of schooling in the modern world are built on educational philosophies and pedagogical traditions which can be traced back to the colonial mission of spreading Enlightenment values for civilizing purposes* (12)

Further to this argument is the very structure of the colonial Self and Other in which,

> *all the qualities which make a man of the colonized crumble away. The humanity of the colonized, rejected by the colonizer, becomes opaque. It is useless, he asserts, to try to forecast the colonized actions ("They are unpredictable!" "With them, you never know!")* (Memmi 85).

This is a sentiment that can be heard on a regular basis in the world of EFL, especially in Japan, from both Japanese and non-Japanese alike with respect to the Other. From the ELT perspective, this sense of cultural superiority seems to be based on what Fanon denounces as

> *the scapegoat for white society, which is based on myths of progress, civilization, liberalism, education, enlightenment, and refinement ... precisely the force that opposes the expansion and triumphs of these myths* (170–171).

Similar arguments can be heard from the Japanese perspective, reflecting cultural norms of insularity, which have been raised to the level of myth within the national psyche. Bhabha further extrapolates that this,

> *force of colonial and postcolonial discourse as a theoretical and cultural intervention in our contemporary moment represents the urgent need to contest the singularities of difference and to articulate diverse 'subjects' of differentiation* (105)

I grew up in the neo/post-colonial Ireland of the 1980's, where Irishness existed as a mirror-opposite of Englishness. There was a double bind of admiration and mistrust expressed towards England. People sang anti-English songs at family events while simultaneously reminiscing about the days of a more economically stable Ireland under British rule. In addition to this dissonance and incoherence, I found it difficult to understand my role as a woman within fast-changing societal norms, during a recession in which men found it difficult to hold down full-time employment while women could find work in the menial sectors. Thus, it was, in many cases, women binding the family together during difficult economic times, a binding with two discordant threads: that of economic independence for the women and resentment for the men, as they struggled with feelings of loss and lack of identity. There was a corresponding increase in the suicide rate of males, especially between the ages of 15–24 years. Young women, too, were in a world of uncertainty and flux, unsure whether as to whether to take the initiative, which could have a negative impact on their male, counterparts or to continue to maintain the illusion of passivity in which women exist through the eyes of men:

> *Gigantic, he picks me up and puts me in his pocket. I am the pocket woman of God … He can … have a future and understand everything. He moves forward, I follow*
>
> (Cixcous 87)

Like de Beauvoir's woman, who,

> *when she is productive and active, she regains her transcendence; she affirms herself concretely as subjects in her projects; she senses her responsibility relative to the goals she pursues and the money and rights she appropriates*" (721)

I also felt the need to work in order to develop a sense of Self that was not one seen through the eyes of the Other. However, in the world of rural Japan in 1998, this sense of Otherness through the eyes of the Japanese Self returned. As — an unmarried woman of 24, who was seen as — the white "American" EFL/colonial teacher, my sense of Self was thrust into all sorts of juxtapositions because of the constant categorizations as I endeavoured to make sense of the world around me and my place within it. In particular, it became my express intention to reject the colonial model of power found in the EFL world in favour of a more empathetic approach. Like the EFL learners, I would undergo a personal struggle with the Japanese language in order to establish a new sense of identity, as a cultural bridge builder between Irish and Japanese identities.

In the Japan of 1998, society was highly patriarchal, especially in the rural south; however the winds of change were blowing. While I restrained my feminist efforts to "colonize and appropriate non-Western cultures to support highly Western notions of oppression" (Butler 5), it was very interesting to watch the breakneck speed with which at which this patriarchal model changed in a short thirteen and a half year period. Japanese women of today are postponing marriage and family — and sometimes both indefinitely — to enjoy the independence of economic success and to reap its rewards. On the positive side, this has led to economic development in the fields of fashion, cafés, restaurants and real estate as these women find their respective senses of Self within Japanese society. Women are becoming more visible across all sectors of Japanese society, not just in the traditional

care-giving careers of teaching and nursing. However, this increased involvement has, in turn, led to a sharp decline in the national birth-rate. There is also the ever-increasing post World War II baby-boom-elderly cohort and fears abound as to who will pay the future taxes to ensure retirement funds for this generation. The change has not been fast enough for Head of IMF Christine Lagarde, who has encouraged women to stay in the workforce. She thinks that "Japan's shrinking and graying workforce, which has left the country struggling to pay welfare bills, could really benefit from an injection of female talent"[5]. While it is true that there are not many incentives for women to re-enter the workforce after having children, and this is exacerbated by both the gap in salary between men and women to begin with, and the glass ceiling that remains firmly in place, the changes over the last ten years have been nothing short of remarkable.

Therefore, it was important to reject the colonial power structure both in my teaching and in my life. In addition to these similar struggles — with JFL for me, and EFL for my students — another parallel with my students lies in my own foreign language background. Like many Irish people, I have a deep sense of shame when I think of the years wasted in the perusal of obscure grammar and rote memorization in Irish and French language classes. After fourteen and six years of study respectively, I could scarcely hold the most basic of conversations in either language. A similar shame is reflected in most Japanese people's attitude towards their English skills after studying it by the grammar-translation and rote-memorization methods for six years. As one of the first years students of German at the secondary school level in Ireland, I found the teaching model entirely different. The teachers were young and favoured the communicative approach to language learning, whereby initially vocabulary and sentence patterns were taught and the register was age-appropriate.

[5] http://www.japantoday.com/category/national/view/women-could-save-japans-economy-imfs-lagarde

As our confidence in our German skills increased and our motivation peaked, some grammar was gradually built into the curriculum. As a result, at the end of six years, most of us felt enthusiastic and positive towards German, in stark contrast to our demotivated attitude to Irish and French. These first-hand experiences of language learning proved vital to the development of a hypothesis for my own language teaching in years to come.

This hypothesis emerged after I observed Japanese students over a nine-year period in a variety of contexts, from the perspective of both international student and that of EFL teacher within the Japanese educational context. I reasoned that if students were sufficiently engaged with the process drama topic, their motivation to learn English would change from what Gardner (Integrative Motivation 6) describes as the instrumental model to a more integrative one, whereby English language acquisition could become not a short term goal, but a vehicle of deeper personal and social development. As Bakhtin revealingly extemporizes:

> *The word in the language itself is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the words, adapting it to his own semantic and expressive intention.*
>
> (293)

In essence, the major focus of this chapter is on my own personal journey as an ethnographer, and cultural bridge-builder between Ireland and Japan, and between English and Japanese.

1.3 What is Ethnography?

The father of ethnography, Malinowski stated that the goal of ethnography is "to grasp the native point of view, his relation to life, to realise his vision of his world" (25). Since then, ethnography has developed further and seeks to understand from the perspective of the Insider, by what Hitchcock and Hughes term "naturalism". They state that to achieve

"understanding, the researcher is therefore required to develop rapport, trust and empathy with the subjects of the research" (119). Watson-Gegeo further defines ethnography as "the study of people's behavior in naturally occurring, ongoing settings, with a focus on the cultural interpretation of behavior" (576).

In the initial phase of this research, my journey into the world of Japan deepened through observations of patterns of culture and education, over a nine-year period. Both in rural and semi-rural Japan, my roles were manifold: as a member of a neighbourhood association, EFL educator in the public sector from elementary to senior high school levels, private EFL home-tutor, student-researcher within the Japanese university system, member of various sporting clubs, as a member of an international community and an individual in Japanese society as a whole. However, although one strives to gain understanding from within a culture, Donahue significantly warns of a common pitfall:

> *Our native culture becomes the sun for us in our perceptual universe. So central is our native culture to our perception that we probably cannot remove all the bonds of its mental programming. Perhaps the best we can do is to remind ourselves of this influence*" (12)

As my journey into the Japanese language and culture deepened over the years, I realised that, while I could never be Japanese and never understand the culture in its entirety, I could begin to appreciate the cultural characteristics of Japanese university students and the mammoth task they face in bridging the gap between languages as dissimilar as Japanese and English.

While Chapter 2 outlines aspects of culture which are seen as quintessentially Japanese, the remainder of Chapter 1 details my personal journey into Japanese culture, into the Japanese English education system, into the enormous difficulties in studying Japanese as a foreign language and the implications of these journeys for Japanese people studying EFL.

1.4 Personal Journey

1.4.1 Ethnographer and Educator: Elementary to Senior High School Levels (1998~2004)

Due to the economic boom of the 1980's, the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT) amalgamated two existing programs to establish the Japan Exchange and Teaching (JET) Programme in 1987. This was to become the largest teaching program worldwide, welcoming 6,103 participants from 41 countries to Japan at its peak in 2004. The vast majority of the participants were assigned the role of Assistant Language Teacher (ALT) to the Japanese Teacher of English (JTE) and were given the rather vague aim to "increase mutual understanding between the people of Japan and the people of other nations, to promote internationalisation in Japan's local communities by helping to improve foreign language education, and to develop international exchange at the community level[6]". As an ALT in the Educational Office of the Oita Prefectural Government on the southern island of Kyushu, I was privileged to gain a basic understanding of the Japanese educational system in its broadest sense through first-hand experience. In my work as an ALT, I visited schools from elementary to senior-high levels, from the lowest ranked school to the highest-ranked academic school in that prefecture, a high school for the disabled as well as a vocational training school, in rural and urban settings.

My role varied enormously: a human tape-recorder reading disjointed, antiquated, unnatural and random utterances for students to repeat; an international ambassador, raising awareness of a world outside of Japan; an inanimate object, sitting quietly while the JTE translated complex snarls of obscure nineteenth century English grammar into Japanese for

[6] The Japan Exchange and Teaching Programme Homepage. Retrieved on July 28th, 2011 from http://www.jetprogramme.org/

the students. When I visited my first school, I asked the JTE where she had studied English. Looking very uncomfortable, she replied "Japan". My curiosity aroused, I asked her to explain how it is possible to become a JTE in the public school sector in Japan without having spent at least one year abroad studying the language and learning about cultural nuances. Her response astonished me. According to her, it was possible to study English as a subject to the level of educator as no one was actually expected to be able to speak or communicate in English. This was a unique re-interpretation of Kramsch, who said that

> *norms of interaction and interpretation, form part of the invisible ritual imposed by culture on language user. This is culture's way of bringing order and predictability into people's use of language* (6)

With respect to the development of English language education in Japan, there is only one possible answer to every question and where the vowel-based aspect of Japanese is appropriated into English pronunciation. After over a decade of teaching in Japan, I can now appreciate that English education at the junior, senior and university levels is exactly as she had described it, as a subject with precision and little room for deviation. It is taught in a way akin to the study of mathematics, with little or no emphasis on culture — outside of that of America, widely represented in both textbooks and the mass media as the cultural opposite and Other to Japan. With respect to the world of EFL, where English is the minor language, rather than ESL, where English is the dominant language, Ringbom underlines that,

> *In a foreign language learning situation… the language is not spoken in the immediate environment of the learner, although mass media may provide opportunities for practicing the receptive skills. There is little or no opportunity to use the language in natural communication situations* (27)

This is the English language education system in junior and senior high school across Japan, where inappropriately registered unnatural conversations are taught to the students, whose only goal is to choose from four possible multiple choice answers.

Within Japan's EFL educational system, as alluded to earlier, there is an additional problem. Since the 1980s, it has become acceptable to teach English through the Japanese *katakana* alphabet, currently used for foreign loan words, which has had serious implications in communicating intelligibly with the world outside Japan. This alphabet follows the Japanese language consonant-vowel pattern of *a-i-u-e-o, ka-ki-ku-ke-ko, sa-shi-su-se-so, ta-chi-tsu-te-to,* and *na-ni-nu-ne-no* (See Fig. 1 below).

ひらがな Hiragana											かたかな Katakana									
Seion		あ	a	い	i	う	u	え	e	お	o	ア	a	イ	i	ウ	u	エ	e	オ	o
		か	ka	き	ki	く	ku	け	ke	こ	ko	カ	ka	キ	ki	ク	ku	ケ	ke	コ	ko
		さ	sa	し	shi	す	su	せ	se	そ	so	サ	sa	シ	shi	ス	su	セ	se	ソ	so
		た	ta	ち	chi	つ	tsu	て	te	と	to	タ	ta	チ	chi	ツ	tsu	テ	te	ト	to
		な	na	に	ni	ぬ	nu	ね	ne	の	no	ナ	na	ニ	ni	ヌ	nu	ネ	ne	ノ	no
		は	ha	ひ	hi	ふ	fu	へ	he	ほ	ho	ハ	ha	ヒ	hi	フ	fu	ヘ	he	ホ	ho
		ま	ma	み	mi	む	mu	め	me	も	mo	マ	ma	ミ	mi	ム	mu	メ	me	モ	mo
		や	ya			ゆ	yu			よ	yo	ヤ	ya			ユ	yu			ヨ	yo
		ら	ra	り	ri	る	ru	れ	re	ろ	ro	ラ	ra	リ	ri	ル	ru	レ	re	ロ	ro
		わ	wa							を	wo	ワ	wa							ヲ	wo
		ん	n									ン	n								
Dakuon		が	ga	ぎ	gi	ぐ	gu	げ	ge	ご	go	ガ	ga	ギ	gi	グ	gu	ゲ	ge	ゴ	go
		ざ	za	じ	ji	ず	zu	ぜ	ze	ぞ	zo	ザ	za	ジ	ji	ズ	zu	ゼ	ze	ゾ	zo
		だ	da	ぢ	di(ji)	づ	du(zu)	で	de	ど	do	ダ	da	ヂ	di(ji)	ヅ	du(zu)	デ	de	ド	do
		ば	ba	び	bi	ぶ	bu	べ	be	ぼ	bo	バ	ba	ビ	bi	ブ	bu	ベ	be	ボ	bo
HanD		ぱ	pa	ぴ	pi	ぷ	pu	ぺ	pe	ぽ	po	パ	pa	ピ	pi	プ	pu	ペ	pe	ポ	po
Yoon	Seion	きゃ	kya			きゅ	kyu			きょ	kyo	キャ	kya			キュ	kyu			キョ	kyo
		しゃ	sha			しゅ	shu			しょ	sho	シャ	sha			シュ	shu			ショ	sho
		ちゃ	cha			ちゅ	chu			ちょ	cho	チャ	cha			チュ	chu			チョ	cho
		にゃ	nya			にゅ	nyu			にょ	nyo	ニャ	nya			ニュ	nyu			ニョ	nyo
		ひゃ	hya			ひゅ	hyu			ひょ	hyo	ヒャ	hya			ヒュ	hyu			ヒョ	hyo
		みゃ	mya			みゅ	myu			みょ	myo	ミャ	mya			ミュ	myu			ミョ	myo
		りゃ	rya			りゅ	ryu			りょ	ryo	リャ	rya			リュ	ryu			リョ	ryo
	Dakuon	ぎゃ	gya			ぎゅ	gyu			ぎょ	gyo	ギャ	gya			ギュ	gyu			ギョ	gyo
		じゃ	ja			じゅ	ju			じょ	jo	ジャ	ja			ジュ	ju			ジョ	jo
		ぢゃ	ja			ぢゅ	ju			ぢょ	jo	ヂャ	ja			ヂュ	ju			ヂョ	jo
		びゃ	bya			びゅ	byu			びょ	byo	ビャ	bya			ビュ	byu			ビョ	byo
	HD	ぴゃ	pya			ぴゅ	pyu			ぴょ	pyo	ピャ	pya			ピュ	pyu			ピョ	pyo

Fig. 1 Structure of Hiragana and Katakana[7]

Therefore, the phrase "I am from Ireland" becomes *"a-i a-mu hu-ro-mu a-i-ru-ra-n-do"*, and "credit card" becomes *"ku-re-ji-tto ka-do*".

Paradoxically, instead of spending the Japanese taxpayers' money to educate JTEs abroad so that they could gain a fuller appreciation of English communicative competencies — including pronunciation and its various cultural nuances — MEXT decided to import

[7] Retrieved on July 2, 2012 from http://www.saiga-jp.com/img/character/japanese_language/hiragana_katakana_list.gif

recent college graduates, predominantly with no background in teaching, or degrees relating to English in any way, ostensibly to "internationalise" Japan and develop English language skills. After little progress since its commencement in 1987, the third worst TOEFL score in Asia in 2010 and consistent calls by the Japanese public to abolish the programme as a waste of taxpayer money, JET is quietly being discontinued. Instead, since April 2011, English, until this point taught only at junior and senior high school levels, has been introduced to fifth and sixth graders in elementary schools across Japan. In many schools, however, there are no experienced teachers of English and there is a pervasive fear that homeroom teachers, themselves with little or no knowledge of English, will be forced to teach these classes through Japanese and *katakana* English. The whole ill-fated endeavour from the JET Programme to earlier exposure to English of questionable standards are clear examples of the Japanese indulgence culture of *amae*, or dependency, the subject of Chapter 2.4.

While studying on the Monbusho research scholarship at Beppu University from 2002 until 2004, I supplemented my income by teaching at private English language schools and as a private home tutor. The private English language school sector is an enormous industry in Japan, yet a wholly unregulated one. Their emphasis, in contrast with the junior and senior high school English educational system, is on enjoyment rather than achievement, a business rather than an educational approach. As a home tutor, I found that the emphasis was on what I term "edu-tainment" rather than language acquisition, as perhaps the parents understood how little of this was to come in the accuracy-based English system of education at the junior and senior high school levels.

1.4.2 Ethnographer and University Educator (2004~2008)

From 2004 until 2007, I was employed by Ritsumeikan Asia Pacific University (APU), a prestigious bi-lingual private university, under the misnomer of "part-time lecturer

of English". I taught an average of 16 ninety-five-minute classes a week and it was only thanks to the support and encouragement of my colleagues that I managed to teach with some degree of professionalism within the demanding curricula. The steepest learning curve was to become proficient in the use of technology as a tool for English language teaching in the forms of Computer Assisted Language Laboratory (CALL) and Content and Language Integrated Learning (CLIL)[8]. At that time, this was described as content-based teaching. It was fortunate that most of my courses were centred on intercultural communication and global issues, areas that provided me with many personal "eureka" moments from my learning experiences in Japan. In 2005, I was promoted to the position of full-time contract lecturer and I became responsible for curriculum design and development. Over the next two years, I also taught CLIL in the fields of Asia-Pacific related sociology and business-management pertaining to the Asia-Pacific region and supported guest lectures given by experts in each field. It was thanks to my colleagues, students and mentor, Dr. Tony Cripps, at APU that I was taught one of the most critical skills in language teaching — that of adaptability.

In addition to this rather heavy workload, I was involved in the establishment of the International Drama Club and wrote for it a short play entitled *School on the Hill*, an allegory loosely based on life at APU. The students performed the play in colleagues' classrooms during the last week of the semester in January 2006 and it was well received. In the following semester, from September 2006, the students worked on the Bruce Kane comedy *Cleo and Caesar* under my direction. In January 2007, the students performed in the 900-seat Millennium Hall in APU to great success with a 60% audience, a wonderful turnout for such an event, which took place during exam week and in particularly inclement weather.

[8] The subject of Chapter 7

Owing to personal circumstances, in 2007 I moved to work at the non-academic university called Hiroshima Kokusai Gakuin University (HKG), which provided another huge challenge, this time in terms of motivation, or rather, the total lack thereof. The students — 95% male — unlike their more well-heeled APU counterparts, had no compunction about telling me how much they hated English and especially "Americans" like me, in their inner-city Hiroshima-dialect Japanese. They were rather taken aback when I replied to them in Oita-dialect, even coarser than that of Hiroshima, that I was European, not American. I then explained that the focus of the course was to learn how to communicate in English as they would be in direct contact with foreigners from the Philippines and Brazil, should they be lucky enough to get full-time work in the nearby Mazda factory, which had a long history of hiring HKG graduates. Fortunately, the students took note and behaved a little better in the aftermath of my initial outburst. As a direct result of doing highly controlled role-plays for seven weeks, on the eighth week of the fourteen-week semester, the students assembled in Hiroshima Peace Park to interview the foreign tourists there. Unlike most Japanese university students, confidence was not an issue for these students, and, armed with voice-recorders, they proceeded to test their English communication abilities. They were astonished that they had actually managed to successfully communicate in English and asked to repeat the project in the second semester. From experimenting with pre-existing, but dormant, English language skills in the initial Peace Park Project, the second semester saw deepening of cognition with respect to English language skills, in tandem with a move into a more learner-centred autonomy. The students sought to frame the questions that they really wanted to know more about in English: what had brought the tourists to Hiroshima and what did the tourists think about peace versus nuclear aggression? Most of the tourists cooperated with the students and gave considerate and clear answers to the questions. Some tourists used the opportunity to

ask questions about local attractions and facilities, which the students did their utmost to explain in a mixture of English, non-verbal communication and drawings.

Along with using role-plays in the classroom, I also taught a three-week drama-in-English course, free to the public on behalf of the university. The participants ranged in ages, from 12 to 87, and the course proceeded in a warm, friendly atmosphere through visualization, improvisation, role-play and participant-to-participant in-role interviews.

1.5 Ethnographer as Japanese Language Learner (1998~ 2008): Mind the Gap

When I arrived in Japan on July 19th, 1998, as an ALT on the Japan Exchange and Teaching (JET) Programme, I naively assumed that, like European languages, Japanese could be picked up and absorbed with ease. This was clearly not the case as, after one year, I struggled to say my name and state what food/colour/sport I liked. From the opposite side of the language gap, I could see that my Japanese counterparts were experiencing similar battles in their journey into English language acquisition. However, my Korean friend Wonbei's Japanese was improving exponentially, which led me to the conclusion that there must be something which I termed "language distance". As Ringbom asserts,

> *In fact, it has not been sufficiently recognized that it is similarity, not difference, which is the important property of linguistic products when they are used to illuminate the process of learning.*
>
> (33)

Korean and Japanese share similar grammar patterns and pronunciation; therefore Japanese is not such a difficult language to master for Koreans, and vice versa, whereas for English or other European language speakers the gap is enormous.

Japanese has three writing systems, two of which are like alphabets — *hiragana* and *katakana*. These two can be learned in a few hours, as can be seen in Fig. 1 above. The other system, however, is derived from Chinese *kanji*, in which there are 10,000 characters. Fortunately, only 2,000 are needed for literacy — but each *kanji* can be read in a variety of different ways, some with Chinese pronunciation and others with Japanese pronunciation. Therefore, the word for mountain「山」can be pronounced as「YAMA」in the case of the family name Yamada「山田: YAMADA」but pronounced as「SAN」in the case of Mt. Fuji「富士山: FUJI SAN.

Speaking Japanese can also be a challenge due to the cultural value placed on hierarchy because of what Hall terms "the very special elaboration of status and deference" (Silent 40). Usually, the person on the lower social rank uses honorifics, the super-polite level of Japanese, while the person on the higher rank responds using casual speech, which means that aural imitation can lead to a major faux pas. In addition to, there is gender-specific language whereby females are expected to use softer language than their male counterparts. One day, my supervisor at Beppu University, Dr. Eto asked me how I was. I responded — in the same middle-aged male register — that I was fine, much to the horror of the other post-graduate students and to Dr. Eto's amusement. Lastly, when it comes to international relations with Japanese counterparts, non-Japanese men can sound rather effete because of learning from Japanese girlfriends, while non-Japanese women can sound rough and overly direct because of learning from Japanese boyfriends.

For my second year, I was transferred to a rural fishing village and it was there that I began to immerse myself in the language, by talking to people — fishermen, postal workers, students, students' parents, and colleagues. Because of the traditional culture of the area, these were mostly men. By the time I was transferred for my third year on the JET Program, I

had friends with whom I could talk in simple Japanese, but the topics were still limited and I struggled to articulate what I was thinking. In addition, I sounded like a 40-something year-old fisherman. While my students were learning English as Foreign Language, I was certainly experiencing Japanese as a second language. Ringbom says

> *the language . . . spoken in the immediate environment of the learner, who has good opportunities to use the language in participation in natural communication situations. Second language acquisition may, or may not, be supplemented by classroom teaching* (27).

My progress was slower than Wonbei's because of language distance. Also, because of my high visibility as an "American" teacher of English, many people wanted to "practice" English. However, I did find it possible — and still do — to learn and utilize new language patterns in Japanese, thus cementing them in my mind.

From 2002 to 2004, I was a student-researcher on the Monbusho Scholarship Program, studying the sixteenth century, and the start of s*akoku*, the 250-year period of national isolation. My research pertained to the conflict between humanity and duty in the *kabuki* play *Kanadehon Chūshingura*[9]. As I discovered Japanese history through this play and learned about Japanese cultural mores and values from this critical period preceding *sakoku*, which, in turn, solidified these traditions and behaviours over the next 250 years, my language skills strengthened and I slowly came to understand many Japanese contemporary cultural traits, thanks to my then-supervisor, Dr. Kenji Eto, and my Japanese friends.

While working in APU from 2004 until 2007, I was encouraged to maintain the English-only policy on campus but, outside of work, my life was mostly in Japanese with Japanese friends, and it was around this time that I met the man who is now my husband. He

[9] The 47 Masterless Samurai

is a Dutch-speaking Japanese with a rather fractious relationship with English. He has, over the years, made it his personal project to help me speak in a more formal and courteous manner by using quite polite Japanese in conversation. Sometimes this is misconstrued by Japanese people as being rather cold and distant, but, for him, it is important that I sound appropriate to my gender, age and social standing in Japanese society. In my year-long period working for HKG in 2007, weeks could pass when I did not speak English, and, as all work-related documents and e-mails were in Japanese, I developed some administrative Japanese skills. As the adage says, Necessity is the Mother of Invention. By the time of the interview for the four-year full-time position at Kwansei Gakuin University (KGU) at the centre of this research, the section that would take place in Japanese was not particularly worrisome. As with HKG, it was expected that I would be able to partake in all administrative tasks in Japanese, but unlike HKG, classes and departmental meetings would take place in English.

With respect to this thesis, the theatre workshop I attended in Japanese at the 2009 International Association of Performing Languages (IAPL) given by the Kansai theatre group Anaza Jijodan and the workshop given by the playwright and renowned Japanese-as-a-Foreign-Language (JFL) practitioner Oriza Hirata in May 2009 made deep impressions with respect to language anxiety, and helped me to formulate an understanding of what could be asked of my students and how comfortable they might be acting in-role through the target language of English. The work of Anaza Jijodan in particular had a great personal resonance, as it came about after my first process drama project and before my second. The workshop allowed me to participate, as I was asking my students to do, in the target language of Japanese and to experience similar feelings of linguistic angst in the struggle for self-expression.

1.6 Summary: Thesis Statement

Throughout my thirteen years in Japan, I have seen my own struggle with the Japanese language mirrored in the efforts of my students, and can certainly understand their frustration in trying to bridge the gap between Japanese and English. Our second-language needs, however, are at polar opposites. While I need to study grammar patterns and try to get my Japanese accurate, rather than fluent, as the HKG students demonstrated, Japanese university students need opportunities to be creative with pre-existing knowledge of English in order to develop the confidence for deeper learning to occur. This means a motivational shift in attitude, from the instrumentally motivated English study for test-taking purposes to the more integrally motivated English learning for communicative competencies, pertaining to grammatical, sociocultural, strategic and discourse skills. Therefore, this thesis proposes that learning English holistically, through Content and Language Integrated Learning (CLIL) methodology in the form of process drama projects can positively influence Japanese university learners of English with respect to Byram's five *savoir* factors in intercultural communication (34): attitudes, knowledge, skills of interpretation and relating, skills of discovery, and education.

SECTION II: SETTING THE SCENE - JAPAN

Chapter 2 Japanese Cultural Landscape

2.1 Introduction

> *Each cultural world operates according to its own internal dynamic, and its own laws - written and unwritten…Culture can be likened to a giant, extraordinary complex, subtle computer. Its programs guide the actions and responses of human beings in every walk of life* (Hall and Hall 3)

There have been many books written about Japanese culture, by both Japanese and non-Japanese people from the perspective which Hall terms "the non-verbal, unstated realm of culture" (Beyond 16), the variegated part of Japanese culture that is concerned with values, belief systems and social norms. These deeper aspects of Japanese culture form a unique sense of *yamatodamashi*, of "Japaneseness", the cohesive national spirit, and this has crucial implications for language acquisition with respect to English language education in Japan. From 1603–1854, Japan was in a period of national isolation called *sakoku*. It is important to realize that during this period, through the shunning of the outside world on pain of death, many of the quintessentially traditional Japanese arts such as *karate* and *ikebana* [10] thrived, and, more importantly, the Japanese sense of cultural uniqueness, which was later used to mobilize the nation for military endeavours, was developed and fostered. Although, in the aftermath of World War II, Japan exchanged militarism for pacifism, this sense of national cohesion and a national cultural identity remain and can be seen in the modern Japanese society at large. The much-lauded stoicism displayed by ordinary people in the aftermath of the Tohoku earthquake in 2011 is a pertinent example of national cohesion on the surface

[10] Japanese flower arranging

level, an example of cultural anthropologist Benedict's observation that in Japanese cultural thinking,

> *involuntary deprivation of food is an especially good test of how 'hardened' one is. Like foregoing warmth and sleeping, so, too, being without food is a chance to demonstrate that one can 'take it'... If one meets this test when one goes without food, one's strength is raised by one's victory of spirit, not lowered by the lack of calories and vitamins* (Chrysanthemum 182).

Understanding certain aspects of Japanese culture can provide the key to understanding the dynamics of the university EFL classroom and to appreciating how Japanese society functions as a whole. Therefore, this chapter examines some culturally specific features which Japanese people recognize as an integral part of being Japanese. In addition, it provides a more detailed analysis of the culture of the Kansai region — the region of Japan which is at the heart of this dissertation.

2.2 Cultural Similarities: Ireland and Japan

> *Culture is the stuff that human paradigms are made of. It provides their content: the identity, beliefs, values and behavior. It is learned as part of the natural process of growing up in a family and community and from participating in societal institutions* (Diller 49)

2.2.1 *Shimaguni Konjo:* Ireland and Japan, Islander Mentalities

When I arrived in Japan as an ALT on the JET Programme in 1998, while many of my American and Australian colleagues were experiencing Japan in terms of difference, my New Zealand and English colleagues and I were relishing the feelings of familiarity which characterize island nations, especially with respect to indirect communicative styles, feelings

of embarrassment, and the desire not to be seen as pushy or obnoxious in any way. Similarly, I had grown up in an Ireland where "bettering oneself" was tantamount to class betrayal, where direct yes/no answers were anathema, Catholic guilt prevailed and boastfulness was rewarded by "being taken down a peg". An example of overlap can be seen in the phrase *Ware Ware Nihonjin*, or "We, Japanese", a way of thinking similar to that of the political wing of the IRA, *Sinn Féin*, which directly translates "We, Ourselves." Both these statements can signal ethnocentric and conservative, if not parochial, worldviews which subscribe to the Self/Other model of identity.

In another parallel with Ireland, Japan also has contributed significantly to the world of theatre, as will be further explored in the next chapter. Unlike their Irish counterparts, however, in everyday society, most Japanese people share a heightened consciousness of role because of the hierarchical nature of Japanese culture. This means that they have an immediate understanding of what it means to step outside the Self and into a role. From my personal experiences as a drama-workshop practitioner in English, as a drama-workshop participant in Japanese and as a theatre performance director, it became clear to me that Japanese people are extremely adept at stepping into the world of the imagined and quickly switching roles. While aspects of drama-based pedagogy such as role-play had been incorporated into previous EFL classes, the process drama project at the heart of this thesis was the first to utilize purposefully this dexterity in a cohesive manner by exploiting *shimaguni konjo*, the cultural tendency to look inwards, in order to foster an intercultural communicative competence. Bryam, Bribova, and Starkey describe this as the,

> *ability to ensure a shared understanding by people of different social identities and…ability to interact with people as complex human beings with multiple identities and their own individuality*

Likewise, in the design phase of the process drama projects at the centre of this thesis, I consciously and critically used my own cultural tendency to look inwards to reflect on and improve my own teaching praxis, as well as constantly evaluate the project as it unfolded.

Some important variances in cultural thinking between Ireland and Japan emerged during the projects. One of the most striking things in Japanese culture is the extraordinary adherence to polite social behaviour, no matter how trying the circumstance. Japan is home to the 10th highest population[11] in the world's 62nd biggest country[12], which means it is a densely populated country in which space, both mental and physical, are of paramount importance. An example of this mental space-giving can be seen in Obana and Tomoda's observation that,

> *politeness in English language is often associated with barrier-breaking features whereas in Japanese language, politeness initially sets up a social barrier* (46)

As Mc Cafferty points out,

> *Although Japanese culture is no more nor less unique than any other, there are certain modes of behaviour that are highly valued within it, and, as such, are reinforced through discourse in everyday life* (138)

2.2.2 *Tsushimi to Kenkyo to Enryo:* Modesty, Humility and Self-restraint

When it comes to receiving compliments, many Irish and Japanese people tend to get flustered and respond with statements that devalue the compliment. The reason behind such behaviour is modesty and fear of being perceived as boastful in any way. However, for Japanese people, there is also the additional issue of *enryo*, or self-restraint. As renowned

[11] https://www.cia.gov/library/publications/the-world-factbook/rankorder/2119rank.html
[12] https://www.cia.gov/library/publications/the-world-factbook/rankorder/2147rank.html

psychiatrist Doi points out, "The Japanese, generally speaking, tend to dislike *enryo* in themselves but expect it in others" (*Dependence* 39). Therefore, in Japanese culture, there is an expectation that people will be controlled in social situations. This is what Lafayette De Mente describes as "a way of coping" that "stifled the individuality and creativity of the Japanese and held them in harsh bondage to the state" (14). However, in the realm of domesticity and with close friends, this coping strategy is not necessary and can disappear completely, allowing for frank and open discussion to occur. Another offshoot of this self-restraint is humility. Japanese people tend to downplay any talents in the oft-heard phrase "not being very good at something". This has serious implications for the Japanese EFL class, as students can get into self-fulfilling prophecies that their English is "not very good" and become demotivated. Therefore, it is vital that this aspect of Japanese culture be understood by native English teachers so that they can support their students in their linguistic journeys. Students themselves also need to understand this false modesty so they can validate this part of Japanese culture while simultaneously moving beyond it to acculturate in English.

2.3 Unique Japanese Cultural Traits

2.3.1 Doi's *Amae no Kouzou*: The Anatomy of Dependence

There is a prevailing misconception that, while most Western societies tend towards individualism to a greater or lesser degree, Japanese society is collectivistic in nature. As many will agree, Japanese culture is much more complicated than this. In his book, written for a Japanese audience, Doi argues that,

> *the word* amae *is, as a word, peculiar to the Japanese language yet describes a psychological phenomenon that is basically common to mankind* (28)

Amae can be described as dependence, which starts with the mother-infant relationship when the infant is loved unconditionally and indulged. Doi (28) asserts that within Japanese society, on the basis of this desire to be indulged by others, dichotomies emerge between inner and outer, obligation and humanity, identification and assimilation, guilt and shame, as well as the individual and the group, as represented in Figure 2 below. In dealing with other people, the average Japanese person seeks to be indulged to the level where he or she does not actively convey any action, but rather has his or her needs anticipated by others. Within company hierarchy and even in the Japanese university hierarchy, the lowest on the pecking order is the busiest in order to keep the person at the top free from worry. It could be argued that the entire Japanese society indulges the Imperial family by giving total loyalty and respect, and the Imperial family shows its *amae* by being passively indulged.

- Out-groups (Non-dependent)

  Strangers

- In-groups (Obligation)

  Society at large

- In-groups (Obligation)

  Employer, Colleagues

- In-groups (Dependent)

  Family, Relatives, Friends

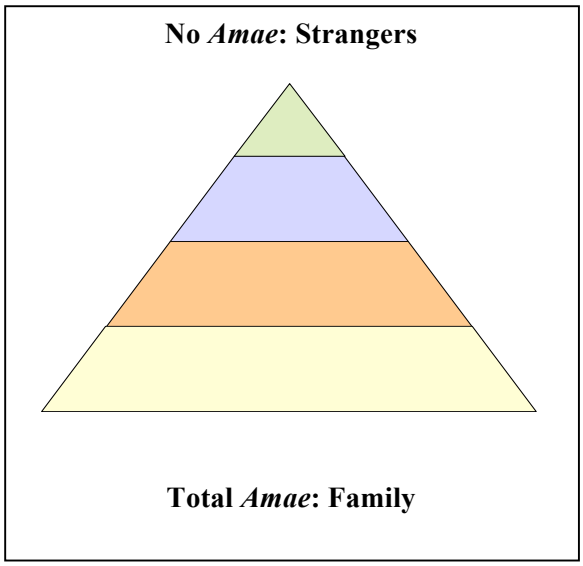


Figure 2. Depiction of Doi's Explanation of the Concept of Amae *(Donnery Interpretation)*

A personal example of *amae* occurred in the aftermath of the March, 2011 earthquake; I decided that I would commute 22 kilometres to my current job at Sophia University, Tokyo by bicycle two or three times a week to avoid the usual rush-hour train stress as well as the psychological dread of being on a rush-hour train in the event of a subsequent earthquake. On the first day I cycled in, I went to the swimming pool and asked to use the shower facilities. The elderly attendant allowed me access, with the stipulation that it was only for that day. Appealing to his sense of *amae,* I explained how psychologically fearful it could be to be commuting by train in rush-hour when an earthquake struck and how it was so important that the students see a clean and professional-looking teacher. He immediately engaged with my appeal for *amae* and showed me to where there were alternative showers available for use. With respect to the process drama projects at the core of this thesis, it was important to foster and utilize the freedom within the sense of *amae* to help move the students into modes of self-expression, rather than getting locked into negative cycles of self-censorship.

2.3.2 *Haji ka Tsumi:* Shame versus Guilt

Doi (48–56) builds on Benedict's (Chrysanthemum 224) dichotomous notion that Japan is an example of a shame-based culture while most Western societies are guilt-based cultures, proffering instead a pattern which oscillates between guilt and shame. See Figure 3 below.

Betrayal → Guilt → Shame → Apology → Forgiveness → Reconciliation

He argues that, for Japanese, "the sense of guilt is most strongly aroused when … the individual betrays the trust of the members of his own group" (49). Therefore, in Japanese

society, there is a cultural predisposition to avoid arousing feelings of guilt and shame by making an apology. This type of social apology is akin to the lubrication of a social wheel and it is therefore of the utmost importance in Japanese society. The second kind of apology is reserved for when betrayal has taken place and there is a correspondingly deep sense of shame. Nineteenth century social observer and scribe of Japanese ghost stories, Lafcadio Hearn encapsulates this guilt-shame-apology trajectory astonishingly well in his hauntingly beautiful short story "At the Railway Station", set in Kumamoto, Japan in 1895 *(See Appendix I for entire story)*. When a convicted murderer meets his victim's child, he begs forgiveness for his crime:

> *Pardon! Pardon! Pardon me, little one! That I did — not for hate was it done, but in mad fear only, in my desire to escape. Very, very wicked have I been; great unspeakable wrong have I done you! But now for my sin I go to die. I wish to die; I am glad to die! Therefore, O little one, be pitiful! — forgive me!*

The reaction of the assembled crowd shows the entire spectrum from betrayal of the Japanese society to its subsequent forgiveness and reconciliation with the transgression:

> *Here was justice unswerving yet compassionate, — forcing knowledge of a crime by the pathetic witness of its simplest result. Here was desperate remorse, praying only for pardon before death. And here was a populace — perhaps the most dangerous in the Empire when angered — comprehending all, touched by all, satisfied with the contrition and the shame, and filled, not with wrath, but only with the great sorrow of the sin, — through simple deep experience of the difficulties of life and the weaknesses of human nature.*

Because of the nature of *amae* — dependence — this sense of guilt is not expected within the realm of family and, therefore, there is total non-judgemental acceptance of character virtues

and flaws within the family unit. However, this sense of guilt increases incrementally within society as can be seen in Figure 4 below.

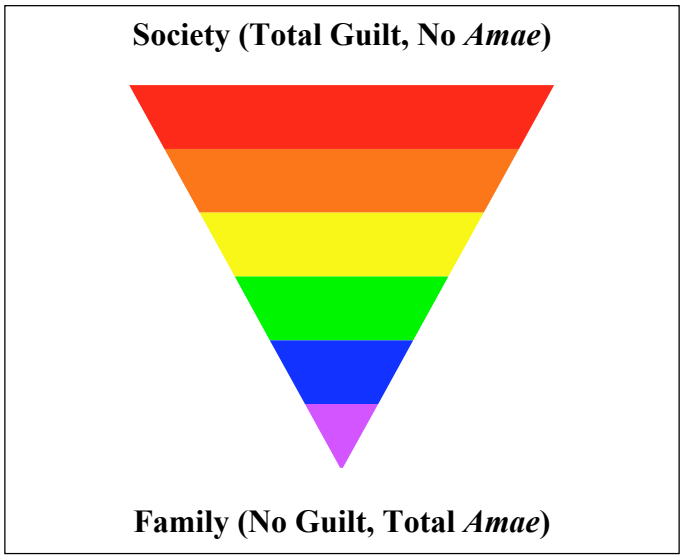


Figure 4. Doi's Dispersion of Guilt and Amae in Japanese Society (Donnery Interpretation)

With respect to Hearn's story, the murderer had betrayed Japanese society, felt guilt, admitted to his shame, apologized for the betrayal, and was forgiven by Japanese society as personified in the crowd; therefore the path to reconciliation and peace could begin. This clearly illustration demonstrates the intricate workings of *amae* and guilt-shame within Japanese society.

In the modern-day context of the Japanese EFL university class, the underlying culture of *amae* and guilt-shame mean that, in a seeming paradox, the students are likely to have a passive attitude to learning and subsequently feel guilt and shame about their level of English. Furthermore, because of the fear of being *atsukamashii*, or the obnoxious show-off, who needs to be *ashi wo hippari*, that is, whose legs need to be pulled down by the peer group, the average Japanese EFL class tends to be extremely quiet on the first day. Interestingly, there seems to be a consensus that for fear of being seen a teacher's pet, underperforming in English adheres to group attitudes of the guilt-shame culture. Many

students will downplay any existing English language skills until class relationships have been established. This is quite similar to the Irish and French classes of my schooldays, where it was not acceptable to be good at these languages, except on paper. As a personal example, in spring 2011, in an Advanced English II class at Sophia University, there were twenty Japan-educated students and twenty returnee/bicultural students who had been educated abroad. All twenty of the returnee students had been bullied about their abilities in English and were therefore reluctant to speak English initially. Conversely, all twenty of the Japan-educated students were locked into the fear of speaking because of the guilt-shame culture and their perception of the returnees' better level of English. However, once the deeper Japanese cultural norms as to *amae* and guilt-shame were explained, the class atmosphere became one of exceptional sensitivity. This demonstrates that once the hidden nature of culture has been examined and understood, Japanese students are, in general, exceptionally comfortable with difference and ambiguity. In the curriculum design phase of process drama projects into the EFL curriculum at the core of this dissertation, it was of vital importance to understand these two intrinsically entwined cultural norms of *amae* and guilt-shame.

2.4 Otherness in Japanese Society

2.4.1 Makino's *Uchi* and *Soto*: Bases for Key Cultural Concepts

Japanese culture is not a mere dichotomy between the inner world colliding with the outer; it is far more complex than that. Makino argues that,

> Uchi *(inside) and soto (outside) have metamorphical extensions in Japanese like no other language. These metaphors have cultural, social and cognitive implications and underlie the key concepts of the culture. The semantic property of uchi is involvement*
>
> (29)

The ramifications of *uchi* and *soto* are multifarious, from attitudes within the family, within the EFL class, within Japanese society and on the world stage in how Japanese people handle *soto* or Otherness, which impinges on the *uchi* state of ideal togetherness or oneness. As Makino points out, "*Uchi* space is not just physical but also social — the space for close, intimate relations, often with those of blood relations. This space is, in a word, one of involvement. There a person primarily tends to be defined as a member of a house or collective before being defined as an individual person" (31). In accordance with this, when one gives one's name in Japan, it is customary to give the family name first and the "lower" personal name last. In the worlds of business and academia, it is usual to start with the name of the business or university, followed by family name and then the last, personal name. Like the nesting Matryoshka Russian dolls, when it comes to *uchi* within Japanese society, it is important to belong to one particular group within another group within a myriad of others before individuality can be asserted.

2.4.2 *Honne* (Real Wishes) versus *Tatemae* (Stated Reason)

In Japan, sometimes what is said is not what is truly meant. Words are seen as devaluing the preciousness of the meaning and the epitome of successful communication is non-verbal, so sometimes the very act of trying to understand is like trying to maintain one's balance on constantly shifting sands. To further compound issues of *uchi* and *soto*, in a bid to protect the country from European colonization, Japan entered a period of national *uchi*, *sakoku*, from 1635 to 1854, which was ended by a show of *soto* American naval force. In this era of total *uchi*, the only trade was with the Dutch who were permitted to bring their wares to the tiny island of Dejima in Nagasaki. In a successful bid to stop in-fighting among the *daimyo* (landlord) classes, each first-born son was held hostage by the *shogun* (military ruler), Ieyasu Tokugawa, in the newly established capital of Japan, Edo or Tokyo. In the subsequent two centuries of enforced international and domestic peace, the citizens of Japan, and

especially the samurai class, honed and perfected the cultural arts such as *judo*, *kendo*, and tea ceremony that are characteristic of Japan's material-observable and non-material-observable culture today. The result of this quintessentially Japanese cultural identity is a heightened sense of *uchi*, the Japanese national Self, and *yamatodamashi*, the national sense of a culturally unique Japanese identity, in opposition to the non-Japanese Other.

Moving from the historical into the personal aspects of *soto* and *uchi,* as a non-Japanese, non-American, Irish woman living in rural and urban Japan for thirteen years, I cannot claim to be an expert in all things Japanese, especially in the realm of *uchi*, nor can I read all of the meanings in the ever-shifting sands. There is no doubt that I am *soto* and Other because of my Western face (and height) so initially, I am met with *tatemae* — how people think they should/can talk to/about me. However, some cultural similarities with Ireland with respect to ambiguity and the public/private divide, as well as my efforts to communicate in Japanese, have allowed me to see glimpses of the Japanese *honne*. Thanks to the kindness of my Japanese family, friends, colleagues, and, most of all, my students over the years, I have been taught some very valuable lessons with respect to *tatemae,* this Outside/ Other face one wears in public, and *honne*, the private Self behind the face, both within Japanese society and the Japanese educational system, these personalized worlds of *soto* and *uchi*. Doi describes this dichotomy as *omote to ura*, the front and the back, and draws attention to the fact that in classical Japanese, these are represented by the *kanji* characters of *kao*, the face, and *kokoro*, the heart-mind-spirit (23). As Hall describes, in Japan it is when you are accepted as,

> *a member of a large, mobile family.* You belong. *The fact I had been moved was tangible evidence that I was being treated as a family member — a relationship in which one can be 'relaxed and informal and not stand on ceremony*' (Beyond 65)

Therefore, the highest honour within Japanese society is when one is absorbed into the fold of the collective.

Sometimes, because of my obviously non-Japanese face, strangers do not feel the need to censor their conversations and continue to speak openly, *honne,* about such topics as the continuing presence of the US military in Japan and the JET Programme as wastes of Japanese tax-payers' money. Within my own circle of Japanese family and friends, however, people freely criticize the government, especially with respect to corruption, and, more recently, because of its handling of the Fukushima nuclear disaster. This kind of open and frank exchange is perhaps surprising as stereotypes would dictate that, to the outside world, Japanese people are polite, reserved, and rather colourless when expressing opinions for fear of upsetting the social harmony. An understanding of this is relevant to this thesis, as it is also easy to construct the Self and Other model from the European perspective, and while Japanese people experience life as do all human beings, display of emotions is dictated by Japanese cultural norms and values. Therefore, it is true that Japanese people will not make explicit statements in the public world of *tatemae*, which is presented to the *soto*, the outside world. This is necessary to uphold the social fabric of a country that prides itself on social harmony as well as having one of the world's finest infrastructures for transportation, medical care, and technology. A recent example of *tatemae* can be seen in the much-lauded stoicism exhibited by the Japanese victims of the tsunami to the world outside during the March 2011 disasters. In private, the world of *honne,* however, these same evacuees have fierce criticisms and vociferous opinions, *honne*, that are aired inside, *uchi*, within close family or friendship groups and/or on social media online. Due to rising frustration with the constant nuclear-leakage threat, and a corporate, rather than democratically elected, government that has been in power since the start of the 17th century with less-than-transparent policies, Japanese people have moved the world of *honne* into the public world of *soto* by taking to the streets in

protest, a little-reported phenomenon by Japanese and international press alike[13]. After Prime Minister Noda restarted two nuclear energy stations, on July 8th, 2012, 170,000 people took part in an anti-nuclear power demonstration in Tokyo[14]. This deliberate and self-conscious manipulation of *honne* and *uchi*, into the world of *tatemae* and *soto*, shows an increase of political consciousness and a growing awareness of what subverting the cultural norms can achieve. This is important because the lines between *tatemae* and *honne* seem to be blurring in official Japanese society. Because of commitment to trade, people from the Kansai region have historically been more open and direct, and tend not to be as committed to the worlds of *tatemae* and *honne* as their Kanto counterparts. Therefore, with respect to this thesis, it is necessary to be able to accommodate students who are from Kansai and therefore very direct, and from other regions of Japan who would be much slower to leave the world of *tatemae*.

When it comes to foreign language acquisition, traditionally, for many Japanese people, English, in particular, can be seen as stepping outside of this Insider status, thereby negating ability to read between *tatemae* and *honne.* This has, in turn, caused problems for many people — for example Japanese students educated abroad on return to Japan, as well as non-Japanese — who are not unable to differentiate between the two mind-sets. On the other hand, the ability to communicate in English is, for some, seen in a more positive light, as a way to circumvent this gap between the public and private spheres. For others who have seen the country go from zero to near saturation of the Internet market in the space of ten years, the globalization and democratization of information have allowed individuals to think and explore in dynamic new ways. Consequently there has been a growing sense of Japan within

[13] For an example of an eloquent and powerful speech by a 15 year schoolgirl at an anti-nuclear energy demonstration on February 11th, 2012:
http://www.youtube.com/watch?v=uB_vG-FH6oM&feature=uploademail
Press the CC button on the bottom right of the screen for English subtitles
[14] http://www.japantimes.co.jp/text/nn20120717a1.html

a global community, rather than the traditional image of a strong empire leading Asian and world markets with little or no need to accommodate others.

Another Japanese cultural point regarding *tatemae* and *honne* is that, with respect to language patterns, in the highly implicit nature of the Japanese language, once the subject has been mentioned once and has been understood by both sender and receiver of the message, it is unnecessary to state it again. For example, in a conversation in Japanese, "I" will not be repeated if the subsequent conversation continues to be about the speaker and to repeat "I" seems unnecessarily forceful. From this perspective, the explicit nature of English, where the subject is stated repeatedly by both sender and receiver of information, can seem rather uncouth to Japanese sensibilities.

With respect to the rationale for the inclusion of process drama in the Japanese university EFL curriculum, this cultural self-consciousness with respect to *tatemae* and *honne* performed within Japanese society can be an enormous asset in creating the world of process drama as will be shown in Chapters 11 to 13.

2.4.3 Doi's *Tanin Kyofu:* Fear of Strangers

Another Japanese cultural trait that Doi highlights is, far from the Irish cultural norms whereby "there are no such things as strangers, only friends we have not yet met", in Japanese culture "the word *hitomishiri*, literally coming to know people…is usually translated in dictionaries simply as 'shyness' or 'bashfulness'" (105). This clearly shows a link between meeting people and shyness within the Japanese psyche that can manifest itself as a fear of strangers and of Otherness in general. This fear-of-the-unknown anxiety is palpable in the first day of class or work situation and can have a debilitating effect on relationships. Therefore, universities and companies spend an enormous amount of time on orientations and team-building in order to create a sense of group and foster group loyalty,

through what Rohlen describes as "helping us appreciate the oft-mentioned *shuudan katsu* (group living)" (62). Likewise, drama-based pedagogy used on the first day of class can help foster a sense of a cohesive group in which each individual student has an important part to play. With respect to the Japanese university class, process drama can particular benefit shy and socially withdrawn students through a more holistic approach to learning and by value of working in small, intimate groups.

2.4.4 *Ijin, Gaijin or Gaikokujin?* Strange Person, Outside Person or Person from Abroad?

In addition to this cultural attitude of fear of Otherness, within the Japanese native religion of Shintoism, the

> *deities have been characterized by a dual nature and/or power — they are both good and evil, creative and destructive…the* marebito *was a god in ancient Japan… [who] visited the villagers in order to bring good luck, although he was potentially dangerous* (Ohnuki-Tierney 38)

This classification of the *soto* as a kind of *marebito*, with potential for both good and bad, is a very useful one when trying to understand attitudes to Otherness in the Japanese context. In this, the cohesive sense, national Japanese *uchi* cultural identity is pitted against the world at large, the *soto* Outside.

There were other social consequences of the lack of contact with the world outside during *sakoku*, national isolation. When Commodore Mathew Perry of the U.S Navy, in a show of military force, coerced Japan to open its doors for the first time in over 250 years, it was the first of the two occasions in which the West, the *soto*, made its presence felt in Japan. This had an enormous impact on the sense of a Japanese national identity, which had become

such a central and unifying force. At the enforced end of *sakoku*, in a perceived sense of inferiority to the West, Japan sought to catch up academically, economically, athletically and, most importantly, militarily. This craving for knowledge, and Western knowledge in particular, saw a surge in academia, military strategy, science, technology and athletics. However, in all fields, Japan sought the Confucian perfection within the *uchi,* rather than allowing the *soto* into the *uchi* fold, learning from foreign powers rather than allowing them to infiltrate Japan. Thus Pfeiffer defines Japanese culture as "a black hole, devouring everything, giving nothing back in return" (198). Despite a thirst for knowledge, there was a very complex power relationship with the West and other Asian countries when it came to hierarchy and issues of patriotism, to feelings of superiority and inferiority. The second time that the *soto* U.S. military made its presence felt was during the somewhat euphemistically titled "American Occupation", after World War II. In the cities of Hiroshima and Nagasaki, there still remain, understandably enough in the light of history and Japanese culture, a very complex sense of guilt-shame towards the West and the U.S. in particular, which has become the *soto* Other for the Japanese Self. The continuing presence of the U.S. military bases in close proximity to both Hiroshima and Nagasaki means that the U.S. military is still highly visible to the citizens of both cities and this provokes extremely complex reactions with respect to identity and inferiority.

Within the broader Japanese cultural framework, the West is, for historical and cultural reasons, on the Outside, while Japan represents the safety, security and *amae* of *uchi* Inside. There is, in addition, the innate fear of strangers referred to above. Differences are to be feared and this is reflected in the language with its many shades of nuance and meaning. From a linguistic perspective, the rather old-fashioned word for foreigner is *ijin*, meaning "uncommon" or "strange person", which demonstrates this heightened sense of *uchi* and the anxiety caused by difference. The more commonly used word for foreigner, made famous by

the 1993 novel by James Clavell, is *gaijin* or "outside person". This is not considered to be courteous by many in the non-Japanese community. Japanese people will argue, however, that the term is an abbreviation of the third word to describe a foreigner and this, the most polite and less controversial version for the word foreigner is *gaikokujin,* which means "a person from a country outside Japan" — usually Western — who "are like *marebito*, who are clearly outsiders with both positive and negative power" (Ohnuki-Tierney 42). Irrespective of nationality, African-descendants are *kokujin*, black people, a direct reference to colour. Interestingly, people from North-East Asian countries tend to be called by their respective nationalities: *kankokujin*, Korean; *chugokujin*, Chinese; *taiwanjin*, Taiwanese, while South-E-East Asians tend to be put into one category of *tonanajiajin,* South-East Asian, *burajirujin*, Brazilian – all groups Ohnuki-Tierney terms "'marginal outsiders'…toward whom the Japanese feel ambivalent or downright negative" (ibid 43). When a child is from a Japanese mixed-heritage background, he or she is called the rather derogatory *haafu*, or half-Japanese. The last type of Outsider is that of,

> *the* han-japa *(half-Japanese;* japa *from the English "Japanese"), who are the children of Japanese parents whose work required the children to be reared in a foreign country. Although these children are Japanese, their behaviour differs from that of children raised in Japan and…[they] are discriminated against by other Japanese children* (ibid 43)

All of these words serve to demonstrate an amplified sense of *honne,* the sense of *uchi* Self with respect to the Japanese national identity. The setting of second and third process drama projects in Brazil and the U.S. meant that the students would be able to explore Japanese national identity from the perspectives of "marginal outsiders", the Japanese who emigrated to Brazil at the turn of the twentieth century and the Japanese-Americans imprisoned in internment camps during World War II.

Even within the Japanese national group, there are outsiders such as the *burakumin*, the former outcasts whose work transgressed Japanese cultural norms with respect to cleanliness through their work with the dead and the leather industry, similar to the Dalits, or Untouchables in the Indian caste system. This group of outsiders has particular resonance with the first process drama project at the centre of this dissertation and will be explored more in Chapter 9. Other *soto* groups include the indigenous Ainu people on the northern island of Hokkaido, the Ryukyu people of the southern islands of Okinawa, and Korean descendants of labourers forcibly brought to Japan between World War I and II.

2.5 Inwardness: Cohesion in Japanese Society

2.5.1 *Isshindeshin*: Tacit Understanding

Heightened sensitivity, or tacit understanding, is an essential part of the Japanese culture, and one in which most Japanese take pride. In Japanese, a language where words devalue the preciousness of emotion, the pinnacle of successful communicative competence is non-linguistic. One Japanese university student wrote an interesting interpretation of this Japanese cultural communicative style:

> *In Japan, non-verbal communication is said to be* Isshindenshin *or telepathy. According to the dictionary, telepathy is the communication of thoughts directly from one person's mind to someone else's without speaking, writing, or signs. I like* Isshindenshin *in Japan, because it means that we can recognize each other without words. We can understand something of each other without words. For example, regularly we ask person to eat something on the lunch hour without asking if that person is hungry or not. What is more, if your partner seems to want tea, salt, a pen or something, we can pass it to them... I take pride in the Japanese culture of* Isshindenshin.

This difference in non-verbal communicative styles is attributed by Hall to the diversity between the high and low context in Japanese modes of communication. There is

> *very high context, deeply involved, enveloping intimacy that begins at home in childhood but is extended far beyond the home. There is a deep need to be close, and it is only when they are close that they are comfortable* (Hidden 66)

However, Hall also describes,

> *when functioning in the low-context mode, the Japanese keeps his mouth shut and volunteers nothing even though he has information that would be very useful*
>
> (ibid. 67)

This demonstrates the psychological clash between low and high context cultures. While the English communicative style relies on the active pursuit of information, the Japanese communicative style relies on empirical and shared knowledge, which is implicitly understood and is therefore highly contextualized. Information surrounds the person and adherence to group norms and/or consensus is of utmost importance. An example of this implicit communication at work can be seen every day in Shinjuku Station, Tokyo. Three and a half million people pass through this station each day, making it one of the busiest train stations worldwide, yet there is little confusion because all the information referring to train lines, including cost, is clearly signposted on the walls of the station. This is an example of the implicit nature of the Japanese language, whereby information is all around and it is unnecessary, in many cases, to actively seek out information and/or clarification. In contrast, European languages are generally considered explicit, or low-context, as acquisition of all available information is necessary for comprehension. This also means that, unlike Japanese and other implicit languages, silence is not recognized as a useful tool for communication in

many contexts. English, for instance, emphasizes a more ontological understanding and the accumulation of hard information for assimilation, demonstrating its low context nature. As a result, English speakers tend to actively seek out information and can be relentless in questioning in the pursuit of complete understanding. Within the Japanese cultural context, this can sometimes be misconstrued as rude and intrusive as, culturally, the Japanese information-seeker tends to be more circumspect and indirect. As Hall describes:

> *that …insistence on 'coming to the point' quickly is just as frustrating to the Japanese, who do not understand why we have to be so 'logical' all the time* (Hidden 151)

In addition to this, from the Japanese learner's perspective, English has an astonishing amount of gaps in information that the Japanese learner is reluctant to question.

This implicit nature of the Japanese language means that, in addition to *tatemae* and *honne*, it is important to be able to *kuki wo yomeru*, literally to 'read the air'[15], rather than take the meaning at face value. There is considerable attention paid to non-verbal cues and/or clues. Because of the explicit nature of English, the responsibility for the success or failure of communication lies with the speaker, whereas, in Japanese, the onus for this success or failure in communication is on the listener. This difference in communicative styles where there is little value placed on the ability to read between the lines and ambiguity is not condoned, mean that many interactions in English can be fraught with difficulties for the average Japanese person. It also means that in the EFL class, the silence can be deafening as students are conforming to cultural norms by trying to understand, rather than actively seeking out more information from the teacher or each other. Moreover, the students are extremely reliant on written materials such as hand-outs and textbooks. Therefore, using process drama projects, in which much of the information would be student-generated,

[15] Read between the lines

means asking students to leave this cultural comfort in passive understanding to venture into the unknown world of pro-active information-seeking.

2.5.2 *Gaman to Mujou*: Stoicism and Impermanence

In the aftermath of the March 11th, 2011 earthquake, there were many international reports lauding the stoicism of the Japanese people in the affected areas. This stoicism is, however, very much a part of the Japanese culture and can be traced to the Buddhist notion that existence is a state of *mujou*, impermanence, which Hearn describes thus:

> *Generally speaking, we construct for endurance, the Japanese for impermanency. Few things for common use are made in Japan with a view to durability. The straw sandals worn out and replaced at each stage of a journey, the robe consisting of a few simple widths loosely stitched together for wearing, and unstitched again for washing, the fresh chopsticks served to each new guest at a hotel, the light shoji frames serving at once for windows and walls, and repapered twice a year; the mattings renewed every autumn, — all these are but random examples of countless small things in daily life that illustrate the national contentment with impermanency*[16]

This awareness of existential impermanence can be seen in the cultural admiration of nature, and cherry-blossom viewing in particular. *Sakura*, the cherry-blossom that comes into full bloom for a week or two, before dying away, captures this sense of transient beauty, and the appreciation of this moment at full bloom is of utmost importance to many Japanese. This Buddhist ability to focus on the moment allows people to contemplate the pleasure of being, rather than of doing, existence over achievement. However, this ability to focus on the moment and passive acceptance, in tandem with a Confucian respect for authority, means that

[16] See Appendix II for entire story

there can be a corresponding lack of judgement as to what good quality education is, especially in the EFL classroom. Because of six years of accuracy-based, teacher-led English education, many Japanese students have a high threshold for boredom, have low expectations as to the quality of teaching in EFL, and have difficulty in linking current English education with any future benefits.

2.6 The EFL University Class in Japan: Other Cultural Issues

As can be seen in the preceding chapters, there are a number of cultural attributes, which are unique to Japan and need to be taken into consideration before forming a hypothesis for use in the Japanese university EFL classroom. Firstly, in order to facilitate a change in motivation from English as accuracy-based study to a deeper sense of learning, there needs to be an awareness of the cultural specificity and needs of the Japanese language learner. Then, to allow a move from *shimaguni konjo*, or islander mentality, there is also a need to build a sense of openness to non-Japanese cultures with different values and belief systems by developing intercultural skills. As outlined earlier, for the average Japanese person with a normal sense of Self, engagement with the Outside and a move away from the world of Inside can be psychologically difficult. It is crucial that the teacher empathize with, reassure, and support the students.

2.7 Unique Culture of Kansai

The region of Kansai was the historical international centre of trade in Japan before *sakoku*, and subsequently continued as the domestic centre of trade. Somewhat surprisingly to Western sensibilities, which dictate that the world of trade and business is reputable, if a little staid, the Kansai region of Japan has always been regarded as somewhat maverick. Under the four-tier class system of feudal Japan, entrenched during *sakoku*, on the first tier were the aristocratic class, followed by the samurai class on the second tier, then the agrarian class on

the third tier and finally the merchant class on the fourth and lowest societal tier. The merchant class was relegated to the lower end of the spectrum for fear that it could be influenced by outside forces and could revolt against the *shogunate*, the military government that had replaced the Imperial family as the seat of political control.

This commitment to trade meant that Kansai people had to be much more assertive and extroverted than their Kanto counterparts. Subsequently a distinctively Kansai identity has emerged. An example of this is seen in the rather old-fashioned way of greeting another in Kansai, *mo kari makka*, literally meaning "Are you making money?" Fostering this sense of a separate identity independent of the national one, the people of Kansai tend to stay in Kansai, ergo there is a stronger sense of *uchi* than in the more cosmopolitan Kanto region, which attracts immigrants from all over Japan and beyond. Finally, there is a long comic tradition and there are innovative theatre movement in the Kansai region. This too has an impact on how people in this region communicate with one another. Finally, the presence of a *Burakumin* minority has also had influence in the Kansai region and this will be described in more detail in Chapter 9.

2.8 Summary: Japanese Culture

Because of some deeply ingrained and cherished parts of Japanese culture, many Japanese people see themselves as part of a very unique race. As an Outsider, a member of *soto*, it is extremely useful, if not necessary, to understand what has brought this kind of thinking into existence, in order to utilize some characteristics and be able to explain them to the students. In addition, it is equally important to be aware that there are many cultural nuances missed by the non-Japanese English teacher who is unable to read between the lines and therefore the teacher needs to pay close attention to non-verbal information. As a rule of thumb, Kansai people tend to be more open, extroverted and cheerful than their more

restrained Kanto counterparts and this is something to be factored in when utilizing drama-based pedagogy in the class, as these students in particular tend to be more pro-active. When meeting a class for the first time in the Kanto region, it is usually apparent as the class progresses which of the students are from the Kansai region through demeanour and sometimes a resistance to being part of the collective group. In addition, because the Kansai region has its own distinctively individualistic culture within the larger Japanese context, there is a need for this to be recognised as a factor when contemplating the cultural framework of Japan and regarding the design of a process drama project. With respect to drama-based pedagogy however, the ability to read between the lines can be of immense value as drama-based pedagogy, unlike most English communication courses in Japanese universities, also places value on non-verbal communication. In addition to this parallel, drama-based pedagogy seeks to make visible the invisible, which can facilitate the switch from *tatemae* to *honne*.

Chapter 3: The Japanese English Language Educational Landscape

3.1 Introduction

In Japan, education has traditionally adhered to the teachings of Confucius, which Oida (Actor Adrift 13) describes as the elimination of "anything that is inessential". This, in effect, means that learning, in the traditional sense, strives to imitate the correct form by mastery through the pursuit of perfection. Then, and only at this status of master or expert, is creativity, reform or development permitted. Within culture, education and even martial arts, Japanese society has traditionally linked learning to veneration of masters by aiming for perfection within cultural art forms such as *kabuki* and *karate*. This Confucian-based approach to education has been, according to Oida (From…Adrift 203), a very old and deeply ingrained pattern in the Japanese psyche. This chapter outlines the structures of the elementary, junior and senior high schools before examining the role of the university in English language education and concludes with a broad-stroke outline of a typical first-year university student.

3.2 Historical Overview

With the involuntary end of *sakoku* in 1854, Japan found itself in very different world, culturally secure in its sense of national identity and in a stronger position than other Asian countries. It, along with Thailand, had been spared the indignity of European colonization. However, Japan lagged behind the West economically, academically and, most importantly, militarily. As outlined in Chapter 2, this inferiority, especially in military capacity, meant that Japan was keen to catch up with the West. Therefore it opened its doors to the West to absorb as many ideas as possible. As Reischauer explains,

> *the Japanese [were] determined to learn from each Western country that in which it particularly excelled. For example, they went to England to study the navy and merchant marine, to Germany for the army and medicine, to France for local government and law, and to the United States for business methods* (135)

This was to have far-reaching consequences, from a military perspective in both World Wars, as well as from the complicated mixture that is the Japanese English language educational system of today. With this opening of doors in the nineteenth century, foreign European and North American educators were invited to teach language through the grammar-translation method, a method suitable and possible between language families that are linguistically close, such as Dutch to English, but doomed to failure in languages as disparate as Japanese and English. Despite the passing of 150 years of English education in Japan, this method still pervades all ranks of the Japanese English educational system, from junior high school to university levels. Because of Confucian concern with perfection, there is a strong belief that the pinnacle of communicative competency and fluency will magically be attained by this method, despite a plethora of evidence pointing to the contrary.

Because of the American Occupation after World War II, the structure of Japan's educational system was remodelled on that of its American counterpart and is similarly divided into kindergarten, elementary school, junior high school, senior high school, two-year college and university levels. The grammar-translation method of language teaching continues unabated in popularity, - despite a century and a half of little or no progress with respect to Testing of English as a Foreign Language (TOEFL) scores[17] in the Asia region. However, - the audio-lingual method, which had evolved out of the direct-method, has gained

[17] Whatever one's position concerning the validity of this form of testing, the TOEFL score bar remains extremely important as an entry tool into university and an indication of the level of national English competence.

in popularity since the 1960s. This method of teaching involves grammar drills and repetition of key phrases after the expert, the teacher or an audio device. Again, there are clear links between this method of education and that of Confucian-learning in which the pursuit of perfection is the goal and only at the point of mastery can creativity and development be permitted to occur. All across Japan, on the public transport systems and in restaurants, students, business people and homemakers can be seen poring over English flash cards and long lists of vocabulary or grammar, studying English in this traditional way. Despite this national preoccupation with English grammar and vocabulary learning, TOEFL scores, by official figures[18] indicate that in 2010, Japan was ranked fourth from last, before Tajikistan, Cambodia and Laos. As the worst scoring developed country in Asia, Japan has a corresponding sense of cultural guilt-shame, yet the popularity of these methods remains undiminished. The language school industry and textbook publishers reap the financial rewards.

3.3 Elementary School

Although Japanese society is rapidly evolving from a collectivistic, group-oriented model into one that is more individualistic, within the elementary school system of education much time is spent on developing a sense of responsibility to the group. Far from the view that adherence to the group is one of passive docility, group dynamics form the catalyst for creativity within the Japanese society. This is an interesting overlap with drama-based pedagogy. At elementary schools all around Japan, after the teacher has introduced a new topic within a subject area and ascertained some questions from the students as a class unit,

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[18] By the Educational Testing Services (ETS), the TOEFL Test and Score Data Summary. Retrieved on September 14th, 2011 from http://www.ets.org/research/policy_research_reports/toefl-sum-10

the class is broken into smaller groups called *han* to offer solutions to the problem-area posed. Okano and Tsuchiya explain

> *The use of small groups (*han*) in classes for both classroom management and for academic activities is another characteristic of primary-school interaction. The groups comprise a mixture of abilities in that they may include children with leadership qualities, problem children, caring children and both fast and slow learners…teachers' believe that one's effort, rather than one's ability, determines academic achievement"* (59)

In each *han*, students decide on the group representative and work together creatively, using the input of all members of the group, a clear parallel with drama-based pedagogy. There is no system of reward or competition, so the incentive for participation is in the process of learning itself. The elementary school teacher refrains from labelling students' efforts either right or wrong, but rather allows the students to explore all possibilities independently.

The second feature of elementary education in Japan which shares a commonality with drama-based pedagogy is the aforementioned system of *hansei*, or critical self-reflection. Tsuchida and Lewis give a clear indication of how *hansei* is utilized, saying that:

> *reflection is a central feature of the Japanese elementary school life. Teachers asked students to reflect, at the end of a lesson, school day, or week on questions such as "Did I volunteer my ideas sometime today?", "Did I listen carefully to the ideas of others?", "Did all the classmates speak up or just the ones who usually talk?", "Are we becoming a class where it is okay to make mistakes?", and "Did we make progress toward our class goal 'Let's think of other's feelings before we speak'?". These reflection questions strongly underlined the expectation that* all *students would*

participate in class discussions and the conditions (such as kindness and respect) that would support participation (201)

This emphasizes the Japanese societal expectation that all members take individual responsibility for active participation within the confines of the group. As with drama-based pedagogy, self-reflection serves to focus on the individual's psychological engagement with the content.

Finally, another instance of collectivism which is taught directly in the elementary school, and which corresponds to drama-based pedagogy, is that of pacing oneself in accordance with the larger group. The pace of the group is modulated so that all members are pushed to either their psychological or physical limit by the slowest members going at the start and the fastest member last. This ensures that all members actively participate and contribute to maintain the spirit of co-operation, as participation is a responsibility and not a choice within the structure of the elementary school in Japan.

3.4 Junior and Senior High Schools

On graduation to the junior and senior high school levels, the educational emphasis becomes more focused on the procurement of short-term knowledge for advancement by examination to the next level of the system. This is more traditionally Confucian and meritocratic. Because of this focus, the classroom environment in junior and senior high school classrooms tends to be serious, and the teacher, like Freire's,

talks about reality as if it were motionless, static, compartmentalized and predictable. Or else he expounds on a topic alien to the existential experience of the students[19]*. His task is to 'fill' the students with contents of his narration - contents which are*

[19] English, with respect to the Japanese educational system

> *detached from reality, disconnected from the totality that engendered them and could give them significance. Words are emptied of their concreteness and become a hollow, alienated and alienating verbosity* (45)

Likewise, in the English language class at these two levels of education in Japan, the teacher pours information into the passive ears of the students, who adhere to the cultural norms of *amae*. However, what happens outside the classroom is surprising and revealing of Japanese society as a whole. In contrast to the formal and distant relations in the classroom, *tatemae*, the teacher-student relationship outside of the classroom is usually warm, jovial and even tactile*, honne*. Just as in drama-based pedagogy, the teacher is not seen as an authoritarian or intimidating figure but rather as a friendly and supportive coach, who can be unwillingly harsh in the name of the group. Therefore, in the public arena, both teacher and student are highly aware that this public face, the *tatemae*, of education is a serious one.

There is another formalized way, however, in which the students work collaboratively and the teacher takes on a more facilitative role during the annual Cultural Festival, which takes place in autumn, from elementary to university level, becoming completely student-regulated by the latter. The students work for weeks to display various pieces of art, perform music, dance, and, most importantly for the purpose of this thesis, drama. Because of these activities, in general Japanese students have an excellent understanding of what performance drama is and also like to experiment with a multiplicity of roles — an asset when designing a process drama project.

3.4.1 Public versus Private Debate

When a child reaches junior high school level in Japan, there is an important parental decision to be made — that of whether the child should attend a public or a private school. Eligibility for attendance at a public junior high school is dependent on the registered address

of the family, and the quality of education can vary dramatically from place to place. If they live in an area where the quality of public junior and senior high schools is not good, some ambitious parents circumvent this problem by technically relocating to an area whose school results are deemed better — for example, officially moving to a grandparent's home. Irrespective of the calibre of a public junior or senior high schools, however, to gain entry into most universities, students must study at a private cram school by night. The quality of teaching at these cram schools can vary enormously depending on the price and rank, with the more dubious taught by university students, themselves with little or no knowledge of the subject at hand. If, on the other hand, a parent decides to go down the private school route, this dual system of public and cram schools can be avoided. This option is only available to those with the disposable income to do so or to the extremely aspiring parent for whom no sacrifice is too large when it comes to the education of his or her child. If the child is, however, sent to a private school, music and drama are important parts of the curriculum as a whole, not merely an annual event as in the public school system.

3.5 University Level

3.5.1 University Ranking Systems

There are three types of Japanese university: national, public and private. Graduation from a national or public university, or one of the higher-end private universities, usually guarantees the procurement of a professional career upon graduation. Astonishingly, this does not necessarily mean that the career and the field of specialization are the same. For example, my father-law, received a scholarship to study law at the prestigious Tokyo University. After failing the bar exam three times, with a young family and large mortgage, he considered himself lucky to start work at the bottom rung of Toshiba as an office-worker. However because he had graduated from Tokyo University, he was fast-tracked through the ranks to

become part of the management team. Some of the lower-end universities are geared to the more practical industries, similar to post-Leaving Certificate courses in Ireland, while the two-year junior colleges tend to be geared towards careers in low-level office work.

Most four-year colleges continue the tradition of the annual Cultural Festival, although there is a marked difference in quality compared to high school as the standards of performance in the fields of art, music and drama improves. This occurs because clubs and societies in Japan are taken very seriously. Also, because of the culture of hierarchy, there is collaborative mentoring from older students to their younger counterparts.

3.5.2 The Japanese University: Its Brief History

Universities, in the European sense of the word, grew out of the nineteenth century thirst for knowledge. Therefore they have had quite a brief history in Japan. Reischauer notes that the new Meiji government hired,

> *Occidental experts and teachers at high salaries…Hundreds of missionaries, mostly from America also provided free instruction in the English language and numerous other fields* (35)

In its bid to catch up academically, the Meiji government amalgamated older government schools. The first discipline to emerge was the Faculty of Western Studies, which opened in the National Tokyo University in 1877. This establishment of a national university had been preceded by the opening of the Keio Private School in 1858; however Keio Private School was not granted the status of university until the mid-twentieth century. Nowadays, three distinct tiers have emerged within the university system. The national universities are held in the highest regard both for their historic legacy and current commitment to research and development. The public universities are also quite academically rigorous, albeit not as much

as their national counterpoints. Private universities span the entire academic spectrum, with Keio, Sophia and Waseda Universities at the top, and two-year junior colleges catering for the low-level office worker at the bottom. A return to the nineteenth century is helpful in getting a more complete picture of the upper end of the private university tier. At that time of social upheaval, the first Western intellectuals to go to Japan tended to be those from the religious orders. This was to have a far-reaching impact in the private sector of the Japanese university educational system for the next century and a half. These religious missionaries established universities such as the one described in this paper — Kwansei Gakuin University — and many more at the upper spectrum of the private university tier. At that time, the grammar-translation method of teaching language was very much in vogue in Europe. It was lauded for its logical nature within the Latin and Anglo-Saxon language contexts. Within the Japanese traditional Confucian teaching methodology, too, it seemed logical to learn languages by perfecting grammar through direct translation. This method was carried over into the twentieth century. Today it is still endemic in English language education at junior and senior high school levels and is central to the university entrance examinations.

3.5.3 Improving Standards at University Level

As we have seen, there are six years of teacher-led and examination-driven English education given to students at junior and senior high schools. At many of the middle- ranked universities, traditionally the university years were spent in developing informal social skills rather than formal academic ones — hence the importance of clubs and societies whose holistic goals are similar to those of drama-based pedagogy. In 2003, however, the Ministry of Education, Culture, Sports and Technology (MEXT) set down new guidelines: all universities in Japan should emphasize communicative competency in English teaching over the traditional grammar-translation methods. While more established universities are treated with more leniency, the implementation of this rather vague directive means that newer

universities or new English departments are under the direct scrutiny of MEXT and therefore have to submit detailed four-year curricula for approval. However, MEXT has not supplied universities with specific directions of exactly what these communicative approaches are, how they should be implemented into the curriculum, or what the overall aim of English at the university level should be. This means that, in practice, while all new departments of English have to send in curricula designs, detailed lesson plans and reports for approval, it is rare for MEXT to refuse permission. Therefore, contrary to the first impression whereby, at the Japanese university level and new departments of English in particular, everything is regimented and highly orchestrated, there is enormous academic, creative and practical freedom allowed on the part of MEXT. This is in keeping with the *tatemae*/ public and the *honne/* private faces of Japanese culture whereby the official *soto* Outer face is prescriptive and detailed, full of copious rules and regulations of an organization or authority, yet there can be tremendous amounts of personal, academic and/or individual freedom within the *uchi* regime. Those wanting to use a drama-based pedagogy may find it easy to procure program approval.

In another bid towards raising the national standard of English at this level, many English departments at the more prestigious universities have increased their recruitment requirements for native English lecturers. For a tenure-track position, a Ph.D. before the age of 40 has become the minimum requirement — as well as university teaching experience in Japan, a number of academic papers published in peer-reviewed journals, conference presentations, and a minimum of communicative Japanese language skills. While this may seem surprising in a European context, until relatively recently a Masters' Degree in fields either relevant or irrelevant to TESOL, linguistics or the humanities at large, could, with the right connections, put an interview candidate on the tenure-track road. Although this still tends to be the case in the lower-ranked universities, in the major centres of English language

learning, the winds of change prevail. This would seem to indicate a growing awareness at this level that just "teaching from the textbook" is no longer an acceptable teaching methodology. Applicants need to be able to demonstrate familiarity with current theoretical frameworks within second language acquisition (SLA), as well as their practical application in the classroom. In order to function within the administrative staff, as well as to teach with some degree of empathy with the Japanese EFL university student, there is a growing desire for applicants with cultural understanding and linguistic skills in Japanese. This also shows a cognizance that a teacher-led curriculum is no longer considered a valuable asset in the job-market and that teachers must prove their familiarity with a more learner-centred and student-led approaches to the teaching of EFL. Within these criteria, therefore, the highly learner-centred approach of drama-based pedagogy corresponds with both the student-learner's and the university's demands.

3.6 The Average First-Year University Student

There are three important considerations when describing the average Japanese university student: previous educational experience, cultural and socio-economic circumstances. Firstly, as outlined earlier, it can be surmised that the average Japanese student will have good test-taking skills, excelling in the grammar and grammar-translation sections in particular. Unsurprisingly, the repetitive nature of this type of learning has left many Japanese students demotivated and jaded towards this type of English language acquisition, taught as if it were complicated mathematical formulae. When language is taught as a scientific equation in which there is no room for creativity and/or ambiguity but only correct or incorrect answers, Japanese students react in different ways, but adhering to cultural norms: from polite passive-aggressive disinterest as individuals to open hostility. Japan, as a predominantly monolingual and homogenous culture, is by no means unique in its production of citizens who are disinterested in other languages because of its educational

system. Ireland, despite Irish being one of the official languages and taught for thirteen to fourteen years as a compulsory subject for most, has disproportionately few truly proficient Irish speakers, officially less than a third of the national population[20].

A second issue in understanding the average Japanese student is the concept of "shyness" within Japanese society. As explored in Chapter 2, *hitomishiri*, the shyness that can manifest into a fear of others, combined with a culture of *amae* dependence means that shyness is not seen in a negative light. With respect to shyness, Craighead and Nemeroff report that 57% of Japanese university students describe themselves as "shy", as opposed to a mere 31% of their Israeli counterparts (1523). They attribute this to differences between collectivistic and individualistic cultures; however, in addition to Doi's theory of *amae*, there are other complex cultural reasons why Japanese society should formulate shyness as a part of self-image (Dependence16). In Japan, if a child is successful, then praise is given to the parents, the teachers, Japanese society as a whole and, traditionally, Buddha. However, should that same child fail, he or she fails alone. Even Japanese adults are not immune to debilitating bouts of shyness, especially when meeting the *soto* Other face-to-face. As far back as 1860, prominent educator and entrepreneur Yuichi Fukuzawa described his arrival in San Francisco as follows:

> *Before leaving Japan, I, the independent soul — a care-free student who could look the world in the face — had feared nothing. But on arrival in America, I was turned suddenly into a shy, self-conscious, blushing 'bride'. The contrast was funny, even to myself* (114)

Given the circumstances, the average modern Japanese student is, understandably enough, reluctant to draw attention to him- or herself and shuns the limelight for fear of failure, which

[20] http://www.cso.ie/statistics/irishspeakerssince1861.htm

is a solo burden to bear. Interestingly, from personal observation, students who do have one clear and strong ability for which they have received sufficient social recognition — for example the ability to play tennis — seem to suffer less from debilitating shyness. Consequently, these students tend to be more outspoken in other areas of learning, such as in the English language class, pro-actively and collaboratively helping the shyer members of the class.

A third useful factor in drawing up a mental image of the average Japanese university student is that of socio-economic circumstances. If there has been sufficient disposable income when a child is young, the possibility that he or she will have had some private English conversational classes, either in the home or at a private English conversation class, is high. However, like the cram school industry, the entire industry of these private English conversational schools is wholly unregulated, and there is a corresponding lack of consistency when it comes to standards of English. These can vary from superbly to woefully unprofessionally taught by university students who have absolutely no teaching training and low English language skills themselves. Therefore, it can be down to luck as to how valuable these lessons have been for the individual student.

3.7 Summary

In conclusion, the average Japanese student tends to have good receptive and grammatical English skills because of the teacher-led and exam-focused public school English educational system. S/he will tend to be modest and shy, adhering to cultural norms of *amae* and s/he, depending on financial background, may have some basic to moderate English conversational ability. In later chapters, it becomes clear how, through the use of process drama projects, students can overcome this shyness and develop skills of intercultural communicative competence. While the focus of Chapter 3 has been the broad context of education in Japan, an important point for this thesis, Sections IV and V narrow to examine

the example of my personal island of English education within the Faculty of Human Welfare Studies at Kwansei Gakuin University in the Kansai region of Japan.

Chapter 4: Japanese Performance Theatre Traditions

4.1. Introduction

Theatre in Japan has a long and venerated history and can be divided into four main traditions: *noh, kyogen, kabuki* and *bunraku*. Because it has developed out of its own theatrical traditions historically, Japanese drama and theatre is unlike its European and American counterparts. That said, Japanese theatre, like all aspects of Japanese society, became influenced by Western thoughts and ideas, especially during the intellectual influx of Western ideas in the nineteenth century Meiji Era, at the end of s*akoku*. Therefore, before exploring Japanese theatre traditions of today, it is useful to examine the historical context of contemporary forms of drama. There is a historical overview of the most influential theatre traditions below. Then there are descriptions of some contemporary professional and amateur groups in the Kanto and Kansai regions with which, in the role of ethnographer, I have had first-hand experience (as can be seen in Chapter 1.4.).

4.2 Theatre in Japan: Historical Overview

The first formal theatre tradition in Japan was the highly stylized *noh* theatre of the 14th century. This was popular with the aristocratic and samurai classes, at the higher echelons of Japanese society. To offset the rather lofty themes and complex plots offered in *noh* performances, the second tradition of *kyogen*, which literally translates as "wild speech", was introduced as light entertainment during the intermission. Both traditions evolved from a Chinese form of entertainment which had been brought to Japan around the eighth century. The rambunctious and risqué *kabuki*, or 'singing and dancing', started as a shrine dance by

Izumo no Okuni[21] and was, in the first few years of its inception during the early 1600s, a byword for female prostitution. As Kominz describes,

> *these scenes centered on activities in the pleasure districts and were called 'procuring courtesan' and 'conversations with bath house girls' (keisei kai and furo agari). The heroes in the scenes were handsome, young men (often played by women and attractive, professional women of various statuses* (133)

When women in *kabuki* were outlawed by Ieyasu Tokugawa's government, *kabuki* then had a brief history as a byword for male prostitution. In exasperation, the Tokugawa government of the *sakoku* period of national isolation put an end to such "deviant" behaviour, stylizing *kabuki* into a theatre art by allowing only older men to play the parts of dramatic narrative, and thus solidifying its style throughout the *sakoku* period. Thereby it was established as a national dramatic art. This worked admirably, as *kabuki* went on unchanged for the next few centuries and is still revered as a national heritage today, both in Japan and further afield. *Kabuki* received world recognition in 2005 by being added to the UNESCO Intangible Cultural Heritage List.

The fourth tradition of *bunraku*, literally 'cultural enjoyment', is more commonly known as *ningyou joururi*, or puppeteering, chanting and *shamisen*-playing. *Noh, kabuki* and *ningyou joururi* are still widely popular in the urban areas of Kanto and Kansai as high culture. They are, therefore, not readily accessible to the average Japanese person, much less the average Japanese university student. Most Japanese people will never have seen any of these high art theatre forms and, despite support by the Ministry of Cultural Affairs, ticket prices remain in the realm of those with high disposable incomes, the retired middle-class. Nevertheless, there is a tradition of showing part of a televised version of the *kabuki* play,

[21] Literally "Okuni of Izumo". Izumo was the name of the shrine and Okuni was the surname of the dancer

The 47 Masterless Samurai[22] [23], on New Year's Day. Therefore, most Japanese people know what these art forms are through the filter of popular media and the influences from these art forms can be found in many kinds of popular entertainment: a tendency towards *noh* stylisation, the emotional appeal of *kabuki*, and the slapstick and bawdiness of *kyogen*.

4.3 Theatre in Japan: Overview of Current Trends

4.3.1 Kanto Theatre

The Kanto region is home to a multitude of diverse theatrical traditions. Firstly, there has been a growing popularity and acceptance of the transportation of English and non-Japanese plays into the world of *noh* theatre in Japan. For example, on June 28th, 2011, there were two innovative performances at the National Noh Theatre, one called *Pagoda* and the other an excerpt from the traditional *noh* drama called *Takasago.* These were performed to an audience of both Japanese and non-Japanese[24]. The ground-breaking *Pagoda* was a new, English-language work written by UK-based Jannette Cheong, performed in English in the form of a traditional *noh* play. The second performance was an excerpt from *Takasago*, Zeami's[25] classical Japanese *Noh* play, to showcase traditional Japanese *Noh* theatre. This event involved two affiliated groups of *Noh* actors — the Theatre Nohgaku of New York and Tokyo, whose aim specifically is to make *Noh* accessible to Western audiences, and the Oshima Noh Theatre, a traditional *Noh* family group from Fukuyama, situated in Western Japan between Osaka and Hiroshima. A second interesting feature of these two groups is that, although *Noh* actors were traditionally all male, these days female actors can also play a part. For example, the lead role in *Pagoda* was performed by Kinue Oshima, the only female actor in the Kita School of *Noh,* and the daughter of Masanobu Oshima, himself "an important

[22] *Kanedehon Chushingura*
[23] This play was the subject of my research when I was a student in Beppu University
[24] http://www.theatrenohgaku.org/node/164
[25] See Chapter 1.1 for more about Zeami

intangible cultural asset"[26] according to the Japanese government. This emerging liberalism within the world of *Noh* is seen as positive and progressive and therefore it is growing in acceptance.

Within the English-speaking ex-pat communities, two groups are at the fore: Tokyo International Players (TIP)[27] and Black Stripe Theatre[28]. TIP was set up in 1896 and caters to the foreign expatriate community of Tokyo and English-speaking Japanese amateur actors. Black Stripe Theatre is a smaller, edgier theatre group than its TIP counterpart, catering to smaller audiences of expats and English-speaking Japanese audiences. Although it was only established in 2008, it has strong support and most of the cast come from performance backgrounds. From July 5th to 8th, 2012, the group performed Caryl Churchill's *Cloud 9*[29], a play about gender, race and colonial politics, to packed theatres and critical acclaim. In short, there are many different types of theatre traditions in the Kanto regions, but many are expressly geared towards the affluent middle-class, with professional performances of the traditional Japanese theatrical arts or the English-speaking theatre productions by amateur actors.

4.3.2 Kansai Theatre

In the Kansai region, unlike its Kanto sister, the theatre arts tend to be both highly traditional (as in the *kabuki* tradition of Kyoto, the centre of cultural arts in Japan), and also, (typical of the Kansai region) highly progressive and avant-garde. An example of the latter is G-Foresta, a popular theatre group operating in the region that performs murder-mystery plays. In keeping with the traditions of *Noh* and *kabuki*, the performances are highly stylized rather than naturalistic; the audience is invited to physically enter the world of the play by

[26] http://www.theatrenohgaku.org/node/164
[27] http://www.tokyoplayers.org/
[28] http://blackstripetheater.com/
[29] One of the plays at the centre of my M.A. thesis

stepping inside the stage and encouraged to physically examine the evidence from the murder. During the intermission, the audience writes up who they imagine the killer to be and the reasons leading to the murder. There is a token prize for the winner after the final act, when the murderer has been revealed. This group attracts a young and vibrant audience, mostly university students or people in their 20s, with whom this style of theatre art is popular.

Another dynamic theatre group in the area is Anaza Jijodan[30], a professional three-person troupe established in 2004. The group runs workshops in Japanese, which focus on experience rather than performance through the improvisation of traditional theatrical plays. In March 2009, this group opened the International Association of Performing Languages (IAPL) conference in the University of Victoria, Canada with a drama workshop. The workshop opened with a kinetic self-introduction, where, through the use of body-sign names, each of the thirty participants was able to remember the other twenty-nine names within the space of ten minutes. Interestingly, these body-sign names acted as a catalyst for activities throughout the rest of the workshop. Using them, the participants set about creating a drama based on Anton Chekov's "The Three Sisters" in three stages. Anaza Jijodan also provided the highlight of the second day with a bilingual improvisational performance of the same play after the closing banquet. After opening the performance with a traditional Japanese picture-board story *kamibashi*, these professional actors powerfully demonstrated how audience participation could be used as a catalyst for interpretative improvisation of Chekov's play. The blurring of the lines between the actors and audience allowed the performance to contract and expand into a shared experience for all.

Because of all these recent events, when this dissertation's process drama projects were done at a university in the Kansai region, there was a strong possibility that the students

[30] http://www.letre.co.jp/~hiroko/threesisters/

would know of, or would have participated in this kind of interactive theatre, popular in particular in the Kansai region. They would also have exposure to the comic traditions of Kansai prevalent in the mass media, and the experience of performance in the plays of the annual Cultural Festivals at the junior and senior high school levels.

4.4 Summary: Theatre and Its Possible Influences on Japanese EFL University Students

As can be seen above, there is a vibrant theatre scene in Japan, both in English and in Japanese. However, performances tend to be limited to the urban areas of Kanto and Kansai and there is very little outside of these main urban areas. There is a strong English-speaking theatre following in Kanto, whereas there is a much more vibrant theatre scene in Japanese in Kansai, the region that this dissertation is concerned with. While most first-year Japanese university students may not have experienced Kansai theatrical traditions first-hand, they almost certainly would have an understanding of and pride in the strong comic- and interactive-theatrical traditions thanks to the local mass-media.

SECTION III: LITERATURE REVIEW

Chapter 5 Second Language Acquisition

5.1 Introduction

> *Multilingualism is humankind's norm. With perhaps 6,000 languages of the world, far more than the 200 or so countries, an equally rough-and-ready calculation suggests that human beings are more likely than not to speak more than one language*
>
> (Ellis 3)

Meanwhile, Tucker claims that,

> *there are many more bilinguals in the world than monolinguals, and there are more students who by choice or necessity attend schools where the medium of instruction is their second or later learned language rather than their mother tongues* (77)

Initial second language acquisition (SLA) theories were based on first language acquisition theories, which predominantly emerged from the fields of psychology and psycholinguistics in the early twentieth century. Larsen-Freeman (2002) in Dörnyei (Psychology 18) points out that "the genesis of SLA research as an autonomous discipline goes back to the turn of the 1960s/1970s", yet human beings have been learning languages other than their own for far longer than that, for time immemorial. However, in Japan, there is also the factor of *sakoku*, the 250-year period of national isolation. This has an important bearing when it comes to attitudes to foreign languages. The two times that the US forcibly made its presence felt in Japan historically have also had a direct impact on attitudes towards English in particular.

These historical landmarks are still important considerations when working in the Japanese university EFL classrooms of today.

There is a plethora of SLA theory arguing for the best ways of teaching and learning a second language. This chapter is an overview of some of the theories and theorists based on the classifications of Macaro et al. (29–106). These have had an influence over my own teaching of English and learning of Japanese in Japan. Through my own biography, I am bringing these together so that all practices have equal grounding.

5.2 Acculturation and Language Socialization

> *The word in the language itself is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the words, adapting it to his own semantic and expressive intention.*
>
> (Bakhtin 293)

Richards and Schmidt define acculturation as "a process in which change in the language, culture and system of values of a group happens through interaction with another group with a different language, culture and system of values" (6). However, how the learner engages with another group is dependent upon a variety of personal lingua-cultural issues. Schieffelin & Ochs argue that acculturation, which they term language socialization, involves a dual functionality: that of "socialization through the use of language and socialization to use language" (172). Shi (2006) goes as far as to claim that acculturation, or language socialization, occurs in "any expert-novice interaction", and not just for second language acquisition. Every time a new context is entered, even within the native language experience, acculturation and acclimatization to new stimuli and information must occur. The renowned

practitioner and leading expert in the field of drama-in-education, Fleming, makes the point that

> *real communication, particularly in public contexts with strangers may be full of sub-texts, innuendo and self-consciousness which … can be subject to more conscious control and manipulation* (Cultural Awareness 149)

For the purpose of this dissertation, however, the term acculturation will be used "to refer to the general processes and outcomes (both cultural and psychological) of intercultural contact", as Berry has (8). When acquiring a second language, the learner needs to become comfortable in bridging this cultural gap both tacitly and consciously — to understand the subtleties, rules and meanings behind the target language, while maintaining conscious awareness of the first culture.

5.3 Authenticity

According to Macaro et al., there are two strands to the notion of authenticity, "authenticity of materials used, and authenticity of the discourse of the participants" (36). Within the Japanese EFL context, the register of many textbooks is patently unsuitable for the learners at all levels of education. Many stultify the learner, providing irrelevant and/or tedious information in a dry and ponderous manner. There are a few textbooks that seek to engage the students with the material. One of these was used for the emigration project: *Stimulating Conversation*[31]. This textbook is designed to provoke critical thinking on subjects as diverse as gender discrimination, immigration and sex education. Authenticity of discourse is always going to be a challenge in the artificial confines of the classroom with high student numbers and low motivation. Still, if students could create a world through the process drama

[31] http://www.intercompress.com/sc.html

projects whereby they could 'act naturally', then they could experience English with some degree of authenticity.

5.4 Avoidance

Macaro et al. describe "two basic types of avoidance strategies adopted by learners: avoidance of topic and avoidance of formulations" (37). However, I would like to propose another. This quotation presupposes that students want to learn and are actively in control of their own language learning. In the Japanese EFL classroom, many students are unwilling participants in the compulsory — and even the elective — EFL class. They see English as unattainable and irrelevant. In this case, the coping method is to avoid language learning on a psychological level by shutting down completely, which can manifest in anything from polite non-cooperation to open animosity towards English and symbols of Otherness, including the highly visible native English teacher. This agrees with Hofstede's finding that Japan is ranked particularly high (7 out of 50) in the uncertainty avoidance index (UAI) in his chapter "What is Different is Dangerous" (113). Accordingly, it is necessary for the native English teacher, in particular, to deconstruct this tendency towards avoidance by fostering more open and pro-active learners who are in control of their own learning journeys.

5.5 Classroom Discourse

Classroom discourse is of interest to SLA researchers because:

1. *The L2 … represents both the content of the lesson and the medium through which the content is understood…;*
2. *In many contexts teacher input is the main exposure to the L2 that learners receive, thus the interaction represents a unique opportunity for learning;*

3. *Teacher talk often contains the pedagogical intentions of the teacher which may not be obvious or understood by learners;*
4. *Classroom discourse is highly complex in that it often operates on several 'planes' and utterances can be directed at any number and combinations of participants in the interaction*

(Macaro et al. 43)

In the EFL context of Japan, the L2 of English is often presented as content rather than the medium — in the form of a complex puzzle, to be filtered through the lens of Japanese, rather than as the medium language of the class. While certain explanations in the L1 are undeniably useful, in many Japanese EFL classes, the L1 eclipses the L2 completely and the amount of English used is minimal. Because of the implicit nature of Japanese culture, there is considerable attention to detail, ensuring that all participants in the class have the information, which is the pedagogical intention of the teacher. As it is teacher-led, the class operates on a single plane, with occasional pair-work. In the ideal drama-based SLA class, however, the emphasis is on learner-centeredness; the students actively grapple with English, utilizing it in new and dynamic ways, thereby striving for a classroom discourse through the medium of English. The teacher-speaking time is reduced in favour of student-speaking time and messages that are complex and multi-directional. While these are the utopian intentions of the drama in SLA class, sometimes the reality is different, and the L1 can move the class forward.

5.6 Codeswitching

Treating the L1 as a classroom resource opens up ways of employing the L1, for the teacher to convey meaning and explain grammar and to organise the class, and for the students to use as part of their collaborative learning and of their individual

strategy use. The first language can be a useful element in creating authentic L2 users rather than something to be shunned at all costs (Cook First Language 402)

Although the previous chapter dealt with the issue of overuse of the L1 in the foreign language classroom, Noonan points out that "in many foreign language classrooms, it has been found that teachers and learners make far greater use of their mother tongue than they do of the target language" (Methodology 190). Meanwhile, Ringbom makes an interesting point that "applied linguistics research should focus upon investigations perceived as cross-linguistic, as well as intra-linguistic, similarities (and the lack of them), rather than upon linguistically based analyses of the differences between the L1 and the target language" (42). This can be difficult in the Japanese university EFL classroom, where English has been firmly regarded as Other in the minds of the students. In the Japanese EFL classroom, there are unwritten rules when it comes to codeswitching, where the linguistically stronger students "interpret" for their weaker classmates. This means that, quite often, the weaker students are quite happy to take this passive role, relying on the goodwill of the stronger students in the culturally appropriate *amae.* In addition to this either/or approach to English education, there is an expectation that the native English teacher cannot understand fully due to poor Japanese skills and Otherness, and inappropriate conversations sometimes continue as if the teacher is not in the room. To a certain extent, Japanese people are extremely aware of codeswitching because of the hierarchical nature of the Japanese language, and people tend to codeswitch unconsciously between the different registers. Also, in a country where English is used for fashion rather than comprehensibility, a hybrid of English and Japanese has become the norm in the world of advertising. To what extent this can be described as codeswitching or Japanese-friendly English is a matter for debate.

5.7 Communicative Competence

According to Mitchell and Myles, communicative competence is "the ability to participate appropriately in relevant speech events" and is "now generally accepted as the broad target of L2 learning, as well as L1 development" (164). For Miller,

> *language expertise refers to what you know about language(s), including linguistic and cultural knowledge; language affiliation refers to an attachment, allegiance and identification with the language, and therefore focuses on connections between people and groups; language inheritance constitutes one's language background, and is mainly to do with continuity between groups* (116)

According to Brown,

> *at the heart of current theories of communicative competence is the essential interactive nature of communication…thus, the communicative purpose of language compels us to create opportunities for genuine interaction in the classroom*
>
> (81)

As mentioned earlier, this is not typical of the EFL classroom in Japan, which is teacher-led and where passivity is the norm. Therefore, maximising student interactions within the target medium of English is a concept alien to many Japanese university students. Most simply do not see the point of struggling to say something in English when Japanese is the lingua franca of all the other students.

5.8 Communicative Language Teaching (CLT)

From its inception in the 1970s, communicative language teaching (CLT) tried

> *to stimulate the outside environment by adopting negotiation of meaning, information gap activities, role-play, language games and authentic materials* (Macaro et al. 47)

For Mitchell,

> *in CLT, there is an implicit orientation toward the user(s) of the language through an explicit emphasis on accomplishing purposes through language* (183)

According to Sullivan,

> *books commonly refer to CLT classroom practices as those…that use authentic materials, link classroom language learning to life outside the classroom, emphasize communication through interaction with students, and have a learner-centered, content-focus* (117)

but cautions that "we must take into consideration cultural, historical, and institutional factors on a local level" (Ibid. 120). In the traditional Japanese EFL university classroom, this has clearly not been the case at the junior and senior high school levels, where teachers are under enormous pressure to prepare the students for the university examinations. At the university level, there is still a plenitude of textbooks that cater to the grammar-translation model of teaching. Even at the higher-ranked universities, some teachers still reject CLT practices in favour of making English even more obscure and inaccessible to the students.

5.9 Computer Assisted Language Learning (CALL)

Thanks to the advances of the digital age, computer assisted language learning (CALL) has changed the face of second language teaching and learning. It was derived from the audio-lingual method popular at the end of the twentieth century. Then, as Cook points out, "the language laboratory became technically feasible" (Second 245). She finds that

any glance of materials for …[CALL]… on the Web show that they are largely audio-lingual in their emphasis on drill and practice, though they necessarily depend more on the written language because of the computer's limitations in dealing with speech

(Ibid 245)

Because of the accelerated development of new technology every eighteen months to two years as outlined by Moore's Law[32], nowadays there have been significant advances in the field of speech-recognition: private online services such as www.englishcentral.com, which are tailored to the individual student's pronunciation, intonation and vocabulary-building needs as well as open-source services like www.elllo.org.

In the Japanese university-level EFL class, a number of gaps emerge between the English teacher and the average Japanese student: age, gender, nationality, and cultural identity, to name some. However, one of the most critical gaps occurs between the digital natives (the students) and digital immigrants (the teacher). This gap can lead to an imbalance of power for the inexperienced teacher, who may shun technology completely due to lack of confidence. However, technology is a resource with which university students have grown up, and most see it as powerful tool within their mother tongue. Technology is a medium with which many students are familiar and, by its inclusion into the curriculum, technology can be a veritable wellspring for maximizing English usage in the classroom as well as a valuable research tool.

Jukes and Dosaj's (2003) table below taken from their article "How digital students learn and how non-digital teachers teach", graphically demonstrates the difference between

[32] http://www.mooreslaw.org/

the digital native students and the digital immigrant teacher in the typical EFL university classroom of today.

Digital Native Learners	Digital Immigrant Teachers
Prefer receiving information quickly from multiple multimedia sources.	Prefer slow and controlled release of information from limited sources.
Prefer parallel processing and multitasking.	Prefer singular processing and single or limited tasking.
Prefer processing pictures, sounds and video before text.	Prefer to provide text before pictures, sounds and video.
Prefer random access to hyperlinked multimedia information.	Prefer to provide information linearly, logically and sequentially.
Prefer to interact/network simultaneously with many others.	Prefer students to work independently rather than network and interact.
Prefer to learn "just-in-time".	Prefer to teach "just-in-case" (it's on the exam).
Prefer instant gratification and instant rewards.	Prefer deferred gratification and deferred rewards.
Prefer learning that is relevant, instantly useful and fun.	Prefer to teach to the curriculum guide and standardized tests.

Figure 2: Ian Jukes and Anita Dosaj, The InfoSavvy Group, February 2003

While many teachers struggle to keep up with and integrate technology into the curriculum, students tend not to see "technology", but rather a multifunctional means to an end. This means that teachers and students are looking at the same thing but often with polar-opposite expectations.

Technology has become a valuable resource for the second language acquisition teacher of today, increasing learner-centredness through tailoring to the multiple needs of the students while increasing peer collaboration. Reaping the rewards of this collaborative nature of technology in the classroom, Sandholtz et al. found that,

> *teachers observed that if they taught one or two students how to do something on the computer, the rest of the class would not need teacher-led directed instruction because they learned it informally from their peers* (78)

and that "teachers saw less advanced students blossom, unpopular students gain peer approval…" (81). While the integration of technology into the curriculum is dependent on the teaching circumstances, the collaborative nature of technology can be one of the most compelling arguments for it.

5.10 Content-based Theory (CBT)/Content and Language Integrated Learning (CLIL)

Content-based Theory (CBT) and Content and Language Integrated Learning (CLIL) provide the framework for intercultural communicative competence, and are the subjects of Chapter 7.

5.11 Discourse Analysis

McCarthy and Carter's definition states that "discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used" (5). Within the Japanese language, there is a myriad of ways in which language is used in the correct context because of hierarchy, implicitness and gender, as explored in Chapter 2. However, English in Japan is sometimes taught as a language devoid of context, emotion and personality, a 'one size fits all' mentality in which only one possible language pattern used for each situation. This has led to faux pas from simple miscommunication in the classroom to gaffs in the field of international politics. One famous example of language and misuse of context occurred between Prime Minister Mori and U.S. President Bill Clinton, when instead of "how are you" Mori asked "who are you". Without missing a beat, Clinton replied "I'm Hillary's husband". Compounding the matter further, Mori said "Yes, me too". Recognising that English, like Japanese, as a living language in which context is paramount is a concept foreign to many Japanese university students after six years of accuracy-based grammar-translation methods of instruction.

5.12 Grammar Translation Method

According to Macaro et al.,

> *the grammar translation method of L2 teaching can be categorized as a broad approach with a long historical tradition dating back to at least the Middle Ages…and probably before. However, it was probably not recognized as a 'pedagogy' until the eighteenth century. It holds two basic principles: first the L2 can be learned by comparing it to the L1; secondly, by analysing the component parts of the L2, the overall system of rules of the L2 will be learned"* (69)

Freeman points out that "teaching of languages through grammar translation depended on a stable defined view of subject matter that allowed translation from one language to another" (176). According to Cook,

> *its strengths…are the intellectual challenge it can present some students, unlike the non-intellectual approach of other styles, and the seriousness with which it views language teaching: the pupils are not just learning how to get a ticket in a railway station, but how to understand important messages are communicated in another language, particularly through its literature* (Second 240).

In the case of historical bidirectional influences of German on Old English and French on Middle English, or Korean and Japanese, it is sometimes possible to translate these linguistically close languages. However, for languages as disparate as English and Japanese, it cannot be recommended.

5.13 Intercultural Communicative Competence

The development of intercultural communicative competence can, according to Richards and Schmidt (90–91), be further developed into grammatical, sociolinguistic or

socio-cultural, discursive and strategic competencies. As intercultural communicative competence is at the heart of this dissertation, it is explored in more detail in Chapter 7.

5.14 Language Anxiety

> *The relationship between the individual learner and their social context has become viewed as dynamic, reflexive and ever-changing. As opposed to fixed individual traits, motivation and language anxiety are now viewed as characteristics that are constantly reconstructured through the on-going experiences and interactions of the adult learner* (Piazzoli 562)

When it comes to language anxiety, Bailey's question,

> *does anxiety impair students' oral fluency, or do they become anxious in oral production task because their speech skills are low?* (164)

is a pertinent one, especially so in the case of the culturally shy Japanese university EFL learner. From a personal perspective, I can appreciate how debilitating language anxiety can be and how difficult it can be to overcome. Language anxiety occurs when the feeling of control has disappeared, e.g., in the EFL classroom, or in job interviews in Japanese, etc. Horwitz et al. say

> *the special communication apprehension permeating foreign language learning derives from the personal knowledge that one will almost certainly have difficulty in understanding others and making oneself understood* (30)

This false belief tends to be exacerbated in the Japanese university EFL context by the six years of grammar-translation accuracy-based English education of junior and senior high schools and many students simply do not see English in terms of ownership, but rather as something that is outside of their control. This serves only to increase language anxiety.

Therefore, it is important for the teacher to be aware of the crippling nature of language anxiety that is further complicated by Japanese cultural tendencies towards shyness before asking students to speak in English.

5.15 Language Distance

> *The extent to which the L1 and the L2 are similar will determine how easy it is to learn an L2 and how long it will take.*
>
> (Macaro et al. 79)

For English-speaking learners of Japanese, the Japanese language is extraordinarily difficult and the same is true for the Japanese-speaking learners of English because the two languages are so dissimilar. Because of this, for the vowel-based Japanese speaker, English pronunciation requires the strangulation of sounds. In addition, because of vastly differing vocabularies, English means a lot of word input with little opportunity for use, thereby negating the sticking effect. Differing grammar patterns mean a lot of intensive study and finally, there is the gap between the implicit nature of Japanese and the explicit nature of English.

5.16 Language Learner Strategies

The concept of strategy within language learning has taken on the meaning of "a plan, step, or unconscious action toward achievement of an objective" (Oxford 8). Oxford further defines the features of language learning strategies as,

1. *Contribute to the main goal, communicative competence.*
2. *Allow learners to become more self-directed.*
3. *Expand the role of teachers*
4. *Are problem oriented*
5. *Are specific actions taken by the learner?*
6. *Involve many aspects of the learner, not just the cognitive.*
7. *Support learning both directly and indirectly.*

8. *Are not always observable.*
9. *Are often conscious.*
10. *Can be taught.*
11. *Are flexible.*
12. *Are influenced by a variety of factors.*

(9)

Macaro et al. raise the issue of "whether some learners are able to use different strategies simply because they are more proficient, or whether different strategic behaviour among learners with equal linguistic resources leads to increased rate of progress, eventual attainment, or both" (81). Whether or which, with respect to the Japanese EFL classroom, Oxford's strategic approach has been cautiously welcomed in Japanese universities. Many of the more progressive ones are moving towfards this model of language teaching and learning.

5.17 Motivation

> *Motivation theories in general seek to explain no less than the fundamental questions of why humans behave the way they do, and therefore it would be naïve to assume any simple and straightforward answer; indeed every psychological perspective on human behaviors associated with a different theory of motivation and, thus, in general psychology, it is not the lack but rather the abundance of motivation theories which confuses the scene.*
>
> (Dörnyei,Motivation in Second and Foreign Language Learning117)

There are so many theories and ideas about motivation that it is difficult to know where to begin. One of the earlier studies of the role of attitude in second language acquisition was by Lambert and Gardner in 1959. It was

> *based on the hypothesis that in order to learn another language well, an individual had to have some reason for doing so that involved the other-language community,*

*and our focus was on such reasons as well as on indices of attitudes toward the other language community, motivation, authoritarianism, audience anxiety, and se*x

(Gardner Fifty Years 1)

Within the Japanese EFL context, motivation has been associated with Willingness-to-Communicate (WTC) and has been researched extensively by Yashima at Hawai'i University (see Chapter 5.18.8 below).

5.17.1 Gardner's Integrative Theory

To become a competent communicator in another language involves a certain degree of integrative motivation, a desire stemming from a genuine interest in gaining psychological closeness to speakers of the target language (Integrative 3). (See Chapter 1.2 for more information.)

5.17.2 Gardner's Attitude/ Motivation Test Battery

From his initial study, Gardner developed the Attitude/Motivation Test Battery which "follows more than 20 years of research" (Attitude 1) and it,

is a research instrument which has been developed to assess the major affective components shown to be involved in second language learning (Ibid. 3)

It is "comprised scales assessing the individual's affective reactions toward various groups, individuals and concepts associated with second language acquisition" (Ibid. 3). Gardner also saw motivation in terms of the individual student, as can be seen in his three categorizations:

(a) ***The past*** *means that the student in the language class brings with him or her a history that cannot be ignored,*

(b) ***The present*** *means that to the student in a language class, the situation at that time is uppermost in his or her mind. That is, a student has many concurrent interests and concerns over and above the classroom activity at that particular time, and*

(c) ***The future*** *means that the student in a language class will exist after the language course ends, and it is meaningful to consider whether he or she will need the skills that are developed in the class* (Past, Present and Future 3)

From the perspective of the Japanese EFL classroom, it can be easy to forget that indeed these students are all individuals, especially when dealing with larger classes it is simply easier to see the class group as a single entity. Therefore, the teacher should remain alert to this in order to harness the wealth of experience that each individual student can offer the class.

5.17.3 Gardner's Socio-educational Theory

In the socio-educational theory, Gardner proposes

that the individual's motivation to learn a second language is related to two variables…Attitudes to the learning situation... [and] …Integrativeness

(Plenary 2005)

In this hypothesis, the psychological desire for closeness with people of the target language, rather than for personal gain, is seen as a powerful motivator for the individual learner. For the Japanese university EFL learner, the movement from instrumentally motivated English as examination subject to a more integratively motivated understanding of people in English-speaking cultures is of paramount importance.

5.17.4 Gardner's Motivation Theory

According to Gardner ("Integrative" 3), and as outlined in 5.17.1, to become a competent communicator in another language involves a certain degree of integrative motivation, a desire stemming from a genuine interest in gaining psychological closeness to speakers of the target language. He describes samples of "integrative orientation" [as] 'studying French is important because it will allow me to gain good friends more easily among French Canadians'" and "instrumental orientation" [as] 'studying French can be important to me because I think that it will someday be useful in getting a good job'" (Integrative 2001, 14). However, in a highly collectivistic society such as Japan, to exist outside of the group is usually perceived as a rejection of the group itself. An individual becomes persona non grata and somehow less Japanese, as explored in Chapter 2. On the other hand, if the Japanese EFL student could learn to straddle the two linguistic and cultural norms without fear of being relegated to the out-group because of the ability to consciously evaluate and criticize the nature of both cultural norms, this might lead to exponential development of motivation, language and intercultural communicative competence. This deconstruction of the native culture could facilitate the movement between cultures and the Japanese learner could constantly re-evaluate and reformat information for meaning both consciously acquired to reframe pre-existing realities and sub-consciously acculturated values, developing intercultural communicative competency.

5.17.7 Tremblay and Gardner

In 1995, Tremblay and Gardner expanded pre-existing theories of motivation to incorporate,

> *motivational antecedents… defined as factors that cannot be readily perceived by an external observer but still influence motivational behaviour through their cognitive or affective filter* (507)

"valence… [is defined as] desire and attractiveness toward the task", "causal attributions…internal attributions such as ability and effort …… [and] external attributions such as luck and task difficulty", and "goal setting…individuals who have accepted specific and difficult goals will outperform individuals with nonspecific ('do my best') and easy goals" (508). In the Japanese university EFL context, many students are left jaded and demotivated towards English because of their previous experiences and feel little or no desire to engage with English as something other than grammar. Those who have had success within the Japanese university examination system are not inclined either to view English as test-subject. Changing student motivation at this level is, for many teachers, the first thing on the agenda, yet this well-intentioned plan can become a rather disjointed and garbled curriculum of random "fun English", lacking any obvious purpose, merely functioning as an inversion of what has gone before at the secondary level. McVeigh, a virulent critic of the Japanese system of English education, goes so far as to say that when "students enter university, freed from the constraints of English-for-exam-preparation, they have great expectations for what they perceive to be its opposite, 'fantasy English,' or English of the occidentalized and exoticized … Other" (167). However, by placing this change in motivation at the centre of a process drama project, there is a more coherent framework for concrete changes in intercultural communicative competence through the development of ownership of English, rather than seeing it simply in terms of Otherness.

5.17.6 Dörnyei and Motivation

Gardner's work concentrates mainly on integrative motivation but instrumental motivation is also a key factor in L2 acquisition, which Dörnyei et al. say "refers to the perceived pragmatic benefits of L2 proficiency and reflects the recognition that for many language learners, it is the usefulness of L2 proficiency that provides the greatest driving force to learn the language" (*Globalization* 12). When discussing attitude in second language, it is also necessary to think about the players: "the attitudes of influential others such as parents, peers and teachers" (Larsson-Freeman 20). The belief propounded by Japanese media is that successful communication in English is out of reach for most Japanese people and there is an increasing tendency to look inwards, rather than out. Decreasing numbers of students travelling to English-speaking countries, as well as decreasing numbers travelling internationally while the domestic travel numbers experience a growth spurt, may simply be a result of the current recession, but it also seems to underline this growing unwillingness to be exposed to other cultures and/or languages. This is termed "willingness to communicate" (WTC) and Yashima points out that in Japan,

> *some learners are more interested in or have more favourable attitudes toward what English symbolizes than other learners…'international posture'…both friendship and vocational interest, or aspects of both integrative and instrumental orientations* (57) .

This means that other learners do not have 'international posture', and have little desire to leave the psychologically secure bases of the Japanese language and Japanese cultural ways of thinking. For teachers, Dörnyei has six strategies for increasing learner motivation:

- **"Strategy 1:** Demonstrate and talk about your own enthusiasm for the course material, and how it affects you personally" (*Strategies* 33)
- **"Strategy 2:** Take the students' learning very seriously" (Ibid. 36)
- **"Strategy 3:** Develop a personal relationship with your students" (Ibid. 39)

- **"Strategy 4:** Develop a collaborative relationship with the students' parents" (Ibid. 40)
- **"Strategy 5:** Create a pleasant and supportive atmosphere in the classroom" (Ibid. 42)
- **"Strategy 6:** Promote the development of group cohesiveness" (Ibid. 45)

With respect to the Japanese university EFL class, with the exception of Strategy 4, these strategies can easily be employed to facilitate a change in motivation. Group cohesion which makes use of the Japanese cultural tendency towards collectivism. When class numbers are limited and the class meets more than once a week, it is possible to develop strong bonds with the students and this, too, can help with motivational issues.

Dörnyei also points out the importance of motivating learners and also having motivated teachers. He describes the findings of Csikszentmihalyi's 1997 paper, which

> *points out that the most influential teachers – those who are remembered and who make a real difference in the students' development – are not the ones who have most status and power, and they may not even be the most intelligent or knowledgeable instructor a student has. Instead, they are usually the ones who love what they are doing, who show by their dedication and passion that there is nothing else on earth they would rather be doing* (*Teaching* 177)

This means that teachers who display high levels of job satisfaction can change learners' motivation simply by being enthusiastic, diligent, dedicated and conscientious. He found that the five main issues leading to teacher demotivation were:

- *the particularly* stressful nature *of most teaching jobs;*
- *t*he inhibition of teacher autonomy *by set curricula, standardized tests, imposed teaching methods, government mandated policies and other institutional constraints;*
- insufficient self-efficacy *on most teachers' part due to inadequate training;*
- content repetitiveness *and* limited potential for intellectual development*;*
- inadequate career structure (*Teaching* 165).

Another factor in the profile of the demotivated teacher is whether one sees teaching as a job rather than a career, as a means to a steady income rather than a vocation. Teaching then becomes an unpleasant chore and the students become the Other, which has a negative effect on levels of student motivation. Therefore, seeing teaching as a career to which one is dedicated is of significant importance in maintaining high levels of motivation.

Although Ryan points out that "the literature on language learning in Japan presents a fascinating, though often depressing picture" (124), from a practical perspective, within the Japanese university EFL context, there can be tremendous opportunities for motivational change to occur.

5.18 Output Hypothesis

With respect to the output hypothesis, Swain purports that "the importance of output to learning could be that output pushes the learners to process language more deeply – with more mental effort – than does input" (99). Moving from a teacher-led EFL classroom at the junior and senior high school levels in Japan to the more student-centred classroom in the university relies to a large degree on this theory, by providing a psychologically safe environment in which language learning can occur on a deeper and more personal level.

5.19 Scaffolding (Zone of Proximal Development)

In Vygotsky's Zone of Proximal Development (ZPD), the learner develops autonomy through diminishing relationships with supportive others as can be seen below:

> *...when the school child solves a problem at home on the basis of a model that he has been shown in class, he continues to act in collaboration, though at that moment the teacher is not standing near him. From a psychological perspective, the solution of the second problem is similar to this solution of a problem at home. It is a solution*

> *accomplished with the teacher's help. This help – this aspect of collaboration – is invisibly present. It is contained in what looks like from the outside like the child's independent solution to the problem.* (216)

Because of teacher-led EFL classes for six years in earlier studies, the expectations of the average Japanese university EFL student is that university EFL education will be a continuation of this. Thwarting this expectation is usually achieved by having a native-speaking English teacher. However there needs to be an understanding on the part of the teacher as to how much collaborative support is necessary in the initial stages. To many native-English teachers, some Japanese learners can come across as excessively needy, and, in my personal experience, learners who have been home-schooled and lack the social skills to integrate with other students for support rely heavily on the support of the teacher. Nevertheless, it is the teacher's aim to move students from the stage where everything is done by the teacher to a state of linguistic independence in English. As the learners' journey into English progresses, learning moves from the physical confines of the classroom with the teacher in a supportive role to outside of the class in physical collaboration with other learners. This agrees with Howard Gardner's theory of multiple intelligences (MI) which

> *is a pluralistic view of mind, recognizing many different and discrete facets of cognition, acknowledging that people have different cognitive strengths and contrasting styles* (48)

Furthermore, with the Japanese university EFL classroom in mind, in Armstrong's interpretation of Gardner's work, he describes

> *a strong multicultural component in MI theory…the assertion that each kind of intelligence represents the manifestation of culturally valued products and the formulation and solving of culturally relevant problems* (18)

5.20 Socio-cultural Theory

Lantolf eloquently asserts that

> *socio-cultural theory argues that while separate, thinking and speaking are tightly intertwined in a dialectic unity in which publicly derived speech competes with internal thought* (7)

Second language learners, because of co-existing in two languages, have needs and uses far more diverse than those of a monolingual speaker. This departure from language as a set of grammatical rules to be learned into a more holistic view of the learner's struggle is a very useful one in the Japanese university EFL context. The commonly perceived disadvantage for the Japanese learner lies in the six years of teacher-led, examination-focused, grammar-oriented study, which allows for little or no active oral communication or critical thinking. Socio-cultural theory addresses the interconnectedness of thought and speech activation, one clear area of difficulty for the Japanese university EFL learner.

Although Krashen's theories of language acquisition have been discounted by many because they focus mainly on the world of L1, because of his background in neuro-psychology, some of his theories remain pertinent to the world of L2 acquisition. His five main theories are:

- *The Acquisition versus the Learning Hypothesis. "This hypothesis claims that adults have two distinct ways of learning…via language acquisition…by language learning" (Krashen and Terrell, 26)*
- *The Natural Order Hypothesis. "This hypothesis states that the grammatical structures are acquired (not necessary learned) in a predictable order" (Ibid. 28)*
- *Monitor Hypothesis. "This hypothesis states that conscious learning has an extremely limited function in adult second language performance: it can only be used as a monitor, or an editor" (Ibid. 30)*
- *The Input Hypothesis. "This hypothesis states simply that we acquire (not learn) language by understanding input that is a little beyond our current level of (acquired) competence" (Ibid. 32)*

- *The Affective Filter Hypothesis. "The 'affective filter' is a mental block that prevents acquirers from fully utilizing the comprehensible input they receive for language acquisition" (Krashen Input 3)*

Through the nature of dualism from the learner perspective, Krashen (2000) shows "that 'acquisition' alone can lead to impressive levels of competence" and through non-formal acculturation "one can do quite well in second language acquisition without living in the country in which the language is spoken and without formal instruction". In this, he distinguishes 'acquisition' from 'study' because it suggests implicit, informal and natural approaches, whereas 'study' suggests a more explicit, formal and teacher-centred approach. Therefore, the teacher can provide the support necessary for initializing and substantiating an immersive experience through the target language so the learner can independently develop strategic, discursive and socio-cultural communicative competencies. To an extent, the work of Krashen and Vygotsky overlap in that both see the development from a collaborative to an independent learner as the ultimate aim of language acquisition.

5.21 Task-based Learning

The traditional EFL class at all levels of education in Japan is in keeping with Nunan's description that the "traditional mode of classroom organization was a teacher-fronted one, with learners sitting in rows facing the teacher. They spent most of their time repeating and manipulating models provided by the teacher, the textbook and the tape, and developed skills in choral speaking and repeating" (Communicative Classroom 83). The move away from this model by the more progressive schools and universities is in recognition that "it was not necessary for learners to master a particular grammatical structure or lexical item simply because it happened to be part of the system, coupled with the insight that what was learned should reflect the different needs of different learner groups" (Ibid. 10). This, in turn, is reminiscent of the Japanese elementary school educational approach, where

the pupils pro-actively seek out information in small groups in which each student's abilities are utilized for the benefit of the group.

5.22 Summary

Despite the relatively brief history within the field of SLA, theories abound as to the best way to learn a second language, and some of these support or conflict with one another. As a personal aside, at the Centre for English Language Communication (CELC) Symposium, National University of Singapore in May 2007, there were two opposing theorists on SLA, Prof. Stephen Krashen and Prof. Ken Hyland, as the plenary speakers. It was very interesting to note that, while they both had equally valid theories in SLA, neither one noted that human beings are at the centre of SLA and different people have different learner needs. For example, the needs of a Japanese university EFL student tend to be met by fluency-based theories, whereas accuracy-based theory addresses the needs of an Indonesian university EFL student. In this chapter, I have examined the theories which have had the most relevance to this dissertation, and, while these are by no means exhaustive, they serve as an overview of which serve the needs of the Japanese university EFL student.

Chapter 6: From Drama-in-Education to Process Drama

6.1 Introduction

There are three disparate strands to this chapter: first there is an examination of the movement from drama-in-education (DiE) to process drama. Then I analyse how university teachers across Japan are utilizing elements of drama pedagogy in their language classes. Finally I put forward an argument for the inclusion of process drama in the Japanese university EFL curriculum.

6.2 Worlds of Drama and Education

6.2.1 Drama-in-Education (DiE) to Process Drama

> *The touchstones for a Process Drama are:*
> *(1) The emphasis is placed on participants experiencing personal growth through an exploration of their understanding of the issues within dramatic experience*
> *(2) The generated topics are explored through improvisation*
> *(3) Student and teacher share equal places in the development, analysis and production of the drama*
> *(4) The drama is normally not performed for an audience*
>
> *Conversely, in a Product-driven exploration:*
> *(1) The student's personal growth is measured through the learning of skills*
> *(2) The study is facilitated through a scripted work not of the student's making*
> *(3) The teacher transfers her or his interpretation and analysis of the drama*
> *(4) The primary objective is formal play production* (Weltsek-Medina)

While drama has been linked to education from 5 B.C. through the medieval, renaissance and neo-classic periods, "it was not until the middle of the nineteenth century that drama came to play a significant part in education once more" (Courtney 42). Initially this link came mostly from Britain. In this thesis, O'Hara's working definition of drama-in-education as being "founded on notions of the education of the emotions, imaginative insight, the role of creative expression in education, and the affective development of the child" (314) is employed. While drama-in-education iconoclast Hornbrook traces drama in education thread as far back as the Austrian art teacher Franz Cizek in the late nineteenth century (Education on the Subject of Drama 66), for the purpose at hand it is perhaps more relevant to

start with schoolteacher and drama education practitioner Harriet Finlay-Johnson and her pupils at play at the start of the twentieth century. With respect to the concept of childhood in the preceding Victorian era, it is useful to note that family and childhood historian Aries explains that,

> *once he had passed the age of five or seven, the child was immediately adsorbed into the world of adults: this concept of a brief childhood lasted for a long time in the lower classes* (316)

The Edwardian era in which Finlay-Johnson developed her method, however, was to "continue the principle of the kindergarten game in the school for older scholars" (19). It was, therefore, ideally situated historically as a time in which new theories could be tried and tested with respect to childhood, but only within the select middle-class social group. Still, it was Finlay-Johnson who first initiated the shift from teacher-centred classes to student-led learning, a change in which emphasis was placed on the process of learning by the pupils, rather than on the adult interpretation and appraisal of the pupils' final performance.

Educator Henry Caldwell Cook, who, in his 1917 book "The Play Way", developed a pedagogical vision that "a natural education is by practice and not by instruction" (1), overtly sought to fuse art and education. Although it was an important step towards linking drama and education, his goal remained that of a perfect performance, coincidentally paralleling traditional Japanese Confucian teaching methods, whereby only after perfection has been attained through precise imitation of the master, creativity is permitted to unfurl. Therefore, his actual teaching methodology, as distinguished from that of Finlay-Johnson's, remained resolutely teacher-led.

With the drive for educational reform in the aftermath of World War II in Britain, the appointment of Peter Slade as the first national drama advisor paved the way for the widespread adoption of his 1954 theories of "Child Drama". His observations of children at

play were underlined by the difference in "drama" as doing and "theatre" as watching. There was a strong emphasis placed on the qualities of absorption and sincerity in the journey of each individual pupil's personal development, once again moving away from performance in favour of process.

In close collaboration with Slade's theories of natural play as educational development for the individual pupil, in 1967, Brian Way produced the theoretical yet practical *Development through Drama*. He made the following differentiation

> *'theatre' is largely concerned with* communication *between actors and an audience, 'drama' is largely concerned with the* experience *by the participant, irrespective of any function of communication to an audience* (2, 3)

He further extolled the value of drama as an educational tool for aspiring young teachers and concentrated its focus on the individual pupil, exercises, creative ideas for drama and the value of intuition in the classroom,

> *in drama the five-minute lesson can be as important as the longer one, and its place on the timetable governed as much by factors of human need as of academic necessity — a few minutes of active drama can do much for tired, strained and possibly bored minds"* (7).

The next influential theory in the world of DiE was that of Dorothy Heathcote. From her appointment as a staff tutor at Newcastle-upon-Tyne, England, in 1951, Heathcote's theory of drama as a tool for holistic learning, whereby the immediate experience of learning outweighed that of performance, was initially seen as controversial, and simultaneously as a rejection of both performance-based theatre and Slade's theory of *Child Play.* Her theory gradually gained acceptance, partly through the 1972 BBC documentary film *Three Looms Waiting*, as well as through her own tireless commitment to drama-in-education workshops and summer schools. Over the years, another of Heathcote's many theories gained

widespread acceptance and still remains one of her most influential to date. "The Mantle of the Expert" is a dramatic- and imaginative-inquiry approach to teaching and learning and was subsequently published as a co-authored book with Gavin Bolton, edited by Cecily O'Neill, in 1995. After many years of incorporating drama into the curriculum through his position as Drama Advisor to the Education Authority of County Durham and subsequently at the University of Newcastle-upon-Tyne, Gavin Bolton's career was heavily influenced by the teachings of Heathcote. Both Bolton and Heathcote, whose work had intersected and been of mutual benefit, culminated their efforts in Bolton's official biography *Dorothy Heathcote's Story: The Biography of a Remarkable Drama Teacher,* which was published in 2003. Bolton himself states that "the purpose of drama education is to develop the powers of the mind so that a 'common' understanding of life can be mastered" (163). As commonness, or reality, is a socio-cultural construct, with respect to intercultural communicative competencies in the L2, Bolton's definition allows the mind to develop in a socio-cultural target that is different from that of the L1.

Heathcote was not without her critics, however. In 1998, Hornbrook argued that Heathcote's methods were "idiosyncratic" and her followers were "messianic" in their praise (Education 13). Furthermore, he pointed out neither Heathcote nor Bolton were themselves primary school teachers, rather they were members of university departments. Outside of his criticism of Heathcote, however, Hornbrook did have a clear understanding of the role of culture in second language acquisition when he said "drama education is…in some significant part, about *cultural induction*" (Subject 14).

The conundrum that drama-in-education practitioner and renowned expert Fleming poses: "whether drama should be conceived primarily as a subject or as an educational method is a controversial issue" (Starting 6), i.e., whether they can be seen as the two disparate fields or as two merging ideals. Fleming endeavours to untangle drama-in-education

as a concept saying "distinction between process and product has been closely allied with the drama/theatre divide and is often seen as synonymous with it" (16), elaborating that a "preference for the notion of process has tended to signal the belief that the educational value of the work largely resides in the negotiating, planning, thinking in which the pupils engage" (17). He says that "pupils are always in their drama…working towards a product" (17), and that "it is a question of contrasting the attention to the creation of the finished product with the engagement in the activity itself, the drama process", indicating the intertwined nature of process and product within drama in education. For Fleming, the

> *key is to recognise that in any teaching…it is important not to lose sight that it is above all a human enterprise which demands sensitivity to the way participants are responding and engaging with the context* (Art 6)

Another influential practitioner-theorist is Jonathon Neelands, who both encourages practical drama that is developed from "new dramatic conventions that film and TV introduce [that] are quickly absorbed as part of most students' everyday knowledge and experience" (Beginning 3), placing importance on the pupils' experiential knowledge. With respect to the role of the teacher, however, Neelands argues for "reflective practice" (Re-imaging 17) which he sees as "a way of life; it is not bounded in the same way as outsider models of research". He defines two key areas of praxis: "reflection-on-practice and reflexivity-in-practice" which,

> *reflect on and consequently, or simultaneously, modify their professional practice and their professional practice is itself reflexive in terms of the transparency of the processes of selection, reflection and modification that underpin it. This latter interpretation of the teacher's role in drama-in-education agrees with Gallagher's idea of the critical ethnographer who engages "in questions of interpretation and representation of both the social reality and the drama practices in an education setting* (Ibid 64)

In tandem with Heathcote's focus on experiential learning in the world of drama-in-education, group improvisation came to the fore in the world of theatre-in-education (TIE), which Jackson defines as a method of education and… an educational resource within the school system" (18) that is "a co-ordinated and carefully structured pattern of activities, usually devised and researched by the company, around a topic of relevance to the school curriculum and to the children's lives" (4). Schewe and Shaw diagrammatically summarize some of the differences between TIE and DiE in Figure 6 below:

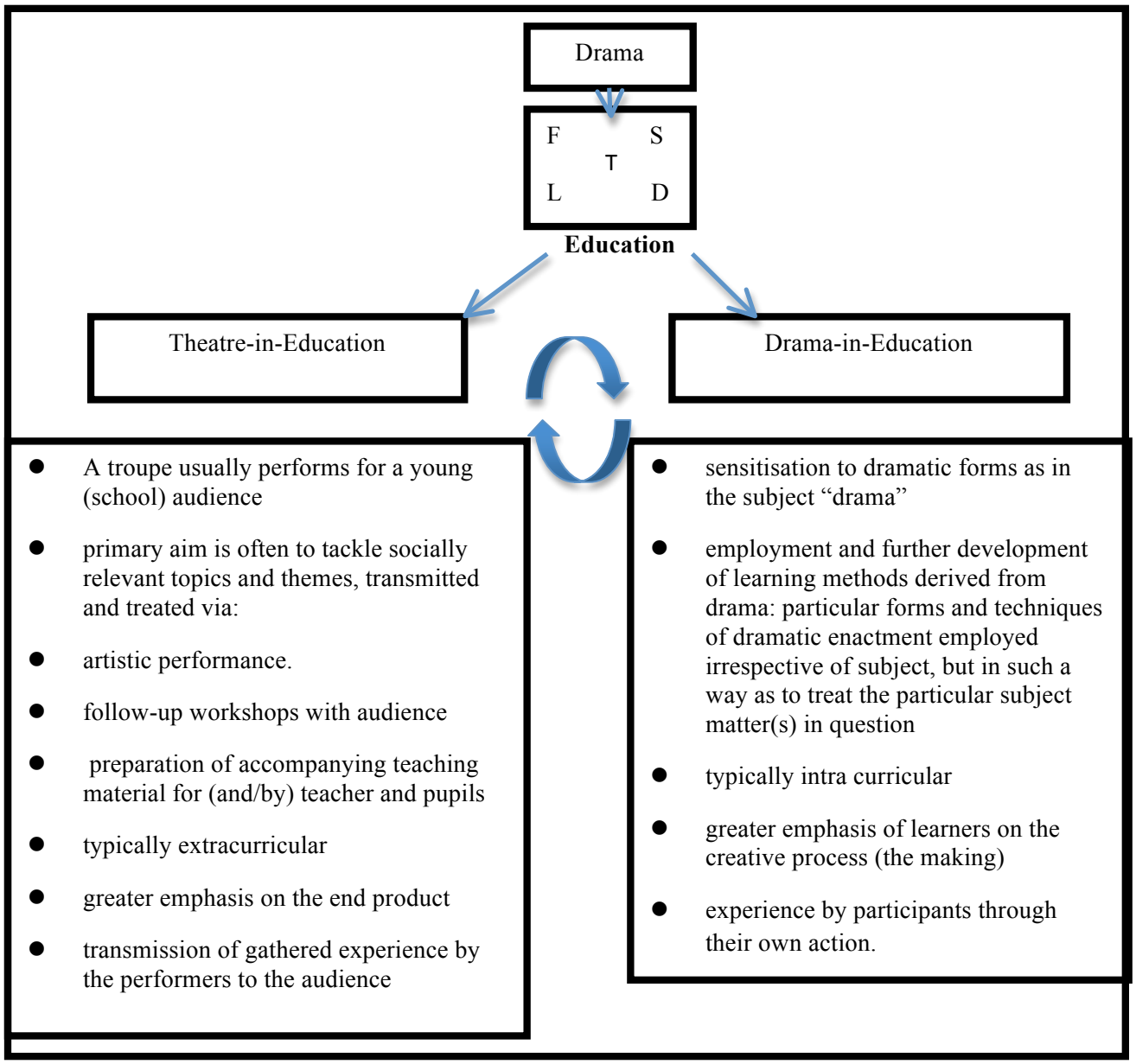

Figure 6. Schewe and Shaw's Diagrammatic Representation Summarizing Differences between TIE and DiE (15)

Unlike DiE in which the teacher is the catalyst for the students' actions, TIE professional troupes provide the agency for the learners' actions and, in Britain and Australia, were government-funded. Bolton emphasized that the main benefit of TIE over DiE lies in,

> *contextual meaning. The actors can create… a believable context that arrests attention and interest and, above all, creates the potential for a multi-level experience of theatre…The equivalent in drama is a slow, often painful process of 'building belief'*
>
> (Drama in Education 47)

In TIE, actors create situations which shape and change the work, what Oida refers to as "a quality of 'unexpectedness', which becomes very evident in the improvisation process" with respect to his work with Peter Brooks (110), and Dundjerovic, in the context of the work of theatre-in-education practitioner Robert Lepage, states: "Lepage's work proposes that meaning in the theatre is found in the relationship between every element… of theatre production, not just the text or the actor" (2). From the theatre-in-education movement came the theatre in language learning model (TiLL), which Aita describes as,

> *a sub-section of Theatre in Education with a specific focus on second language learning, which was first tried by* Vienna's English Theatre *and its educational partners in 1966, and has been delivered by them through the* Englisches Theater geht in die Schulen *programme since 1970. The TiLL model has subsequently been adopted and developed by companies such as* White Horse Theatre Company*,* The American Drama Group Europe*,* Il Palchetto Stage *and* the European Theatre Company (48)

In summary, the major difference between DiE and TIE is that DiE is conducted by an educator, usually an amateur, whereas the world of TIE is developed by professional actors.

DiE and TIE are not limited to English as a foreign language; in the field of German as a Foreign Language, Schewe argues that "drama is an effective tool in learning of foreign and second languages because of its capacity to gainfully utilize multiple intelligences" (Intelligence 76) and that the role of the teacher is "to develop techniques, exercises and materials that involve them in imaginative reflection and make them 'see'" (Culture 206). His co-edited and bilingual online journal, *Scenario*[33], which won the European Language label in 2010, reports on various contemporary practices that incorporate drama-based pedagogy applications worldwide.

From the Asia-Pacific perspective, the online journal, *Research in Drama Education*, also reports on the application of drama-based pedagogies across different languages and cultures in the region.

6.2.2 The Road to Process Drama: Brief Historical Overview

Process drama can be described as drama that occurs without a formal audience; instead the participants are also the audience. Process drama practitioners and theorists Bowell and Heap (2001) describe it as "the genre in which performance to an external audience is absent but presentation to the internal audience is essential" (7). Therefore, the teacher and students produce and engage with the drama to develop meaning, relying on improvisation and reflection for a deepening understanding of the topic. The aims of process drama in the second language classroom are, Kao and O'Neill (1998) argue,

> *to increase the fluency and confidence of students' speech, to create authentic communicative contexts, and to generate new classroom relationships* (15)

[33] http://www.ucc.ie/en/scenario/

Activities can be individual (for reflection and writing-in-role), paired, in small groups, or in a class group for research and role-plays.

In essence, process drama can be seen as a way to make the unknown known. It evolved from the 1960s British drama-in-education (DiE) movement, predominantly through the pioneering work of Dorothy Heathcote, who described it to Wagner (1976) as

> *a conscious employment of the elements of drama to educate — to literally bring out what children already know but don't know they know…quality education as opposed to quantity education* (8)

However, initially the possibilities envisaged for DiE were quite limited in scope and focused mostly on primary school pupils for whom English was a first language. The evolution of process drama, by contrast, has remained flexible and subsequently evolved within the inter-disciplinary fields of theatre-arts, cultural studies, and language acquisition. Kao and O'Neill state that the key characteristic of process drama is to "include active identification with and the exploration of fictional roles and situations of the group" (Ibid 12), <u>through</u> the target language, as opposed to <u>for</u> the target language. This is in keeping with the needs of the average Japanese university EFL student, who has had six years of accuracy-based study for the instrumentally motivated university test rather than fluency-based communicative skills.

Although O'Neill initially followed Heathcote into the field of drama-in-education, she realized that the phrase,

> process drama *seems to have arisen almost simultaneously in Australia and North America in the late 1980s as an attempt to distinguish this particular dramatic approach from less complex and ambitious improvised activities and locate them in a wider dramatic and theatrical context* (xv)

O'Neill herself developed concrete and workable frameworks for process drama, before developing a working model for it in second language education. Interestingly, the Australian

drama-in-education advocates include such practitioners as O'Toole at the University of Melbourne, and formerly of Griffith University, who defines process in drama as "negotiating and renegotiating the elements of dramatic form, in terms of context and purposes of the participants" (2). Within the field of drama and second language acquisition, O'Toole and Stinson (National Institute of Education, Singapore) advocate for its inclusion into the formal curriculum as,

> *a context for much more two-way, and multi-way communication…a framework for the learning that is fictional but, inside the fiction, both purposeful and meaningful, so allowing connection to the real world* (56).

Within the field of process drama in second language acquisition, O'Neill and Kao realized that although a process drama approach is increasingly familiar to educators in first language settings, it is still new to many second language teachers. While many SLA textbooks rely on a one-dimensional and/or mono-centric sense of language and its acquisition, classroom practices for process drama stipulate:

1. *Language is not only a cognitive activity, but also an intensely social and personal endeavor;*
2. *Both students and teachers must be prepared to take risks and take alternatives with a functioning speech community.*
3. *The teacher can no longer presume to dominate the learning and should be prepared to function in a variety of ways, including taking on a role within the drama.* (21)

However, Kao and O'Neill found that "while language teachers accept in principle that drama activities can help them achieve their goals, a disappointingly large number seem to restrict their efforts to the simplest and least motivating and enriching approaches, such as asking students to recite prepared scripts for role-play" (6). In their "continuum of drama approaches" (5), they devised a summary of the differences between closed/controlled drama activities such as language games and simple role-plays, semi-controlled drama activities like scenarios and the open communication that is process drama (See Figure 3 below).

Drama Approaches *Key Aspects*	*Closed Communication*	*Semi-Controlled*	*Open Communication*
Objectives	1. accuracy 2. practice 3. confidence	1. fluency 2. practice 3. authority 4. challenge	1. fluency 2. authenticity 3. confidence 4. challenge 5. new classroom relations
Organization	1. pair work 2. small groups 3. rehearsal	1. small groups 2. some rehearsal 3. unpredictable ending	1. usually begins with large group 2. pair work and small groups as work continues
Context	1. simple 2. naturalistic 3. teacher selected	1. determined by students in consultation with teacher	1. launched by teacher in role 2. developed with students' input
Roles	1. individual 2. teacher determined 3. fixed attitudes	1. group members 2. spokespersons groups 3. individual role-taking	1. generalized at first 2. becoming individualized at students' own choice later
Decisions	1. none	1. determined by students	1. negotiated by students
Tension	1. to produce accuracy of language and vocabulary	1. arising from the social dynamic rather than a focus on accuracy	1. arising from the dramatic situation and the intentions of the roles
Teacher Functions	1. to set up	1. to initiate	1. in role

	exercises 2. to provide resource 3. to be evaluator	2. to support 3. to provide resource	2. as model 3. to support 4. to provide resource 5. to challenge

Figure 5. Kao and O'Neill's "Summary of the differences in key aspects of three drama approaches" (16).

With respect to the process drama projects at the heart of this dissertation, Kao and O'Neill's objectives for open communication were utilized as a marker at the end. For this purpose, I interpreted "4. challenge" as motivational change and I was curious as to whether the students themselves would develop awareness of changes in these five areas. Kao and O'Neill favoured a more interactive, three-step approach of preparation, dramatic scenes (role-plays), and reflection (writing-in-role), which will be discussed in detail below. This act of reflection was in keeping with the thoughts of Heathcote, who stated that, with respect to the creation of meaningful experiences, "without the power of reflection we have very little. It is reflection that permits the storing of knowledge, the recalling of power of feeling, and memory of past feelings" (97).

Concurrently, within the L1 drama classroom, Bowell and Heap continued to develop and expand on Heathcote's theories, viewing classroom endeavours as part of a process rather than aiming for a final performance-driven product.

> *Whereas in some other theatrical genres the meaning is made by the theatrical ensemble of actors, playwright, director and designers and communicated to a* watching *audience; in the genre of process drama the participants, together with the teacher, constitute the theatrical ensemble and engage in drama to make meaning for themselves* (7)

This developed into a drama project in which the learners were mostly self-governing and action was achieved on the parts of the individual students, groups and the class in entirety. In this way, Bowell and her colleague Heap developed upon Heathcote's "Mantle of the Expert" further, adapting it whereby all classroom endeavours were viewed as part of a process rather than a final end product. For the purpose of the process drama projects at the heart of this thesis, the work of Bowell and Heap will be explored in more detail in Chapter 9.

While all this was happening in the area of primary school education, further developments by Kao and O'Neill, the latter an editor for much of Heathcote's work, saw a new and exciting breakthrough in the fusion of process drama and second language acquisition (SLA). Utilizing Heathcote's ideas on drama-in-education, Kao and O'Neill facilitated a move within the SLA classroom from short-term language activities to a more coherent and cohesive one in which the target language was used for meaningful communication. Like the work of Bowell and Heap, the work of Kao and O'Neill is at the centre of the design phase, again outlined in more detail in Chapter 9.

6.3 Drama-based Practitioners in Second Language Acquisition (SLA) Education

6.3.1 Japan and Beyond: Japanese as a Foreign Language (JFL)

Within the field of Japanese as a Foreign Language (JFL), drama-in-education is both practically adopted in the classroom as a tool for understanding the myriad of nuance and meaning within Japanese and is an academically vibrant field. There are many aspects of drama-based pedagogies that have been exploited for second language acquisition in the Japanese foreign language classroom both in Japan and elsewhere. Before considering what second language acquisition is, it is important to differentiate between it and foreign language acquisition. According to De Bott et al., "second language acquisition typically takes place in a setting in which the language to be learned is the language spoken in the local community"

while foreign language acquisition "takes place in a setting in which the language to be learned is not the language spoken in the local community" (7). Therefore, non-Japanese university students study Japanese both as a foreign language outside Japan, and as a second language in Japan. However, it is necessary, from a theoretical perspective, to amalgamate the two in order to understand the wealth of research that makes up the field of second language acquisition in the field of JFL.

The International Association of Performing Languages (IAPL) emerged from the Japanese Department in the University of Victoria, Canada and has served to bring together both JFL and EFL drama practitioners in Japan, Canada and further beyond. The first of two visionaries behind the association is Dr. Hiroko Noro, who as is an Associate Professor of Japanese in the Department of Pacific and Asian Studies at the University of Victoria.

> *Her research interests include sociolinguistics, sociology of language, Japanese linguistics, intercultural communication and second-language pedagogy. She presents language not as an isolated entity, but in terms of how it is influenced by culture, society, and history. She has served on the board of directors for the Canadian Association for Japanese Language Education for eleven years and currently serves as President. She is presently involved in a joint project — based on a modern Japanese play — to develop multimedia Japanese language teaching resources for advanced learners* (Pending Publication)

Dr. Noro's vision of drama in JFL is dynamic, creative, and practical, yet resolutely academic, and her commitment to language acquisition is total.

The other founder of IAPL is Dr. Cody Poulton, also of the Department of Pacific & Asian Studies, University of Victoria, Canada, where he has been teaching Japanese intermediate and advanced language, literature and theatre since 1988.

> *He frequently uses drama as teaching material not only in his theatre courses but also in his upper-level language courses. He also translated Oriza Hirata's Tokyo Notes for* Asian Theatre Journal 19: 1 (Noro Pending Publication)

With Hewgill and Noro, Dr. Poulton found that Hirata's *Tokyo Notes* shows,

> *learners of Japanese how native Japanese people communicate in a real setting, including linguistic, para-linguistic, and non-verbal elements. In spoken Japanese, utterances of the two interlocutors often overlap. This linguistic behavior is acceptable in Japanese but in…English, it could be considered inappropriate…Tokyo Notes…provide the students with opportunities to analyze Japanese linguistic and cultural patterns as well as reflect upon their own cultural and linguistic habits".*
>
> (237)

Dr. Poulton is one of the few non-Japanese who speaks flawless academic Japanese and is a keen advocate of drama as a holistic and authentic means of second language acquisition.

From the Japanese perspective, the most ground-breaking and prolific practitioner drama-based pedagogy in JFL is the playwright Oriza Hirata. Noro gives his biography as follows:

> *Born in 1962, playwright, director and critic Hirata Oriza is Japan's most articulate exponent of the country's contemporary "quiet theatre" movement. He has written more than thirty plays since the early 1980s, most of which he has directed for his own company, Seinendan (Youth Group), and he directs and adapts works by other major playwrights* (Noro Pending Publication)

At a JFL teacher-training workshop given by Hirata, I experienced first-hand how he develops students' vocabulary through warm-ups, and examines cultural norms and differences through the use of play-scripts. Given that Japanese is my L2, the workshop was very intense and I certainly experienced some moments of debilitating language anxiety, but, because of the validity of non-verbal communication in both drama and the Japanese language, I was able to overcome this fearfulness. This is because Hirata allows the participants to interpret the script in their own way, converging and conflicting in order to compel the participants to respond to the situation in a more natural way rather than by merely remembering the lines. He himself uses this naturalistic technique in his own JFL classrooms and this style of teaching has been adopted by some of the more progressive universities in Japan.

At one of the top four private universities in Japan, at Waseda University, Dr. Yoshikazu Kawaguchi is a vociferous advocate of using drama-based pedagogy and has

implemented it into his teaching praxis. In his novice-elementary level classes, he moves from a grammatical set phrase which the students develop into a natural conversation with appropriate body language, intonation and back-channeling, all vital parts of Japanese conversational style. He summarizes his approach thus: "students in my class learn the usage of specific grammatical items or words and phrases in a natural conversation setting, through which their sense of learning newly introduced items through context will become sharper and more activated"[34]. However, he finds that students who are from cultures accustomed to a lot of meta-language and teacher-centered language classes initially find drama activities quite daunting. However, as these students' discomfort subsides, they realize the importance of contextualization that these activities offer.

Another practitioner in the field of drama-based pedagogy in JFL is Masako Beecken. Beecken has been teaching Japanese at Colorado State University since 1988 and has won awards for her drama-based teaching praxis from the Colorado Congress of Foreign Language Teachers (CCFLT) as well as the National Council of Japanese Language Teachers. She fuses creativity with traditional Japanese arts to produce student performances of Shakespeare's *A Midsummer Night's Dream* in Japanese.

Dr. Sakae Fujita is a lecturer in Japanese language at the University of California, Santa Cruz. Both her research and teaching are focused on the use of drama and theater techniques in the context of foreign language learning. She has been a director and co-producer for the annual multi-lingual theater project, the "International Playhouse", at the University of California, Santa Cruz, for over a decade and uses the comic theatre tradition of *kyogen* to help students understand the cultural nuances behind Japanese intonation.

Similarly, at Gifu University, Dr. Shingo Hashimoto uses role-play to help his elementary and intermediate-level students, both Japanese and international, to understand

[34] E-mail interview

the fuller cultural meaning behind the words. In these drama-focused classes, he finds that drama-based pedagogy has benefits for both sets of needs, linguistic and cultural. The Japanese students' predisposition to shyness can be overcome through drama, while its linguistic benefits have immediate effects for the international students.

6.3.2 Drama-based Practitioners of English as a Foreign Language (EFL): Asia-Pacific Region

Drama-based practitioners in language acquisition are not singular to the world of JFL, there are also examples of drama-based practitioners in the world of EFL in the Asia-Pacific region. Although Prof. John O'Toole lamented in his keynote speech at the International Drama in Educational Research Institute (IDIERI) conference in 2009,

> *there are not many from the big research communities in the USA and Scandinavia, nor the dynamic young communities in Africa, South America and South East Asia*

there are drama in EFL practitioners dotted around Asia and a whole community in the Oceania region. In the National University of Tainan, Taiwan, Prof. Mei-Chun Lin has been a voluble supporter of drama-based pedagogies in SLA from the perspective of teacher-trainers at the elementary school level, as well as a curriculum designer and evaluator of drama courses. At Soongsil University, Korea, Sujeong Lee uses her Master's in Educational Theatre degree from New York University to incorporate drama-based pedagogies for elementary school level in teacher training. At the Hong Kong Art School, To, Chan, Lam and Tsang found that their "teacher development programme on teaching English through process drama for a total of 38 primary schools involving 160 teachers" (521) was successful on a number of fronts: "confidence and motivation…as a result of being appreciated by others" (525); students "found that there were more opportunities for them to speak in drama" (527); "there was an increase in teacher-student interactions in English lesson, and a more

relaxing classroom atmosphere was nurtured as teachers 'laughed with us, played with us, and worked together with us'" (528); and brought "back alternative means of expression that help students understand, remember and share ideas more easily" (529). As a final part of this overview of process drama in EFL, Pongsophan, Yutakom and Boujaoude conducted a process drama project in Bangkok, Thailand to promote scientific literacy on global warming and found that the students' "ideas have become more integrated, they have increased intensity of engagement against global warming" (33).

Although in the area of Italian as a Foreign Language, PhD candidate and tutor at Griffith University, Australia, Erika Piazzoli has produced some ground-breaking research in the field of process drama in second language acquisition by allowing "participants to de-centre" by designing "dramatic episodes that increased the degree of distance between participants and the idea of Italy which they had created for themselves" (390) as well as designing "episodes which decreased that distance between participants and their perceptions of socio-cultural issues, experimenting with the other side of the continuum and interweaving the two dimensions to give more depth to the experience of *otherness*" (391). Her episodes include issues of integration of the Roma community in Italy and of homelessness through the eyes of BCC journalists interviewing a scientist who has become homeless.

6.3.3 Drama-based Practitioners of English as a Foreign Language (EFL): Japan

In contrast to these progressive attitudes to drama-based pedagogy in the Japanese foreign language class and in EFL classes in the Asia-Pacific region, there seems to be reluctance to using drama-based pedagogy to develop various skills within English foreign language classes at the university level in Japan. Despite this rather perfunctory attitude, a place where the use of drama-based pedagogy in English language teaching has been integrated into the curriculum does come to mind. At Tokai University in Tokyo, Mr. Charles

Kowalski uses storytelling and role-play to allow the students to understand his course on peace studies.

An advocate of many types of drama-based pedagogies including traditional Japanese *gundoku*[35], Yuka Kusanagi, formerly and successfully used drama in her English classes at Akita Prefectural University as a stepping stone to dramatic realization of the text for low-level and poorly motivated students. At Rikkyo University, where the level was higher, she incorporated aspects of both process and performance drama into her elective class. However, due to a cultural mismatch whereby "drama" was interpreted by the students as watching television soap operas, the dropout rate was high. Her observations with respect to the benefits of drama-based pedagogy from the perspectives of teacher and workshop participant are insightful and reflect the suitability of using the drama approach within the cultural context of Japan. She writes:

> *Drama-based activities have a big impact on self-discovery, understanding others and connecting with others, discovering diversity among people, understanding humans (literature, culture), having a feeling of amusement or pleasure (as a result, reducing the anxiety in learning), having a feeling of accomplishment, and so on as well as learning a language. These elements can be well linked with holistic learning, experiential learning, cooperative learning, multiple intelligences, and intersubjectivity. As for language learning, students can learn the target language in a natural context. Thus, they can acquire nonverbal communication with words without difficulty. Perhaps they can learn the language with less cognitive load with supports of nonverbal information*[36].

Influenced by the theories of Augusto Boal and Robert di Pietro, as well as the annual conference of the Philippines Educational Theater Association (PETA), Dr. Yasuko

[35] A kind of readers' theatre
[36] E-mail interview

Shiozawa of Bunkyo University utilizes drama-based pedagogies in her third and fourth year seminar classes, which are limited to ten students. She uses drama-based pedagogies to explore issues of intercultural communication and international cooperation, in order to develop the students' worldviews.

Maho Hidaka of Kyoto Women's University incorporates drama-based pedagogy in the form of role-plays in her interpretation seminars with the aim of improving tour-guide skills in English. As Kyoto is the cultural capital of Japan, which attracts millions of tourists, both domestic and international, each year, her focus on tourist information skills through drama builds the students' confidence. Then, she maximizes learner-centeredness by assigning the task of creating a role-play for presentation in class mid- and end-semester. While the students are writing the script, she offers individual advice

> *from various perspectives ranging from grammar, structure and contents of the dialogues to pronunciation, gesture, facial and other physical expression*[37]

In her research seminars, she prepares the students for theatre performance on which their graduation thesis is based. Although her students have a variety of experiences and abilities, both linguistic and theatrical, they share one great asset, that of high motivation. In her former position at Seisen University in Tokyo, Hidaka was actively encouraged to utilize her background in performance drama in EFL. There, the courses in performance were compulsory, while the drama workshops were elective. In these courses, students worked on plays in English which were performed at the end of each academic year. Like Dr. Kawaguchi at Waseda University, even if students were not initially enthused about drama-based activities, she found a marked change in attitude by the end:

> *Again, it varies; however, generally, students' reactions are/were highly positive when the courses are/were elective. Even if their reaction was not very positive at the*

[37] E-mail interview

beginning of the course in compulsory classes, they mostly gain positive attitudes towards drama-based activities, once they get to learn the joy of drama activities, especially through experiencing performing and collaborating with classmates during their rehearsal and performance.

With an M.A. in Creative Arts from Western Australian Academy of Performing Arts at Edith Cowan University, Hidaka is quite unusual, as she took the academic, yet performance-focused, route towards drama in her professional career, which inspired her to adapt drama-based pedagogies in her English language classes. She places great importance on flexibility and constantly analyses her students' needs to make necessary changes to her basic syllabus.

Although it is apparent that there is an awareness of the benefits of drama-based pedagogies in the world of EFL in Japan and there are quantifiable stories of its success, as outlined by the practitioners above, these are countered by the relatively few people who actively use it in the classroom and the relative lack of academic materials published by those who include it in their curricula.

6.4 Process Drama Practitioners in Japan

Within the field of process drama in EFL, only two examples come to mind. The first is Dr. Toyoko Shimizu. Dr. Shimizu, formerly of the Department of English in the Faculty of Education at the National University of Chiba, and currently of the Kyoto University Higher Education Research and Development Centre[38], was an advocate for the use of process-drama in the EFL classroom in the 1990s and produced materials based on her experiences and argued for the validity of drama in the classroom. She has also written about some of her findings after teaching, five-day seminars for ten trainee English teachers. The seminar, "Learning Oral English through Drama", has helped her work to gain recognition by a wider

[38] http://www.highedu.kyoto-u.ac.jp/edunet/DB/031.html

audience outside of Japan. This course placed the participants at the centre of the process where they were both producer and audience: making speeches, situational role-plays, human relational role-plays, reflective essays, improvised drama, dramatic reading and short plays. She also makes the pertinent point that "once the few acquire some fluency in a foreign language, they easily tend to forget how hard it is and 'never look back'. But language teachers in particular must recognize once again how difficult it is to learn communicative English for most students where the occasion to use the language rarely arises" (168). Empathy and compassion provide the backdrop against which process drama can progress, and this psychologically safe environment fosters creativity and collaborative learning.

The second advocate for using process drama in EFL is Dr. Naoko Araki-Metcalfe. In 1997, Dr. Ariaki-Metcalfe left the campus of Kyushu Jogakuin University in order to work with primary school children of the Yokote Elementary School, Fukuoka. In February 2009, she presented her findings at the first Japan Drama/Theatre and Education Association Conference (JADEA) to an audience that included the leading process drama expert in the Asia-Pacific region, Prof. John O'Toole. In her research, Araki-Metcalfe used process drama techniques in which the elementary school pupils created an international science conference. The pupils took on roles as delegates from various countries worldwide and, through library and online research, were able to present their scientific findings in-role as the representative speakers. Because they played scientists from different countries, the pupils introduced their own cultures first, then some basic phrases from that language before presenting their research in English to the class-in-role as other conference participants.

Finally, the creation of the process drama projects at the heart of this dissertation used the seminal work of Bowell and Heap as well as the strategies devised by Kao and O'Neill within the L2 context. The first theme of bullying was set by the Executive Committee of HWS, while the students themselves chose the two topics of emigration and homelessness.

6.5 Summary: Rationale for the Inclusion of Process Drama in the Japanese University EFL Curriculum

The aim of drama-in-education (DiE) and that of process drama in SLA overlaps in that the target of both is to place value on experience as well as to provide a point of access for engagement with and exploration of social issues. There is emphasis placed on questions, rather than answers. However, whereas drama-in-education has tended towards the primary level Language 1(L1) learner, process drama in SLA has much to offer the Language 2 (L2) learner of all ages, not only in terms of language but also social awareness on an affective level. In essence, process drama in SLA offers the learner a chance to educate and to be educated, to entertain and to be entertained, while engaging with particular themes and, in doing so, losing awareness that this is being done through the target language of English.

Although process drama in EFL had been done in a teacher-training situation by Shimizu and at the elementary school level by Ariake-Metcalfe, to the best of my knowledge, it had never been done at the university level in Japan before. Therefore, the initial research question was whether or not process drama could be used as a device for simultaneous linguistic development and exploration of social issues with Japanese university students. My project incorporated this concept of process, yet simultaneously maintained an element of end performance in order to meet MEXT curricular criteria.

One key finding of this chapter is that process drama in SLA emerged from nearly a century of constantly reimagining how drama could be incorporated into the educational programme. The other important thing to note is the value process drama places on experiential learning, which, for the Japanese university EFL student, could offer a new and dynamic way to engage with English, facilitating the change from instrumental to integrative motivation and developing a sense of ownership over English skills.

Chapter 7 Content and Language Integrated Learning (CLIL) and Intercultural Communicative Competence (ICC)

7.1 Introduction

The role of Content and Language Integrated Learning (CLIL) as a teaching praxis at the university level in Japan is gaining recognition and momentum, as it is a highly adaptable teaching methodology. This chapter explains what CLIL is, and its benefits for learners and practitioners, before narrowing the focus to the intercultural communicative competence (ICC) for the purposes of this dissertation.

7.2 CLIL in Short

Although the term was coined as recently as 1994 by David Marsh and Anne Maljers, CLIL itself has been well-established within the European language context in the immersion system of education. Indeed, Mehisto, Marsh and Frigols argue it dates back further in time, that "the first CLIL-type programme dates back 5,000 years to what is now modern-day Iraq" (9). Whether new or old, the main thing about CLIL is that it does work and is extremely adaptable to learner needs. Instead of studying the language as the target, the students are learning THROUGH the target language, simultaneously developing their language and learning skills while attaining deeper knowledge into their chosen field of specialization.

According to the European Commission[39],

CLIL's multi-faceted approach can offer a variety of benefits because it:

- *builds intercultural knowledge and understanding*
- *develops intercultural communication skills*
- *improves language competence and oral communication skills*
- *develops multilingual interests and attitudes*
- *provides opportunities to study content through different perspectives*
- *allows learners more contact with the target language*
- *does not require extra teaching hours*
- *complements other subjects rather than competes with them*
- *diversifies methods and forms of classroom practice*

[39] http://ec.europa.eu/languages/language-teaching/content-and-language-integrated-learning_en.htm

- *increases learners' motivation and confidence in both the language and the subject being taught"*

In addition to these benefits, for the individual student, CLIL is a way to maximize the learning process. It facilitates Gardner's motivational move from the instrumental short-term accuracy target such as studying to pass an exam, to the integrative fluency-model for life-long learning. From my own personal ethnographical position, CLIL also provides a way to deconstruct Self and Other dichotomies in favor of a more holistic and balanced world-view.

For the native English-speaking second language teacher in the Japanese university context, there are a number of gaps within each teaching context: age, race, gender. By being high learner-centered, CLIL offers a way of bridging these gaps, making content more accessible to the students and allowing the balance of power to shift from the teacher to the students. Therefore, CLIL allows the students to take ownership of their own language, content and learning skills. The teacher, for his or her part, needs to have a deep understanding of the students' cultural and linguistic backgrounds. Better still, the teacher should be able to communicate in the students' language to appreciate the struggle involved in language acquisition and the enormity of the task that the students face. In addition to linguistic and cultural empathy, the CLIL teacher needs to be an expert in his or chosen field of specialization.

According to the 4Cs curriculum, the successful CLIL lesson should combine elements of the following: "content (subject matter), communication (language), cognition (thinking/ learning), and culture (intercultural communication including awareness of self and *otherness*) (Coyle 109). Therefore, for the process drama projects of this dissertation, the content would be in the three thematic areas of bullying, emigration and homelessness, the language would be English, the cognition would happen during the collaborative learning, through research and self-reflection, while the intercultural communicative competence would increase throughout all three projects.

7.3 Technology and CLIL

I am an avowed advocate of promoting learner-centeredness through technology in the EFL Japanese university classroom, but before going into the problems that can come up when using technology, a nod should be given to the argument against it: time wastage. As one colleague stated, "great teachers taught under trees: Socrates, Buddha and Jesus". This is true; a lot of great teaching takes place in the most basic of circumstances. Then again, as a teacher, I like to try to implement as much learner-centeredness as possible and therefore I embrace technology, among other things, as a valuable teaching and learning resource.

The first issue with technology is that outside of the Computer Assisted Language Laboratories (CALL), Internet access is not a given on all university campuses in Japan and sometimes can depend on the location of the classroom. For example: at one private university where I worked, two out of twelve buildings had wireless connections, but special passwords were needed and it could be a hit or miss affair as to whether access would work — back to the argument about time wastage. Some other issues were:

- outdated equipment
- uneven Internet access, from superb to none

In a bid to circumvent the problems above, it was a common sight to see a very determined-looking me crossing the campus, with knees buckling under the weight of a laptop, a portable projector, a mobile audio outlet and teaching materials.

Despite the digital gap between digital-immigrant teachers and digital-native students, the use of technology in CLIL has had a profound effect on learning in Japanese university classes today. Martinez-Lage and Herren outline three benefits of

planned and purposeful use of technology:

1. *Better and more effective use of class time, i.e., some activities can be moved outside the classroom, thus extending contact time with the target language (TL) and reserving classroom time for interpersonal face-to-face interaction between teachers and learners;*
2. *Individualized learning, i.e., technology enables learners to work at their own pace and*

level; and

3. *Empowerment, i.e. teachers can provide more authentic and culturally rich materials to the learners, and learners can gain new control over their own learning* (162)

Students are able to research information as the need arises — and in both English and Japanese, thereby fulfilling Coyle's curricular model. This is important because students engage with the content in order to actively seek out information, which is dispersed in different ways and from different perspectives, allowing self-reflection to occur (cognition and culture). Schrum and Glisan further divide Technology-Enhanced Language Learning (TELL) into three main types: "interpretative communication…interpersonal communication… [and] presentational communication" (457), all of which support the CLIL teaching environment. As Risager (2007) points out,

> *communication with people in foreign-language contexts…can also take place via e-mail and the Internet, where there are an infinite number of potential contacts throughout the world* (214)

However, Corbett cautions that,

> *on the negative side, unhappier experiences of online discussions can show learners easily becoming frustrated by the different expectations of their 'e-partners', in, for example, the time, enthusiasm, and seriousness that they invest in their electronic interactions* (7)

In 2009, after being awarded a year-long research grant to the English Department in recognition of the pilot process drama project on bullying, for the incoming first year students, I organized and implemented a Skype session between KGU, and a Malaysian university,

which I compared with an international student exchange session[40]. The study showed both quantitatively and qualitatively that Skype did benefit the students in the following ways:

- Real time English with speakers in remote locations
- Cost effective
- A viable option to increase motivation
- Preparation for overseas study.

However, the difficulties in the implementation of Skype outweighed the benefits:

- Limited vision. There were three students in Japan talking to each Malaysian student so it was confusing.
- Varying quality. One group could not establish contact at all and had to do it in their free time with an international student instead.
- Technically demanding.
- Organization between the English Department and the administration, as well as with the overseas university.
- Time differences.
- Unstable relations with target university. Teachers who are on contracts tend to move around a lot. For example: neither I, nor the teacher in Malaysia, continued to work in the same universities.

7.4 Intercultural Communicative Competence

> *…successful 'communication' is not judged solely in terms of efficiency of information exchange. It is focussed on establishing and maintaining relationships. In this sense, the efficacy of communication depends upon using language to demonstrate one's willingness to relate, which often involves the indirectness of politeness rather than the direct and 'efficient' choice of language full of information* (Byram, Teaching 3)

Intercultural communicative competence (ICC) means a motivational shift in attitude, from the instrumentally motivated English study for test-taking purposes to the more integratively motivated English learning for communicative competencies, pertaining to grammatical,

[40] Nakano, Yoko, Eucharia Donnery and Seiji Fukui. "Developing Intercultural Communicative Competence through Video Web-chat and International Student Exchange". *Japan Association for Language Education and Technology, Kansai*. XIII. (2011): 125–146. Print: ISSN 2185-0747.

sociocultural, and strategic and discourse skills. Therefore, this dissertation proposes that process drama projects can positively influence Japanese university learners of English with respect to Byram's five *savoir* factors in intercultural communicative competence (34) *(See Figure 6 below)*: attitudes, knowledge, skills of interpretation and relating, skills of discovery, and education.

	3. Skills: Interpret and Relate	
2. Knowledge: Of the Self and Other; of interaction; of individual and society	**5. Critical Cultural** Awareness (Education): Political Education	**1. Attitudes** **Relativizing Self** Valuing Other
	4. Skills: Discover and/or Interact	

Figure 6. Byram's Intercultural Component Chart

If, as Byram (34) suggests, there is a process of self-development within these five areas, then they can facilitate a move towards successful intercultural communicative competence, and would seem to address the cultural needs of the Japanese university language learner in general.

In 2002, Byram updated his previous work to further refine intercultural attitudes as "curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own", which he regarded the most important ICC component. To move towards intercultural communicative competence (ICC), what Byram et al. (Intercultural Dimension 14) refer to as the "ability to ensure a shared understanding by people of different social identities" and the "ability to interact with people as complex human beings with multiple identities and their own individuality", the average Japanese person has to undertake a

psychological transformation to incorporate this within his or her cultural value of *uchi*, the Inside. This suspension of belief requires a terrifying leap into the unknown as it involves a move from the culturally ingrained *amae* dependence to a pro-active independence with respect to thinking patterns as well as linguistic styles. As outlined in Chapter 6, according to Gardner (Integrative 3), to become a competent communicator in another language involves a certain degree of integrative motivation, a desire stemming from a genuine interest in gaining psychological closeness to speakers of the target language. However, in the cultural climate of Japan described in Chapter 2, to exist outside of the group is usually perceived as a rejection of the group itself, and therefore the individual can becomes persona non grata and seen as somehow less Japanese. Notwithstanding, if the Japanese language learner could learn code-switch linguistically and culturally, moving between the two languages without fear of being relegated to the out-group, this could, perhaps, be seen as a less psychologically traumatic road to independence in and ownership of his or her own English. Therefore, an initial understanding of Japanese culture on the part of the individual student could perhaps facilitate the movement between the cultures, allowing the Japanese university learner of English to consciously evaluate and criticize through negotiation and renegotiation and through the exploration of both cultural norms. In this way, the Japanese learner could constantly re-evaluate and reformat information for meaning both consciously acquired to reframe pre-existing realities and sub-consciously acculturated values. Also, as Dörnyei and Murphey recommend,

> *in order for a cohesive group to develop, the initial likes and dislikes should be replaced by acceptance among students. The teacher can do a lot to facilitate this process; for example by using 'ice-breaking' activities and frequently moving the students around* (33)

Within the context of the Japanese university EFL class, these team-building exercises can set the tone for the entire semester and, if successful, promote a safe and supportive learning environment.

7.6 Summary: CLIL and ICC

> *…although tourism has had major economic consequences, it is the sojourner who produces effects on a society which challenge its unquestioned and unconscious beliefs, behaviours and meanings, and whose beliefs, behaviours and meanings are in turn challenged and expected to change* (Byram Teaching 1)

With respect to drama-based pedagogy in the Japanese university EFL class and ICC, the use of process drama projects could expedite the move towards intercultural communicative competence. By devolving teacher-centredness, drama-based pedagogy establishes the teacher in a more facilative role, allowing and encouraging the learner in his or her development of agency and subjectivity. This is evocative of some examples of interactionalist theories used in the past at Japanese universities such as the Total Physical Response Method, Community Language Learning (CLL) and Language-in-Motion (LM), all of which advocate learner autonomy. However, while language acquisition can be assimilative, intercultural communicative competence is based both on the conscious and unconscious acquirement of knowledge, meaning and understanding of another culture, and, for the Japanese learner, the Other of English. Consequently, one of the main benefits of drama pedagogy lies in the reframing of the cultural realities of Japan while simultaneously developing new perspectives and depths to these pre-existing realities in ways that are both dynamic and discursive.

PART 2

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SECTION IV: RESEARCH METHODOLOGY

Chapter 8: Context of Research (Macro): Christianity in Japan and Kwansei Gakuin University

8.1 Introduction

This chapter serves to underline the importance of Christianity within the context of Kwansei Gakuin University (KGU), distinct from the broader historical situation of Christianity in Japan. It is necessary to understand the underlying background of Christianity historically and as a minority religion in Japan to appreciate the unique nature of KGU within the overall Japanese university system. The Faculty of Human Welfare Studies (HWS), and the English Department contained within, was developed in accordance with Christian doctrine, on the understanding that most of the serving faculty and students would be of the minority religion, Christianity.

8.2 Historical Context: Christianity in Japan

Unlike Ireland, whereby Christianity has been in existence since 5 Common Era (C.E.), the advent of Christianity into Japan has been relatively recent and it is still considered a minor religion. In the run-up to the Tokugawa period in the seventeenth century, the power structure shifted from the imperial palace in Kyoto[41] to the military headquarters in the newly created city of Edo, Tokyo[42] of today. However, until this era commenced in the early 1600's, the Kansai area in particular was the main centre of international trade, a beacon of European fashion. On this early wave of entrancement with all things foreign and exotic, Christianity was introduced to Japan by St. Francis Xavier in 1549 with little or no resistance. This was mostly due to the fact that the government itself was in political upheaval caused by the separation of politics from the imperial palace in Kyoto in favour of

[41] *Literally, "the capital district"*
[42] *Literally, "east capital district"*

military rule in Edo. However, when it was pointed out to the then military *shogunate* Ieyasu Tokugawa that foreign powers initially brought religion and exotic fashions, but then conquered and colonized, as had been the case with the Philippines, he closed the entire country to the outside world with immediate effect. All foreigners, foreign goods and foreign religions were thrown out and so began the 250-year period of national isolation, *sakoku*. Christianity was officially banned with extreme punishments for those Christians unfortunate enough to be caught, but it was still secretly practiced in pockets around Japan. During this period of *sakoku*, the *shogunate* held the first-born son of all feudal lords nationwide hostage in Tokyo, thus imposing a time of enforced peace. The Kansai region was considered to be one of the biggest inside threats to this fragile peace as this region was historically a trading area of Japan and its people were known for their business acumen. Therefore the Kansai region remained an important domestic trading point during this *sakoku* period.

The only point of international trade for the following two and a half centuries took place on the then-island of Dejima in Nagasaki and only with the D_utch, who were seen as a-religious and excellent traders. Other than these few Dutchmen quarantined on Dejima, all foreigners were expelled from the country and all foreign artefacts burned. The scourge of Christianity dealt with and peace reigning, Japan, and the samurai class in particular, turned inward to develop its traditional cultural arts and crafts. Because of this era of enforced peace, the samurai class in particular put its energy into the development of the arts and cultural pursuits, such as martial arts and tea ceremony, things which are now considered to be a quintessential part of Japanese culture. In contrast to this image of *tatemae* — of superficial tranquillity and serenity — Christianity was stamped out with brute force and any known converts were subject to horrific acts of cruelty such as being crucified upside down on the seashore during low tide. Through this extreme response, the military *shogunate* Tokugawa

satisfied himself that Japan was a country free from the yoke of European Christianity, an idyllic and serene land where cultural pursuits were a way of life.

This way of life continued until 1854, when Admiral Matthew Perry of the US Navy forced open the doors of Japan to the outside world. This heralded the start of the Meiji Era, and Japan found itself in the unpleasant and shameful position of being disempowered and vulnerable, a position that was anathema to the Japanese warrior spirit of *yamato-damashii*, the spirit of Japaneseness. As mentioned earlier, in a desperate bid to cover ground intellectually, militarily and culturally, Japan flung open its door once again to the outside world. In its hunger to be seen as an equal on the international playing field, a thirst for development saw enormous leaps in the areas of education, religion and politics. With this influx of Western ideologies, Christian missionaries, mostly from America, were dispersed to convert the millions of Japanese souls in need of salvation. These aspiring missionaries went to Japan woefully ill-prepared for the complexities of the Japanese language, despite the legendary sixteenth century warning of the linguistically talented St. Francis Xavier that Japanese was a language which was "the devil's own tongue". Regardless of problems Whatever linguistic difficulties the missionaries experienced, to their enormous surprise, they found small pockets of Christians who had passed their religious beliefs down from generation to generation over the previous centuries. This clearly demonstrates the resilience of these Japanese Christians who, in spite of the dangers of persecution and torture, kept their religious beliefs alive. The arrival of these missionaries and their Western ideologies allowed Christianity to be freely practiced for the first time in two and a half centuries. The two areas where Christianity was at its strongest were the southern island of Kyushu and the Kansai region.

To the average Japanese, Christianity can be seen as Other, not merely from the religious context but also from a social context as there is a tendency for Christians to be from the middle-classes or above.

8.3 Historical Context: Kwansei Gakuin University (KGU)[43]

In keeping with the Meiji Era eagerness for intellectual growth, Kwansei Gakuin was established as a seminary and day school in 1889 by the American missionary Russell Lambuth in Kobe, Japan and was upgraded to university status in 1932. Initially Reverend Lambert opened Kwansei Gakuin as a seminary for the Methodist faith in 1889, and it allowed Christians in the western region of Kansai to practice their religious beliefs openly and without fear of persecution. Lambert's vision was that the university would foster disciples of Christ, a sentiment which was later incorporated into the school motto of "Mastery for Service", reflecting the ideal for all its members to master their abundant God-given gifts to serve their neighbours, society and the world. The aim of KGU's educational system is to nurture people to develop socially, morally, and academically in order to participate creatively around the world, and take leadership as agents of change within the societies in which they live. The university strictly adheres to the Christian doctrine and this university motto of "Mastery for Service" is a good indicator of the socially conscious academic learning environment of the university. The aim is that its graduates, or "world citizens", would be equipped with the skills to communicate and empathize with others, and then take responsibility for creating a better world. Because of this Christian ethos of the university, linguistic acquisition has historically been at the forefront of its educational system by its unique position as the meeting ground for Christians both domestic and international alike.

[43] http://www.kwansei.ac.jp/english/

In harmony with these sentiments, the School of Human Welfare Studies[44] was created in 2008 and was divided into three departments of Social Welfare, Social Enterprise and Human Holistic Sciences.

8.4 A New Departure: The Creation, Design and Mission of the Faculty of Human Welfare Studies

The focus of this thesis is on the newly established Faculty of Human Welfare Studies (HWS) at one of the four most prestigious universities in the Kansai region, that of Kwansei Gakuin University (KGU). In particular, the Schools of Sociology and Theology are especially active advocates of the religious mission within the immediate Japanese society, as well as on the international stage. It is, therefore, unsurprising that the Department of Human Welfare Studies within the School of Sociology developed into the independent Faculty of Human Welfare Studies with three departments of its own — and a particularly strong Christian ethos. HWS has a strong commitment to upholding the philosophy on which the faculty was established, that is "to educate professionals and citizens who will contribute to society and act upon the School's philosophy, which emphasizes: Compassion–nurturing generous understanding of others; Comprehensiveness–fostering flexible and holistic views; and Competence–developing advanced problem-solving skills to address various social welfare and health issues".[45]

In the creation phase of HWS in 2007, the steering committee decided upon three core departments. The first of these was the Department of Social Work, designed to prepare students for working with children, the elderly and those with disabilities — in other words,

[44] http://www.kwansei.ac.jp/english/undergraduate/s_hws.html
[45] School of Human Welfare Studies homepage. Retrieved on July 28th, 2011 from http://www.kwansei.ac.jp/english/undergraduate/s_hws.html

"to contribute to domestic and international societies with a 'social work mind'"[46]. The second was the Department of Social Enterprise and its aim was "to fulfil a need for highly motivated, creative, and trained social entrepreneurs who can contribute locally and globally to make a better society"[47]. Its aims were to provide students with both local and global knowledge to create, design and implement projects within existing organizations such as NGO and NPO groups. The last department was that of the Department of Human Holistic Sciences, which aimed "to promote profound understandings of mankind in both mind and body. The curriculum was based on two fields of study: thanatology and spirituality; and sports sciences and physical performance"[48]. It was set up as the scientific study of the mind, body and spirituality, and aims to produce students able to work as grief-management counsellors and sports therapists.

During the recruitment stage for the new Faculty of Human Welfare Studies, there was a conscious effort to find teachers whose thinking was in tandem with the philosophy of the Department and who understood the underlying Christian doctrine. In particular, the steering committee of HWS sought people who had shown a concrete Christian commitment to society either in a professional, volunteer or personal capacity. In addition, they required teachers who were committed to the university motto, "Mastery for Service"; as well as the HWS mission philosophy, "compassion, comprehensiveness and competence". Many of those recruited for employment in the three departments were nationally or internationally — and sometimes both — renowned within their chosen fields and as devout Christians[49]. There was to be no lingering doubt in the minds of the public that this faculty was serious in its mission to produce citizens who could play an active role in Japanese society in future years

[46] Ibid.
[47] Ibid.
[48] Ibid.
[49] To become tenure-track at many Christian universities, as part of the application procedure, it is necessary to provide a letter of recommendation from a religious leader, vouchsafing the Christianity of the applicant.

by the high calibre of its teaching faculty.

8.5 Creation, Design and Mission of the English Department

At the recruitment stage for the teaching faculty of the English Department within the Faculty of Human Welfare Studies, the basic requirements were a Master's level degree, at least three years of teaching in a Japanese university, conversational Japanese and an understanding of Christianity. In the interview, however, it was this latter requirement that seemed a major concern throughout — in addition to past volunteering experience, experience of curriculum design and ideas for the creation and implementation of a departmental English framework. Being Irish, I was uncomfortable in the extreme when discussing religious affiliation and avoided the issue on a number of occasions. However, once I explained the origins of my name Eucharia, derived from the Eucharist in Catholicism, the religious aspect was at last put aside. Experiences from the age of four with the disabled community in Ireland and caring for an elderly relative over a five-year period helped me through the next stage. Thirdly, in both previous teaching positions in Japanese universities, I had created and designed many curricula, so that matter was addressed. When I mentioned process-drama as being an eminently suitable way of running a learner-centred curriculum because of the HWS core subject areas of social welfare, social enterprise and holistic science, all ten members on the panel became animated and there was a veritable barrage of questions pertaining to process drama. I was hired on the stipulation that I would help design the overall framework of English with my two colleagues and independently create a one-semester process-drama project, which would be piloted and assessed by the acting coordinator of the English Department.

Students from all of the three departments were required under the national directives of MEXT to take eight credits of English over a period of four semesters; therefore the English Department was set up as an interdisciplinary department with students from all three

departments attending class together. During the creation and design phase from October 2007 to March 2008, the acting coordinator, Dr. Yoko Nakano, and full time Instructors of English Language (IEFL), Ms Joan Gilbert and I, met to draw up a framework for the four - semester, two-year compulsory courses in accordance with MEXT guidelines. The courses subsequently become English Reading A, English Reading and Listening B, Writing C, Writing and Expression D. For these compulsory courses, classes were mostly divided up within the same department, or two departments at most, and the choice of textbook was at the discretion of the individual teacher.

The elective course, English Communication, was set up as a twice weekly course, which meant that students taking this course in addition to the compulsory courses would take four ninety-minute classes of English a week. In this course, there was a streaming system employed in order to have a mix of students from across the three departments. The skills to be emphasized in this course were those of discussion, presentation, debate and negotiation. Like the reading and the writing courses, after each academic year, the classes were re-streamed, based on the academic performances of the previous two semesters. The aim of the course was to provide learner-centred classes, based on general content-based subjects relevant to HWS as students from all three departments would be in attendance.

8.6 Needs Analysis: The Profile of the Average HWS Student

As mentioned in the preceding chapter, the faculty of HWS was established with very definite aims in mind, and also wanted to attract students of certain ideals and expectations, preferably *au fait* with the Christian doctrine. Within the English Department, however, there was a desire to understand the educational background of the students so the curriculum might be improved upon and tailored to the students' needs. Therefore, at the end of the first semester, a needs analysis survey was administered to all 315 new students. This provided an opportunity to become consciously aware of the learners' interests and needs and to integrate

the results into new curricula. A questionnaire was chosen as the primary instrument of research, with 48 questions covering the following areas: general background information such as experiences of going abroad and preferred learning strategies, the academic fields of interest to the students, attitudinal and motivational factors and the prioritization of basic language skills that the students themselves saw. Other questions asked about interests outside of English as well as the about the course content and methods of instruction most amenable to them. The questionnaire was given to all the students (n=315) at the end of the first semester, and of those 315 questionnaires 264 were returned. The results indicated that over 50% of the students went abroad prior to their admission to the university and speaking was the skill that they were most keen to improve. Interestingly and in keeping with the CLIL model of education, the areas of interest that students wanted to study were content-based relevant to their chosen departments of Social Work, Social Enterprise or Human Holistic Science[50].

However, the average HWS student did not yet, at the end of the first semester, seem to have specific reasons to study English nor could they identify the language skills they would require in the future. Corresponding to Doi's *amae* that English was a subject outside of their control, most students recognized the necessity of studying English and it seemed that they wanted to be able to communicate in English about general topics. Revealingly and in adherence to cultural norms regarding *amae*, they stressed that the content of teaching materials and methods should make the lessons accessible and enjoyable, again showing the students' desire to be indulged passively rather than a desire to develop control over their own English language skills or to be challenged.

[50] See www.kgur.kwansei.ac.jp/.../1/20090603-3-21.pdf for entire article

The previous study strategies employed by the majority of students regarding English language acquisition were based on the traditional methods of rote learning, in particular the memorization of vocabulary, grammar structures, and solutions for past university entrance examinations. It seemed that they had studied English passively and in a solo capacity rather than as an active vehicle for communication, and they had rarely had the chance to practice this with others productively.

In summary, the results of the needs analysis indicated that the average student had studied English passively rather than actively, about half had had short overseas experience and most expressed a desire to improve speaking skills, especially pertaining to their chosen departmental field within HWS. With this information in mind, for the compulsory courses of Reading and Writing, Dr. Nakano and I designed a CLIL textbook project in which we approached fourteen other faculty members in HWS to write a 500-word article about their chosen research areas. We amalgamated this with our own writing and created a textbook called "Living in Society: From People to Persons"[51], which was published by the Japanese publisher Nan'undo for distribution in January 2011. In addition to this, and initially as a short-term one-semester pilot, Dr. Nakano gave me permission to run a pilot process drama project for one semester which covered an unsavoury but essential topic within the general field of HWS, that of bullying in the English Communication elective classes. In designing the course, I sought to see the process drama as Fleming describes, "…art practice…as a 'way of life', as a means of enlivening pedagogy by making it more imaginative and creative" (Arts 40).

[51] http://202.234.10.186/samples/detail?fieldOpt=XXX&genreOpt=159&id=1755&locale=ja&searchword=

8.7 Summary: HWS and Process Drama

There are many historical and cultural forces at work when meeting the average class of Japanese university students, and it is important for teachers to realize and understand these hidden currents in order to harness, rather than hinder, the energy. Within the context of KGU and the HWS in particular, the religious dimension is very much at the forefront of the educational ethos, and centres on the development of students as human beings who will serve the Japanese society with compassion, comprehension and competence. As the interview panel in February 2007 correctly ascertained, this religious ethos is similar to drama-based pedagogy, in which the individual works within the group for the betterment of that group. As drama-based pedagogy is learner-centred, it replicates the system of teaching at the elementary school level in Japan. Therefore, most students are familiar with this style of learning. Consequently, on implementation of drama-based pedagogy, there is always the danger that some students will complain that it is rather infantile; however if the teacher can explain the validity of learner-centred and student-led approach to activities in the L2, students can usually put this fear aside. The teacher, however, initially needs to have a firm understanding of *amae*, the dependency that the Japanese university students have with respect to English language acquisition, in order to move the students towards a sense of ownership and control of their own English language learning. Finally, within the context of HWS at KGU, it was necessary for me to understand the deep Christian values of the university and adhere strictly to them. Interestingly, this religious dimension was to play a large part in the students' role-plays throughout the three process-drama projects, especially in the funeral scene in Chapter 11.

Chapter 9 Context of Research (Micro): Design of Process Drama Projects in the English Communication Curriculum

9.1 Introduction

This chapter serves to outline the framework for the three process drama projects and the rationale for the thematic choices. Throughout Chapters 11, 12, 13 and 14, the thesis statement, which posed that process drama projects could be a viable means by which to develop intercultural communicative competence, is practically tested. The ways in which this was observed and the means by which data was collected are also detailed in the second part of this chapter. Whether or not this hypothesis was correct is the subject of discussion in the final part of this thesis, however, the concern of Section V is at the very heart of this thesis, outlining and discussing the impact of using process drama projects at the core of the English Communication program. This chapter explains how the program was created and designed and how its development exceed initial expectation, reaching far beyond the HWS and involving colleagues from the School of Sociology, the Language Centre and an English language teacher in Osaka. As a direct result of his guest lecturer session, the latter teacher was subsequently hired as a part-time lecturer by the English Department of HWS and was subsequently employed full-time with the newly established Faculty of International Studies in 2010. This chapter outlines the structure of mixed-method action-research process drama projects with Japanese university students with the express aim of changing Byram's ICC of attitudes, knowledge, skills and critical awareness towards other cultures while simultaneously and self-reflexively examining the norms of Japanese culture.

9.2 Rationale Behind Thematic Choices

9.2.1 The Bullying Project

The first theme of bullying was dictated by the Executive Committee of the HWS via the English Department. This was in order to ensure that there would be a zero-tolerance policy to bullying within the faculty and was instigated in the curriculum design phase. As part of the first orientation week, students were made aware of the counselling services available in the university, which were extremely comprehensive and far-reaching, as the service had direct links to legal and police services. The course would be learner-centred and task-based, in keeping with Nunan's "principles and practices":

- *A needs-based approach to content selection*
- *An emphasis on learning to communicate through interaction in the target language.*
- *The introduction of authentic texts into the learning situation.*
- *The provision of opportunities for learners to focus not only the language but also on the learning process itself.*
- *An enhancement of the learner's own personal experiences as important contributing elements to classroom learning.*
- *The linking of classroom language learning with language outside the classroom*

(Task-Based 1)

During the initial phase of creation and design in 2007, Dr. Nakano asked that there be a united and structured curricula for the first semester of 2008 and then, in the aftermath of the needs analysis administered at the end, the curricula would be tailored more to the students' needs. For the first semester, there were basic academic speaking skills, such as discussion, debate and presentation taught by the two teachers of English Communication I: Joan Gilbert-Yanagimoto and myself. The results of the needs analysis at the end of this first semester, as outlined in Chapter 8.6, indicated a high student awareness of their own linguistic strengths and weakness in English and a need for a more thematically structured

course, especially with regard to the English Communication course. With this information at hand, Dr. Nakano encouraged me to create, design and pilot a process drama project for English Communication II, based on the theme of bullying.

For the overall frame of the project, students were in-role as the Student Council of KGU, building an anti-bullying campaign for the university as a whole. When Dr. Nakano came to observe the final performance of the project, which will be discussed in detail in Chapter 11, in-role as the university president, she was suitably impressed with the students' level of oral English and encouraged me to continue to use process drama in the curriculum for the remaining two semesters. In addition, we applied for a research grant to KGU in recognition of the success of the process drama project in the English Communication program with the support of another colleague, Dr. Liederbach from the Faculty of Sociology, who wished to become involved with further projects. This was awarded to Dr. Nakano on behalf of the English Department and with her generous support and encouragement, I was able design more ambitious projects for the incoming English Communication I program such as an intervarsity Skype project and an intercultural exchange session with international students in the spring semester of 2009. With respect to English Communication III and IV, to help the students understand theoretical concepts in a deeper and more personal way so as to develop sensitivity and creativity, I designed the guest lecturer project, whereby three speakers would present their experiences of the two themes at hand in a semi-formal manner. Another strand of research that emerged from this was the development of spontaneity in English and changes in motivation during the question and answer (Q&A) section of the presentations, which will be discussed further in Chapter 14.

9.2.2 The Emigration Project

At the end of the Bullying Project, students were asked to anonymously indicate on a piece of piece of paper whether they would like to do similar projects in the future and choose a theme that they would like to work on in the next semester for English Communication III. Overwhelmingly, they all wanted to repeat the process drama project and many said that they would like to understand how foreigners feel about living in Japan.; Thus the theme of emigration was born. Unfortunately, some of the students who voted for this, due to the re-streaming according to academic grades and reassignment of classes, were assigned to the other class, which was not doing any kind of projects. Due to budget constraints, it was not financially feasible for the English Communication course students to experience first-hand the feeling of being foreigners abroad. Therefore the aim was to create a process drama project that could, in some way, replicate this, while simultaneously developing the students' ICC. Fortunately, a former colleague from Brazil had explained to me that the biggest Japanese community outside of Japan was in Sao Paulo, Brazil. Using this as the starting point, the initial research online revealed that the first passenger ship of Japanese emigrants had sailed from Kobe, a mere twenty kilometres west of KGU. As the research progressed, it became evident that these Japanese emigrants had been wilfully deceived, because in Brazil, their lives were fraught with difficulty. Forging a link from the past into the present, with respect to contemporary human trafficking, Japan has been one of the worst offenders, attracting the criticism of the International Labor Organization, a specialized agency of the United Nations, the Polaris Project,[52] and www.humantrafficking.org[53] among others. While the problem of human trafficking from Thailand and the Philippines within the sex industry is widely acknowledged, there are other

[52] http://www.polarisproject.jp/engsite
[53] http://www.humantrafficking.org/countries/japan

forms of trafficking within the construction, factory and restaurant industries that occupy greyer areas, with some arguing that these workers are classed as "industrial trainees", rather than part of the human trafficking problem. However, like their counterparts in the sex industry, in many cases these men are flown illegally into Japan from Indonesia, Vietnam and China through rural domestic airports, their passports are withheld by their employers, and they live in dilapidated, and occasionally rat-infested, accommodation. The first paycheck of the promised 200,000 yen[54] is reduced to 70,000 yen to "pay-back" the two-month intensive Japanese language schooling in the home country, the transportation, the accommodation and the food[55]. All the promises of a better life are broken, yet some of the men work hard to improve their Japanese linguistic skills in order to become junior and senior high school Japanese teachers after the three years have passed and they are free to return home. Through the use of process drama in the Emigration Project, the aim was for students to understand the problems which foreigners, both legal and illegal, face in Japan today.

9.2.3 The Homelessness Project

Once again, at the end of the Emigration Project, all students indicated that they would like to continue learning through the process drama projects. Students wrote their ideas for the next theme anonymously on pieces of paper and many chose the social problem of homelessness, rife in the Osaka area of Kansai, as the theme for English Communication IV. In consultation with Dr. Nakano regarding the students' choice of theme, for ethical and safety reasons, we decided that the students were not to do primary research by interviewing the local homeless people. It seemed an insurmountable task to find a point of access into this area that these socially conscious students had chosen and there was a sense of mounting frustration on my part as I struggled to find a way to explore the theme in a conscionable and

[54] About 2,000 Euro
[55] Rice with pickles, curry or fish

secure manner. On one hot and humid morning in September 2009, I took my frustration out by running up Mt. Kabuto, the mountain behind KGU, a beautiful running course. On the descent from the peak, which is flat and sheltered by trees, when the tree-line broke and the entire Kobe bay area was revealed in all its glory, the answer to this problem of how to frame the Homelessness Project came in a flash. On arrival in Japan initially on the JET Programme in 1998, I had found a book called "The Harvest of Hate" by Georgia Day Robertson, which was quite an unusual book for a number of reasons, some of which Wasden (162) notes:

> *Published forty years after its completion, Georgia Day Robertson's* The Harvest of Hate *is a novel about the experiences of a California Japanese American family, the Satos, who were interned at the Poston relocation camp in Arizona from 1942 to 1945. Drawing upon the author's personal experience and a little research, the work is not based on oral history. In an appended interview with the editor, Arthur A. Hansen, done in 1979, Robertson, then 93, says that while teaching at Poston she didn't interview the internees. She listened.*

From my upbringing in Ireland, I had no knowledge at all about World War II from either Asian or Japanese-American perspectives and this was the impetus for researching informally for many subsequent years in order to understand what it had meant for the Asia-Pacific region as a whole and what was its impact on the region today. While Japan had committed some of the worst atrocities throughout the war such as the Rape of Nanking, Unit 731, and the use of Korean and Filipina "comfort" women, the average Japanese university student is unaware of all of these brutalities, due to the whitewashing of Japanese history textbooks. Even today, this alone can cause conflict to flare up between domestic students and international students from Korea and China and it had been an on-going issue when I worked at the bilingual Ritsumeikan Asia Pacific University. However, the other gap in information for Japanese students is that of the relationship between them and the Japanese descendants in other countries. As one student wrote at the end of the Emigration Project, "I did not know about people who migrated from Japan because I thought that there was no reason why Japanese migrate to other countries".

With respect to the Homelessness Project, an idea began to take shape. For English Communication IV, the process drama project would be from the perspectives of Japanese-Americans who were forcibly made homeless by their incarceration in internment camps during World War II.

9.3 *Jo-Ha-Kyu*: Designing the Three-step Model

In accordance with the *Jo-Ha-Kyu* pattern of this thesis, the number three was significant within the design of the three curricula. As outlined in Chapter 9.2, there were three projects *(See Figure 7 below),* which, if the pilot project was successful, were to be run over a period of three semesters. There were three sections to each of the macro-curricula as well as the micro-curriculum, which was designed with a three-step formula in mind.

Because the curriculum was learner-centred, the micro-curriculum *(See Appendix III)* was subject to change at any time. Therefore, it was necessary to have contingency plans at all times. Sometimes there was more scaffolding needed as students were unable to grasp the nature of the tasks through poor explanations on my part and unfamiliarity with process drama. However, as time passed into the second and third phases of the project and students realized that their individual creativity was necessary for the success or failure of the project, sometimes the students took the topic at hand and went far beyond it. By distributing the class-by-class schedule in the first class of each semester, *(See Appendices III, XVI and XXV)* the students had the basic sense of a journey with a defined beginning, middle and end.

Level	**Theme**	**Context**	**Role**	**Frame**	**Sign**
Eng.Com II	Bullying	Bullying at KGU	Student Council	Human Rights	Letter

Eng.Com III	Emigration	Kasato Maru Passenger Ship	Family Members	Human Rights	Poster
Eng.Com IV	Homelessness	Japanese-American Internment Camps	Family Members	Human Rights	Mementos

Figure 7. Macro-Curriculum for the Process Drama Project

9.4 Methods of Data Collection

One of the first issues at the design phase of the pilot Bullying Project was that of data collection. As Dr. Nakano was from a scientific background in psycholinguistics, she was keen to understand what counted as data for the project. This was quite difficult to articulate initially because, as Holliday points out, "there are many types of data, including the researcher's description of what she sees and hears, what the participants see and write, and what the participants use and produce" (96). However, for the purposes of these three process drama projects, there were a number of ways that data was collected, as outlined below.

9.4.1 Surveys

Surveys were used to quantitatively ascertain student attitudes towards and experiences of English in the initial needs analysis at the end of the first semester. This data was invaluable as it also provided information about student expectations and enabled the design of the bullying project as a course in direct response to student wishes. Surveys were structured to ascertain Ogle (1986) levels of Know-Want to Know-Learned Chart (K-W-L

Chart) with respect to intercultural sensitivity, in the case of the emigration project and as a post-project survey in the case of the homelessness project. Surveys also were distributed before and after the guest-lecturer sessions, which will be explained in more detail in Chapter 14.

9.4.2 Student Evaluations and Feedback

Students completed an anonymous evaluation and feedback form at the end of each semester. Most of this was in the *hansei* tradition of elementary school, in that students self-consciously and critically assessed their own strengths and weakness as well as those of the curriculum as a whole. As outlined in Chapter 2, because of a number of cultural predispositions, there was a tendency for students to attribute success to the class group as a whole and failure to themselves alone. These evaluations also assessed my performance as a teacher and gave invaluable advice to improve my teaching practice overall.

9.4.3 Online Research and Online Discussion Group

A valuable part of information gathering was done online, not just in Japanese for unfamiliar topics, but also in English to compare and contrast how the same events can be interpreted in different ways. There was a class Google online group set up *(See Appendix IV)*, which was a convenient way in which the students could post this online research as homework, while simultaneously developing reading and vocabulary skills by reading and/or responding to one another's work.

9.4.4 Tableau and Role-play: Digital Recording and Photographs

For the purpose of this thesis, the description of role-play, defined by Cohen and Manion as "participation in simulated social situations that are intended to throw light upon the role/rule contexts governing "real" life social contexts" (252) is a useful one. In a similar vein, Ladousse defines it thus: "when students assume a 'role', they play a part… in a

specific situation. 'Play' means that the role is taken on in a safe environment in which the students are as inventive and playful as possible" (5). However, the social construction of "real" life within a Japanese construct would restrict the role-plays to the familiar and mundane. In contrast, it was hoped that students could use the creative nature of role-play to explore boundaries and/ or taboos such as bullying, emigration and homelessness in a psychologically safe environment by taking on character roles. Throughout the three projects, role-play was used initially in small groups depicting a tableau to develop skills of empathy. Then, each character added a sentence before the role-play was developed into a performance. Because students were working in the L2 of English, it was necessary to allow a certain amount of time for preparation in order to scaffold the role-plays but, as the projects progressed, this preparation time was reduced. The aim of these mini role-plays was to provide each group's interpretation of the three events and the crux of each project was that of the class-in-role sessions, which provided the emotional climax for all three sessions. For the most part, and with the students' permission, there were photographs taken of the tableau and the role-plays were digitally recorded.

9.4.5 Writing-in-role

Each student kept a diary-in-role as the persona he or she had adopted for the duration of each project and diary entries were. It was usually written in immediately after the role-play. These diaries provided valuable insights to each student's understanding of the role, the degree to which he or she felt empathy for the character and how engaged he or she was with the character-role. It was highlighted that the aim of these diaries was to convey ideas and feelings in English rather than to produce grammatical perfection, therefore the students were free to write without constraint. Through both individual and group online research, students were able to access information in English and Japanese while learning to write collaboratively in the Google class group. It seemed as though both of these facilitated a

move from English as code towards English for communication, as the students began to express themselves in a clear and coherent manner, which became evident through the writing-in-role exercises.

9.4.6 Observer Comments and the Executive Committee

Adhering to MEXT guidelines that there should be some semblance of a performance which was to be overseen by the coordinator of the English Department, Dr. Nakano was invited to the final performance event held during the last class of the initial project on bullying, in-role as the President of KGU. She expressed surprise at the high levels of confidence and fluency the students displayed and the ease with which they expressed ideas. This was especially significant as she taught most of the students English for the mandatory courses and she also struggled to get them engaged and motivated. As result, she tendered a favourable report to the Executive Committee, who allowed the project to proceed, and awarded a research grant.

9.5 Practicalities: Physical Environment

While the student numbers for the compulsory courses of reading and writing were capped at 40, due to the nature of learner-centred curriculum, the student numbers in the English Communication courses were limited to 24 or less. This is seen as the ideal number in language classes in Japan universities for ease of pair and group work.

As the HWS was a newly created faculty, there was a new building created, which replicated the Spanish-mission style of the older buildings. Inside, the classrooms were newly furbished with single movable desks and chairs for students, and, for the teacher, there was a wireless connection to the Internet, an overhead projector that could be connected to a laptop computer, a pull-down screen, chalk and a green-board. While the Japanese policy of bringing trash home was encouraged, unlike other universities in Japan, there was a fulltime

cleaning staff employed to clean the classrooms between classes. Their main duties included washing down the blackboard, replacing chalk and vacuuming the dusters.

Because of the inclusive mission of HWS, there was a possibility that some students would have physical or mental disabilities; therefore every precaution was taken to ensure a safe and comfortable learning environment for all. Indeed, there was one student who was on the national wheelchair tennis team, who vaulted over the desks, chairs or anything else in his way in order to take part in the role-plays. In another class, there was a student with Type 1 diabetes, who, during the stress of the final examination, vomited and lost consciousness. Therefore, it was expected that all teachers have some basic medical training and play an active part in the all-embracing principles of the HWS.

9.5 Summary: Creation and Design of Process Drama Projects

In conclusion, the design for the process drama projects of the English Communication Course was positively influenced by a number of things. The main positive influence was the students themselves, who started to exercise control over the destinations for the second and third projects. Another positive was the unwavering support from Dr. Nakano and the Executive Committee, who encouraged me to push the projects far beyond my initial expectations.

The design of the three-step project was flexible and, because of this, contingency plans had to be in hand at all times. This three-part process drama project hypothesized that lowered power distance between teacher and students could change student attitudes and motivation towards English in the Japanese university setting, pertaining to Byram's ICC. Section V tests this hypothesis by outlining how the projects proceeded individually and how the guest lecturer project helped support and give direction to two of the process drama projects. It also considered that if students could negotiate the topics and choose one that was

relevant to their core studies, they would affectively engage with the topic through English. The research methodology was mixed-method research which used survey, online research and online discussion groups, role-play, writing-in-role, evaluation and observer comments. In addition to these, for deeper analysis of the extent to which the students emotionally engaged with the third theme of homelessness, the KJ method was employed for organizing data and "abducting" the idea from the data (Kawakita, 4)[56].

[56] Jiro Kawakita was an influential anthropologist who devised the KJ method for analysis of chaotic data.

Chapter 10 Action Research

10.1 Introduction

Like both process drama and intercultural communicative competence, "action research is itself a social — and educational — process" (Kemmis & Wilkinson 22) and is "a learning process whose fruits are the real and material changes in: what people do, how they interact with the world and with others, what they mean and what they value, the discourses in which they understand and interpret their world" (Ibid. 25). Action research begins as, according to two of the leading experts in the field, McNiff and Whitehead, "a process of improvement in learning, with a view to influencing thinking and behaviours" (10). For the purpose of this thesis, action research is interpreted as praxis, a methodology in which the action of teaching is combined with research. Carr and Kemmis define this as "emancipatory action research [which] provides a method for testing and improving educational practices, and basing the practices and procedures of teaching on theoretical knowledge and research organized by professional teachers" (221). The main focus of this action research was to establish whether or not the inclusion of process drama in language acquisition is a viable method of SLA education in the Japanese university EFL educational system. By using action research as a methodology, it was hoped that there would be changes corresponding to the ten areas detailed by McNiff below for both the practitioner — the teacher — as well as for the learners — the Japanese university students. She describes the criteria of action research, "that it:

- is practice based, and practice is understood as action and research;
- is about improving practice (both action and research), creating knowledge, and generating living theories of practice;
- focuses on improving learning, not on improving behaviours;

- emphasises the values base of practice;
- is about research and knowledge creation, and is more than just professional practice;
- is collaborative, and focuses on the co-creation of knowledge of practice;
- involves interrogation, deconstruction and decentring;
- is intentionally political;
- requires people to hold themselves accountable for what they are doing and accept responsibilities for their own actions;
- can contribute to social and cultural transformation (17)

These ten characteristics of action research are utilised as the basis to test my thesis hypothesis that process drama projects can positively influence Japanese university learners of English with respect to Byram's Intercultural Component Chart (34)[57], as described earlier. Within an East Asian context, the principles of action research echo some primary teachings of Confucius: "it requires the teacher also to become engaged as a learner in the creative process of extending and adapting cultural meanings presented to their students as objects of learning…Strenuous attention to action is akin to compassion…For Confucius, learning is intrinsically linked to the learner's need to act appropriately in the circumstances" (Elliot and Tsai 571). Therefore, action research is an eminently powerful approach that complements the Confucian model of education prevalent in Japan, China and Korea.

10.2 Action Research in Japan

There are many publications relevant to action research specific to the Japanese university EFL classroom, most of which focus on a concept called "willingness-to-communicate" (WTC), which Hashimoto describes as "one of a large number of affective variables contributing to the construct of acculturation" (33). As Yashima points out, "approach-avoidance is an individual's tendency to either to approach or avoid interaction

[57] See Chapter 1.5 for more information

with people from different cultures" (58). Many educators in the Japanese university EFL world experience similar issues of demotivation and reluctance on the part of the student body and there is a growing awareness and acceptance that action research can actively alter motivation. As far back as 1997, Hadley in Niigata University International and Information Studies University argued that action research can help teachers in the Japanese university EFL setting to "gain a greater insight into what is going on in the minds of their students". The findings of Snell's observation of a small but culturally significant action research project at a women-only two-year college in Japan demonstrated that even small steps allowing the students more control and freer communication can change the whole dynamic of a class. This corresponded with what Yashima, Zenuk-Nishide and Shimizu (2004) found. Their research indicated that "WTC results in more frequent communication in the L2 and that the attitudinal construct *international posture* leads to WTC and communication behaviour". In summary, there is awareness among university educators that students have been demotivated by the six years of teacher-led EFL education in junior and senior high schools and that action research can play an important role in facilitating communicative competence in the L2 of English at university level.

10.3 Framework for Mixed Method Action Research in this Thesis: Inductive Reasoning

For research to take place, ideas need to ferment and crystallize in order to form a legitimate and robust working methodology. Data must also be collected in as many ways as possible so as to gain both broad and deep understanding of the questions at hand. In the world of Japanese academia, however, there is a preference for quantitative over qualitative research. Quantitative research is an important scientific and mathematical analysis of general data for statistic measurement and is an important tool when trying to understand the macro-implications of research. Qualitative research, on the other hand, aims to gain insight into

attitudes, perceptions and behaviours to explore social problems, which is also important for understanding deeper cultural values and norms. As Holliday points out, "qualitative research is what we do in everyday life. We have continually to solve problems about how we should behave with other people in a wide range of settings. To do this we need to research not only how people behave but also how we should behave with them" (10). Therefore, in this process drama project, for the purpose of data collection and in accordance with the precepts of action research, there is a combination of quantitative and qualitative research methods employed. This can be called mixed-method research, which Creswell defines as:

- *Both predetermined and emerging methods*
- *Both open- and closed-ended questions*
- *Multiple forms of data drawing on all possibilities*
- *Statistical and text analysis* (17)

The reasoning behind the utilization of a mixed-method action research approach was inductive. It started from personal observation of patterns in different EFL teaching and JFL learning situations over ten years. This identification of patterns in the cultural context of Japan had to be considered before arriving at a tentative hypothesis that process drama projects would facilitate:

1. A move from accuracy to fluency-based model of communication, *through* English rather than *for* English in <u>second language acquisition</u> for Japanese university EFL students.
2. A development in critical thinking skills: from understanding contemporary Japaneseness to a broader and deeper worldview and the place of Japan within it.
3. A CLIL-based approach which would make changes in the areas of Byram's ICC and understanding in tandem with language competence and oral communication skills, as well as developing multilingual interests and attitudes.

The main argument for introducing process drama projects to Japanese EFL students was to provide opportunities to study content through different perspectives. Therefore, the function of Section IV is to test this hypothesis over a three-semester period with the HWS students of the English Communication course at KGU. The major difficulty in setting up the

projects as part of student evaluation that had to be approved by MEXT and the Executive Committee of HWS was that the projects naturally evolved and deviated from the original syllabi that had been officially cleared. However, this adaptability is one of the most important tools in any professional educator's toolkit and, as Coleman points out, "if we allow ourselves to be constrained by the initial Project description, then we lose flexibility and cut ourselves off from the insights which exposure to the situation may bring" (239).

10.4 Observations Predating Projects

As outlined in Chapter 3, the first issue to address is the problem of gate-keeping in the overall framework of English language education in Japan. Because of this, only the English skills based on the grammar-translation and the audio-lingual methods, necessary for access to the next level of education, are taught. This can leave students demotivated and negative towards English language education as a whole, which can manifest in the classroom as non-cooperation and sometimes open hostility, as in the case of the HKG students described in Chapter 1.4.2. Therefore, this issue of demotivation needs to be addressed by shifting from this kind of instrumentally motivated study for the purpose of exam-taking to a more integrative model of learning for communication, which is a priority for many university teachers in Japan.

The second issue is linked to that of the first and occurs at the level of teacher training for junior and senior high school levels. Many English language teachers have never travelled abroad to either native English-speaking countries such as Australia or New Zealand, or to former English-speaking colonies, such as the Philippines, India and Singapore, nor to non-English speaking countries, such as Thailand and Indonesia. This reluctance to travel can be attributed to a pervasive sense that, like the US, Japan has everything to offer when it comes to travel — from the powder snow for skiing in Hokkaido to clear blue tropical seas in

Okinawa. Popular foreign tourist destinations are where Japanese is spoken, or where there is the constant presence of Japanese tour guides, such as Hawai'i, Guam, Palau and Seoul[58]. Despite MEXT six-month full scholarships being awarded to six junior and senior high school teachers in Oita Prefecture each year, during my three-year stay on the JET Programme between 1998 and 2001, only two teachers applied each year. During an informal interview, one teacher explained her reasons for not applying for the scholarship, which were extremely revealing and highly *amae:* "I would have to leave my family, my friends, my language, my culture and my identity. I can't do that". Apparently, because of my Otherness, the irony that I had indeed left all these things behind did not seem to occur to her. Because of this reluctance to travel, many English junior and senior high school teachers have never studied English as a language for communication, have never used English with a non-Japanese speaker of English and are unaware of the importance of the role of culture in language acquisition.

Thirdly, there is a cultural reticence towards excelling at English, which can be caused by lack of confidence. This can appear as shyness, a culturally acceptable way in which to withdraw, outlined earlier in Chapter 2.

These personal observations have come from working with junior high school students and teachers and with senior high school students and teachers, studying with Japanese and other international university students, discussions with university professors, and conversations with farmers, B & B owners, shop owners, a Buddhist monk, a mechanic, fishermen, dentists, and neighbours over a ten-year period while living in Japan. Consistent with the cultural norm of guilt-shame, as outlined in detail in Chapter 2, most non-academic

[58] As mentioned in Chapter 1.5, the language distance between Japanese and Korean is very close. Because of Japan's colonial history, many older Koreans speak Japanese fluently, while because of the "Japan-boom" in Korea and the "Korea-boom" across Asia, including Japan, the younger generations usually can speak the basics of each other's language.

Japanese people perceive their lack of English as their own lack of diligence, while those associated with the English educational system can perceive that the problem is not a nationwide failure on the part of many individuals but rather the entire English educational model itself. This latter group of educational professionals is a growing voice of dissent, especially at the university English education level. Through my own biographical experiences, I am bringing these observations together to form a working teaching praxis within the field of process drama.

10.5 Patterns Observed

Outside of the classroom, most junior and senior high school Japanese students are open, frank, interested in learning about different cultures and quick to laugh. In fact, most people I knew were warm, friendly, open and willing to analyse why the English language classroom at these two levels in particular are such an anathema. Inside the English language classroom at an academic high school, where I worked from 2000 until 2001, students paid attention by keeping totally still, devoid of facial or non-verbal expression, and occasionally taking notes. In another, non-academic school, where I worked from 1999–2000, the students slept, touched up make-up and threw notes to friends throughout the class. However, most junior and senior high school English classes were a mix of these two extremes. It seemed to me that there was a tremendous sense of student-energy, which was not being accessed and utilized to create a positive learning environment.

10.6 Journey to a Tentative Hypothesis

Before the process drama research projects began, I hypothesized that if the low power-distance relationships between teachers and students outside the classroom could be somehow brought into the classroom, there would be a change in student attitudes and motivation towards English language acquisition. From this starting point, I further

speculated that if students could negotiate the core subject of study, there would be a more affective engagement with English as a tool for communication.

10.7 Summary: Arrival at Thesis Statement

At the core of this research was the question of whether or not process drama projects could positively influence Japanese university learners of English with respect to Byram's five factors of ICC: attitudes, knowledge, skills of interpretation and relating, skills of discovery, and education (34). Therefore, this thesis proposed that using mixed-method action research process drama projects could be simultaneously beneficial to both students' English language journeys and ICC skills for HWS Japanese EFL university students. The express aim was to change attitudes, knowledge, skills and critical awareness towards other cultures while simultaneously and self-reflexively examining the norms of Japanese culture.

SECTION V: ACTION RESEARCH

Structure

Relevant Chapter	Methods of Data Collection	Type of Analysis
Chapter 8.6 Semester 1: Needs Analysis (Spring 2008)	Closed Survey	Quantitative
Chapter 11 Semester 2: The Bullying Project (Autumn, 2008)	Transcribed role-play	Qualitative
Chapter 12 Semester 3: The Emigration Project (Spring, 2009)	Students' PowerPoint presentation	Qualitative
Chapter 13 Semester 4: The Homelessness Project (Autumn, 2009)	Students' writing-in-role	Qualitative KJ analysis
Chapter 14 Semesters 3 & 4: Guest Lecturer Sessions	Pre- and post-session semi- open surveys Guest lecturer responses	Mixed-method: Both Quantitative and Qualitative

Chapter 11: The Bullying Project (Autumn Semester, 2008)

11.1 Introduction

Although steps have been taken to rectify the issue of *ijime* or bullying, it remains a serious social problem within Japanese society as a whole, and in the educational system in particular. At the time of this writing, a major news feature reported that a family are suing their local government, which oversees the school education at the local level, for 77 million yen[59]for negligence. In a case that has shocked the nation and put the issue of *ijime* back on the mainstream agenda[60], in October 2011, a 13-year-old boy committed suicide by throwing himself off his family's apartment building. He had been burned with lighters, and had had to endure "practice suicides" and mock funerals by his tormentors. In response to this case, which has gripped the national mind, on August 2nd, 2012 MEXT launched a taskforce to counteract bullying.

With respect to this research, the main focus of this pilot study was to ascertain how beneficial process drama could be in developing oral communicative skills in the target language of English as well as in building social awareness about the problem of *ijime* through the deconstruction of the bully-victim dichotomy. Process drama in second language acquisition is unique in its aim to fuse language learning and social development, placing value and emphasis on the deeper experience of process and developmental learning rather than focusing on study for performance. As described in Chapter 3, the emphasis on accuracy-based grammar and translation during the six years of English education at the junior and senior high school levels can be counterbalanced by process drama, which is an eminently suitable means of attaining fluency-based English language skills while simultaneously developing social consciousness for the Japanese learner at university level.

[59] About 770,000 Euros
[60] Retrieved on July 22, 2012 from http://www.japantimes.co.jp/text/ed20120722a1.html

As stated thus far, because this pilot study took place in the newly created Faculty of Human Welfare Studies (HWS) at Kwansei Gakuin University (KGU) and, in accordance with MEXT guidelines, there was an element of performance as well as process.

The main focus of the bullying pilot study process drama project was two-fold: firstly, to ascertain the extent to which the issue of bullying had impinged on the lives of first-year university students in the HWS at KGU, a religious minority Christian university in Japan, and secondly, to deconstruct the bully-victim dichotomy for the purpose of developing social awareness and compassion. While the emphasis for most of the project was on learning through experience, the short performance on the last day of class incorporated much of the experiential research.

My own experience of growing up in Ireland with one minority group, that of the physically disabled, has given me a rather robust sense of social justice, especially when it comes to the strong preying on the weak. In light of this, I was drawn to the Hegelian concept of Self and Other as part of my undergraduate education and found the convergence of de Beauvoir's interpretation of this concept in terms of gender politics and the feminist move to deconstruct the Male Self and the Female Other fascinating. It was during post-graduate studies that I was able to draw the parallels between the Self-Other construct in terms of majority-minority, thanks to Edward Said's interpretation of the Self-Other polarizations in terms of the West-East.

With respect to my interest in bullying, while I was living in rural Japan, a close Japanese friend and single mother, Mina[61] relocated to the US because both she and her biracial child were being physically and mentally bullied. It still haunts me that, at the farewell party, someone voiced the opinion that bullying builds character and that by choosing to leave the bullying rather than face the situation, Mina was being cowardly. This

[61] Not her real name

was an eye-opener for me and I was about to respond when another friend, Kenji, interjected that stress on a muscle leads to strength but stress on a bone leads to breakage, meaning that some teasing and horseplay is acceptable in children's play but excess leads to irreparable physical and psychological damage. This conversation resonated with me for years and I wondered to what extent bullying is seen as character building within the Japanese culture of *gaman* or stoicism as outlined in Chapter 2, and therefore unseen and/or ignored by those in authority. However, with the recent changes in laws pertaining to sexual, academic and other types of harassment such as *chikan*, train gropers, as well as the slowly changing perception of domestic violence as a social rather than a personal problem, there have been moves both legally and socially towards condemnation of the many faces of *ijime*, which, after all, is about unequal power relations.

11.2 Literature Review

The question of the prevalence and consequences of bullying led to the pioneering work of Swedish researcher Dan Olweus in the 1970's. This research had a considerable impact on educational policies in countries such as Japan. It was sound within a Swedish cultural context, and had a profound influence on Yohji Morita who applied it to the Japanese situation. Morita's research data focused on the culturally-specific nature of bullying in Japan, called *ijime*, which he defined as "a type of aggressive behavior by which someone holds the dominant position in a group interaction process, [and] by intentional or collective acts, causes mental and/or physical suffering to another within the group" (311). His work has had a direct impact on the Japanese educational system at the governmental level while his collaborative study with Olweus et al. (1999) has earned him international recognition and demonstrated the differences between bullying in Japan and elsewhere.

11.3 Cultural Context: The Case of Kansai

The chasm between rural idyll and urban bustle is a particularly wide one in Japan. In rural Japan, where the spirit of the agrarian class prevails, there are many signs extolling all members of the community to "smile and greet each other with open hearts". Still, Mina's predicament demonstrates how deep-rooted and chilling the problem of *ijime* is, especially within the rural psyche. However, in my move to the more urban environment of the Kansai region, incidences of *ijime* seemed to be less prevalent and social awareness seemed to be higher. Irrespective of the rural and urban divide, however, the animated anti-bullying posters *(See Appendix V)* can be seen in neighbourhoods all over the country.

For bullying in the Kansai area, there is an additional component to understanding attitudes to bullying within this region. As mentioned earlier, Japan had, since feudal times, officially had a four-tier class system: the samurai, the farmer, the artisan and the merchant. However, this system excludes those above the rank of the samurai, the shogun and the daimyo classes — and the ranks below the merchant class, the indigenous minorities of the *Ainu* in the north and the *Ryukyu* people in the south and the *Buraku* people. The *Buraku* people were akin to the *Dalit* class in the Indian caste system and were involved in the leather trade and in the burial of the dead. Although the four-tier system was in upheaval during the 250-year period of national isolation, when American ships forced open the doors of Japan in the nineteenth century, it collapsed completely. However, social upheaval had little or no effect on those minority groups below the class system and these groups continued to be discriminated against by the majority. During the post-World War II American Occupation, the Americans sought to set up a democracy in which there would be equal rights for all — especially with respect to the new educational system which had been modelled on the American one. These equal rights were extended to the minority groups and many thrived within the educational system. While many went on to further education, acquiring degrees

and licenses equal to other Japanese, blatant discrimination prevented success within the employment market. The only sector willing to provide employment was that which had been set up by the Americans-- education. Therefore, the American Occupying Forces superficially changed infrastructure and sought to change cultural values, but the ones that were deeply embedded in the Japanese cultural psyche remained the same. However, within the educational system, there was particular adherence to the values of equal rights with respect to ethnic minorities. There were two main regions where the *Buraku* people had been permitted to live from feudal times — the island of Shikoku and Kansai. It was inevitable that *Buraku* people would ease into the educational system and begin to make changes from the inside out, and this happened in the Kansai region in particular. Demonstrating how visible the *Buraku* issue is in Kansai society, the *Buraku* Liberation Research Institute is situated in the city of Nishinomiya, home also to KGU.

It is interesting to note that according to the MEXT statistics for 2007, the national average of school bullying was 7.6 cases per 1000 students, with figures reaching 33.4 per 1000 students in the worst cases and 1.2 per 1000 students in the best. With respect to the national figures, the Kansai region had significantly less than the national average: Kyoto had 3.3 per 1000 students, Osaka had 3.8 per 1000 students and Kobe had 3.1 per 1000 students. There are two possible ways to interpret these low numbers; the first is to take these figures as an indication of a higher social consciousness with respect to bullying within the Kansai region. The other, less palatable possibility is that these figures are due to under-reporting for fear of social backlash or a refusal to acknowledge incidents of bullying. However, for the purpose of this thesis, the former interpretation is taken, that there is a higher social consciousness when it comes to the issue of bullying in the Kansai region than in other parts of Japan.

As consecutive Japanese governments come into power and fall with equal rapidity, and Japan's economy is in a state of flux, deeper social issues such as bullying and its impact on national suicide numbers are pushed to the side in favour of even more worrying news about earthquakes, tsunamis and radiation leaks. Still, there is growing awareness on the part of educators and parents, as well as students themselves, of the dark issues surrounding bullying and the emerging problem of cyber-bullying.

11.4 Rationale Behind the Bullying Project

Suicide brought about by bullying is a serious and widespread problem in Japan, ranging from elementary school students to the aging employees. Official figures[62] for the year 2008 indicate that suicide is among the top three reasons for death across the younger age spectrum as indicated in Chart 4 below:

Age	Primary	Secondary	Tertiary
10 – 14	Accident	Illness	Suicide
15 – 19	Accident	Suicide	Illness
20 – 24	Suicide	Accident	Illness
25 – 29	Suicide	Accident	Illness
30 – 34	Suicide	Illness	Accident
35 – 39	Suicide	Illness	Cardiac Disease

Chart 4: Top Three Causes of Death Among the Young in Japan (Donnery Translation)

In 2007, within the G8 countries, Japan had the dubious honour of having the second highest suicide ratio per 100,000 people after Russia. Unlike the traditions in Ireland, where suicide went against the prevailing Catholic Church laws, suicide in Japan was traditionally seen as a way to cleanse and purge mistakes and failings, especially with respect to honour and duty as

[62] Retrieved on June 17, 2012 from http://www.mhlw.go.jp/topics/bukyoku/isei/i-anzen/kentou/dl/2f.pdf

can be seen in Chapter 2. Therefore, it was vital to keep this cultural difference in mind when designing the Bullying Project.

11.5 Bullying Process Drama Project Design

As detailed in Chapter 6, the aims of Drama-in-Education (DiE) and those of process drama in second language acquisition overlap in that the target of both is to place value on experience as well as to provide a point of access for engagement with and exploration of social issues. There is, therefore, a great emphasis placed on questions, rather than answers. However, whereas drama-in-education has tended towards the primary level Language 1(L1) learner, process drama in second language acquisition has much to offer the Language 2 (L2) learner of all ages, not only in terms of language but also social awareness on a deeper affective level. In essence, process drama in second language acquisition offers the L2 learner the opportunity to educate and be educated, to entertain and be entertained and engage with a particular social issue while losing awareness that this is being done through the target language of English. Because the emphasis is on learning rather than study, it was hoped that there would be a corresponding positive effect pertaining to Byram's ICC in terms of ability, confidence and motivation.

In keeping with HWS's emphasis on the Three Cs of compassion, comprehensiveness and competence, this course was designed to facilitate the understanding of English through having compassion for both the bully and the victim, through having a comprehensive understanding of the effects that bullying has on society as a whole and the linguistic competence to deal with the issue from many angles. This process drama project ran from the eighth week to the fourteenth week of the fall semester 2008 as part of English Communication II (*See Appendix III for micro- schedule).* The aims of the course, as set down during the creation and design period in 2007, were to utilize the previously learned skills of debate, speech and presentation in English Communication I and to allow students to

negotiate their own understanding of bullying through the process drama project. In this way, it would facilitate a move away from English-as-target, as in the accuracy-based model of junior and senior high school levels, towards English as the vehicle for meaningful exchange.

As outlined in Chapter 9, as part of the first week orientation for the students of Faculty of Human Welfare Studies in April 2008, there had been lectures outlining the university's zero-tolerance approach to *ijime*. The official procedure when dealing with the issue of bullying from all perspectives was to get in contact with the Student Support Centre where there was a multi-faceted approach to the problem of bullying, incorporating the relevant groups — the parents, the students, the teachers, and the police, as well as legal aid. Before this project began, I took the opportunity to remind the students of this zero-tolerance approach and to give directions to the Student Support Centre.

11.6 Rationale Behind Bullying Process Drama Project

According to Bowell and Heap (10), there are six principles in the paradigm of the planning process: theme or learning area, context, roles, frame, sign and strategies. Within the process of preparation, there is a shape and a sense of where the process drama may go. However, because it is learner-driven and unpredictable, the only way that the teacher can make the prerequisite leap of faith is through paying particular attention to the process of preparation. The psycho-social aspects of bullying would be explored in the safe environment of the classroom and online, from how bullying comes into existence to the perspectives of both the perpetrators and the victims, and on to the more practical matter of how the problem of bullying could be solved. This topic allowed for a wide variety of vocal and physical expression around the emotions that are not usually represented in the traditionally teacher-led EFL classroom. As the students were from the faculty of HWS and aspired to becoming social workers, NGO/NPO workers, teachers and terminal care workers in the future, the issue of bullying seemed especially pertinent to all three groups.

11.7 Profile of the HWS Students

These first-year students were in the unique position of being the first students in the newly created Faculty of Human Welfare Studies. There were both advantages and disadvantages in being the first students on all courses in the faculty, in that the students could actively negotiate their own curricula, but lacked the support of older students. The English Communication course was an elective one, it was hoped that it would be taken by students who were reasonably motivated and enthusiastic towards the target language of English. In addition, the students were encouraged to guide the course actively and openly, a skill that had been utilized within the elementary educational system, but had lain dormant during throughout the junior and senior high school levels.

As the Bullying Project was a pilot one, the context for the process drama was that of an imagined case of bullying at KGU that had led to a suicide. The president in-role had asked the class in-role as the Student Council, by letter *(See Appendix VI)*, to devise a campaign to outline the nature of bullying with recommendations about how it could be stopped through a written report and presentation to be given some weeks later. Since this was an extremely delicate topic, especially given the high numbers of students who had experienced bullying first- and second-hand *(See Appendix VII for the statistical information)*, as well as the nature of the learner-centred class, I was reluctant to draw the students in any particular direction. Yet, perhaps because the emphasis of the HWS is directed towards social issues from the perspectives of social welfare, social enterprise and human holistic science, most students were quite motivated to explore social issues through research and analysis. Therefore, the bullying process drama projects were in keeping with the students' core studies.

Finally, out of three classes of English Communication II, the two classes assigned to the Bullying Project were Class 1, which consisted mostly of students from the Department

of Social Enterprise, and Class 3, which was made up of students from the Department of Human Holistic Science, many of whom had been admitted on sports scholarships rather by the traditional academic route.

11.8 *JO* — Enticement

Starting from the point that most people, irrespective of nationality, have times when they need to ask for help in some way, the first class opened with a role play that involved a dilemma, whereby NOT asking for help had compromised the status of the group (*See Appendix VIII).* In preparation for this controlled role-play, the students read about three students who were doing a scientific experiment in which one person took responsibility for the experiment overnight. However, this person could not read the instructions because of dyslexia and was too embarrassed to explain the situation to the other members of the group so the whole experiment ended in failure. Students then brainstormed the difficulties in asking for help, even to the detriment of oneself and the people around. They then created small group role-plays whereby a relatively simple problem was resolved through asking for help. Students were asked to write anonymously about three problems they were currently experiencing and, for the next few weeks, these problems were posted on the discussion board in the class' Google Group for other students to offer advice (*See Appendix IX).*

The next class opened with an announcement-in-role of a clip taken from an Australian radio transcript of how, in September 2006, a Japanese high school student was threatening the Japanese government that he would commit suicide should the government not take immediate steps to stop the problem of bullying across the nation of Japan. In a move to facilitate deeper understanding of and empathy towards the issue of bullying and its impact on society, this was played as an audio announcement, in which a colleague and I made a digital voice recording of the actual news broadcast from ABC in Australia *(See Appendix X).* Following this announcement, printouts of the anonymous suicide letter from

the high school student to the Japanese Minister of Education were distributed to all members of the class *(See Appendix XI)*. Finally, to complete the frame for the bullying process drama project, the president-in-role sent a letter to the students in their class in-role as the student council, asking for their help in mounting an anti-bullying campaign in KGU.

This letter from the president-in-role was affixed to the blackboard throughout the project *(See Appendix VI)* and the survey of the prevalence of bullying in the students' lives both past and present was then distributed and collected. As homework for the following class, in groups of four, students were to develop a role-play which centred on a case of bullying. The following class opened with YouTube video clips of various anti-bullying campaigns from the US, Australia, England and New Zealand. After performing their role-plays to the class, the students formed an online group in Google Groups as a place to post information and answers to any tasks. The students then researched online in Japanese about how extensive the problem of bullying in Japan really was by using official websites, rather than personal blogs or other unreliable sources. As the first piece of writing in-role, the students wrote a 250-word piece about the feelings, emotions and thoughts of someone who was locked into the position of victim in a case of bullying. The final task of the day was that the students, in groups of four, brainstormed about bullying, making suggestions about when, where, and how bullying occurs.

11.9 *HA* — Crux

11.9.1 The Victim Role-Play

In the key examples of Bowell and Heap (90–93), the role-play narrative rejects linearity in order to gain a deepening of knowledge and understanding, despite quite palpably moving through theme in a linear way. The students were randomly assigned to groups of four and asked to create a tableau of bullying. While in pose, students spontaneously added one line of dialogue before breaking to create a role-play of the five minutes preceding and

anteceding the scene. This was the first role-play, which became known to the class as the "Victim Role Play", and was frequently referred back to as the basis for the project *(See Appendix XIII for some photos)*.

11.9.2 The Bully Role Play

The next day opened with a true-life anecdote about a horse that had come to the stable in which I rode. This particular horse had a vicious temper and tried to kick and bite everyone in the vicinity. However, once the rider was in the saddle, the very same creature became an excellent show jumper and moved in complete accordance with the needs of the rider. After listening to this story, the students brainstormed possible reasons why such a horse, that had obviously been highly trained, could have become such a dangerous animal. The majority of students felt that because the horse was so responsive once the rider had mounted that he was not intrinsically evil, although he could have been genetically predisposed to bad-temper. Most agreed that it was some extrinsic circumstance that had caused the horse to start behaving in that way. To avoid being critical and/or negative, from that point on, the students refrained from labelling people as "good" or "bad", but rather people who make good or bad choices due to external circumstances. The students then worked together in small groups to come up with possible reasons as to why the perpetrator of a bullying situation had become a bully.

There were various strategies used to build context, such as the brainstorming and the online research before the victim and "why the bully became a bully" tableau role plays. This latter role-play proved rather challenging for the students, to such an extent that class time ran out and the development of the role-play was assigned as homework for the next class. In their final evaluations, students commented that throughout that weekend and into the next week, they had text-messaged and e-mailed the other students in their group, brainstorming and developing ideas for this situation. Dr. Nakano reported that she had to interrupt students'

enthusiastic preparations for the following class in order to conduct her own class. However, it was this struggle with the content the students underwent that paradoxically allowed affective engagement with the process drama on a deeper and more affective level, as can be seen in the transcribed role play from Class 1 below:

Female Student 1: *Skipping across the room, obviously delighted*
Dad, Dad! Hey look at this! I got very good marks in test, on this math exam.

Male Student: *Staring sullenly with his back turned to her. Turns towards her, his inner rage against the world apparent to all.*
Huh, what is this? I don't care about it. I don't care about you either.
He rips the exam paper in two.

Female Student 1: *This was not the anticipated response so she looks as if she is about to cry*
But Dad, I…I…

Male Student 1: *He loses his temper and lashes out*
Go away. You aren't my daughter.
He strikes her.

Female Student 1: *Caught off-guard, she cries out*
Ooh….
In pain, she stoops and picks up the ripped exam and leaves the room. On the street, she bumps into her friend.

Female Student 2: *In a very cheerful mood*
Hi, Female Student 1! Listen, listen! I had a good score on the test.
FM 1 peers to look at the score of 70%. She looks down at her own torn exam of 98%.
So, my parents are going to take me to a Kobe restaurant- I will eat steak! How about you?

Female Student 1: FS1 *looks down at her ripped exam, sullenly examining her score against the score of FS 2's score before looking up with a nasty smile and says in a threatening, low voice:*
Why are you so smiling [sic][63]? Hey, do you really think this is the best?

Female Student 2: *Looking really hurt and confused:*
It IS for me.

Female Student 1: *In a voice shaking in jealous rage*
Hey, why only you? My dad didn't admire me at all. Why only you?

[63] Direct translation from Japanese

She scornfully rips up FS2's exam. Her voice goes from quiet to screaming:

I hate you. You are so….disgusting [sic][64]. I HATE YOU!

Digital Recording 1. The Bully Role-Play

To debrief from the emotional intensity which the bully role-plays had unleashed, the students wrote 250 words in-role as either the victim or the bully. This process of writing-in-role also helped deepen students' emotional engagement as well as providing a personal and reflective aspect, irrespective of the level of linguistic ability. As *hansei*, or self-reflection, is a key feature of the elementary school education, the students were aware that they were being self-reflective in-role, which allowed them the freedom to write from the perspective of another. To my astonishment, some of the writing-in-roles from the allegedly less academic Class 3 proved as poignant and as expressive as those of the academic class, Class 1 *(See example in Appendix XIII)*. This example the extent to which he has created the world of the victim, moving from a description of the hopelessness of the situation, to anger and violent thoughts towards his/-her tormenters and the unknown Mr. X. It is my understanding that he is writing a letter in a similar vein to the one which the Japanese high school student sent to MEXT, asking for help *(See Appendix XI)*. As online homework, students researched about the official incidence of bullying in the Japanese educational system and posted their findings online in the class Google group.

11.9.3 The Funeral Role Play: Religious Distinctions

The next day saw the class in-role for the funeral role-play. For both classes, the stage was set by placing a long coat with a hat on a desk to symbolize the deceased and the students as a class-group named the person who had committed suicide after being bullied. Each student decided on his or her relationship with the victim, and then came in single file to express their condolences to the family as well as to explain their relationship to the victim.

[64] Ibid.

There was a significant difference in the way in which the two classes coped with such a sad event. In the case of Class 1, the funeral was conducted in an atmosphere that was sombre and serious and the ceremony was conducted as a traditional Christian funeral. One of the more openly religious students was assigned by the others to perform the funeral ceremony in the role of priest. He opened the ceremony with a brief prayer and a description of the victim before inviting the other students to come forward in-role to pay their final respects by explaining their relationship with the deceased. Unusually, the tendency towards horseplay was subdued and when each student spoke, the others listened politely and carefully, indicating a suspension of disbelief and engagement with the world of the role-play at hand.

In contrast, Class 3 dealt with the serious topic by injecting as much humour as possible by sharing imaginary madcap adventures that they had experienced with their dead friend, extemporarily offering their own gifts as a final farewell, in the Buddhist funeral tradition. Interestingly, in the writing-in-role homework assignment regarding the funeral, both classes expressed emotional depth and intensity *(See Appendix XIV for example)*. Despite differences of linguistic ability, all students wrote clear, poignant and tragic accounts of the funeral and their function within it.

As a result of the funeral role play, the following class commenced with optimism on the part of the students, and now that the dark and tragic sides of bullying had been explored, there was a keen sense that it was time to find how bullying could best be prevented and avoided. Students were, for the last time, assigned random groups to research for the final performance assignment online and in real-time. While the emphasis of process drama is on the process rather than the performance, the only stipulation set down by HWS was that there would be a final performance to observe MEXT guidelines that the final examination should demonstrate the students' abilities to make clear presentations and speeches. For this final performance, the coordinator of the English Department of HWS, Dr. Nakano, attended the

class, in-role as the president of KGU, to offer commentary on the students' work. As she also taught many of the students the compulsory courses in reading and writing, she was astounded to see the same students in a rather different light, whereby they were active learners and able producers of English. She expressed her astonishment to the sounds of laughter and cheers from both her and the students, as outlined by Digital Recording 2 below:

> *Firstly, let me thank you for inviting me to your class. I was VERY impressed by the fact that you could express your opinions and talk to your friends IN ENGLISH because in my class (as far as I remember!), you don't speak ANY English!*
>
> **Digital Recording 2. Dr. Nakano's Response to Anti-bullying Performance**

There seemed to be a blurring between her role as university president and her position of acting-coordinator for the Department of English, in that her surprise was genuine and her delight evident to all. In addition to her vocal amazement, she delivered a speech to the Educational Committee with a recommendation that the process-drama projects in the English Communication course should continue. Her recommendation was approved and permission was granted to use process drama projects for the following two semesters. As mentioned in Chapter 9, we applied for a research grant from KGU which was from the National Research in Education Board, which was also granted.

11.10 *KYU*: Consolidation

11.10.1 Roles and Signs

The roles that the students donned throughout the semester were manifold and included those from the perspectives of the victim, the bully, the bully as victim and from the standpoint of the student council. These roles ranged from the five campaign organizers, the bullying perpetrators and their victims, classmates of the suicide victim, a priest, relatives,

girlfriends and childhood friends. It was my role as the teacher to set the scene for each class and to guide the proceedings along smoothly, as well as to play devil's advocate in role as the local gossip deliberately defaming and slandering the victim and siding with the perpetrator of the bullying. Finally, the role of the president, a shadowy figure throughout, was performed by Dr. Nakano, the acting coordinator of the English Department, in-role, who, as outlined above, kindly provided commentary and feedback on the both the project as well as on the students' communicative skills. The thread that bound the students together on their exploration of bullying was the one that echoed their actual status as the first and only students of the HWS; there was an onus on these students to work things out together as a peer group because there were no senior classmates who could act as possible mentors within the faculty. This sense of responsibility placed upon them by the president-in-role's initial request to launch a campaign against bullying and also the framework of the project was in effect, one that they had to subscribe to on a daily basis in their roles as the first students of the HWS Faculty.

The presence of physical signs allowed for a deepening of understanding and also fostered the creativity necessary to make the imaginary leap into the situation of bullying. The president's initial letter was affixed to the blackboard throughout the semester, and the final letter by the students in-role as the council was sent to the president to invite her to the final day of the process drama project. Even the presence of the long winter coat laid out as the corpse fuelled the collective imagination of the two groups. Throughout the semester, there were video clips of anti-bullying campaigns from Australia, New Zealand and America, which provided stimulus for discussions on whether bullying was culturally dictated or universal to all societies. Students had lively discussions as to whether the same anti-bullying campaigns could be applied in the Japanese context.

11.10.2 Assessment

The on-going assessment section of the course was conducted through the writing-in-role sections, role-plays and online research. To meet MEXT guidelines, there was a final student evaluation of the entire course in the form of an open letter to the teacher about the pros and cons of the project and a grade of 20% assigned for the final anti-bullying campaign performance. Other methods used to assess the students' development throughout the process drama were teacher observation and note taking, student peer evaluations and commentaries, online research findings posted in the class Google Group as well as photographic and digital recordings of the role plays.

11.10.3 Student Reactions

Most students indicated that the process drama section of the course was conducive to communicating with other Japanese language speakers in the target language of English. Another benefit that the students reported on was the degree of comfort that the role play and other group work provided, while the open nature of the Google Group gave students a technological forum in which they could explore issues with feedback from others in English. One student commented, "Surely, we students have to teach each other", which could be interpreted as a willingness to help and communicate with less able members of the class. Another student commented, "I usually took a positive attitude in this class. I gave priority to English over Japanese and talked...In addition, this class was given an opportunity when I thought about bullying so I had many discussions about bullying in English. I got new sense of value". These comments certainly echoed Bowell and Heap's assertion that "children find well-constructed drama engaging, exciting, moving, challenging, rewarding and hugely enjoyable" (127) and seemed to be applicable to the cultural context of the university English language classroom at KGU.

11.10.4 Atypical Nature of KGU

However, as outlined before, because of the rather unique background of KGU as a minority Christian university, whether or not process drama can be utilized in other private or public teaching situations within the Japanese university educational system remains to be seen. Another interpretation of the success of the project was that because of the implementation of equality within the system of education, the *Buraku* ethnic minority of the Kansai region have successfully contributed to a raised social awareness of the social injustice of bullying. Whether or not the issue of bullying would be one that students have such consciousness of in terms of social justice, in areas reporting high proportions of bullying, is another matter for further research.

As Winston points out (45) "…we use case study to seek out rather than solve problems, provoke rather than answer questions, deepen our understanding rather than rushing to closure". Certainly, in this pilot study, many interesting questions relating to bullying within the context of sport came forth. Students displayed enthusiasm when discussing the chicken-and-egg nature of bullying within sport — whether the experience of being bullied could be a catalyst in the development of physical fitness or whether the bullying emerges as a reaction to hazing. This, in turn, captures the central question of Solberg, Olweus and Endresden's work "Bullies and Victims at School: Are They the Same Pupils?" (441–465) and demonstrates the fluid nature of the dichotomy between the two, as well as underlining how aware students are that there are no simple solutions to the problem of *ijime*.

On the first day in this section of the course, students negotiated what parts of the process drama were open and public, and which areas were to be personal between the student and teacher. The majority of students agreed that much of the practical and online aspects of the course should be in the public domain, while the writing-in-role diaries were to

be in direct communication with the teacher, and could be used for research in an anonymous capacity.

11.11 Summary: Reflections

This pilot study found that the official results for bullying in Japan were in line with the experiences of the students at KGU. According to the MEXT statistics, the issue of bullying decreases as the years progress; therefore high school and university were isolated as being the time in which bullying was least prevalent. Likewise, in the case of these first year HWS students, the highest incidences of bullying took place at the elementary school level and petered out completely at the university level. This is also in line with the findings of Smith et al. (1999) and yet there may be one more possibility. The Christian discourse uniting the students of KGU and the zero-tolerance towards bullying could also have influenced the outcome. Therefore, there is a need for further research to ascertain whether there was a correlation between their minority Christian educational background and the decrease of bullying.

In Class 3, all from the Department of Human Holistic Sciences, the results were slightly different. In a class of nineteen, eight students had been bullied. Students themselves identified the necessity of further research into the link between bullying and sport. They were keen to determine whether bullying is the catalyst for students to join particular sporting affiliations or whether it is hazing within the various sporting activities that can make students feel powerless and vulnerable.

However, the final evaluation assignments indicated that while students struggled with the theme of bullying, the style of the process drama class reminded many of the learner-centred Japanese elementary school curriculum. This seems to have freed the students to the extent that everyone commented on the increasing psychological comfort when communicating in English. One student reported that “the best thing which I got through this

class was that I came to like speaking English". Another student asserted that he "could learn many things, especially about bullying. I thought it was good to focus on a social problem. We studied not only English but also about society's morals". Therefore, students responded positively to the fusion of English language learning with a social theme and to the entire process drama project — and they campaigned for doing a similar-style project on another social issue the following semester.

Finally, through this feedback from both students' evaluations and that of the course coordinator, the use of process drama projects as the vehicle for linking language acquisition with a social issue relevant to the core studies within HWS was accepted as the integral part of the English Communication Course.

Chapter 12: The Emigration Project (Spring Semester, 2009)

12.1 Introduction

The aim of the initial bullying pilot process drama project was to ascertain whether or not it was feasible to use process drama for language acquisition in a specific Japanese university EFL context. After this first project was accepted by the then-coordinator of English, Dr. Nakano, and duly recommended to the Executive Committee, the second and third phases of the project were approved as a continuation from the bullying project for the English Communication Course. In further recognition of the project's success, Dr. Nakano and I were able to secure a research grant to develop the course further, and we were able to invite guest lecturers to make presentations about the issues of emigration and homelessness on a more personal level and to answer the questions which the students found most pertinent. As part of the pre- and post-surveys for the guest lecturer sessions, the second-year students were asked to comment about ease of understanding between native and non-native speakers. This became another strand of our research into motivation through the use of spontaneity during the question and answer (Q & A) session. This will be addressed in more detail in Chapter 14 but in addition to the guest lecturer sessions, the funding from this research grant allowed the incoming first-year students to hold an inter-varsity Skype session with students at the Tunku Abdul Ramagah University, Malaysia as well as an intercultural exchange session with international students studying at the same university, KGU. As a further development of the research, these first-year students were asked to rate their levels of motivation and satisfaction during these two sessions and these results were published as an article for the Kansai Language Education and Technology (LET) Research Association.

At the end of the bullying process drama project, students were asked to submit suggestions for the theme of the second part of the project by anonymous notes. These suggestions varied quite disparately, but because the students were from the same faculty,

there was also a considerable amount of overlap. Through these notes, the students outlined their areas of interest, and the theme of this second project slowly took shape. The themes for the remaining two semesters were chosen by the students and seemed to reflect the ethos of this particular faculty: the problems which immigrants face in Japan and the issue of homelessness. Not all of the students had had overseas experience and they seemed keen to try and understand why people would want to leave their homeland to migrate to Japan and also the difficulties that foreigners may face when living in Japan. While students were very conscious that people outside Japan came to live and work in Japan, they had never considered the possibility of mass emigration from Japan. From a historical perspective, however, an international treaty was established by the Japanese and Brazilian governments at the end of the nineteenth century until 1935. As Amemiya describes,

> *The first group of immigrants from Japan, 791 in all, arrived in Santos, Brazil in 1908. Most were so-called "contract immigrants"* (keiyaku imin*), who had signed a contract to work on the coffee plantations. A small number of immigrants were so-called "free immigrants"* (jiyu imin) *or "called immigrants"* (yobiyose imin)*, who were invited to Brazil by families or friends. By 1941, over 180,000 more had followed them, pushed out of Japan by the collapse of the agricultural economy and the failure of burgeoning modern industrial sectors to absorb all the excess labor from the rural regions, pulled by the expansion of the coffee plantations and an acute labor shortage in Brazil, and also lured by the immigration agents' sweet promises of making a great deal of money in a few years by picking coffee beans. Three quarters of all the prewar immigrants to Brazil arrived between 1925 and 1935, when Japan was preparing for its military and territorial expansion in East Asia.* (Web)

Therefore, in an attempt to emotionally replicate the experiences and emotions of emigrants, the context for the project was set around the passengers aboard the *Kasato Maru*,

the first passenger ship to carry Japanese emigrants from Kobe City, located twenty kilometres south-west of KGU, to Sao Paulo, Brazil in 1908. The other issue that would be examined from a contemporaneous vantage would be the plight of people illegally trafficked[65] to Japan, a major human rights issue. This emerged as the emigration process drama project.

12.2 Literature Review

Unlike their Irish counterparts, most 21st century Japanese people do not have a strong national or cultural awareness of their own history of emigration. Much of the emigration occurred after the period of national isolation in the nineteenth century, due to the political, social and cultural upheaval of the Meiji Era. The typical patterns of emigration were to America via Hawai'i and Canada, and, according to figures provided by *Comissao in de Carvalho* "By 1898, the Japanese constituted 40 per cent of the total population of Hawaii" (3). This initial wave of Japanese emigration to Northern America and its consequences during World War II form the basis of the homelessness project, the subject of Chapter 13. With respect to Japanese emigration, however, owing to a tightening of restrictions in the Northern Americas, according to Normano (44), Japanese emigrants set their sights on the Southern Americas and the first passenger ship of 799 Japanese emigrants, the Kasato Maru, set sail from Kobe to Brazil in 1908. The numbers of Japanese emigrants fluctuated and numbers peaked in 1929, when 15,597 emigrants arrived and continued until 1934 when, as stated by de Carvalho, "the Brazilian government restricted immigration (the Restriction Act of 1934) to an annual quota of 2 per cent for all Japanese immigrants" (6). While migration has continued to other parts of the world, to date, the Japanese-Brazilian community of Sao Paulo is the largest concentration of ethnically Japanese people outside of Japan.

[65] http://www.polarisproject.org/what-we-do/international-programs/japan/human-trafficking-in-japan

12.3 Cultural Context

Currently, migration studies are growing in popularity in Japan and there are many studies in both Japanese and English, which outline the circumstances and patterns of emigration to Hawai'i, Northern America, and the Philippines. However, although there has been much research done into the bilateral migration between Japan and Brazil in Japanese and Portuguese, there has been comparatively little research into the migration of Japanese workers to Brazil in English. This meant that the students would be producing a unique body of research through Japanese and English and produced in English. When rationalizing their choice for the theme of emigration, the students, in their 21st century roles as the Japanese Self, responded that they would like to understand what life for the foreign Other in Japan was like, as well as to understand the difficulties and rewards that were to be had for this foreign Other. It was at this point that I realized that it could be extremely beneficial culturally to the students on many levels to actually experience the life of what they had described as Other and so the *Kasato Maru* Emigration Project was born. Therefore, one clear aim of the project was to deliberately blur the lines between the Self and Other and move towards more a meaningful understanding of emigration.

The location of KGU on the tip of an imaginary triangle between Osaka and Kobe in the Kansai region of Japan meant that students could easily visit Kobe for primary research about the *Kasato Maru*. Kobe is a port city and was one of the busiest ports worldwide until the Great Hanshin Earthquake of 1995. Even with the diminishment of Kobe as an internationally acclaimed port, it still has an international atmosphere and a history of foreign trade predating the *sakoku* era, the time of national isolation. In the aftermath of *sakoku*, Kobe flung open its doors to the West with the result that there is an area of Kobe called *ijinkan*, literally "strange people's residences", the nineteenth century houses of the first Westerners to come to Japan. There are also the best German, Belgian and French bakeries

and restaurants in Japan and a small, but excellent, China Town. Kobe, with a population of a mere 1.5 million, is quite small in comparison to Osaka, some thirty kilometres to the east, with a population of 2.6 million. In the aftermath of the 1995 earthquake, many buildings have been rebuilt and the harbour area in particular revamped. When I told one friend that I was moving to the Kobe area, her response was one that I would hear many times over the two years I lived in the area — "if you can't go to Paris, go to Kobe". Kobe is a beautiful city and very cosmopolitan. With respect to the emigration project, it meant that there would be a veritable wealth of information readily to hand.

In addition to this and in a stroke of serendipity, the Kobe Centre for Overseas Emigration and Cultural Interaction, established in 1928, announced in the national news that its refurbishment had been completed and the new centre would be open from June 3rd, 2009, coinciding with the emigration project. The opening of this facility allowed students to do important first-hand primary research about the physical aspect of the *Kasato Maru* as well as to examine documentation pertaining to the passengers aboard.

The year 2008 saw the centennial of the *Kasato Maru's* maiden voyage and there were festivals in both Kobe and Sao Paulo to celebrate. At the time of the emigration project, it was one year later in the spring semester of 2009, and the students were embarking on their second year of study. The student numbers, by virtue of the HWS faculty opening in 2008, had doubled and these second-year students took pride in their ability to mentor the incoming first year students. There was a growing sense of confidence within faculty and students alike and therefore the students seemed happier and more content with ambiguity than they had been in the previous bullying project.

12.4 Class Distinctions

The emigration project commenced as part of the English Communication III course, a bi-weekly elective course, in the sixth week of the semester and continued until the

fourteenth week. At the end of the first year, the English Communication course as a whole was streamed and I was assigned to teach Class 1 and 2, the highest academic and the mixed-ability groups. Interestingly, many of the students who made up Class 1 had come from the previous year's Class 3, which itself had mostly students from the Human Holistic Sciences Department. These students seemed to have under-performed in KGU's entrance examination or had been accepted on sports recommendations to the university, thereby avoiding the test system entirely. However, to the entire faculty's amazement, these students outstripped their more 'academic' counterparts in the Departments of Social Enterprise and Social Welfare and were re-streamed into the higher-paced classes. Therefore, twelve out of twenty-two students from the Department of Human Holistic Sciences that I had taught in Class 3 for the bullying project were in Class 1 for this emigration project. The other half of the class was made up of students mostly from the Department of Social Enterprise, with a mere two students from the Department of Social Welfare. The second elective class I was assigned for the spring 2009 semester was Class 2, the -mixed-ability class of twenty students, consisting mostly of students from the Department of Social Work with seven from the Department of Social Enterprise. Out of twenty students, four dropped out of their university studies entirely during the semester. The atmosphere in the class initially was openly hostile towards English and what they saw as its representative — me — and there was extreme apathy, if not open dislike, between the two departments.

As all the students in Class 1 had been part of the bullying project, they were much more willing to suspend their disbelief and enter into the spirit of the emigration project with gusto. With respect to Class 2, because the emigration project was an entirely new way of learning through English for the majority of students, it was much slower and more difficult for both teacher and students alike. Interestingly, however, Chapter 13 shows the enormous

depth in which these same students would enter the homelessness project in the following semester.

12.5 *JO* — Enticement

After distributing the syllabus for the semester *(See Appendix XVI)* and as part of the warm-up to the theme of Japan and Brazil, there were two video clips shown, one celebrating one hundred years of Japanese culture in Brazil in 2008[66] and the other of a Brazilian festival in Tokyo[67]. Students were randomly assigned family groups, which they kept for the remainder of the semester. These groups were asked to brainstorm why people left their homelands, their cultural identity and heritage to go and live in other places, as well as their own personal motivation for overseas travel. The groups reported their findings to the class and then set about assigning family roles for each member of the groups as well as a family name. One group adopted my surname for the duration of the semester, while the others chose names with cultural in-joking referring to the pop culture of the day.

12.6 *HA* — Crux

12.6.1 Role-play 1 and Writing-in-role 1

In the next class, there was an official poster inviting Japanese people to Brazil shown on the OHP and then affixed to the blackboard throughout the entire project *(See Appendix XVIII)*. Invitations to an information meeting in the Kobe Regatta Club were distributed to all the students *(See Appendix XIX)* outlining upcoming information session with the representative of the Brazilian government. For homework, the students were asked to research the circumstances of life in Japan at the turn of the twentieth century and to be able to contribute ideas for the first family group role play the following class. The next class opened with a discussion session on "what makes human beings give up what they know and take a long and difficult journey". Students were then asked to make a tableau of why their

[66] Retrieved on April 12, 2008 from http://www.youtube.com/watch?v=P7j6N5-Ajl0
[67] Retrieved on April 12, 2008 from http://www.youtube.com/watch?v=8xeMUMvA6zo

‘family’ decided to leave Japan. Each scene captured a sense of hopelessness as well as something feared greatly within the post-World War II Japanese psyche — hunger. Students then added one line based on what they were feeling and then added an action. The students built on this tableau-dialogue-action to develop their first role-play called “Reasons for staying, reasons for leaving”, which they performed to an audience made up of their classmates and me, their teacher. For their homework assignment, students did their first 250 word piece of writing-in-role homework, in which they described their family, their reasons for wanting to stay in Japan and their reasons for leaving *(See Appendix XX for an example)*.

12.6.2 Class-in-role 1

To prepare for the class in-role information session, each member of the ‘family’ brainstormed his or her concerns and worries about leaving Japan and formed coherent and relevant questions in preparation for the information session. I took part in this second class-in-role as a representative of the Brazilian government, who was to meet Japanese families from Okinawa and Kobe to put their fears to rest. In a rather unusual hybrid of a French/Spanish accent, a navy beret, rather elaborate gestures and hyperbolic English on my part, I seemed to persuade the class that this was indeed another person from another place and time. When I called upon “the handsome young man at the back of the class”, the student looked enormously pleased and immediately replied in Japanese that he was definitely moving to Brazil! All students took the immigration information sheets *(See Appendix XXI),* to be completed as a homework assignment for two classes hence.

12.6.3 Role-play 2 and Writing-in-role 2

In the interim class, the students, in their ‘family’ groups, brainstormed the worst possible case scenarios of being aboard a ship over a period of 52 days to create the second role-play called “aboard the ship”. These scenarios ranged from pirate attacks with handsome

and kind pirates[68] to inclement weather to the unsanitary conditions aboard a ship, reflecting the Japanese cultural adherence to cleanliness, where, as Ohnuki-Tierney points out, "contemporary concepts of dirt and cleanliness derive from symbolic notions of purity and pollution, which have been the basic themes of Japanese symbolic structures throughout history" (8). In the family groups, after agreeing on the scenario to be explored, students then got in role to create a tableau of their chosen event. Once again, each student spoke a line, outlining the emotional landscape of his/her role. For the third step, students performed role-plays in front of the audience — myself and the other students. Scenarios varied enormously and included an amusing role-play about the birth of a child, as can been seen in the transcription below:

Female Student (FS) 1:	*He is my husband. I am pregnant.* [After a few moments] *Somebody help! Help me! My baby is ready to be born!*
Male Student (MS):	*Oh my god!* [Signals to the daughter] *Find a doctor!*
FS 2	*Okay*. [Looks at the class] *Is there a doctor? Is there a doctor?* [Returns to father] *There is no doctor.*
MS	*Oh my god! We must do instead of doctor. Bring towel, hot water, sugar and towel! Go!*
FS2	[Brings back a bottle of water and a handkerchief] *Here you are*.
MS	*Okay. Thank you.*
FS2	*Twenty hours later…*
MS	[Cradles "the baby"]
FS1	*Oh, my baby is very cute. I will name him Sapro*.
MS	*Sapro*[69]?

Role-play ends to laughter and applause

Digital Recording 3: Problems Aboard the Ship

[68] "Pirates of the Caribbean: At World's End", released in 2007, may bear some responsibility for this romanticised notion of piracy

[69] Unusual to the point of weird name

Other topics covered in the role-plays included the shame and embarrassment by children caused by stealing money from a neighbour, the problem of scurvy and other illnesses and a family mutiny. As part of their writing-in-role homework, students were asked to write up a 250-word diary, outlining how their character was feeling and the emotional landscape of his or her character, and reminded to complete the immigration information sheet in preparation for the next class-in-role task. To finish the class on a note of happiness, rather than the rather dark atmosphere that prevailed after the final "aboard the ship" role-play, the students created and performed a family-in-role tableau based on the phrase "Look, there's land!"

12.6.4 Emigration First-hand: Guest Lecturer Session 1

In the next class, the first part of the three-class procedures for the three guest lecturer sessions was due to take place, which will be described in detail in Chapter 14. In preparation, to allow the students to get used to the cadence and vocal pitch of the speakers as well as learning the skill of mind mapping, the first lecturer made a brief two or three-minute introduction about his personal and academic pasts, which was digitally recorded. As this clip was played, the students filled out the mind map *(See Appendix XXII)*, and then consulted within the family group for any gaps in information. Using the clip as a stimulus for motivation, the family groups brainstormed the questions they would like to ask the speaker. As a homework assignment, the students decided on three basic questions that they would like to ask during the Q & A session, which they posted in Google Group *(See Appendix XXIII)*. The rationale behind this was that within the Japanese language structure, it is not necessary to formulate questions during a Q & A session and, from a cultural perspective, as outlined in Chapter 2, students tend to be hesitant about speaking out before their peer group for fear of standing out, which has quite a negative connotation. Therefore, preparing questions that did not overlap and posting them with the Google group provided students with psychological scaffolding in order to acculturate in English and to communicate competently.

The first speaker was a professor of German from the Faculty of Sociology who was part of the research team that secured our research grant. Dr. Hans Liederbach's field of research was comparative analysis of nineteenth century Japanese literature and its translation into German, as well as intercultural communication in the twentieth and twenty-first centuries. Because the speaker was also a non-native speaker of English, he was obviously nervous but had taken the trouble to prepare his lecture on intercultural communication in a clear and logical method. Since the students were well-versed on the main facets of intercultural communication, the results from the post-guest lecturer session surveys indicated that they felt that the subject matter was within their comfort zone, yet the lecture stretched this pre-existing knowledge of the subject and its relationship to emigration to include Turkish immigration in Germany. Unlike a normal teacher-led class, students deliberately responded empathetically to the lecturer's nervousness by providing active listening cues such as smiling, maintaining eye-contact and nodding, which they themselves noted in the subsequent survey. They were then able to ask their questions in an appropriate, but somewhat stilted and rehearsed, manner. In a comparison of the two guest lecturer sessions of that semester, students reported through the post-guest lecturer surveys that they understood more about intercultural communication after Dr. Liederbach's session because he had organized his presentation clearly and logically. For homework after the guest lecturer session, the students completed the key points hand-out *(See Appendix XXIV)*, which they compared with the guest lecturer's summary video clip, shown in the following class.

12.6.5 Current Immigration Procedures in Japan

The next class opened with a discussion on immigration from the personal experiences of the students who had travelled abroad, and then a video clip[70] of the new fingerprinting and facial photo procedures since November 2007 for non-Japanese nationals

[70] http://nettv.gov-online.go.jp/eng/prg/prg1431.html

was shown. Next the discussion focussed on the functions and fears surrounding the issue of immigration in a contemporary setting, especially with respect to the Japanese media. Ironically, this deliberate negative portrayal of foreigners in the Japanese media has its roots in the nineteenth century, as Shipper shows: "as international relations increased in significance after Commodore Matthew C. Perry's arrival in 1853, fear that commoners would collaborate with the foreigners grew among the ruling class. They then created the unsavoury images of foreigners among their own people and often referred to Christianity as the 'wicked cult' *jashu*" (303). In light of the Christian ethos of KGU, the students were, for the most part, aghast that all the international students and international faculty had to carry alien registration cards at all times and go through the fingerprinting and photograph procedures on each entry into Japan, irrespective of visa status. Furthermore, at that time, foreigners married to a Japanese spouse appeared as a footnote in the official family register. In the case of another English instructor working at KGU, with whom the students were familiar, because she and her husband work in different parts Japan, her eldest daughter appeared as the head of the household. Fortunately, since January 2011, non-Japanese nationals who are married to Japanese nationals are included in the family register. In another move towards more equal rights for foreigners living long-term and permanently in Japan, from July 2012 the mandatory alien registration card that all foreigners had to carry at all times will be abolished in favour of the *juminhyo,* the resident card that all Japanese nationals have.

12.6.6 Class-in-role 2: Immigration, Brazil 1908

After online research to find out the historical setting of the passengers aboard the *Kasato Maru*, the students were asked to imagine the possible fears of the Brazilian immigration authorities and those of these first Japanese passengers. The fears of the Brazilian authorities seemed to be focused health, language, and culture. Then, the students

went into their family groups to check over their immigration application forms and then each family approached me, the instructor, in-role as the immigration officer. There was a sign "Silêncio" written on the board behind me in my role as immigration officer and there were neither smiles nor jokes. In both classes, the atmosphere was at the most serious since the funeral of the Bullying Project the semester before, and, as the each member of each 'family' underwent the immigration procedure, other members of the 'family' waited anxiously. When all members of the 'family' were permitted to enter Brazil, there was a palpable sense of relief as the students were reunited with their 'families'. This role-play allowed students who had never been abroad to experience the anxiousness that immigration procedures can cause, particularly in a non-native language.

12.6.7 Role-play 3 and Writing-in-role 3: Life in Brazil, 1908

The students then individually researched the living conditions of the Japanese passengers in Sao Paulo in 1908. To their outrage, far from finding themselves as the affluent emigrants to a new land, the stories that "money grows on coffee trees" could not have been further from the truth. Students posted their findings in the online Google Group and were encouraged to read one another's interpretations of the Brazilian lives that awaited the Kasato Maru passengers in Sao Paulo. The example below was that of Asako from Class 1, which clearly demonstrates the shared sense of *yamatodamashi*, the essential spirit of Japanese-ness and that of *gaman*, Japanese stoicism *(See Chapter 2):*

> *The immigrants contracted themselves to coffee plantations and started to work. However, the environment of work was very hard and bad because of disaster, geographical condition or the difference of language and culture. They could not get enough wage. Therefore, some people escaped from the plantations and got other work arbitrarily. As a result, one fourths of people took root in coffee plantations.*

Though there was the difference between the real and their dream, people who tried to live in the area did their best. For example, they grew vegetables and cotton in rented land, they could get their own land by saving money and they started business in the city. As immigrants became tame, Japanese people societies organized in each area and Japanese newspaper was issued. Japanese schools were also constructed for their children.

For the last time, the family-groups created a tableau, added a line of dialogue and developed upon it to make the third role-play called "life in Brazil", which they performed for the other members of the class and me, their instructor. To complete the writing-in-role section of the course, the students wrote diaries of their new lives as being hard, but because of their *yamatodamashii*, their spirit of Japaneseness, they sought to rationalize these difficulties in a positive light, by working hard and maintaining strong familial ties.

12.6.8 Role-play: Illegal Aliens in Japan

After this emotional engagement with the theme of emigration through the plight of these first Japanese migrant families to go to Brazil, the subject was turned to the contemporaneous issue of illegal immigration and human trafficking in Japan. As mentioned before, both mainstream and sensational Japanese media constantly promote a xenophobic climate by citing crime rates committed by foreigners living in Japan as being more numerous than those of Japanese nationals. This view is skewed somewhat by the nature of the most prevalent foreigner-related crime. As Shipper points out, "more than half of crimes by foreigners are 'special code offences,' such as violations of immigration laws and alien registration" (306). Students were asked to create role plays taken from true immigration scenarios as outlined by Goodmacher (2007: 19) which took into account the plight of the foreigner, the employer and the Japanese state by placing all the possible situations in a

courtroom setting. Each role was prepared individually and then performed as a group to the rest of the class and the instructor. As conflict is anathema to the Japanese psyche and the students had learned negotiation tactics and skills earlier that year, they were motivated to find the most beneficial solution for all parties within the group. Interestingly, a clash of personalities, which had been observed but never verbalized, between two students found oxygen for the smouldering fires of dislike in the courtroom and each tried to build a stronger case before the judge for their roles as prosecutor and defendant. For the homework assignment, students were asked to do online research about human trafficking in Japan and to outline their findings on Google Group citing their sources as a resource for the final report.

12.6.9 Guest Lecturer Session 2

The next class opened with the introductory video clip of the second guest lecturer and, once again, the students completed the mind-map. This second speaker, Mr. Matt Sanders, was an African-American native-speaking Instructor of English as a Foreign Language (IEFL) for the Language Center on the first floor of the HWS building. For a number of reasons, the students were much more relaxed about this session than they had been for the first guest lecturer session. Firstly, because some of the students had taken Matt's intensive English course during the summer vacation, they were able to tell the other students about his personality and teaching style. The most important thing that was shared in the class groups was that Matt's English was much, much slower than mine! Secondly, because his office was situated within the same building he was more visible to the students outside of class. Finally, this was the second time for this endeavour, which allowed the students a sense of knowledge and psychological comfort. Interestingly, however, the post-guest lecturer surveys indicated that while the students found it less stressful, they also found that the content of Matt's presentation was not as clear as Dr. Liederbach's and therefore all the students commented that they got more from the first, more serious lecture session. The

details of the three guest lecturer sessions and the findings with respect to motivation and spontaneity are the focus of Chapter 13; suffice to say this second session also provided the students with a more personalized perspective on emigration.

12.6.8 Final Performance

For the final performance, students were to produce a PowerPoint slideshow outlining the circumstances of the Japanese emigration from Kobe to Sao Paulo, Brazil to present in the following class. This was to facilitate an intellectual understanding of the emigration process, as well as team-building within the 'family' groups, through research and the subsequent presentation of the results of this research. Throughout the presentation procedure, there were overlaps in information, which built a sense of satisfaction that students had gone in the correct direction, as well as many informative differences in the approaches taken. Here is an example of a PowerPoint presentation by Ryosuke and Risa, which was exceptionally clear and logical:

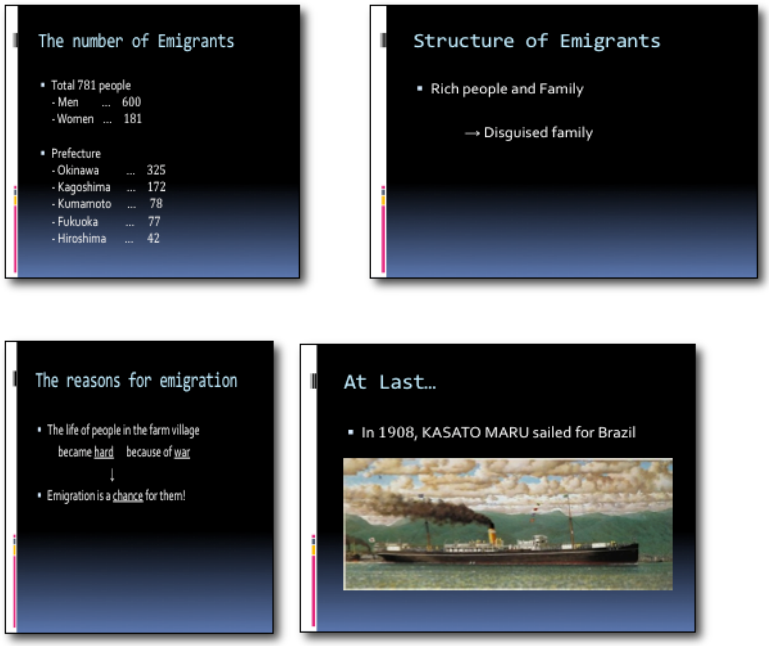

Figure 8. Ryosuke and Risa's PowerPoint on Emigration

12.7 *KYU*: Consolidation

12.7.1 Instructor Observations

In a departure from the bullying project where the students moved in and out of various roles, the students stayed in their chosen family roles for the entire project. Intriguingly, throughout the semester, students called each other by their role names outside the classroom, especially the Class 1 group. Dr. Nakano reported that some of the students who took her requisite courses jokingly referred to each other as "older sister", "younger brother", "uncle", "mother" and "father", which initially took her by surprise. The students had, however, made it their own by doing this in Japanese outside the class, so there was one memorable occasion when a passing member of faculty expressed surprise when one student addressed another as "dad" in this way. After being told that it was as part of project for my class, he seemed satisfied and made a favourable comment at the subsequent Executive Committee meeting. My main role was to provide guidance in the guise of the Brazilian recruitment agent and as the unsmiling Brazilian immigration officer, and in comparison with the bullying project, the entire project was much more student-led.

Because the emigration project was the first exposure to a learner-centred class for many students, Class 2 progressed at a much slower pace. While student relations in the classroom improved considerably over the course, there was a tendency to set up a Self and Other where the students were the Self and the teacher was the enemy Other. Some students approached me privately outside of class to tell me how they did not want to be part of this student Self group and were "ashamed", a word with extremely strong connotations in Japanese culture as outlined in Chapter 2, but were powerless to stop this false dichotomy from emerging. Inevitably, things came to an impasse one day when the students continued to chat comfortably about fashion and their social lives and I quietly packed my belongings and left. In most countries in Asia, displays of anger are seen as a loss of face and poorly controlled emotions, therefore my quiet withdrawal from the class was sure to facilitate group *hansei*, critical self-reflection. When the time came for the next scheduled class, I remained in my office, awaiting the knock on the door. It came with five representatives of the class, who had been chosen for their sincerity and their confidence — in both English and in the possibility of meeting a very angry teacher. They spoke, I listened. They apologized; I asked whether this was the Japanese social apology, used in everyday conversation or the Japanese "shame" apology, used in cases of deepest regret. They said it was the latter. I accepted their apology. They formally asked me to be their teacher and I formally accepted, with the stipulation that if students did not make an effort to speak to each other in English that I would resign as their teacher with immediate effect. They returned to the class to make a report to the other members of the class. I returned five minutes later to sixteen alert and very serious students, who, for the next semester and a half, made the most prodigious improvement in English. For me as a teacher, it highlighted the need to be more sensitive and responsive to students' needs, especially with students whose characters tended more to the emotional rather than the intellectual.

12.7.2 Student Observations

The major achievement of this project was that all of the students in Class 1 and most of the students in Class 2 experienced their own Japanese-ness from the perspective of Other, which allowed them to move beyond the Self and Other dichotomy that the needs analysis had revealed. Another result was that students connected with a Japan of a different era emotionally and intellectually. As Shimpei succinctly put it, "I never knew that there was a time that Japanese people were poor and had to emigrate". There was also a sense of injustice that the Japanese people were lied to, just as in the contemporary cases of human trafficking, and Mina reported that, "People who go to Brazil will become rich. However, the conditions: housing, 3D[71] and too low salary was not good for Japanese immigrants. In one of the coffee companies, Japanese were treated as slaves". However, all of the students grappled with their research and sought to find meaning in the lives of these early Japanese emigrants. Mayuko described how the emigrants strove to make their own lives more tolerable: "Their condition was not easy; the difference of language and culture, living in poverty, unhealthy and so on, but they… displayed the values which are still Japanese, [made] associations, and stabilized their lives". Therefore, through the lens of history, the students themselves could instinctively identify the integral parts of deeper Japanese culture.

12.8 Summary: Reflections

The emigration project was highly successful with Class 1, the group that had already been through the bullying project and were highly motivated to communicate in English irrespective of ability. Students affectively engaged with the lives of the emigrants and took some aspects of the project, such as familial roles, outside of the class, which would seem to demonstrate a deepening of inter-personal relations within the class. All of the students commented positively about doing the role-plays. For example Shunsuke reported that "We

[71] 3D is taken from the Japanese slang of *3K* which is used to describe jobs that are dangerous, demeaning and dirty

have done a little role playing about trials in the spring semester and it was interesting" while Rie simply stated that "I like the way of[72] role-playing".

With respect to process drama, students were asked to collate their three pieces of 500 words written in-role as their character with an additional 250-word paragraph outlining their own evaluation of the course. In both classes, all students reported that they felt their English had improved. With respect to facilitating a move from the Closed Communicative style to a more Open Communicative style as outlined by Kao and O'Neill (16) below:

Key Aspect	*Closed Communication*	*Semi-Controlled*	*Open Communication*
Objectives	1. Accuracy 2. Practice 3. Confidence	1. Fluency 2. Practice 3. Authority 4. Challenge	1. Fluency 2. Authenticity 3. Confidence 4. Challenge[73] 5. New Classroom relations

students reported changes in the five target ICC areas of fluency, authenticity, confidence, challenge/motivation and new classroom relations. One student commented that "*I can't remember fine, but I think I get creative power. Changing better than I was"*, which indicates a growing sense of fluency in English. Regarding authenticity, another student commented that *"Kasato Maru project was very difficult, but I can get information and knowledge*." With respect to confidence, a student from Class 1 reported that *"the teacher…never spoke Japanese and she continued persuading us to talk in English in the class. As a result, almost all of us tried to use English as much as possible and our English skills improved steadily".*

[72] "The way of doing" is a deep part of Japanese culture with its roots in Confucianism, that there is a correct way to do everything, from holding chopsticks to the art of sitting down. It was delightful to read this comment in this context.
[73] Interpreted as motivation

Another student recognized the switch in his own motivation in the comment *"By studying with such individual situations, we can learn English that we cannot learn if we study in the ordinary English Classes".* In the more troubled environment of Class 2, the major success was in the change of classroom relations, as can be seen in the comment *"making groups and doing some activities (role-play, presentation and so on) helped us to enjoy learning"*. There was only one voice of negativity, as can be seen in the comment "*I think role play was a nonsense".* However, most of the students in both Class 1 and Class 2 asked that a similar project be done for their last semester of English Communication, for the last section of the course in Autumn 2010 and again gave their suggestions for the theme anonymously.

Chapter 13: The Homelessness Project (Autumn Semester, 2009)

13.1 Introduction

At the end of the Emigration Project, the students were asked to indicate an area of research in which they had an interest from their core subject area. The majority of students stated that they wanted a deeper understanding with the social issue of homelessness. There were three possible reasons for the sudden and cohesive interest in this particular issue. Firstly, the Kansai region of Japan has had the highest rates of homelessness in Japan, which Aoki attributes to "the gradual disappearance of day-labourers…and the disemployment of casually unskilled worker" (361). In Osaka City in particular, homelessness is pervasive, yet most people studiously avoid noticing the people asleep on the streets, stepping over the sleeping bodies. There is a "blue-tent encampment area", so-called as the local government provides each homeless person with a certain amount of blue plastic sheeting, which people use both as ground covering and protection from the elements. As far as the eye can see, there were blue tents on the banks of many of the rivers in the Kansai region, so the problem was highly visible to the students, the majority of whom came to the university by trains that traversed at least two bridges over rivers. Secondly, because the express aim of all three departments was to develop social consciousness, there was a keen interest in the fallout from the recession, which hit the most vulnerable in society first and saw the numbers of those made homeless soar. Lastly, each of the three departments had experts in the field from various academic disciplines but each had a commitment to serving society as a whole academically, spiritually and practically, and communicated these ideas to the students in their lectures. Therefore, it was unsurprising that these socially conscientious students would opt for this topic.

13.2 Literature Review

Homelessness, Aoki also reports, has also been the cause of social unrest in the Osaka region and,

> *regarded as an eyesore by pedestrians and neighbouring residents and often violently harassed by them. They organise themselves in order to resist the demolition of their shacks by policemen. So the clashes between homeless people and the police sometimes happen* (365)

The Kamagasaki area of Osaka City has the dubious honour of being as near as one can get to slum conditions in Japan, but unlike slum areas in other parts of the world, and because it was historically a day-labourers' area, it is inhabited by men. There is an attempt at gentrification in one part of Kamagasaki called Nishinari, which is, in the words of Okazaki, "the largest slum in Japan… attracting a new breed of visitor: backpackers". Whatever it is about foreign backpackers taking advantage of cheap accommodation, within Japanese society, in the words of Giamo,

> *there seems to be even less tolerance or compassion for those who, for one reason or another, slip off the ladder of social obligation. To even hear about, let alone encounter, the yoseba (day-labourers district) inhabitants evokes a sense of fear and loathing* (14)

13.3 Cultural Context

Until after World War II, there was no word for "homeless" in Japanese and the word used today is the loan word from English *homuresu*. Okamoto divides this word into three further categories:

Historically, Japan has had three types of blighted residential areas, which may fall under this broader definition of homelessness. The first is made up of substandard housing tied to employment. Examples include accommodation for seasonal work called Dekasegi, spinning mill dormitories after the Meiji Restoration, coal mine houses, houses for the people who fish for herring and construction camps. Conditions in this housing were exacerbated due to their instability, as they were tied to seasonal or temporary work (526)

With respect to the *degaseki*, or migrants, many Japanese-Brazilians, the descendants of the Japanese migrants to Brazil discussed in Chapter 9, were mostly employed in the car industries and other industries associated with "3Ds". However, due to the recent and on-going economic downturn, in the words of Masters, "the Japanese government started the program to pay $3,000 to each jobless foreigner of Japanese descent (called *Nikkei*) and $2,000 to each family member to return to their country of origin". The only problem is the stipulation that these Brazilians can never return to Japan, not even if the economy improves. Therefore, at the initial stage of this current recession, there was official encouragement on the part of the Japanese government to send this particular group of migrant workers to their home country in a bid to keep the Japanese migrant homelessness issue from spreading into the foreign community.

To a certain extent, the problem of homelessness is becoming less visible, as Okamoto points out:

The number of rough sleepers has been decreasing and their characteristics have been changing since 2002. However, the number of invisible homeless people, who stay at Internet cafés, comic book shops, or coffee shops all night is increasing (528)

Another factor in the homelessness issue is its aging population. Marr reports that in,

> *Kamagasaki, 66.3% of all laborers were over 50 by 1994. This increase in the number of older workers is alarming because when jobs are scarce, younger, healthier laborers are more likely to be chosen for work while older laborers are most likely left unemployed* (243)

From a personal perspective, moving to the Kansai region after living for one year in rural Hiroshima and eight years in the very international region of Oita in the southern island of Kyushu was responsible for the worst culture shock I have ever experienced. Firstly, because of the very pronounced sense of a Kansai Inside identity, for the first time I was incessantly made to feel Other. On the mistaken assumption that a foreigner could not possibly speak Japanese, people made reference to physical appearance before moving into a more general diatribe about how useless the study of English had been for them and/or stereotypes of America. The other thing that contributed to culture shock was seeing the casual disregard of passers-by as they stepped over sleeping homeless men outside the main Osaka train station on a busy Saturday afternoon. To a certain extent, I found that Japanese colleagues and Kansai people in general found it easier to talk about the taboo subject of *burakumin,* the untouchable class, than the homelessness issue. However, homelessness was the topic that my students wanted to tackle.

In setting up a process drama project based on this topic, it was extremely challenging to find a suitable setting which would emotionally engage the students, yet have an objective space in which to analyse the concept of involuntary homelessness. Dr. Nakano and I had many discussions about how the project was to be framed and how students would conduct their research. She stressed that primary research whereby students would interview the homeless was out of the question because of issues of safety and ethics. As mentioned earlier, the stimulus for the project came from an old out-of-print book from a book-swap shop called *A Harvest of Hate* by Georgina Day Robertson, This novel, a piece of fiction written by an

American mathematics teacher at one of the Japanese Internment Camps during World War II, was the impetus for my own private research into the history of World War II in both North America and the Asia-Pacific region in general. My findings indicated that the oppressor and oppressed dichotomy was by no means limited to the European context. While the Japanese military were not blameless for the brutal atrocities across the Asia-Pacific region during WW II, this third part of the process drama project at large, however, was to consider Otherness from the perspective of a group who were deliberately constructed as the Other — the Japanese-Americans. This group alone, not any other groups that the United States was at war with, were interned because their ethnicity was readily visible, and they were subsequently rejected by the governments of both America and Japan. In 1988, the U.S. Civil Rights Act awarded redress to the internees and/or their relatives, who received an official apology and 20,000 dollars from President George Bush in 1990 *(See Appendix XXVI)*. These Japanese-Americans, who had been previously accepted as full American citizens of the United States of America, were suddenly told that they were no longer a part of that society and that they were the enemy, simply on the grounds of race.

It was not just I who had these two enormous historical gaps in knowledge — the majority of my Japanese friends and colleagues seemed unaware of the nature of aggression that Japan was responsible for in the Asia-Pacific region during World War II, and of the Japanese-Americans internment camps. With respect to the former, when teaching at Ritsumeikan Asia Pacific University (APU) from 2004 until 2007, because there were many Koreans and Chinese students, tensions used to run very high at times. With regard to Japanese military conduct in the Asia-Pacific region during WW II, and the subsequent atomic bombing of Hiroshima and Nagasaki, in the changeover from military patriotism to a national commitment to peace in Japan, there has been a deliberate white-washing of all atrocities committed by Japan across Asia in Japanese junior and senior high-school history

textbooks. This can lead to a frightening lack of historical awareness when Japanese people are confronted by their Asian neighbours, who still bear the scars of a vicious colonial past. To bridge the gap between hostility on the part of the Chinese and Korean students and the lack of knowledge on the part of the Japanese counterparts, setting up role-plays whereby the students took on the role of the Other proved a useful way for the all students, Japanese and non-Japanese alike, to become more sensitive about what had happened[74]. Another successful way to diffuse this distrust at APU was through research assignments, which students presented to the class. The attitude towards Japanese-Americans, however, bordered on unsympathetic for most Japanese students, as Japanese-Americans fall into the cultural category of Other or out-group.

13.4 *JO*: Enticement

13.4.1 Research Phase

The issue of homelessness from the point of view of the Japanese Americans interned in camps during WWII as a process drama project was decided upon one hot summer's day while running up the mountain overlooking KGU. I also decided — that this knowledge would initially be deliberately withheld from the students because of attitudes towards Ohnuki-Tierney's "'marginal outsiders'… toward whom the Japanese feel ambivalent or downright negative" (43). In the first class, students were given the case of one homeless girl in a US context. First, students were randomly assigned groups, and these groups were to remain in these 'family' groups for the entire semester. In these groups, students were then asked to discuss, with the benefit of knowledge gained in the earlier emigration project, that if there were three basic reasons for emigration — personal, economic and political — to consider the possibility of how and why this girl had become homeless. As a homework

[74] See http://publish.ucc.ie/journals/scenario/2009/01/donnery/03/en for more details of this study

assignment, the students read four opinion-based articles on homelessness *(See Appendix XXIX),* and then formed their opinions based on research. They posted their reactions and opinions in paragraph format in the class online discussion Google Group. An example of the findings of one student, Rie, follows in Figure 9 below and there is a screen shot of the homework in Google Group in Appendix XXX.

> ***My Opinion and Investigation of Four Articles***
>
> *There are four articles about the homeless in hand. Today, I would like to describe my opinion of these articles and the result of the survey about it. The first article said that if he or she wants to work, a person can land a position, that very few who are homeless is so due to misfortune. My opinion of this article is to disagree because, according to 2007 investigation of the Ministry of Health, Labour and Welfare, people experiencing a slump because of misfortune is half. Moreover, 26.8 percent of homeless are from 55 to 59 years old years old. As for this age, the prime of life is passed and the body is too aged to work for physical labor. It is understood that there are a lot of people who cannot work for physical reasons, even if they want to work from the above-mentioned. The next article said that a lot of homeless people have a mental illness and there are a lot of sicknesses which are drug and alcohol-related. At first, I felt this article is exaggerated because I felt some of them are mentally ill. However, there was an investigation by a psychiatrist and 60 percent or more homeless people around the Ikebukuro district of Tokyo have a mental disease, according to the Mainichi Shimbun Newspaper on September 2nd, 2009. The percentage is far higher than my imagination and I agree with this article. The third article said that "Most homeless people have no interest in living under a roof, in following some specified regimen or in earning a wage". I do not think that this article is true because of the above-mentioned investigation. It has been understood that there are as many as 35.9-percent homeless say "I want to find serious employment and to work" when asked about future plans. That is to say, the investigation of the Ministry of Health, Labour and Welfare derived results[75] which proved the opposite to this article. The fourth article said that the maximum problem of homeless is they chose the circumstances. I am opposed to this opinion because I know the fact that the percentage of those who want to continue their life as homeless is only 18.4 percent. In conclusion, if even information that was printed in the credulous newspaper I learnt the importance of a thorough examination for myself. Moreover, I felt the homelessness issue became more familiar than before and this changing of my mind is a good preparation for the classes of drama[76].*

[75] The Ministry of Health, Labour and Welfare homepage

http://www.mhlw.go.jp/houdou/2007/04/h0406-5.html

[76] This is my interpretation of Rie's homework. For the original text, see Appendix XXXI

The second from last sentence in particular demonstrates a growing awareness on the part of the student about the importance of reliable sources for research while the final sentence shows how the student has become aware that role-plays have the capacity to sway opinions.

13.5 *HA*: Crux

13.5.1 Role-play 1: "My Home"

In the following class, the students, in their family groups, were asked to decide on their individual character roles within the family group, before designing the floor plans of their ideal home. Most of the students, because they were living away from home, were *au fait* with the concept of floor plans as Japanese real estate agents usually send potential renters a number to choose from before taking potential clients to visit there. Students were exhilarated to be able to make their own homes without any financial constraints and these floor plans turned out to be very elaborate. They introduced their houses to the other groups, each student explaining what was in each room.

When all the groups had performed their role-plays, to much hilarity as many had swimming pools and private gyms as in opulent Hollywood-style mansions, the video-clip of the Yasutake family in their house[77] was shown. This audio clip was played to show what had happened to an ordinary middle-class Japanese-American family on the day of Pearl Harbor, December 7th, 1941. It was interesting to note that the students, in a moment of prolepsis, immediately focussed on the FBI agents' forbidding of the Japanese language.

13.5.2 Role-play 2: "Get on the Bus"

The next class opened with the students making a tableau within their family group of what time of the day or night it was when the FBI representative came knocking on the front

[77] http://www.densho.org/sitesofshame/family.xml

door of their family homes. Students slept, studied, read books, practiced musical instruments, cooked and did other domestic chores. Then each student added a line of dialogue to describe their thoughts for that exact moment. To prepare for the role-play, the students decided what they had been doing five minutes prior to that moment. Then, the students performed their role-play and I, in the role of unknown police official, knocked on the door. For the next part, the students opened the door to me, in-role as the official, who ordered them to get on the waiting bus, one row of desks and chairs that had been cordoned off. The students reacted to this in various ways: some tried to hide out of sight *(See Appendix XXXII)*, others packed their one bag for the journey and obediently waited on the bus, while some wanted to open the door and reason things through, telling the official that they were not Japanese, not the enemy and were naturalized American citizens as can be seen in the transcript below:

Teacher (T): All people of Japanese descent are, by order of the US government to get on the bus in order to be taken away.

Student (S): But I am American.

T: Yes, but you have Japanese blood.

S: But Japanese is no relation.

T: Anyone who has Japanese blood, according to this document, MUST get on the bus. You have Japanese blood, your name is Suzuki, you MUST get on the bus.

S: My father…

T: You can go on the bus or go to jail.

S: But my father is dead and later I was born here so it's no problem.

T: You still have Japanese blood so your thinking is Japanese and you MUST come with me.

S: Okay…

Digital Recording 4: Get on the Bus

The students waiting on "the bus"[78] were asked to think of questions that they would like to ask the "police officer". As more and more students got on the bus, the atmosphere got extremely tense, and the innate class cheerfulness grew darker. By the time I addressed the class-in-role as FBI Agent Gretta O'Connell[79], the students were ready to find out what exactly was going on, as can be seen in Digital Recording 5 below:

S1: *Can we live with only our family, away from other families?*

T: *Yes, you will have your own family…space. And your neighbours will be very…close. Any other questions?*

S2: *Can we go to school?*

T: *Mmm, at the moment, the government is trying to find teachers, but we will make a school. So, if, in your family, your mother or father has experience in teaching, please let us know, please contact us.*

S3: *When we arrive, will we have freedom?*

T: *In the camp, you are free and it is a very, very big open space. A big, big camp.*

S4: *Will we get food?*

T: *Oh yes, the government will give you…enough…food.*

S4: *Japanese food?*

T: *Japanese-style food and others.*

S5: *Are there any amusements?*

T: *You have to make your own amusements. (Class groans)*

S6: *What is the role of the American army there?*

T: *Well, the American government will protect you from angry Americans.*

S6: *Is it safe?*

T: *Yes, very safe. It will be safe for you — and also for America.*

S7: *Will there be places to buy items for daily living or will you give them to us?*

T: *In your bag, you should have one change of clothes and linen for the bed. Now, we don't know how long the war will last, but these clothes have to last you the entire war.*

[78] One-third of the classroom was cordoned off to become "the bus"
[79] My mother's maiden name

S7: It's not enough for us and we need more clothes.

T: We will ask the Salvation Army to give you some clothes.

S7: We cannot buy ANYTHING?

T: You don't have money. All of your banking has been frozen so you have no money. The US government is going to hold your money in a safe place so you have no money.

S7: I cannot believe you. (Class makes angry sounds)

T: Anyone of Japanese ancestry, all your banking has been frozen. You cannot use your bank anymore.

S5: Are there electrical facilities like the Internet?

T: It's 1942…

S5: Radio?

T: Radio, yes there's radio! You will have radio. TV is too expensive. ([80]The Internet was created in 1956 by the US military as a secret weapon, and it was kept a secret for many years but now we can all use it. I remember using the Internet for the first time- black screen and green letters, natsukashii[81]). Any other questions?

S8: Are there structures of society there?

T: You will have to build your own Japanese society, you will need to find leaders, you will need to find teachers, you will need to find doctors- within your Japanese society.

S: Can we leave there anytime?

T: No. For your American friends, you are now the enemy.

S5: Can we send letters from there?

T: Yes, you can send letters, but we will check what you write. We don't want any terrorists. Any other questions? ([82]No, okay, let's imagine we have arrived in the camp so please take your bag and go back to your seats.)

Digital Recording 5: Internment Camp Questions on the Bus

Despite the Japanese culture of respect to figures of authority, the students knew there was something amiss and that there was something unjust about what had just happened. As can be seen in the above recording, students called upon me in-role to explain why this was

[80] Out-of-role as Eucharia-the-teacher.
[81] Happy memories
[82] Out-of-role

happening to them, hardworking Japanese-Americans who had never broken any laws. They demanded to know where they were been taken, what the conditions would be like, and what the food would be like. In my in-role capacity of FBI agent, I answered their questions evasively, emphasizing that they were now the enemy and that the US government was taking them to a safe place for their own protection. As the role-play continued, the body language of the students changed, from alert postures to bent over the desks, as if in despondency.

Even students who were unmotivated to speak in English under normal circumstances seemed to be under the spell of this class-in-role play and it seemed that their emotional engagement with the world of the role-play provided the impetus to articulate their thoughts. These students, who usually asked other more able students to "interpret" for them and tried to be the non-verbal communicative actors in the group role-plays, were suddenly telling me in my role as FBI agent and the other members of the class group that this was "unfair" and this was "not human rights". One student, in particular, who had never been heard to even try to speak English, put her hand up and asked the pertinent question "Is this true?"

13.5.3 Research and Development Phase

For the weekend homework assignment, students were asked to research this event in both Japanese and English, on the grounds that reporting of this event would be skewed between the two languages, and because of the historical nature of the event and the intervening politics. What the students found had them abuzz with indignation at the start of the following class. They reported that there was indeed a gap in the way in which the Japanese-American camps were reported on from the past to the present day. Reporting within the Japanese media of the past was scant, whereas nowadays the reporting leaned towards the rhetoric of victimization. In the case of the American media of the day,

propaganda was rife and interest in the event was expressed only by the release of movies and the publication of books.

13.5.4 Role-play 3: "Arrival at the Camp"

Firstly, the trailer from the 1990 film "Come See the Paradise"[83] was shown to the students, followed by a clip showing the arrival of Japanese-Americans to the camp by the documentary film "Rabbit in the Moon", which showed the real living situation of the new arrivals[84]. Each family group read one of the "Letters from the Camp", *(See Appendix XXXIII for an example)* before brainstorming ideas for the role-play entitled, "Arrival at the Camp". For homework, each student wrote-in-role about his or her arrival at the camp, and many showed the Japanese cultural adherence to cleanliness and food, as encapsulated by the example in Figure 10 below:

> *First, America deprived us of a life of peace. One day American officers went to my house…Why did they show up at my house?…we could not oppose their idea. We must go to another house. The house where we lived was very poor, because it was wooden. Furniture was [wooden] too. A bed and a blanket were uncomfortable. In addition, lavatories did not have screens. It was very dirty. I was worried that someone might get ill because of the dirt. Also, food was not good. Though we ate crops from the farm of the camp, it was not enough. My children had complaints. As long as we were here, it was very difficult for us to get a lot of food…I wanted to give food to my children because they were…growing! Moreover, the camp was not peaceful. People always got annoyed because of the shortages, dirt, no social position and [lack of] freedom. Therefore, there was a bad atmosphere in the camp.*
>
> *Second, some riots happened in the camp, because people had complaints...for example, simple houses, lack of food and drab lives. However, our opinions were usually ignored by American officers. As a result, some people tried to have riots. However, many…were injured by the officers. They often had guns…some people thought the riots were necessary, other people thought not…Moreover, my family was involved in the riot…To my surprise, my husband and son had taken part…I had been very anxious about their safety…they had …injuries! Though my son had gotten a slight injury, my husband had gotten a serious injury.*

[83] http://www.imdb.com/video/screenplay/vi968818969/

[84] Unfortunately, the documentary series was taken down from YouTube due to copyright infringement but a trailer can be seen on http://www.pbs.org/pov/rabbitinthemoon/

All students personalized their "experiences" from the role-plays, showing a deepening of engagement with the issues of homelessness and human rights.

13.5.5 Class Role-play 4: "Life at the Camp"

In the next class, the students were given the United Nations Bill of Human Rights, which was not new information to most, except for the language in which it was couched. Attention was drawn to the phrase uttered by Eleanor Roosevelt that "no one can put you down unless you allow them to" and, with this in mind, the building of the microcosm of Japanese-America, performed as a class-in-role without my intervention in-role, for the role-play "life at the camp" commenced. One person was voted to organize the camp into a working entity with schools, shops, farms, canteens etc. Again, there was a cultural reticence towards volunteering for all the positions, so the organizer, in exasperation, asked people to move into groups in which they had an interest and could contribute towards: school-related, shop-related, farm-related or canteen-related. Interestingly, and in keeping with Japanese traditional culture, it was the father-figure in each family who made the decisions and then the family tended to follow. After this class role-play ended, I pointed out that all the older men were stripped of their positions of authority, as the American authorities saw them as the possible enemies. Many of the older generation were genuinely unable to speak in English and, as communication in Japanese was forbidden, there was a shift in power-relations from the father to the children. Another clip from the documentary film highlighted this point and students were asked to reflect on how they would feel if their language was torn away from them as the weekend assignment.

13.5.6 Role-play 5: "Your Language is Dead"

At the start of the next class, students were given a dialogue from Harold Pinter's "Mountain Language", that started with "your language is dead" (25) *(See Appendix XXXIV)*. Each family group was asked to create a situation in which people were forbidden to speak in

their mother tongue and produce a short role-play for the class. Some students stayed within a contemporary context. For example one group demonstrated how the use of Japanese local dialects was overtly discouraged in more urban areas. One group showed an average English-only policy EFL class and how frustrated students were when a teacher denigrated their mother tongue of Japanese. Other groups delved into historical contexts and showed the annexation of Korea by Japan in post WWI. From performing and watching these role-plays, students gained a deeper understanding of the emotions surrounding linguistic loss, one with which they were all familiar, to a certain extent, as cleverly demonstrated by the EFL class role-play. Then, the students watched the video-clip again about the loss of power by the authority father figure in the Japanese-American camps. This time, there seemed to be a deeper empathy with the frustrations and humiliation of cultural and linguistic losses.

13.5.7 Role-play 6: "Dealing with the Americans"

The authority figure from each family, the father or grandfather in most cases, formed a separate group, while the other students formed a community to construct the mini-society. One person from each group was designated to deal with "the Americans", and this was, in most cases, the children, whose English was better than that of their parents. Students then regrouped into their original family groups for a discussion on the implications of altering power-relations for their families. For the weekend assignment, students were asked to research, in Japanese and English, original reports at this time about the changing of family structures within the camps.

13.5.8 Role-play 7: "Life in the Camp II"

The following class opened with a more up-beat video-clip, whereby some of the internees broke out of the camp, not to escape, but merely to go fishing. The humble fish, in the Japanese context, has been part of the traditional diet for thousands of years and part of

the Shinto religion, which is similar to Irish paganism in its worship of nature. Therefore, the students could immediately identify with the need to break out in a bid to be one with nature as a measure of existing in the present while hoping for the future. Also, given the Christian ethos of KGU, many students saw fishing in terms of the Christian parable of hope.

Afterwards, students were asked to brainstorm the worst possible thing that could happen to their family while incarcerated and perform their role-play for the class. Role plays tended towards death, whether that of a grandparent, parent or child and the means in which this came about ranged from old age, to illness with no available medical care, which is a contemporary fear for most Japanese, to being shot by the US military. Students were asked to write up the diary of their character while in-role for the weekend assignment.

13.5.9 Role-play 8: "Returning Home"

To prepare for this last role-play, half the students were asked to leave the classroom for a few minutes. In their absence, the other half of the class were asked to appropriate the absent students' belongings, including their table and chairs. Being Japanese, the returning students first dealt with this by laughing nervously, then, as the other students politely but firmly refused to return their wallets, keys, mobile phones, grew quite angry and distressed. Once the atmosphere changed, I intervened to stop the role-play and ask the students to reflect what they felt. For homework, students researched what had happened to the interned Japanese-Americans at the end of World War II to prepare for their last role-play called "returning home". Students endeavoured to rationalise the repossession of their family homes in fascinating ways: one group had a white grandparent who had kept their houses in their absence, another featured the parents who had been killed in the previous role-play, "Life in the Camp II", giving spiritual guidance from heaven, while many groups accepted their fate

and looked to their Japanese spirit of *yamato-damashii* and strong family bonds to help them build a new life.

13.6 *KYU*: Consolidation

13.6.1 Student Observations

All of the students in both classes produced a final report, three paragraphs that were written during the course and one final paragraph outlining their reactions to the project. What follows below is an example of one student's final report[85] and the journey she and her family went in the course of the homelessness project.

> *Through the Class of the Interment*
>
> *My name is Asuka. I am 39 years and I have a husband Kyosuke, 42 years, and two children, Minori, 22 years, Sho 12 years. Our family name is Suzuki. Our life is very good, because husband, Kyosuke, is good at his work, so we have a lot of money and we can live richer. For example, we have EV, grand piano, home theater, amusement room (there are billiards, karaoke, and so on) in our house.*
>
> *One day, when we were in home, I was in the kitchen, Kyosuke was in amusement room, Minori was taking a bath and Sho was studying for the entrance examination in his room. Suddenly rang the interphone's bell, then police into our home, and we were picked (taken) up from there with the least bag by force. Then we were gotten into a bus, there were many Japanese, I think, theirs situation like us.*
>
> *Our lives in the bus were uncomfortable. There were not enough food and not good at bed situation on the bus. For example, we could eat the least food, and we could not lay my body, so we could not sleep with my leg straighten. And the bus did not have softy cushion, so hard to get asleep. However, we thought that if we could endure the situation, comfortable life waiting for us after got off the bus.*
>
> *We arrived at the Japanese camp in the US. It started our lives we could not imagine. There were a world of money do not have means. We could not do we would like to do the things. We just do work every time. With that our lives at home, we could not eat enough food and could not sleep well. The house like barns and the space is multiply 3 meter by 6 meter. And flooring were linoleum blocks, and there were a few bed like military, there were no furniture, with full smell of horses. And toilet room does not have screen or doors. So they were barrack. When we long lined to got a few foods (not enough). So they did not have privacy. Because we could the space and blanket to sleep but there is no bed. Our family brought own pillow from last house. Their camp 6 kilo meters square and they didn't have freedom with barbed wire. However the weather was not so hot but cold, so we spend every day with feeling cold. In these lives we used gradually…*
>
> *One day stand up the generation of our children. Because they thought unreasonable to the lives in present. And American newspaper said to Japanese*

[85] Only spacing has been changed, everything else has been left unchanged

descents are not American if they loves the US so much. And first immigration did not have a nationality so they did not have the floor. So the Second [generation] stood up.

Another day, end up we could not enduring that lives so we tried to escape from the camp. When we thought that our body has been broken on the sight of mental and physical. And we tried to ran away and climbing the fence. However, the government was not so easy. We ran with our best, Asuka and Kyousuke were shot by a solder… a moment later they died. So Minori and Sho lost parent killed by a solder and they were left in camp.

Meanwhile, the war was ended. We got a permission to return the last homes. My family lost two people but their children could leave with arriving. But the children were thinking positive as they could. And they are thinking that their parent wished so and return their last home.

When they return the house, for one reason or another, their house has been used. They surprised very much, and knock the door. There was an old man, Carl. He is their mother's father. The children said to Carl that their parent died in the camp, and they asked a question to him why you were living here? He said the answer that when he visited to his daughter Asuka's house to meet her family, there was no, and he visited another day still that. So he came up with an idea that he wait them in this house to living. So he [was] living the house. He said to children, his wife dead last day with she said that "I want to fly at least when I lived", so he is making the flying house with a great deal of balloon. And he is thinking after he made the house, he will go to voyage with his wife's heart.

Through this theme I researched so many things... Now I write the things of I knew. About 50 years ago the American government order to nation "Japanese descents, who lived in the west coast, should evacuate each house at once, and gather prescribed camp". In 1941, the out broke of the Pacific War. Then Japanese descent's commit forcibly were realized. They have only limited times. They caught own estate after hard works until that time. But this moment, they have to dispose almost them and evacuate each house for a few days. They could bring a bag per person. What shall they do the house, farm, company, furniture, pets and so on? However, almost all Japanese descents [material wealth was] sold or abandon.

Their house barrack were made by tar, toilet without screen. And the range of buildings were like a maze. There were not enough hospitals. But there were popular shops like theater or barbershop so on. So they have been discriminated but, they found their own delight and they tried for good live. However, their stress kept piling up and occur riot here and there. But that things makes some trouble oneself as a result. Because they torment with brotherhood or killed by soldier.

So I found discrimination or War will cause hurt one's heart, and be lost everything and vain. At present wars are still occurring on the world. So I wish more people to be thinking better that than before. And I believe wars will disappear in the world someday.

13.6.2 Teacher Observations

The success of the emigration project, despite difficulties in the outset with Class 2, allowed the homelessness project to move far beyond what I had initially envisaged. There is a strong possibility that the students' engagement with the topic in terms of human rights can be linked to student involvement with the Students In Free Enterprise (SIFE) Conference held in Berlin on October 4th to 6th, 2009. For the first time, a team of students from Japan were invited to this global competition to report on their social enterprise project, which helped Philippine women, both legal and illegal, into the Japanese job market. With respect to the homelessness project, students from the Department of Social Enterprise felt ready to take leadership roles and were able to share their theoretical knowledge from their lectures and the practicalities from the SIFE project.

In Class 1, about 80 per cent of the course was conducted in English and Japanese was used to guide weaker students so that they too could also have a part to play. With respect to Class 2, there was a greater tendency to talk to the teacher in English and talk to one another in Japanese; however there was a marked improvement in English speaking and writing skills in comparison to the emigration project. Students in both classes wrote favourable comments about the project in their final report and they reported development with respect to communicative styles in the Byram's five areas of ICC.

13.7 Summary: Reflections

Throughout the homelessness project, classes became highly learner-centred and learner-led, and my role as teacher became more like that of a sports trainer than an English teacher, as students' confidence and determination to communicate through English, rather than for English, grew. There were setbacks and sometimes parts of the course fell behind and were abandoned. The students compensated for this by engaging with the topic at a

deeper level and showed compassion and understanding for those who became homeless. On a personal level, the students taught me through the EFL class role-play that an English-only policy in the classroom could be frustrating and demotivating for students. Because I had attended drama workshops in Japanese, I had naively assumed that all the students would relish the opportunity to communicate in English in a psychologically safe environment. Despite the English Communication Course being an elective one, many students were there not because of high levels of motivation, but rather because the Japanese sign language course was oversubscribed and they did not want to start a new language such as Korean or French. In summary, the course taught me a great deal about student motivation and personal empathy.

Chapter 14: Lagniappe- Guest Lecturer Sessions as Springboards for Creativity

14.1 Introduction

Guest lecturer sessions are typically imagined as passive and non-creative for learners. In this study, however, three guest lecturers from divergent immigrant backgrounds were invited to share their experiences with the HWS English Communication Course students (n=22) in the emigration and the homelessness projects. These sessions aimed to build the students' confidence during the question and answer (Q&A) section of the lectures by moving from prepared questions to more spontaneous ones and helped to provide a deeper understanding of the two issues to help with the subsequent role plays. It was hoped the guest lecturer sessions would provide a forum to lead students to better understanding of the experts' specialized knowledge.

Within a Japanese university EFL context, the concept of a lively and dynamic question and answer (Q&A) session can be difficult to imagine. The deafening silence of a Japanese Q & A is not unique to the university context; it is pervasive across society as a whole. There are factors, such as shyness as outlined in Chapter 2, but, more importantly, the listener-responsibility in the Japanese communicative style needs to be taken into account. Furthermore, there are cultural and generational gaps that exist between non-Japanese English teachers and Japanese university students. In light of these issues, this chapter investigates whether, with appropriate preparation and repetition, students could develop sufficient confidence to ask rehearsed and spontaneous questions during guest lectures.

The main aim of these guest lecturer sessions was to move students away from rehearsed questions to more meaningful and spontaneous ones during the Q&A part of the sessions. These guest lecturer sessions were an integral part the emigration and homelessness projects, and the aim was for students to use the real-life experiences of the speakers to create

imaginary worlds in order to engage with their thematic experiences both affectively and integratively.

This chapter can be divided into five main parts, the first of which gives the reasons behind the inclusion of guest lecturer sessions into the larger process drama project as a whole. The second part describes the teaching context, while the third part outlines the procedure for the guest lecturer sessions. The final two sections describe the results from the perspectives of the guest lecturers themselves, the students, and the teacher. Finally the last part presents the analysis of three students' writing-in-role assignments for depth of emotion, indicating engagement with the project. The research grant that the university awarded to the English Department on the success of the bullying process drama project was utilized to cover two main research areas:

1. A comparative study of the changes of motivation in international students' exchange sessions and international video-conferencing sessions for the first-year students.
2. The effects of guest lecturer sessions on student spontaneity as evidenced in the Q & A sections for the second-year students.

This chapter focuses on the latter.

14.2 Literature Review

In an informal context, inviting international exchange students to an EFL class can provide opportunities for dynamic and meaningful exchange, as Kobayashi (2007) found at Seikei University. However, when it comes to the more formal notion of a guest lecturer session, the exchange tends to be more one-way — the quintessential teacher-led class. From 2004 to 2007, while employed at Ritsumeikan Asia Pacific University, I had the opportunity to witness first-hand the many advantages of using guest lecturers at the advanced level of a content-based course. Despite having prepared for the lecture in advance, the pervading

silence that accompanied the Q&A session was perplexing. There seemed to be anecdotal evidence that this was to be expected within the Japanese cultural context. The question that stayed with me as I began to further research Japanese cultural norms was whether it was possible for Japanese university-level students to temporarily step out of cultural norms in the pursuit of meaningful information.

14.3 *JO*: Enticement

14.3.1 Profile of the Students

All students came from various regions of Japan and most had some overseas experience, although for only a few days or weeks. The average TOEIC score was 530 and they were classified as lower in general English ability. Within the entire group, however, there was a considerable range of English ability levels, from non-functional to proficient. Initially, the students tended to stay within the departmental groups, but, through the random grouping during the bullying, emigration and homelessness projects, they were assigned to work with a more mixed group. This meant that students had to overcome cultural shyness in order to form cohesive bonds quickly within the group, despite not knowing the other students.

As mentioned earlier, many students, after six years of English education, are unaware of their latent linguistic knowledge, so there were four aims for the three process drama projects. First, that students could explore their pre-existing knowledge of English, then gain the confidence to apply it creatively; next to consciously seek out more information, and finally to assimilate new and old information into a growing sense of ownership over their own English language skills. Therefore, it was hoped that the insights of the guest lecturers would allow the students to gain first-hand information about emigration and homelessness, which they could incorporate into the larger process drama projects.

14.3.2 Profiles of the Guest Speakers

As described in Chapter 12, the first speaker, Dr. Liederbach, was a professor from Germany whose field of expertise included intercultural communication. As a non-native speaker of English, he had taken the trouble to prepare his lecture on intercultural communication in a clear and methodical manner.

The second speaker, Mr. Matt Sanders, was an African-American minority and therefore was in a position to talk about minority identity and emigration issues both in America and Japan. Because Matt was a native English-speaking instructor of English from the Language Centre located in the same building as HWS, he was more visible to students than the first guest speaker; most of the students knew his face, if not his name.

The third guest speaker, Ematt (Matt) Azizi, was an Afghanistan-born refugee to England and immigrant to Japan. Because of his extraordinary life, and despite his extreme nervousness, his introductory video clip provoked much speculation among the students as to his personal journey.

14.4 Guest Lecturer Sessions

The emigration process drama project, the subject of Chapter 12, ran from Week 6 to Week 14, meeting twice weekly for a total of twenty classes during the spring semester of 2009 *(See Appendices XXVI and XXV)*. The first guest lecturer session was held during the fourth class of this semester, with the preceding and following classes designated for preparation and debriefing. The second session was held in the twelfth class with the preceding and following classes once again designated for preparation and debriefing. In contrast to the first and second sessions, the final guest lecturer session was scheduled

towards the end of the fall semester of 2009, the fourteenth class of a sixteen-class process drama project on the subject of homelessness.

The function of the guest lecturer sessions was to provide students with specialist knowledge to affectively engage the themes and to serve as a catalyst for creative expression. The main purpose of the guest lecturer sessions, however, was to allow the students to ask questions about the issues of immigration and homelessness from experts. It was hoped students would move away from rehearsed questions and create more spontaneous and relevant ones and that their desire to engage would overcome feelings of shyness or language anxiety. The second aim was that students would gain emotional depth in their writing-in-role assignments in the aftermath of these guest lecturer sessions.

14.5 *JO:* Enticement

14.5.1 Preparation

Each of the guest lecturers was asked to make a brief introduction of their educational backgrounds and professional research, which was digitally recorded. Students were invited to watch the video twice and then share information with their group. Then the recording was shown for the third and final time. Students were asked to make three questions they would like to ask the guest speaker and to post them, as a homework assignment, to the private class Google Group. To prevent overlap and to encourage students to work quickly, they had to ensure they were the first person to create each question *(See Appendix XXIII)*.

14.5.2 Lecture

Each lecturer prepared a ten to fifteen-minute presentation supported by a PowerPoint slide show. Afterwards there was a ten-minute Q&A session between the students and each speaker. All three sessions were digitally recorded.

14.5.3 Aftermath

Students were invited to complete open-ended questionnaires about the sessions where they could write freely and directly about their reactions to the speakers and the content. In addition, the experiences of the speakers were taken into the realm of the process drama project as primary data for research into the lives of students' role characters. The guest lecturers were also asked to write up their analysis of the session, especially with respect to the Q &A session.

14.6 *HA*: Crux — Analysis of Writing-in-role

As previously acknowledged in Chapter 3, many features of the Japanese educational system have startling similarities to process drama and one of them lies in the concept of *hansei*. Rohlen & LeTendre argue that the Japanese elementary school teacher, "by focusing on errors as useful data for reflection *(hansei)*...distances herself from the role of judge or arbitrator…Teachers and children are united in a search" (155). In an analogous vein, in process drama the teacher refrains from giving overt directions in favor of asking questions to allow the students to reflect on the subject matter and their role within it. Therefore, writing-in-role provided a forum in which the students could reflect on their feelings, masked by the character-in-role about the situations they had faced in the role-play.

With respect to the deepening of emotional engagement with the process drama projects in the aftermath of the guest lecturer sessions, this section presents the analysis for the students' personalized interpretation of the guest speakers' sessions after creating relevant role-plays in class and writing about these plays in-role. To this end, the degree by which three randomly chosen students demonstrated the suspension of disbelief by emotionally engaging with their roles was analysed. For this sample, and as part of the homelessness project after all three guest lecturer sessions, the students were asked to play the role of

Japanese-American prisoners in internment camps during World War II, as outlined in Chapter 13, and then, when writing in-role to describe in detail the conditions in which his or her family found themselves. It was important for the students to clearly describe their lives and the situation, in order to explore whether the depth of feelings and engagement in the wake of the guest lecturer sessions could be directly attributed to the guest speakers' presentations. While the writing-in-role assignments below followed these sessions, there were four assignments, which were amalgamated and submitted as the 2,000-word final report assignment.

Three students were randomly chosen to examine to what extent the writing in-role activity stimulated their imagination and their assignments were input into a Microsoft Excel file sentence by sentence, in the KJ method of organizing random data. The sentences were categorized into either description about imaginary situations about the immigrants and their lives (D) or the feelings of the interned (F). The descriptions and feelings were further categorized into *High, Medium,* and *Low,* according to the extent of details either for the descriptions or feelings of the immigrants. Sentences were categorized as *low* if they introduced a simple situation, such as introducing the immigrant's name, for example, the first sentence in Chapter 14.6.1 below, or described things that had been taught within the context of the process drama project. If students further described their imagined situation with details, it was classed as *medium*, for example, the second sentence in Example 1, and/or described feelings about a described situation, for example, the second sentence in Example 2. If the student further developed the situation creatively within the process drama framework and described his or her responses appropriately, this was classed as *high*, for example, the fourth sentence in Example 1 and the third sentence in Example 2.

The extensions of imaginary situations and descriptions of the feelings experienced by the imagined internee were taken as indications that the student involved him or herself to the

extent that they had personalized the guest's experiences as well as extended his or her imagination, an indication that the guest lecturers had stimulated and developed the students' imaginations and creativity.

14.6.1 Student A

Example 1: Descriptions

1	Fact	Low	I am […….] Suzuki.
2	Fact	Medium	I am 49 years old, and I have a wife and two children.
3	Fact	High	I graduated from first-class university, and I got a job with a first-class company.
4	Fact	High	Moreover I started a business on my own at the age of 35, and it succeeded tremendously.

Example 2: Feelings

1	Fact	Medium	Although the war was over, perhaps the treatment to Japanese-American will be severe for some time.
2	Feeling	Medium	However, I believe that peaceful world will return someday and such terrible events as we experienced will never happen.
3	Feeling	High	From now on, I will continue to watch our family's happy life and peaceful world from heaven.

Category＼Degree	High	Medium	Low	N (%)
Description	21	33	9	63 (76.8)
Feeling	12	7	0	19 (23.2)
Total	33 (40.2)	40 (48.8)	9 (11.0)	82 (100)

Figure 11. Categories and degrees of involvement for Student A

Student A played the role of a 49-year old male first-generation immigrant from Japan and described his wife, his daughter and his son, enjoying their lives in America. One day, however, without any explanations, they were sent to an internment camp, in which he and his wife died in misery due to poor conditions. He still continued to describe his descendants' lives in his role as a guardian from the heavens. This could be interpreted as either an angel in the Christian religion or the Japanese Buddhist belief that direct ancestors play a role in the lives of the living. In addition, he described the feelings of the interned thus: "I can't endure such a poor life anymore. Someone, help me! I want this situation to be improved immediately".

The nine *low* sentences for the category *description* indicated that he had created nine topics about the imaginary prisoner, which demonstrated the extent to which he extended his imagination and created detailed situations, expressed in 54 sentences. The student also wrote the in-depth feelings of the prisoner in the course of 12 sentences. Of all the sentences he wrote in the assignment, 40.2% could be categorized as *high*, and indicated that he extended his imagination to develop an image of prisoner life, and his feelings surpassed anything he had learned about during the process drama projects and the guest speakers' presentations about immigration and intercultural issues.

14.6.2 Student B

Category╲Degree	High	Medium	Low	N (%)
Description	7	30	1	38 (61.3)
Feeling	18	6	0	24 (38.7)
Total	25 (40.3)	36 (58.1)	1 (1.6)	62 (100)

Figure 11. Categories and degrees of involvement for Student B

Student B played the role of the son within a family group who described the turmoil of the family being wrenched from the familiar, the hope that they all shared when the FBI

agent assured them that there would be educational and medical supplies and the consequent shock when it was not so. He described the conditions of the camp and the joy of being allowed to return home. This elation was followed by despair when his family found, to their horror, that, after everything they had been through, their house had been sold to someone else. He rationalized this through the father-in-role's words that "we are alive…we just rebuild home again". After writing-in-role from the point of view of a child, the student then objectively analysed the facts with personal introspection, "I believe all of the people have a right to spend a normal life even if that people were mixed races".

The one *low* sentence for the category *description* indicated that the student created one topic about the imaginary immigrant, and developed the topic into 30 sentences based on what he learned during the class and developed the topic further into seven sentences beyond the class. The student also wrote the feelings of the immigrant in depth in 18 sentences. Of the sentences he wrote, 40.3% were categorized as *high*, which was nearly half of the assignment.

14.6.3 Student C

Category＼Degree	High	Medium	Low	N (%)
Description	11	10	15	36 (58.1)
Feeling	24	2	0	26 (41.9)
Total	35 (56.5)	12 (19.4)	15 (24.1)	62 (100)

Table5: Categories and degrees of involvement for Student C

Student C took on the role of the mother within her family group and described the constant fear and worry for her family and friends that caused her sleepless nights. She described the $12 a month salary that her husband earned as causing her pain, and the emerging differences between the *Issei*[86], *Nissei*[87] and *Sansei*[88], which led to "skirmishes".

[86] Japan-born first generation of Japanese.

Her fear that their home had been sold was described in "to our regret, my expectation proved right. We lost all of our property". The word "worry" appeared at least once in each paragraph, perhaps demonstrating how much she had invested in the role as wife. In all, the student wrote 62 sentences and 41.9% of the sentences were about the immigrant's feelings, which demonstrated her deep emotional engagement with the imagined situation of being homeless because of human rights abuse.

14.7 Prepared Google Group Questions versus Spontaneity in Q&A

It seemed as if I, as the teacher, and each guest speaker instinctively knew when students asked prepared questions and when they asked more spontaneous ones. In the first session, 100% of the questions were from those posted in the Google Group before the session, and thus the questions had little to do with the content of the lecture. That said, Dr. Liederbach commented that:

> *The Q&A session went well. Usually, students at KGU have the tendency to refrain from asking questions, but this time, the situation was different. Many questions were asked (even though, most of the students had to be called on to do so), some of them were good questions. Especially the questions the students had prepared beforehand went well. However, when they were asked to pose questions on the contents of my lecture, the contents of which they had not been told in advance, the atmosphere became quieter, and the students had to be urged to ask questions.*

During the second session, the students seemed to be more relaxed when asking both rehearsed questions and a few tried new questions. Matt Sanders commented:

> *In the Q&A segment, some of the students asked questions. It took some encouragement at the beginning from the instructor, but eventually students began to ask questions one after another. Though most of the questions appeared to have been prepared before the actual lecture, I was quite pleased to be presented with the initial and follow-up questions.*

For the third session, student confidence seemed to soar and all but one question pertained to the content of the lecture, rather than centering on prepared questions from the class Google Group, as had been the case in the previous two guest lecturer sessions. Also,

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[87] Second generation
[88] Third generation

the length of the Q&A session was the same as the lecture length, over 25 minutes. The success of the session can be seen in Esmat Azizi's comments:

> *The questions didn't seem to be the ones they had rehearsed prior to the lecture. They seemed spontaneous and natural, following the exchanges in the class, just like a conversation. Of course they were hesitant at the start as to who should ask the first questions, but once they got going, it turned out to be a meaningful exchange.*

14.8 *KYU*: Consolidation

This chapter analysed student creativity through a writing-in-role activity based on the process drama projects and the guest speakers' sessions. The results indicated that the students extended their imagination beyond class instructions and the guest-speakers' presentations, which can be interpreted as an indication of creativity. The analysis, however, did not indicate how dimensions of the guest speakers' presentations could be further enhanced to better support process drama projects.

14.9 Summary

Although a wealth of further research studies will be necessary to draw any concrete conclusions, within the context of process drama projects, the guest speaker sessions provided students with insight and knowledge into the subject areas and allowed students to gravitate from prepared questions to spontaneously created ones, thereby encouraging a growing sense of creativity. In addition, the results indicated that the students used what they learned during the guest speaker sessions as catalysts for role-plays and writing-in-role.

Part III

急

Kyu :

Consolidation

Chapter 15 Conclusion

From the literature review, it has become clear that in the fields of process drama second language acquisition and intercultural communicative competence, various theories and practices have emerged and this study has built on these theories to realize a qualitative project *in situ* in a Japanese university EFL context. This dissertation has been a personal journey, which has helped me to come to a deeper understanding of the complexities of foreign language teaching in Japan. Process drama projects as a framework eminently suit Japanese university EFL learner needs and thus, they can optimize second language acquisition while simultaneously developing intercultural communicative competence. The creation and implementation of the process drama projects presented in this thesis builds upon the body of work by practitioners such as Kao and O'Neill, Bowell and Heap, Neelands, Fleming, Schewe, Ariake-Metcalfe, Shimizu and Piazzoli. Through the strong emphasis on the cultural specificity of Japan, the study aims to help others in the fields of process drama, drama-in-education, EFL, researchers and colleagues in Japan and beyond to appreciate these complexities. This study was designed to contribute to knowledge in the field of process drama in second language acquisition by providing a rich description of the Japanese university EFL class, revealing a series of significant issues relating to the cultural specificity of the Japanese university EFL learner and the position of the teacher as ethnographer.

As Japanese university students develop more awareness of global issues, it was in the interest of the individual student to facilitate the discovery of worlds beyond the classroom walls that would encourage self-critical reflection and a greater understanding of what contemporary "Japaneseness" is. Therefore, as identified by the needs analysis study at the end of the first semester at HWS, it offers an understanding of the culturally specific

needs of the Japanese university EFL learners, which, in the case of HWS[89], students themselves had identified as speaking, understanding of global issues and critical thinking.

Although some studies were conducted as *sui generis* projects in Japanese teacher-training sessions by Shimizu (1993) and at elementary school level by Ariake-Metcalfe (2008), there had been no study of the effects of process drama on English language acquisition in the Japanese university EFL context conducted over a sustained period of time. Thus, the successful implementation of three process drama projects over a three-semester period as a teacher-researcher in the Japanese university EFL educational setting was pioneering.

Process-drama projects are particularly suited to the Japanese EFL classroom because, from official figures, personal observations and the results of the needs analysis administered at the end of the first semester in 2008, speaking is the skill with which students in Japan struggle most. There are a number of cultural reasons for this[90], as well as the enormous linguistic gaps between Japanese and English communicative patterns in terms of explicitness/implicitness, hierarchy, gender, and the role of silence. Process drama projects, however, allow the students to take active ownership of their English language skills by affective engagement with authentic material.

The most important contribution to knowledge has been to establish that process drama projects can help Japanese students to move beyond cultural tendencies to shyness, educationally condoned passivity, and a Self/Other worldview as well as to take ownership of their English language learning journeys. This study has clearly established that, if carried out

[89] See Chapter 8
[90] As outlined in Chapter 2

by suitably trained teachers[91], process drama projects have a positive impact on Japanese university students in four key areas:

- Promoting a move from the passive study of English as the target language through the grammar-translation method utilized at the junior and senior high school levels in order to activate these dormant English language skills and development of further communicative skills through active self-motivated research. Development of fluency is very important in the Japanese cultural context because speaking is the one area that Japanese EFL learners struggle with most.
- Changing instrumental, test-focused motivation to a more integrative model in which students actively seek out further information outside of the classroom for use in the subsequent class.
- Developing more inclusive global awareness through the medium of English and the role of contemporary Japan on the world stage.
- Deepening of emotional engagement with the process drama project roles while simultaneously connecting historical realities to contemporary notions of "Japaneseness".

As evidenced by the data collected in the mixed-method approach, the students moved beyond English language as an exam-target focusing more on the grammar-translation method and took ownership of their own linguistic journeys in English. Throughout the process drama projects, students gained and explored their own identities, as well as their characters' through English. Firstly, the role-plays allowed the students to actively use latent language skills in a highly collaborative way. Then, the writing-in-role assignments also showed a corresponding development of fluency as the three process-drama projects progressed.

According to the aims as outlined in the tentative hypothesis:

1. Process drama projects would facilitate a move from accuracy-based study to fluency-based learning, working *through* English rather than *for* English in <u>second language acquisition</u> for Japanese university EFL students.

[91] The implementation of process drama in the Japanese university EFL system with respect to Japanese teacher training was not investigated in this particular study, but would be a viable field of exploration for further research.

By focusing on the deepening of emotional engagement with the world of the process drama, the HWS students lost awareness of English as a test-subject, instead creating a psychologically safe environment in which to utilize pre-existing vocabulary, while simultaneously expanding English vocabulary through self-motivated research. Through the role-plays, this vocabulary was utilized and, as the projects progressed, the students indicated a growing acceptance that responding appropriately in communicative situations, both verbally and non-verbally, was more important than grammatical perfection.

As a Westerner in Japan instructing from the inside yet with an outsiders point of view, identifying patterns within the Japanese education system is a delicate matter. As well as how best to renegotiate aspects of Japanese cultural traditions deeply rooted within the education system itself without causing offence. Hence, an understanding of the consequences of learning through the Confucian value placed on mastery before creativity is imperative. Because of the value placed on perfection, many students tend to overthink what they wish to express, and when confronted with imperfection have a propensity for retreating into silence. In addition to this, in the Japanese culture, success is marked with gratitude to family, friends and a supportive society, but failure is only seem as an individual and personal deficiency. For many students, speaking English can be extremely challenging leaving them effectively locked into silence. The major achievement of the process drama projects was that the students actively spoke and communicated in English with each other throughout[92].

2. Process drama projects would facilitate a development in <u>critical thinking skills</u>: from understanding contemporary "Japaneseness" to a broader and deeper worldview and the place of Japan within it.

[92] In addition, in the Kansai region, which has a long comedic tradition, students also strived to entertain their classmates by creating role-plays with humour and warmth.

In the writing-in-role assignments, students created and developed complex and multi-faceted characters in-role who engaged with the worlds of the process drama, by interpreting the events through the lenses, both in-role as characters and out-of-role as contemporary Japanese students. As the projects progressed, it became evident that the students were engaging with their characters at deeper levels while simultaneously commenting on the thematic events of the dramas from the vantage of 21st century Japanese university students.

3. A CLIL-based approach which would make changes in the areas of intercultural knowledge and understanding in tandem with language competence and oral communication skills, as well as developing multilingual interests and attitudes provides opportunities to study content from different perspectives.

Through the thematically-based process drama projects, students learned about anti-bullying campaigns worldwide and contemplated the extent to which cultural specificity would make adaptation of such campaigns difficult in the Japanese context. For the emigration project, the students researched the lives of Japanese emigrants to Brazil in the early twentieth century before linking their fate to the victims of human trafficking in contemporary Japan. In the third part of the project, students considered racism and injustice from the point of view of Japanese-Americans during World War II, which meant they explored yet another culture from the standpoint of a minority in the United States at that time. The strength and power of the process drama projects was to help the students develop empathy with people outside of Japan and they began to realize that, far from the anticipated difficulties when engaging with the world in the Self/Other model, human experience transcends national borders and humans are really quite similar in terms of sentiments, fears and worries.

With respect to the limitations of this study, one key point is that the HWS learning environment was quite uncommon. The student numbers in HWS for the English Communication courses were deliberately capped at 24 and the classes met twice weekly. In

addition, I met most of the students in their compulsory courses once or twice more, bringing class contact time to three or four times a week, which helped foster deeper ties of trust, confidence and friendship. This was significant because, within Japanese cultural norms, it takes time to develop a sense of trust, between the teacher and the class group, the teacher and the individual student, and, most importantly within the Japanese cultural context, among the students themselves. In other Japanese universities, student numbers can vary from 40 to 60 in classes that meet once weekly, therefore, such kind of trust is less likely to develop.

Another limitation of the study was that social-issue related drama projects, which were perfect in the case of HWS, might be more difficult to implement in other Japanese university contexts. The design of the process drama projects at HWS was influenced by the strong focus on social issues in process drama projects in general (see, for example, Bowell and Heap 2001). However, within the English classroom of other universities, the majors can be mixed into such eclectic units as the Department of Life Sciences and Material Engineering with the Department of Journalism. This means that trying to find one particular theme that will engage the students is much more challenging. While it might be difficult to run similar process drama projects in larger universities, aspects of drama-based pedagogy can nevertheless be adapted to an extent and help students deepen their understanding of themes which are covered in their fields of specialization.

The main areas for further development are:

- How process drama projects can best be adapted with large student numbers that meet once weekly.
- How to evaluate such process drama projects, given the lack of one-to-one contact between the teacher and the individual student.
- How process drama projects can best be adapted for to specific subject areas, such as economics, international law and non-English literature.
- How process drama projects can be incorporated best into English literature courses.

For the realization and development of future process drama projects in the Japanese university EFL context, there needs to be considerable research on how best to implement them into the curriculum in order to support students' English language acquisition in tandem with ICC skills.

Still, the results of this initial study were very promising. Process drama projects use dormant English skills of the typical Japanese university EFL learner. This is facilitated in new contexts by emphasizing and placing value on learning through English rather than merely studying for English, and through affective engagement with the world beyond the classroom. Because students have experienced similar teaching practices in an earlier phase of their formal education, the process drama project method is not completely new for many students. Based on the overall findings of this study, there is an auspicious future for process drama projects in the Japanese university EFL classroom.

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Appendices

Appendix 1: "At the Railway Station"

Short story by Lafcadio Hearn from collection *Kokoro: Japanese Inner Life Hints*

The papers composing this volume treat of the inner rather than the outer life of Japan, — for which reason they have been grouped under the title Kokoro (heart). Written with the above character, this word signifies also mind, in the emotional sense; spirit; courage; resolve; sentiment; affection; and inner meaning, — just as we say in English, "the heart of things."

KOBE September 15, 1895.

AT A RAILWAY STATION

Seventh day of the sixth Month; — twenty-sixth of Meiji.

Yesterday a telegram from Fukuoka announced that a desperate criminal captured there would be brought for trial to Kumamoto to-day, on the train due at noon. A Kumamoto policeman had gone to Fukuoka to take the prisoner in charge.

Four years ago a strong thief entered some house by night in the Street of the Wrestlers, terrified and bound the inmates, and carried away a number of valuable things. Tracked skillfully by the police, he was captured within twenty-four hours, — even before he could dispose of his plunder. But as he was being taken to the police station he burst his bonds, snatched the sword of his captor, killed him, and escaped. Nothing more was heard of him until last week.

Then a Kumamoto detective, happening to visit the Fukuoka prison, saw among the toilers a face that had been four years photographed upon his brain. "Who is that man?" he asked the guard. "A thief," was the reply, — "registered here as Kusabe." The detective walked up to the prisoner and said: —

"Kusabe is not your name. Nomura Teichi, you are needed in Kumamoto for murder." The felon confessed all.

I went with a great throng of people to witness the arrival at the station. I expected to hear and see anger; I even feared possibilities of violence. The murdered officer had been much liked; his relatives would certainly be among the spectators; and a Kumamoto crowd is not very gentle. I also thought to find many police on duty. My anticipations were wrong.

The train halted in the usual scene of hurry and noise, — scurry and clatter of passengers wearing geta[93], — screaming of boys wanting to sell Japanese newspapers and Kumamoto lemonade. Outside the barrier we waited for nearly five minutes. Then, pushed through the wicket by a police-sergeant, the prisoner appeared, — a large wild-looking man, with head bowed down, and arms fastened behind his back. Prisoner and guard both halted in front of the wicket; and the people pressed forward to see — but in silence. Then the officer called out, —

"Sugihara San! Sugihara O-Kibi! Is she present?"

A slight small woman standing near me, with a child on her back, answered, "Hai!"[94] and advanced through the press. This was the widow of the murdered man; the child she carried was his son. At a wave of the officer's hand the crowd fell back, so as to leave a clear space about the prisoner and his escort. In that space the woman with the child stood facing the murderer. The hush was of death.

Not to the woman at all, but to the child only, did the officer then speak. He spoke low, but so clearly that I could catch every syllable: —

"Little one, this is the man who killed your father four years ago. You had not yet been born; you were in your mother's womb. That you have no father to love you now is the doing of this man. Look at him — [here the officer, putting a hand to the prisoner's chin, sternly forced him to lift his eyes] — look well at him, little boy! Do not be afraid. It is painful; but it is your duty. Look at him!"

Over the mother's shoulder the boy gazed with eyes widely open, as in fear; then he began to sob; then tears came; but steadily and obediently he still looked — looked — looked — straight into the cringing face.

The crowd seemed to have stopped breathing.

I saw the prisoner's features distort; I saw him suddenly dash himself down upon his knees despite his fetters, and beat his face into the dust, crying out the while in a passion of hoarse remorse that made one's heart shake: —

"Pardon! pardon! pardon me, little one! That I did — not for hate was it done, but in mad fear only, in my desire to escape. Very, very wicked have I been; great unspeakable wrong have I done you! But now for my sin I go to die. I wish to die; I am glad to die! Therefore, O little one, be pitiful! — forgive me!"

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[93] Traditional Japanese footwear
[94] "Yes"

The child still cried silently. The officer raised the shaking criminal; the dumb crowd parted left and right to let them by. Then, quite suddenly, the whole multitude began to sob. And as the bronzed guardian passed, I saw what I had never seen before, — what few men ever see, — what I shall probably never see again, — the tears of a Japanese policeman.

The crowd ebbed, and left me musing on the strange morality of the spectacle. Here was justice unswerving yet compassionate — forcing knowledge of a crime by the pathetic witness of its simplest result. Here was desperate remorse, praying only for pardon before death. And here was a populace — perhaps the most dangerous in the Empire when angered — comprehending all, touched by all, satisfied with the contrition and the shame, and filled, not with wrath, but only with the great sorrow of the sin, — through simple deep experience of the difficulties of life and the weaknesses of human nature.

But the most significant, because the most Oriental, fact of the episode was that the appeal to remorse had been made through the criminal's sense of fatherhood, — that potential love of children which is so large a part of the soul of every Japanese.

There is a story that the most famous of all Japanese robbers, Ishikawa Goemon, once by night entering a house to kill and steal, was charmed by the smile of a baby which reached out hands to him, and that he remained playing with the little creature until all chance of carrying out his purpose was lost.

It is not hard to believe this story. Every year the police records tell of compassion shown to children by professional criminals. Some months ago a terrible murder case was reported in the local papers, — the slaughter of a household by robbers. Seven persons had been literally hewn to pieces while asleep; but the police discovered a little boy quite unharmed, crying alone in a pool of blood; and they found evidence unmistakable that the men who slew must have taken great care not to hurt the child.

Appendix II: "The Genius of Japanese Civilization"

Short story by Lafcadio Hearn from collection *Kokoro: Japanese Inner Life Hints*

III

Generally speaking, we construct for endurance, the Japanese for impermanency. Few things for common use are made in Japan with a view to durability. The straw sandals worn out and replaced at each stage of a journey, the robe consisting of a few simple widths loosely stitched together for wearing, and unstitched again for washing, the fresh chopsticks served to each new guest at a hotel, the light shoji frames serving at once for windows and walls, and repapered twice a year; the mattings renewed every autumn, — all these are but random examples of countless small things in daily life that illustrate the national contentment with impermanency.

What is the story of a common Japanese dwelling? Leaving my home in the morning, I observe, as I pass the corner of the next street crossing mine, some men setting up bamboo poles on a vacant lot there. Returning after five hours' absence, I find on the same lot the skeleton of a two-story house. Next forenoon I see that the walls are nearly finished already, — mud and wattles. By sundown the roof has been completely tiled. On the following morning I observe that the mattings have been put down, and the inside plastering has been finished. In five days the house is completed. This, of course, is a cheap building; a fine one would take much longer to put up and finish. But Japanese cities are for the most part composed of such common buildings. They are as cheap as they are simple.

I cannot now remember where I first met with the observation that the curve of the Chinese roof might preserve the memory of the nomad tent. The idea haunted me long after I had ungratefully forgotten the book in which I found it; and when I first saw, in Izumo, the singular structure of the old Shinto temples, with queer cross-projections at their gable-ends and upon their roof-ridges, the suggestion of the forgotten essayist about the possible origin of much less ancient forms returned to me with great force. But there is much in Japan besides primitive architectural traditions to indicate a nomadic ancestry for the race. Always and everywhere there is a total absence of what we would call solidity; and the characteristics of impermanence seem to mark almost everything in the exterior life of the people, except, indeed, the immemorial costume of the peasant and the shape of the implements of his toil. Not to dwell upon the fact that even during the comparatively brief period of her written history Japan has had more than sixty capitals, of which the greater number have completely disappeared, it may be broadly stated that every Japanese city is rebuilt within the time of a generation. Some temples and a few colossal fortresses offer exceptions; but, as a general rule, the Japanese city changes its substance, if not its form, in the lifetime of a man. Fires, earthquakes, and many other causes partly account for this; the chief reason, however, is that houses are not built to last. The common people have no ancestral homes. The dearest spot to all is, not the place of birth, but the place of burial; and there is little that is permanent save the resting-places of the dead and the sites of the ancient shrines.

The land itself is a land of impermanence. Rivers shift their courses, coasts their outline, plains their level; volcanic peaks heighten or crumble; valleys are blocked by lava-floods or landslides; lakes appear and disappear. Even the matchless shape of Fuji, that snowy miracle which has been the inspiration of artists for centuries, is said to have been slightly changed since my advent to the country; and not a few other mountains have in the same short time taken totally new forms. Only the general lines of the land, the general aspects of its nature, the general character of the seasons, remain fixed. Even the very beauty of the landscapes is largely illusive, — a beauty of shifting colors and moving mists. Only he to whom those landscapes are familiar can know how their mountain vapors make mockery of real changes which have been, and ghostly predictions of other changes yet to be, in the history of the archipelago.

The gods, indeed, remain, — haunt their homes upon the hills, diffuse a soft religious awe through the twilight of their groves, perhaps because they are without form and substance. Their shrines seldom pass utterly into oblivion, like the dwellings of men. But every Shinto temple is necessarily rebuilt at more or less brief intervals; and the holiest, — the shrine of Ise, — in obedience to immemorial custom, must be demolished every twenty years, and its timbers cut into thousands of tiny charms, which are distributed to pilgrims.

From Aryan India, through China, came Buddhism, with its vast doctrine of impermanency. The builders of the first Buddhist temples in Japan — architects of another race — built well: witness the Chinese structures at Kamakura that have survived so many centuries, while of the great city which once surrounded them not a trace remains. But the psychical influence of Buddhism could in no land impel minds to the love of material stability. The teaching that the universe is an illusion; that life is but one momentary halt upon an infinite journey; that all attachment to persons, to places, or to things must be fraught with sorrow; that only through suppression of every desire — even the desire of Nirvana itself — can humanity reach the eternal peace, certainly harmonized with the older racial feeling. Though the people never much occupied themselves with the profounder philosophy of the foreign faith, its doctrine of impermanency must, in course of time, have profoundly influenced national character. It explained and consoled; it imparted new capacity to bear all things bravely; it strengthened that patience which is a trait of the race. Even in Japanese art — developed, if not actually created, under Buddhist influence — the doctrine of impermanency has left its traces. Buddhism taught that nature was a dream, an illusion, a phantasmagoria; but it also taught men how to seize the fleeting impressions of that dream, and how to interpret them in relation to the highest truth. And they learned well. In the flushed splendor of the blossom-bursts of spring, in the coming and the going of the cicada, in the dying crimson of autumn foliage, in the ghostly beauty of snow, in the delusive motion of wave or cloud, they saw old parables of perpetual meaning. Even their calamities — fire, flood, earthquake, pestilence — interpreted to them unceasingly the doctrine of the eternal Vanishing.

All things which exist in Time must perish. The forests, the mountains, — all things thus exist. In Time are born all things having desire.

The Sun and Moon, Sakra himself with all the multitude of his attendants, will all, without exception, perish; there is not one that will endure.

In the beginning things were fixed; in the end again they separate: different combinations cause other substance; for in nature there is no uniform and constant principle.

All component things must grow old; impermanent are all component things. Even unto a grain of sesamum seed there is no such thing as a compound which is permanent. All are transient; all have the inherent quality of dissolution.

All component things, without exception, are impermanent, unstable, despicable, sure to depart, disintegrating; all are temporary as a mirage, as a phantom, or as foam…. Even as all earthen vessels made by the potter end in being broken, so end the lives of men.

And a belief in matter itself is unmentionable and inexpressible, — it is neither a thing nor no-thing: and this is known even by children and ignorant persons.

Appendix III: Syllabus of Bullying Project

	A	B	Due Assignment
Week1: Sept. 25th & Sept. 29th	**Introduction to EC II** ● Welcome and attendance ● Ice-breaker ● Syllabus ● Negotiate Class Rules ● Charter of C.R	**Debate 1** ● Review ● Organizing your opinion ● Macro and micro organizational structure ● Introductions and conclusions ● 1AC ● Project 1: Letter to the editor	● Charter of Rules (In-Class)
Week 2: Oct. 2nd & Oct. 6th	**Debate 2** ● Refuting ● Six types of refutations ● Stating a refutation	**Debate 3** ● Submit Project 1 ● Challenging supports ● Six ways to test supports ● Four ways to refute a source	Project 2: Find an article and critique it
Week 3: Oct. 9th & Oct. 13th	**Debate 4** ● Organizing your refutation ● 1NC	**Debate 5** ● Submit Project 2 ● Debating an opinion ● Rebuttal	Debate Preparation
Week 4: Oct. 16th &Oct. 20th	**Debate 6** ● Debate Performance	**Presentation 1: Have you ever been there?** ● Gestures and present perfect tense I ● Brainstorming and clustering ● Make a speech and critique it (pair-work) ● Performance ● Pronunciation	
Week 5: Oct. 23rd &Oct. 27th	**Presentation 2:How to make a**	**Presentation 3: Let me tell you what**	

	spectacular dish ● Enunciating ● Using transitions and connecting words ● Make a speech and practice (pair-work) ● Performance ● Pronunciation	**happened** ● Projecting ● Explaining events ● Make a speech and practice ● Performance ● Writing a letter of explanation (group-work) ● Preparation ● Performance ● Pronunciation	
Week 6: Oct. 30th &Nov. 6th	**Presentation 4: In the world today** ● Pacing yourself ● Selecting details ● Opinions versus facts ● Preparation ● Performance ● Pronunciation	**Presentation 5: Cause and Consequence** ● Expressing yourself ● Explaining causes ● Effective research I ● Preparation (15 minutes online research) ● Performance ● Pronunciation	Presentation Performance Preparation
Week 7: Nov. 10th & Nov.13th	**Presentation 6** ● Presentation performance	**Discussion 1** ● Review Discussion as Sharing: synergy, then verbal, vertical and horizontal brainstorming and mapping ● **Stage II: Discussion as Exploring** ● Discussion 1: Thinking globally, acting locally ● Share your idea and write three best ideas on the board ● Poster Presentation Preparation	Poster Presentation Preparation
Week 8: Nov. 17th & Nov. 20th	**Discussion 2** ● Display posters ● Discussion 2: Who are your	**Discussion 3** ● Mini-presentation ● Discussion 3: Kindness	

	heroes? ● Nominees ● Final nominees ● Panel discussion ● Preparation for mini-presentation	● Warm-up ● Discussion: Love thy neighbour ● Writing: Charity begins in the home ● Are you an altruist? ● Mother Teresa of Calcutta ● The Red Cross	
Week 9: Nov. 27th & Dec. 1st	**Process Drama 1** ● Negotiate drama contract ● Starting and stopping signals ● Introduction to the theme and learning area ● Brainstorm "what is a bully" and "what is a victim" ● Student activities: individual to pair to group-work. ● Make a tableau of a situation. Use one line of dialogue to describe the thoughts and feelings. ● TIR as gossipy student telling about what happened last year in the Law department ● Whole university student meeting- the issue of bullying ● Group tableau ● Create and present the tableau as a short role-play (before, after, final run-	**Process Drama 2** ● Letter from the president (TIR) ● Drawing- in-role: who you are and who you would like to be ● Victim tableau and ● ● thought-tracking ● Photographs of the victim tableau ● Teacher bullying the victim with the "consensus" of the group ● Photographs of the bullying and consensus ● Drama-log #2 ● Writing in role: the perspective of the victim	Prepare Writing Assignment #1: A reflection on bullying (250 words) Prepare Writing Assignment #2: The victim's perspective (250 words)

	through) ● Assigning the roles ● Drama-log #1 ● Writing Assignment #1		
Week 10: Dec. 4th and Dec. 8th	**Process Drama 3** ● Submit Writing Assignment #1 ● Small group tableau and role-play about things going wrong in the bully's life ● Empathizing with the bully ● Empathizing with the victim ● Victim impact statement, bully explanation ● Mediation tableau ● Mediation role-play ● Drama-log #3	**Process Drama 4** ● Submit Writing Assignment #2 ● Out of role discussion- the consequences of bullying-related suicide on the community ● Whole group improvisation at the funeral ● Writing Assignment #3 ● Drama-log #4	Writing assignment #3 Writing-in-role, reflections on the funeral (250 words)
Week 11: Dec. 11th and Dec. 15th	**Process Drama 5** ● In role: Tableau and role-play: The next day for the victim's family and the bully ● Out-of-role: the future ● In-role: Tableau the saddest moment for the victim, the bully, the family, the classmates ● Join four images and add one line of dialogue ● Slowly bring images to life ● Whole class perform	**Process Drama 6** ● Submit Writing Assignment #3 ● Meeting as the Student Council to decide how to stop bullying and help existing victims (minute-taker) ● Photographs of the Council in session ● Drama-log #6 ● Writing Assignment #5	**Writing Assignment #4** Writing-in-role: reflections on events before and after the suicide (250 words) **Writing Assignment #5** Writing-in-role: Report

	sequence ● Drama-log #5 ● Writing Assignment #4		on the Student Council meeting (250 words)
Week 12: Dec. 18th and Dec. 22nd	**Process Drama 7** ● Submit Assignment #4 ● In-role group projects as decided by the Student Council ● Drama-log #7	**Process Drama 8** ● Submit Assignment #5 ● Final debate between victim and bully ● Continuation of group projects ● Letter of invitation to president of KGU ● Drama log #8	**Writing Assignment #6** Out-of-role: The most important part of this project
Week 13: Jan. 8th & Jan. 14th	**Process Drama 10** **Final Performance:** Anti-bullying and/ or suicide prevention campaign symbols for the president of KGU	**Process Drama 9** **Final Preparation:** Putting all the performance and symbols together	

Grading Procedure

Role-plays 4x 5%	20%
Writing-in-role 4 x 5%	20%
Participation	20%
Online Group	20%
Final Performance	20%

Ways to Fail

3 absences	=	F
Late homework	=	F
Missing homework	=	F
Missing finals	=	F
PLAGIARISM	=	F

Bad attitude	=	F
Sleeping	=	F (*Hint: drink coffee before coming to class!)*
"Donnery-sensei"	=	F

Appendix IV: Class Google Group- Online Homework (Screen Shot)

Appendix V: Animated Anti-bullying Campaign Poster

Appendix VI: Letter from the President-in-role

The President,
Kwansei Gakuin University,
Uegahara Ichiban Chou 1-155,
Nishinomiya City,
Hyogo Prefecture,
662-0811
December 1, 2008

Dear Student Council,

It is with deep regret that I am writing this letter to you to ask for your help. Last week, on November 25th, a student from another faculty committed suicide. He was a very bright student; the entire teaching faculty thought him a wonderful student whose smile could light up a room. We are extremely worried and we would like to hear from you, the students about what could have been done to prevent this tragedy. Students are key to a successful Anti-Bullying campaign primarily because you usually know who the bullies are long before we, the adults do. Please find his final letter attached[95].

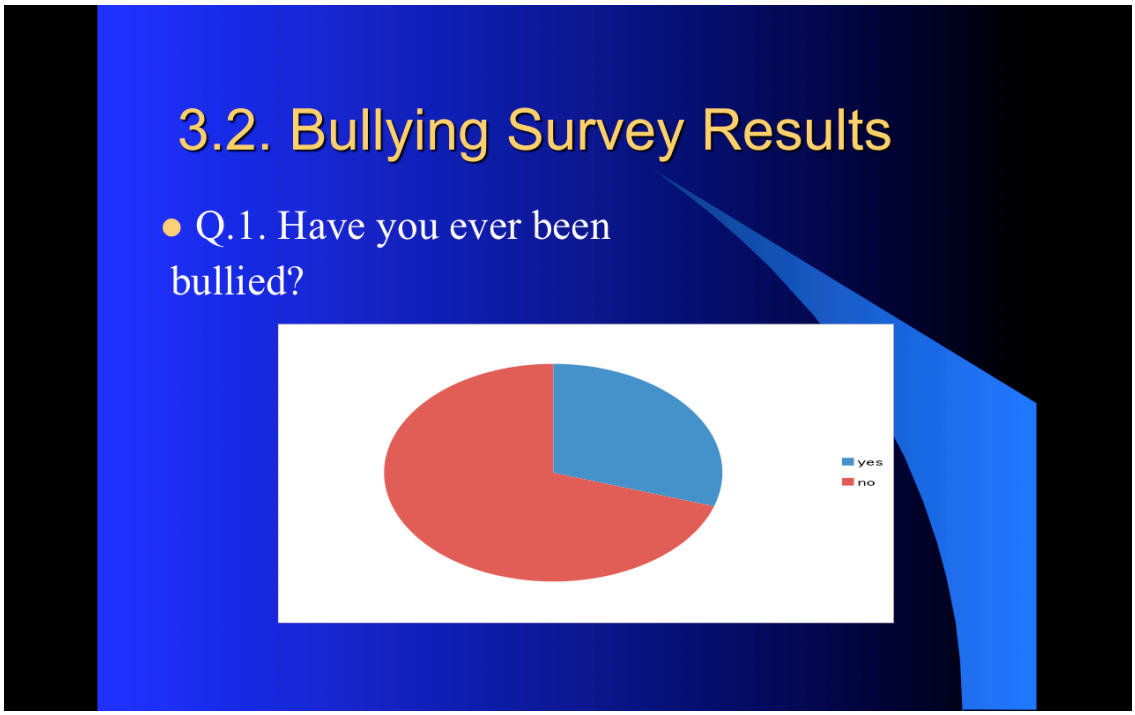
Yours sincerely,

The President

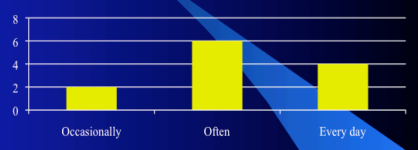
[95] See Appendix XI

Appendix VII: Student Statistics of Bullying

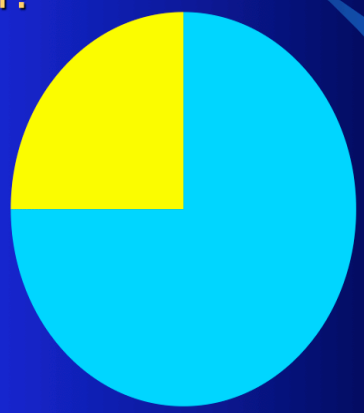
Taken from the PowerPoint presentation of International Association of Performing Languages, University of Victoria, Canada, March 6, 2009.

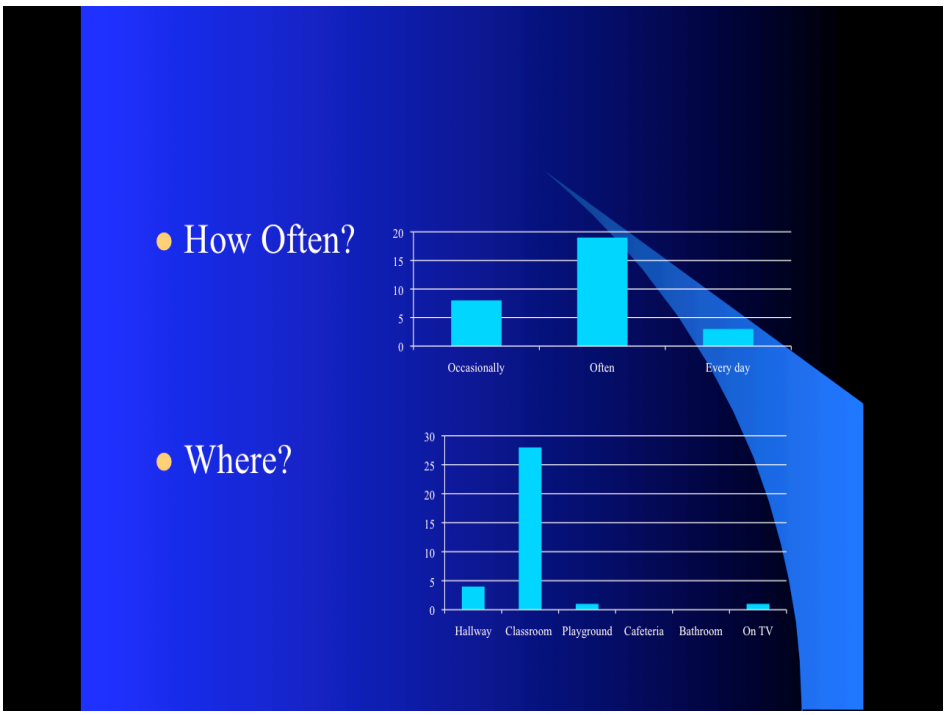


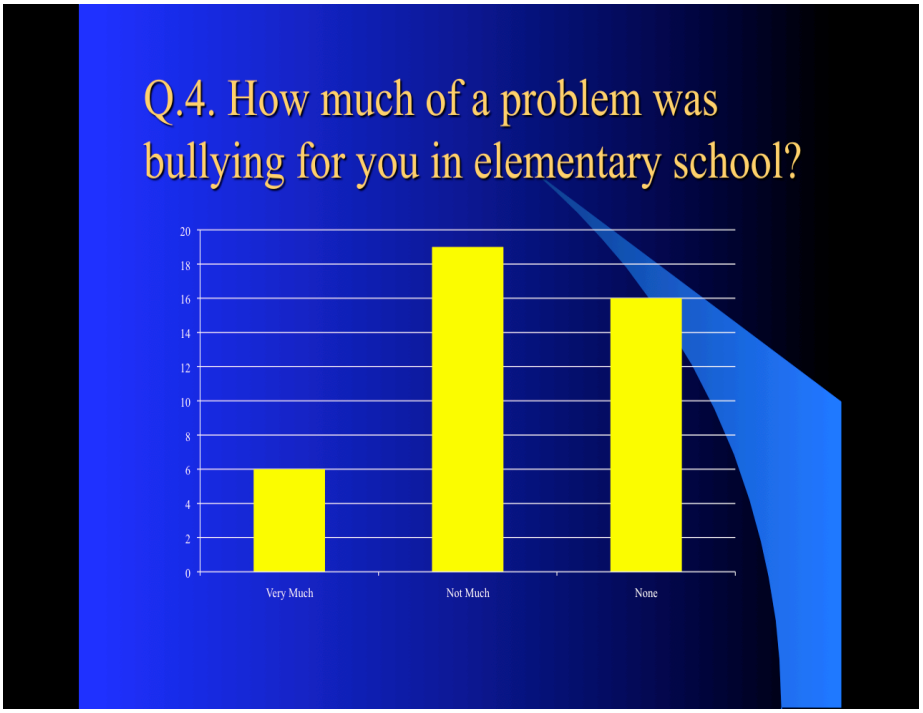
- How often?
- Where?

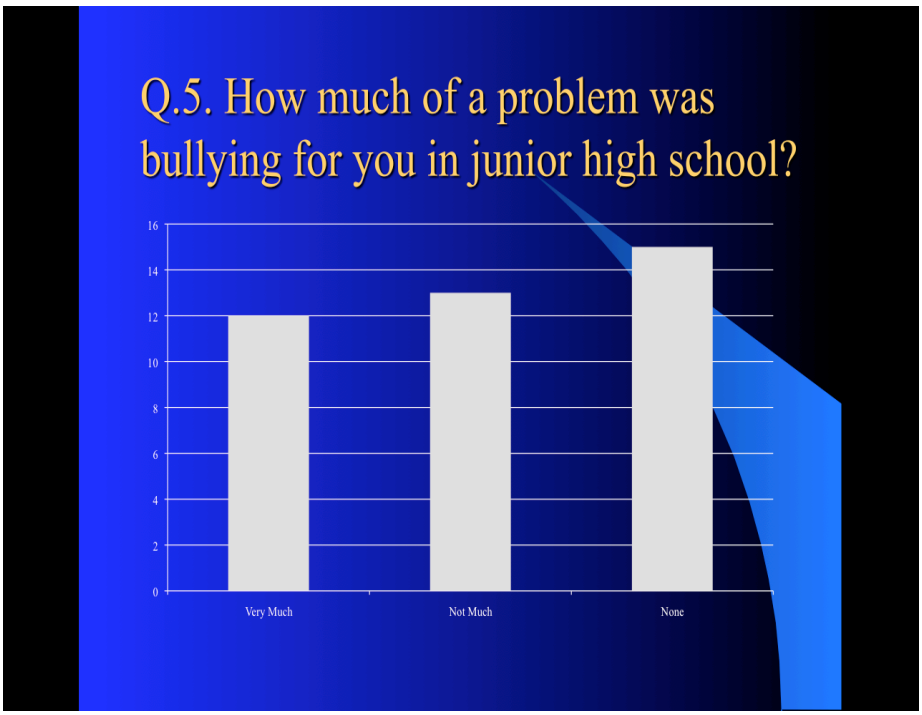


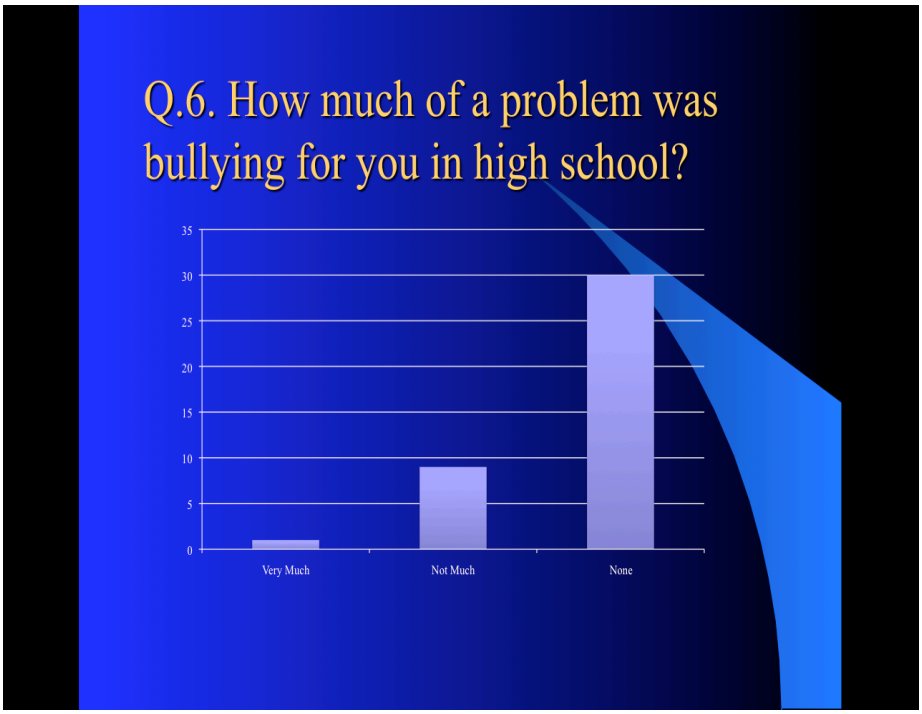
Q.2. Have you seen other students being bullied at school?

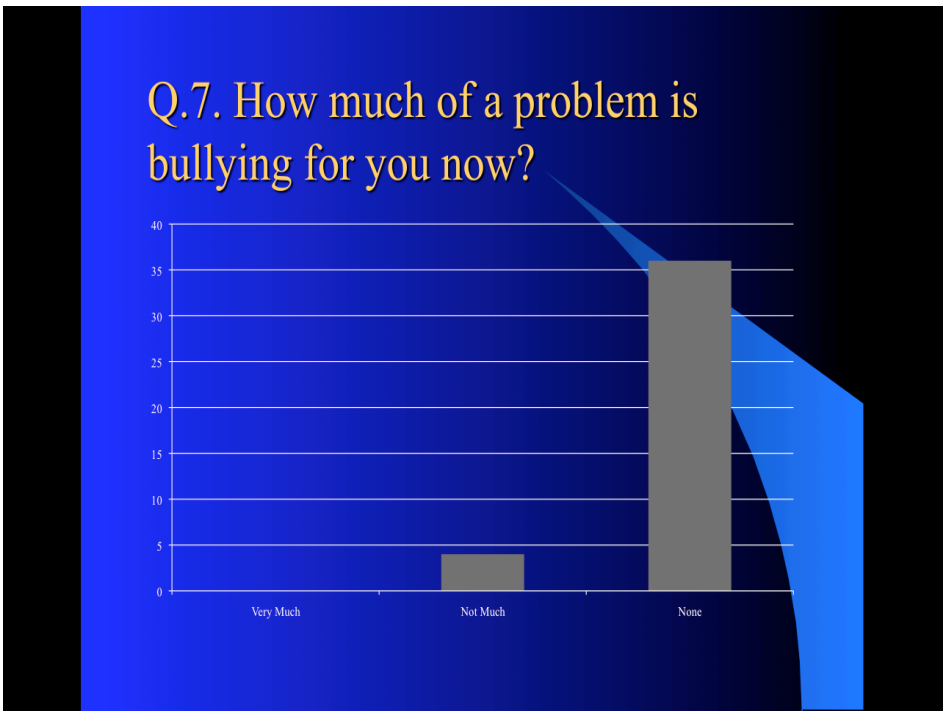



How Often?
20
15
10
5
0
Occasionally
Often
Every day
Where?
30
25
20
15
10
5
0
Hallway
Classroom
Playground
Cafeteria
Bathroom
On TV


Q.4. How much of a problem was bullying for you in elementary school?
20
18
16
14
12
10
8
6
4
2
0
Very Much
Not Much
None


Q.5. How much of a problem was bullying for you in junior high school?
16
14
12
10
8
6
4
2
0
Very Much
Not Much
None

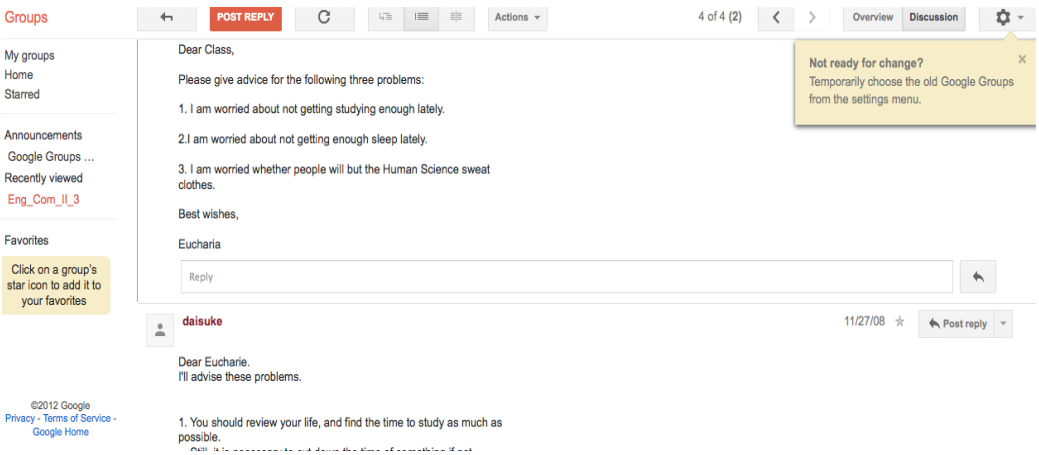

Q.6. How much of a problem was bullying for you in high school?
35
30
25
20
15
10
5
0
Very Much
Not Much
None



Appendix VIII: The Science Experiment

Takuya, Yuki, and Mao[96] *are working on a school science project growing crystals in a beaker. Each has been assigned a role, and Mao's job is to read the instructions out loud to the others. Unfortunately, Mao can't read. What's more, s/he is too embarrassed to admit it, so s/he fakes it by making up most of the instructions. Since the crystals have to be left overnight to grow, Mao has plenty of time to think about what s/he's done. S/he knows that s/he has ruined the experiment. S/he is sure that they will all get bad grades. S/he is terrified that when the others find out what happened they will think s/he is stupid. The role-play starts when Takuya, Yuki and Mao go to check on the experiment the next day.*

Appendix IX: Advice-giving in Class Google Group



[96] *The names Yuki and Mao can be male or female within the Japanese context.*

Appendix X: Radio Transcript from ABC

AM - Saturday, 11 November, 2006 08:24:00

Reporter: Shane McLeod

ELIZABETH JACKSON: Education officials in Japan face a worrying weekend. They've been caught up in a scandal over bullying in the nation's schools that's taken a potentially deadly turn.

Someone claiming to be a student has written to the country's Education Minister, threatening to take their own life today, unless the Government does something to deal with the problem of bullying.

Our North Asia Correspondent Shane McLeod reports.

SHANE MCLEOD: The letter addressed to Japan's Education Minister Bunmei Ibuki was blunt.

The anonymous sender, believed to be a male junior high school student, said they were being bullied.

"And if nothing changes, I'm going to commit suicide", the writer warned, identifying today, November 11, as the date.

An emergency press conference by the Minister and officials urged the student not to follow through on their threat, a call echoed by Prime Minister Shinzo Abe.

(Sound of Prime Minister Abe speaking)

"Schools and teachers should be aware of the signs of bullying and be sensitive to them," Mr Abe says.

"It's necessary for the school, the education boards, and families to unite to deal with the bullying problems. We have to make sure that children who think they are being bullied can easily talk to counsellors".

The Education Minister received another letter from another anonymous student mid-week.

"I will die on the 11th," the writer said. "I will also kill everyone who bullied me".

There have been a series of suicides by students that have been linked to bullying.

One tragic case centred on a year six-year-old school girl in Hokkaido who hanged herself, leaving notes making it clear that she had been bullied by her classmates. But it took more than a year for the school and local Government to accept that bullying had been a factor.

Yohji Morita is an education expert at Osaka's Shoin Women's University.

(Sound of Yohji Morita speaking)

“This time there was a suicide note,” he says, “and the relationship between the bullying the student had suffered and her actions became clear. That’s why this case has been widely reported and people are paying attention.”

Professor Morita says children are turning to suicide because they believe there’s no other option.

The attention on bullying comes as the Government tries to press ahead with one of the reforms championed by new Prime Minister Shinzo Abe.

He wants to change Japan’s education system, to instil national values and pride.

People like Education Commentator Naoki Ogi from the Rainbow Institute worry that performance targets foreshadowed by the new laws may not help.

(Sound of Naoki Ogi speaking)

“Numerical targets and competitiveness will be made much of in the expected revised education law. But these are actually the cause and the root of the current bullying problem and other educational problems. Therefore I think if we revised the basic law, the situation will become worse.”

This is Shane McLeod in Tokyo for AM.

Appendix XI: Suicide Note of Japanese High School Student

Dear Mr. Ibuki,

I have been bullied at my school for many years and your government has done NOTHING to stop this situation. Everyday, I am tortured, beaten and humiliated by other students who gang up on me. They have taken my money, ripped my clothes, called me names and the teacher has done nothing to stop them.

I have made up my mind that I will die on the 11th November this year, 2006. I will also kill everyone who bullied me.

This is your last chance to help us, the voiceless victims.

Appendix XII: Photos of "Victim Role-play"

Appendix XIII: Example of Class 3 Victim Writing-in-role

Dear Mr. X,

I have been bullied at my school for many years. In classroom, many of members bully me. Their bully heat up. I am had violence, hitting and kick so on. And they have taken my money, ripped my clothes, called me names. I can't tell my parents and teacher such thing. If I tell bully for teachers, they can't stop them. They scared students. Then I didn't go to school, they come home and called phone many times. My parents almost not in home. They are not interested in about me. I am lonely since in the old days. So, I don't have someone to talk

about bully. And I don't know how to do. I would like to spend comfortable life. If I were born again, I would like to [be a] creature. Human is tired. So, I want to die early. I would like to be easy. I have made up my mind that I will die in the tomorrow. I will also kill everyone who bullied me.

Do you help me? You didn't stop bully and you often hated me. If I will die, it's you kill me. This is your last chance to help us, the voiceless victims.

Appendix XIV: Example of Post-funeral Writing-in-role

I am Ushiwakamaru's father. I don't believe Ushiwakamaru's death yet. He is my best son. He is honest and cool, good boy so I didn't think Ushiwakamaru commit suicide. And I didn't think Ushiwakamaru received the bully. Why did I not notice it? I lament it and very regrettable. I am worst father. I didn't receive Ushiwakamaru's help sign. He thought don't worry for me. Like that, he was kind boy. Bully killed my son. Why is my son received the bully? I want to, like, hear bully. Did Ushiwakamaru have bully cause? I don't think so.

But, in Ushiwakamaru's funeral, many people came. Ushiwakamaru had many friends. He feels happy. But perhaps, among the friends know the bully. If there are some friends know the bully, tell me. I want to prevent next victim. Therefore, I must know this fact. My dear son's death didn't useless.

Appendix XVI: Syllabus for the Emigration Project (Spring 2009)

Instructor: **Eucharia Donnery**

Office: 461

Office Hour: Tuesday and Thursday, 1st Period

Office Tel: 0798-54-6376 (47731 On-Campus)

E-mail: eucharia@kwansei.ac.jp

Classroom: G323

	Class 1	Class 2
Week 1: April 7th & 9th	Introductions: Instructor, Classmates, Syllabus Class Charter: Goals & Procedures Negotiation of Research Data Collection: Initial	Presentation #1: Review 8–9
Week 2: April 14th & 16th	Presentation #2 Eye Contact 8–9, 10–11	Presentation #3: Gestures 12–14
Week 3: April 21st & 23rd	Presentation #4: Enthusiasm	Negotiation #1 Controlled Practice and Vocabulary Building
Week 4: April 28th & 30th	Negotiation #2: 1. The Concept of "Win-Win" Old woman/ young girl The sisters and the orange The Ugli Orange Negotiation	Negotiation #3 2. Exclude the Competition Talking Like a Duck

Week 5: May 7th & 12th	Negotiation #4 3. Extreme Initial Position Negotiation for Conflict Resolution	Negotiation #5 Negotiation Performance 10%
Week 6: May 14th & 19th	Process Drama #1: Online Class Negotiation of Research Pre-Project Survey Frame: "Human Rights" Theme: "Emigrants" Video Clip: 100 years of Japanese in Brazil Life in Tokyo #60 Broadsheet Flyer Public Meeting Online Research	Process Drama #2: Online Research Roles: Japanese farmers Online Research: Life in 1900's "What makes human beings give up what they know and take a long and difficult journey?" Group Discussion Group Tableau Add one piece of dialogue x3 Add one action x 3 #1: Writing in Role: "Reasons for staying, Reasons for leaving" Frame: Applying for visa
Week 7: May 21st & 26th	Process Drama #4 Visa Office, Kobe Life aboard the Kasato Maru #1. Role-play #2 Writing-in-role	[97]Process Drama #5: Online Class Introductory Video: Mind map Reading Comprehension Peer Evaluation

[97] Guest lecturer sessions are highlighted in yellow

		Key Ideas Online Research Group Questions- Posted Online AND Print
Week 8: May 28th & June 2nd	Process Drama #6 Mini-Lecture: Professor Hans Peter Liederbach Key Concepts	Process Drama #7 Summary Video: Comparison of Key Concepts Group Summary Group Tableau Group Mini-Drama
Week 9: June 4th & 9th	Process Drama #8 Immigration in Brazil Role-play #3: Writing-in-role	Process Drama #9 Alternative Communication #4: Writing-in-role
Week 10: June 11th & 16th	Process Drama #10 Rio de Janeiro Pages 21- 25 Pages 27- 31	Process Drama #11 Introductory Video: Mind map Reading Comprehension Peer Evaluation Key Ideas
Week 11: June 18th & 23rd	Process Drama #12 Mini-Lecture: Mr. Matt Sanders	Process Drama #13 Summary Video: Comparison of Key Concepts Group Summary Group Tableau

		Group Mini-Drama
Week 12: June 25th & 30th	Process Drama #16 Online Research: Brazilian Emigration to Japan	Process Drama #17 Problems faced by Brazilians in Japan: How to solve. Role play
Week 13: July 2nd & 7th	Process Drama #18	Process Drama #19 Online Preparation
Week 14: July 9th & 14th	Process Drama #20 Preparation Report due (x 10%)	Final Performance (20) Virtual Project: Presentation Debate Negotiation Debate Presentation Why? What? How? Who? When? Difficulties? Overcome? Past? Present? Future?

Grading Procedure

Group presentation	10%
Negotiation performance	10%
Writing-in-role	4 x 5% = 20%
Negotiation:	10%
Online Questions	2x 5% = 10%
Research Report:	20%
Final Performance:	20%

Ways to Fail

3 absences	=	F
Late homework	=	F
Missing homework	=	F
Missing finals	=	F
PLAGIARISM	=	F
Bad attitude	=	F
Sleeping	=	F (*Hint: drink coffee before coming to class!)*
"Donnery-sensei"	=	F

Appendix XVII: Pre-Project Survey

1. Have you ever been abroad?
   Yes No

2. If yes, how many times
   ( ) times

3. If you have travelled/ been/ lived abroad, what was the longest period of time
   ( ) years

   ( ) months

   ( ) weeks

( ) days

(0) I have never travelled/ been/ lived abroad

4. If so, which countries have you been to?

_____

_____

5. If you have travelled/ been/ lived abroad, what was the purpose of your stay?
5. Lived there with family

4. Home stay

3. Exchange program

2. English study

1. Sightseeing

Others (please describe)

_____

_____

6. Have you ever considered emigrating to another country?
Yes No

7. If yes, which countries would you like to live in?

_____

_____

_____

8. Under what circumstances would consider leaving Japan and living in another country?
5. Employment

4. Learn a language

3. Adventure

2. Volunteering

1. Sport

Other (Please describe)

_____

9. When my family and friends come to my home, they are usually:
   3. Courteous and neat

   2. Rude and messy

   1. I haven't really thought about it

10. When I go to my family and friend's homes, I am usually:
   3. Courteous and neat

   2. Rude and messy

   1. I haven't really thought about it

11. When I go to university, I am usually:
   3. Courteous and neat

   2. Rude and messy

   1. I haven't really thought about it

12. When I travel on business and vacations, I am usually:
   3. Courteous and neat

   2. Rude and messy

   1. I haven't really thought about it

13. When friends of a friend come to my home for dinner, I expect them to be:
   3. Courteous and neat

   2. Rude and messy

   1. I haven't really thought about it

7. Learn about our culture

6. Learn our language

5. Obey the law

4. Work in an honest job

3. Be reasonably patriotic

2. Not live on government benefits

1. I haven't thought about it.

15. People who emigrate to Japan from any nation should have the following reason:
    5. Improving their work opportunities

    4. Improving their families' opportunities

    3. Learning job skills

    2. Earning while working in honest jobs

    1. A genuine appreciation of Japanese culture and language

16. When a person enters Japan illegally, his first act within Japan is to break the law. If he stays, he is breaking additional laws. Has this law-breaking non-citizen earned the rights and privileges provided to Japanese citizens by the Japanese Constitution?
    3. Yes

    2. No

    1. I haven't a clue

17. On many jobs people need to communicate and interact with their colleagues in order to be productive and do their jobs well. Should being able to speak Japanese be a requirement for getting hired to work in those workplaces?
    3. Yes

    2. No

    1. I haven't thought about this

18. Please select the elements of immigration law that you believe should be required of immigrants to Japan
    5. Prior work experience

    4. Education above senior high school

    3. Morally clean and disease-free

    2. No criminal record

    1. I haven't thought about it

19. Do you believe immigrants from different nations adapt differently to living in Japan?
    3. Yes, people are raised differently in different nations & therefore adapt differently in Japan.

    2. No, all people are equally educated, cultured, smart & skilled

    1. I haven't thought about it

20. Please select the best description of how you feel about being a citizen of the Japan:
    5. I am very, very fortunate
    4. I am fortunate
    3. I would rather be a citizen of another country
    2. I am not a citizen of Japan
    1. I am not, and would never become a citizen of Japan

Appendix XVIII: Official Brazil Poster

Appendix XIX: Brazil Information Session Poster

Chance of a Lifetime!

Do you want to be rich? Do you want to live in a warm, sunny climate? If so, Brazil is the place for you!

Information Meeting:

Kobe Regatta and Athletic Club

When: 10 AM-, March 26, 1908

Appendix XX: Sample of "Reasons to Leave Japan"

My name is Shimpei. My role is the father in the family named "Donnery". Our daily life is becoming hard more and more lately with the war that continues long. Moreover, we fear that I and my son are drafted into the army every day. We want to live in a peaceful place and a sociable atmosphere. We decided to migrate from Japan to Brazil on that score. We want to live in a peaceful place and sociable atmosphere as described ahead. We want to put our safety before nationalism. I hope that we can get such living conditions in Brazil for the time being. My maximum dream is a getting a happy life of my family in Brazil. I guess that diverse issues happen to our life, for example in language, culture and environment. It is my dream to overcome such a problem, and to obtain happy life. And, I want to come back to Japan that became peaceful again if possible.

I am holding uneasiness and questions at the same time as the dream and hope about immigration. I will write down some questions.

Is Brazil actually safe?

What should we need for immigration?

How do Brazilians feel about immigrants?

Appendix XXI: Immigration Form

Immigration Information Sheet

Instructions:

Please fill out the attached questionnaire, providing as much information as possible. In addition, please attach copies of any of the following documentation which is applicable (do not send original documents unless explicitly requested to do so):

1. Completed Questionnaire
2. Passport (photo page plus visas)
3. Resume or Curriculum Vitae
4. Employment Authorization Card
5. Employer's job description for proposed employment
6. Marriage Certificate
7. Spouse's passport
8. Copies of all transcripts, certificates, and degrees obtained since high school

Applicant Information

Personal Information

Name: Last (in caps) First Middle

Other names

Sex

Height

Weight

Eye/Hair Color

Marital Status

Passport Date issued

Place Issued

Issued by

Visas and Entries into Brazil

Visa(s): Place Issued Date Type Number

Entries: Place Date

Entry Status Present Status

Date of Status Type(s) of

Residence Data

Street and Number City Province/

State

Country From

(m / y)

To

(m / y)

Permanent Address:

Telephone Number: Home Work Friend

Emergency Contact (Name and number)

Education and Training

Name and Address	**Field of Study**	**From**	**To**	**Degree Received**

Employment Data (list all employment, including your current position)

Name, Address, Position	**From**	**To**

Arrest Record (if you have ever been arrested, please provide the following:

Date	Place	Charge	Disposition

Hospitalization or Institutionalization (if you have ever been hospitalized or institutionalized, please provide the following)

Date	Place	Reason

Membership or Affiliation in Labour, Social or Political Organizations

Name & Address	From	To

Employer Information

	Name and Address of Current Employer	**Name and Address of Proposed Employer**
Telephone and Fax Numbers		
Job Title		
Salary		
Location		

Duties		

Family Information

Spouse Information

Name	**Birthplace**	**Citizenship**	**Marriage Date**	**Marriage Location**	**Passport Number**	**Issued By**	**Issued Where**

Children

Name	Birthdate	Place of Birth	Citizenship	Sex	Married

Parents

Name (include maiden name)	Birthdate	Place of Birth	Citizenship	Sex	In Brazil?

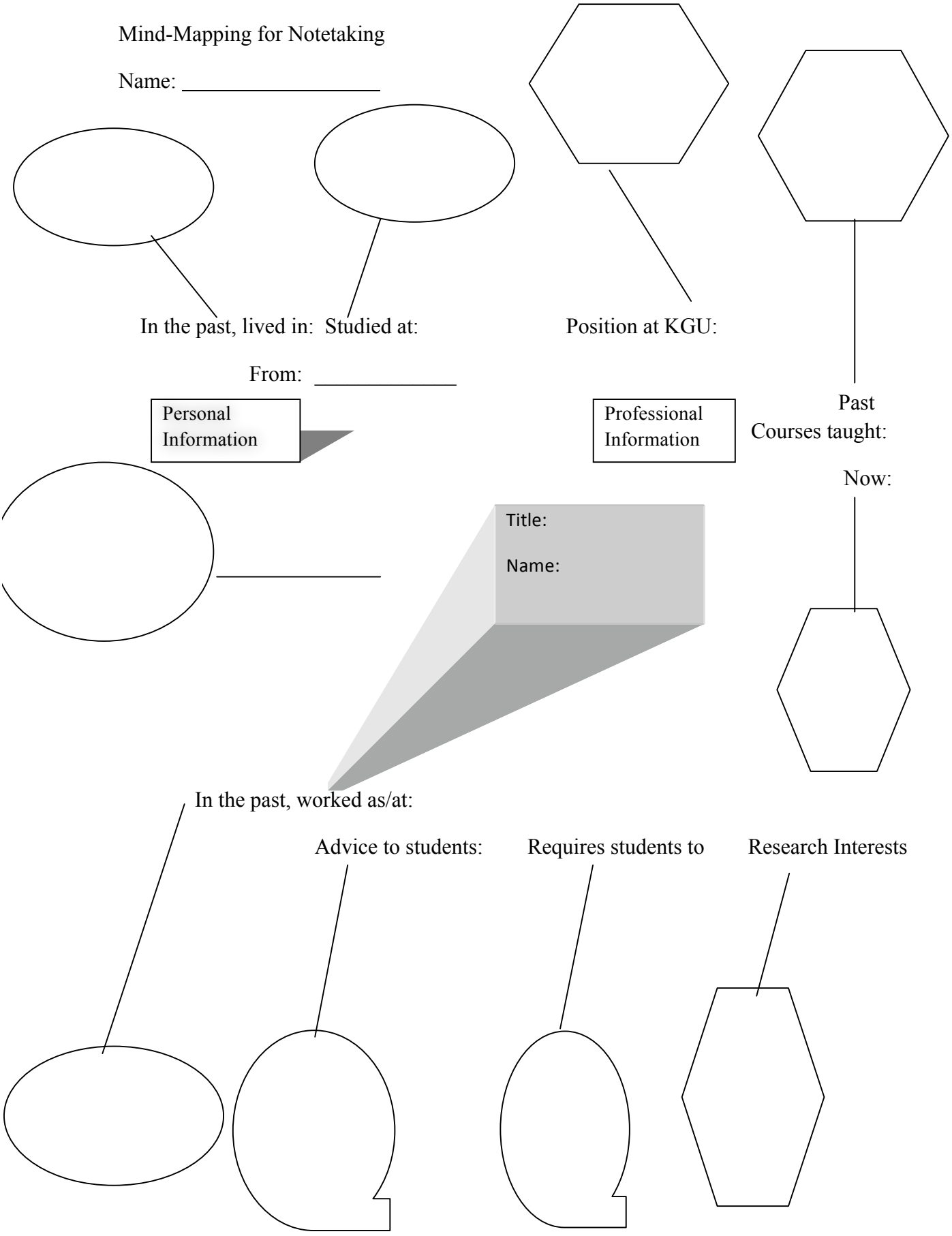
Brothers and Sisters

Name	Birthdate	Place of Birth	Citizenship	Sex	In Brazil?

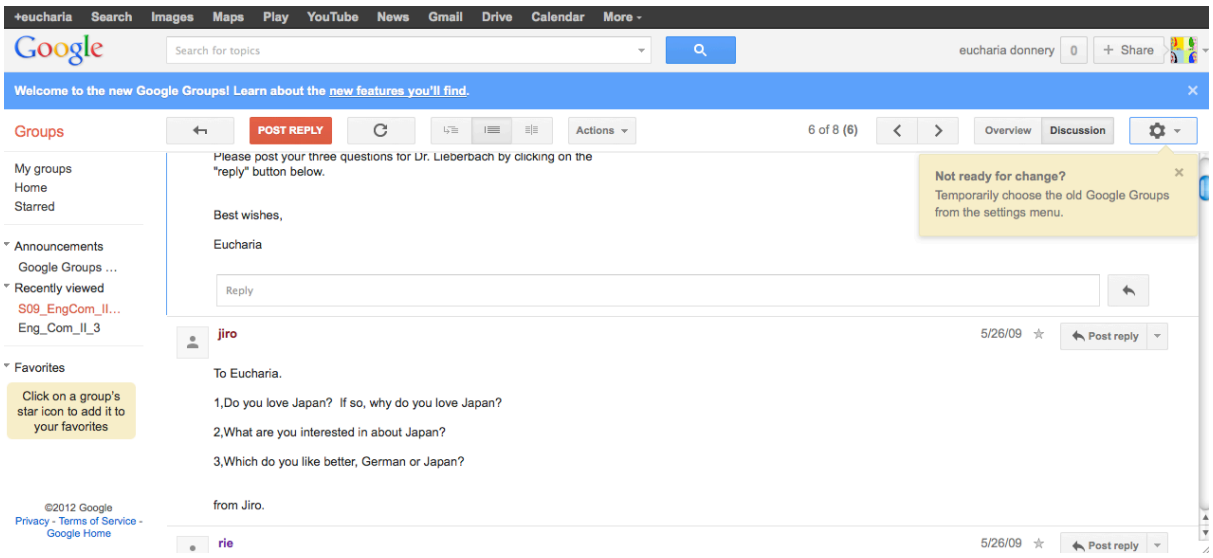
Appendix XXII

Mind-Mapping for Notetaking

Name: _____



Appendix XXIII: Google Group Questions



Appendix XXIV

English Communication III: Key Points Comparison - Lecture

Student name: _____

Lecture Topic: _____

Lecturer: _____

Key Points I identified. (immediately after the lecture)	Key Points the Lecturer Identified. (dictation from the summary video)
1.	1.

2.	2.
3.	3.
4.	4.
5.	5.

Appendix XXV: Syllabus for Homelessness Project (Fall Schedule 2009)

Instructor: **Eucharia Donnery**

Office: 461

Office Hour: Tuesday and Thursday, 1st Period

Office Tel: 0798-54-6376 (47731 On-Campus)

E-mail: eucharia@kwansei.ac.jp

Classroom: G323

Date	A	B	Assignments
Week 1: **Sept. 22nd & Sept. 24th**	Introduction Team-building Agree with me Phonetic Alphabet Speaking Skills #1: Building Interest My home	L/R, F/H, Sh/ S, B/V Page 22 Speaking Skills #2: Using Visual Aids Recruit for Intercultural Exchange Class	
Week 2: Sept. 28th & Oct. 1st	100 Most Mispronounced Words in English Speaking Skills #3: Speaking Impromptu	Speaking Skills #4: Bringing it all Together	
Week 3: Oct. 6th & Oct. 8th	Speaking Skills TEST 5%	APA #1	**Assignment #1:** **Speaking Skills TEST 5%**

Week 4: Oct. 13th & Oct. 15th	APA #2	Presentation#1 What Dreams May Come True	
Week 5: Oct. 20th & Oct. 22nd	Presentation #2 For Example	Presentation #3 Lies and Statistics	
Week 6: Oct. 27th & Oct. 29th	Presentation #4 Picture This	Process Drama #1 Negotiation of Research Pre-Project Survey Frame: "Homelessness" My home: Floor Map Theme: "Japanese Internment" http://densho.org/sitesofshame/family.xml Video Clip: Rabbit on the Moon http://www.youtube.com/watch?v=Uz kLGhWHgZc&feature=PlayList&p= 22195A963339A513&playnext=1 &playnext_from=PL&index=28 Homelessness Discussion	**Assignment #2:** **"Homelessness" in Google Group**

		Announcement Flyer Online Research	
Week 7: Nov. 5th & Nov. 10th	Process Drama #2 Family Roles (3 G) Group Discussion Group Tableau Add one piece of dialogue x3 Add one action x 3 Role-play #1 #1: Writing in Role: Prepare for Intercultural Exchange Session		**Assignment #3** **Role Play "My Home"** **Assignment #4** **Role play:** **Get on the bus**
Week 8: Nov. 12th & Nov. 17th	Process Drama #3 Leaving home: Discussion Listening and Note-taking Densho http://www.densho.org/sitesofshame/index.html Knock on the door-Tableau dialogue role-play At the door Get on the Bus CIR	Process Drama #4 Video Clip: Rabbit on the Moon 4	**Assignment #5:** **Role Play:** **Letters from the camp** **Assignment Assignment #6** **Writing in Role**

Week 9: Nov. 19th & Nov. 24th	Process Drama #5 Video Clip: Rabbit on the Moon 5	Process Drama #6 Propaganda: What is it? http://www.associatedcontent.com/slideshow/16708/teaching_propaganda_techniques.html?cat=4 Make an Ad Video Clip: Rabbit on the Moon 2	**Assignment #7:** **Make an Ad**
Week 10: Nov. 26th & Dec. 1st	Process Drama #7 Human Rights Discussion http://www.esldiscussions.com/h/human_rights.html http://www.youtube.com/watch?v=Ot8YGiRtB7U http://www.youtube.com/watch?v=cDuapYNd6OE http://www.youthforhumanrights.org/downloads/educatorsguide/you-are-the-problem-solver-handout.pdf	Process Drama #8 Language and oppression Role-play 30 Minutes Presentation Prep	**Assignment #8** **Role-play**
Week 11: Dec. 3rd & Dec.	Process Drama #9 Presentation Rehearsal and Action 10%	Process Drama #10 Video #3: Rabbit in the Moon	**Presentation** **Human Rights**

8th		http://www.youtube.com/watch?v=EUSF-QrlsPM&feature=PlayList&p=22195A963339A513&index=30 Family Discussion Role Play: Family at War Presentation Propaganda and Human Rights Life at the Camp Video and Role Play	**Writing in role #2** **At the camp**
Week 12: Dec. 10th & Dec. 15th	Process Drama #11 Come See the Paradise Incident at the camp role play Loyalty Questionnaire http://www.densho.org/sitesofshame/family.xml http://americanhistory.si.edu/perfectunion/experience/index.html http://www.youtube.com/watch?v=duEuQCIose4	Process Drama #12 Preparations WIR #2	**Writing in role #2**

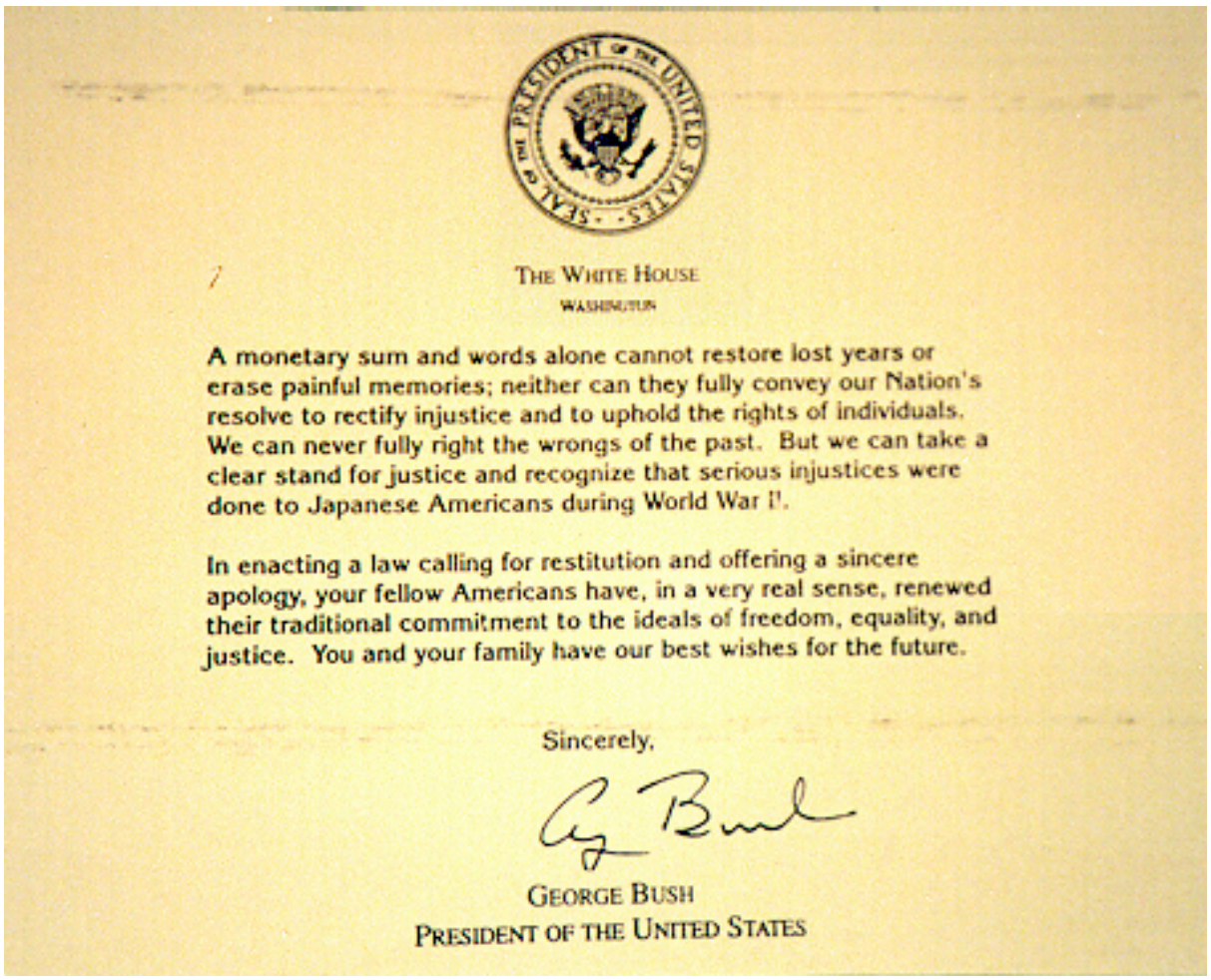
Week 13: Dec. 17th & Dec. 22nd	Process Drama #13 Online Class	Process Drama #14 Guest Lecturer Check Online Assignments	**Pre and Post Online Assignments** **WIR #3**
Week 14: Jan. 7th & Jan. 12th	Preparation	Final Performance (20%)	**Final Report (20%)**

Grading Procedure

Speaking skills test:	5%
Role Plays 5% x 8:	40%
Writing-in-role 5% x 3:	15%
Final Performance:	20%
Final Report:	20%

As this is the last semester of English Communication for you, minus grades will be applied for speaking Japanese.

Appendix XXVI: The Apology of President George Bush



THE WHITE HOUSE
WASHINGTON

A monetary sum and words alone cannot restore lost years or erase painful memories; neither can they fully convey our Nation's resolve to rectify injustice and to uphold the rights of individuals. We can never fully right the wrongs of the past. But we can take a clear stand for justice and recognize that serious injustices were done to Japanese Americans during World War II.

In enacting a law calling for restitution and offering a sincere apology, your fellow Americans have, in a very real sense, renewed their traditional commitment to the ideals of freedom, equality, and justice. You and your family have our best wishes for the future.

Sincerely,

GEORGE BUSH
PRESIDENT OF THE UNITED STATES

Retrieved on September 30, 2012 from
http://www.digitalhistory.uh.edu/learning_history/japanese_internment/bush_apology.jpg

Appendix XXVIII: Homelessness[98]

Homeless #1

In the Lifetime Original Movie, *Homeless to Harvard: The Liz Murray Story*, Liz Murray narrates the story of how she grew up homeless, yet managed as a teenager to get into Harvard. You may have wondered about homeless people — how they became homeless, what it must be like to be homeless, what happens to those who have no home. There is a lot

[98] Retrieved on September 10, 2009 and adapted from http://www.homefrontnj.org/docs/Worksheet.pdf

of misinformation surrounding the issue of homelessness. Read the questions below and answer as thoughtfully as possible. Then discuss your answers in class to see how your ideas stack up to reality.

1. What does "home" mean to me?

2. What is homelessness?

3. What are some of the reasons people become homeless?

4. Why don't homeless people just live with family members?

5. About how many people in Japan are homeless?

6. Why don't homeless people just get jobs and earn money to pay for a place to live?

7. How can I help the homeless?

Understanding Youth Homelessness

Despite desperate circumstances and enormous obstacles, Liz Murray was not a teen who was easily dissuaded from her goal of getting a good education. One of the obstacles Liz encountered was peers who made fun of her and put down the way she looked. But she did not let any hurt stop her. She accepted the parts of her life she could not change and changed the rest to best support her drive and dream. For example, she loved and accepted her parents as they struggled with drug addiction; she accepted that her school wasn't meeting her needs, so she switched to a school where she could thrive.

Read the following scenarios about typical teens and their goals. The path to each goal includes both positive and negative components. For each one, use a separate piece of paper to describe which circumstances you believe the teens in each scenario must accept and which they have the power to change, to reach their goals.

The Power to Accept and Change

1. Mariko is a good student, but math is a challenge for her. Last report card, she lost credit by one point because her math grade brought her overall average down. Mariko wants to do well in math, but she finds it hard to follow the teacher's instruction. Plus the teacher gives quizzes almost every day. Mariko's older sister is a math whiz. She volunteered to tutor Mariko, but Mariko is worried because her sister always acts like such a know-it-all. Mariko's best friend Rina has math first period. She offered to slip Mariko a copy of the daily math quiz so she can easily raise her grade by seeing the quizzes ahead of time.

2. Ali wants to buy a car. Her parents say that when she can afford the insurance and maintenance on a car, they will pay for half the cost of a car they agree on. Ali also wants to run track. The track coach says Ali is talented — that she has a real shot at a

college scholarship. But, between track meets and practices, there will not be any time left to work to earn money for a car.

3. Naomi is in the school marching band. She is a good trumpet player, but she's losing interest in band. She is growing bored with all the practices and marching at the football games every weekend. She secretly wants to quit and take it easy in her senior year. But Naomi's band director and her parents have other ideas. They want her to practice even more, so she can qualify for a music scholarship, or at least get a place in the university band. Naomi knows if she quits now, she will disappoint the adults in her life, but if she stays in the band, she will disappoint herself.

Reality Check

As a homeless student, Liz was the victim of taunting from her classmates in school. Part of the teasing may stem from the fact that her classmates were uncomfortable with her. It's true that many myths and misconceptions surround the issue of homelessness.

Appendix XXIX: Homelessness Homework Assignment[99]

Homelessness Homework Assignment

This exercise will help you better understand your own feelings about the homeless and encourage you to separate the reality from the falsehoods.

Below are some actual quotes that have appeared in newspaper articles and editorials around the country. Read each one and decide if you agree or disagree with it and why. Record your responses on a piece of paper. Then, research online to discover what you can about the facts of homelessness in Japan. Record the information you discover in Google Group. Compare the information you found during your research with your original responses. Share your research with classmates and see if your opinions about the homeless change or stay the same.

Here are some questions to guide your thought process:

Do you agree with the quote? Why or why not?

What do you think the writer or speaker would propose to do to address the problem of homelessness?

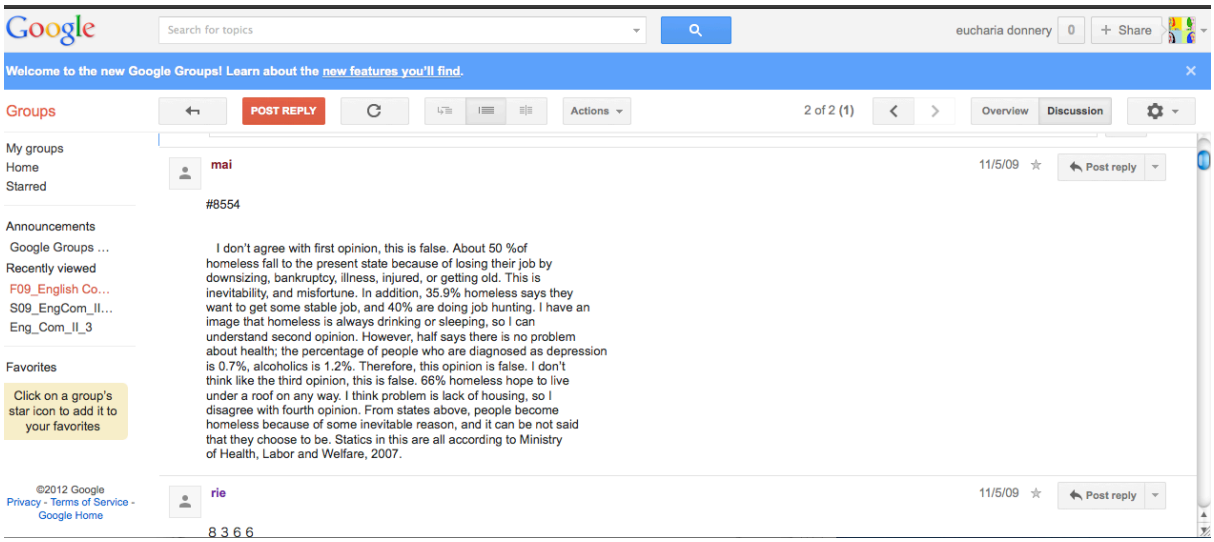
Would you approach the problem the same way or differently? Explain your ideas.

- "Some of [the homeless] are clearly just down on their luck — out of a job and out on the street as a result. How many there are of these is anyone's guess, but the percentage is probably small...if a person wants a job, the chances are he or she can find one."

[99] Retrieved on September 10, 2009 and adapted from http://www.homefrontnj.org/docs/Worksheet.pdf

- "The vast majority of homeless are, by anyone's definition, mentally ill...and most are drug addicts, alcoholics, or both."
- "Most homeless people have no interest in living under a roof, in following some specified regimen, or in earning a wage."
- "The problem isn't lack of housing, but a lack of interest in it. Whether their judgment is impaired by mental illness, substance abuse, or a pathological rejection of convention, evidently many of the homeless are in their situation because they choose to be."

Appendix XXX: Homelessness Homework Assignment in Google Group



Appendix XXXI: Rie's Homework Response

Rie Miyazaki

Opinion and investigation of four articles

There are four articles about the homeless in hand. Today, I would like to describe my opinion of these articles and the result of the survey of it. First article said that if he or she wants to work, the person can land a position though very few homeless is homeless due to the misfortune. My opinion of this article is disagree because according to 2007 investigation of the Ministry of Health, Labour and Welfare, the person that there is a slump on the body of homeless occupies the half. Moreover, 26.8 percent of homeless are 59 years old from 55 years old. As for this age, in the prime of life is passed and the body is too aged to work as a physical labor. It is understood that there are a lot of people who cannot work by a body reason even if they want to work from the above-mentioned. Next article said that a lot of homeless have a sickness mental and there are a lot of sicknesses with the drug and alcohol. At first, I felt this article is exaggerated because I felt some of them are mental illness. However,

there is an investigation by the psychiatrist and 60 percent or more is a mental disease around the Ikebukuro of Tokyo according to Mainichi Shimbun on September 2. The percentage is far higher than my imagination and I agree with this article. Third article said that "Most homeless people have no interest in living under a roof, in following some specified regimen or in earning a wage" (Quotation from print). I do not think that this article is true because the above-mentioned investigation, It has been understood that there are as many as 35.9-percent homeless "I want to find employment neatly and to work" when asking what you want to do in the future. It is to say, that the investigation of the Ministry of Health, Labour and Welfare derived the result opposite to this article. Forth article said that the maximum problem of homeless is they chose the circumstances. I am opposite to this opinion because I know the fact that the percentage of those who wants to make their life as for the current state is only 18.4 percent in homeless. In conclusion, even information that the person was printed in the credulous newspaper learnt the importance of the tidy examination for myself. Moreover, I felt homeless became familiar than before and this change of my mind will became a good preparation for the class of the drama.

Reference

1.The Ministry of Health, Labour and Welfare homepage
http://www.mhlw.go.jp/houdou/2007/04/h0406-5.html
2.English communication class's paper 2009.11.5

Appendix XXXII: Role-play "Shhh…No one is home"

Appendix XXXIII: Letter from the Camp[100]

Dear Miss Breed,

I hope you will forgive me for not saying goodbye, and for not writing you sooner. How is San Diego? I find "camping life" very nice. We are all given a button which has a one, a two, or a three on it so that we may have our meals at certain hours. I having a one, eat breakfast from 6:30 to 7:00, lunch at 11:30 to 12:00, and dinner at 4:30 to 5:00. The food is simple, but delicious and wholesome. I did not have to cook or wash the dishes as there are many cooks and waiters in the cafeteria. I love cooking, but thank heavens I do not have to do the dishes! Since I have a two and a half months brother, I wash daily, and sweep out my barrack. About three times a week I iron the family's clothes. There is really not much I may do in the afternoon, but get my exercise playing dodge ball, catch or softball. Once in a while, I type manuscripts for my friends, or write letters. I retire every night between 9:30 to 10:00 p.m. All lights should be out by 10:00 in each barrack. I went over Louise Ogawa's barrack and saw the two very interesting books you sent her. I certainly love books and miss going to the library every week; so I decided to write you a letter. Florence is going to school daily from 2:00 to 4:00 and enjoys it very much. She tells me she misses going to the library and asked if I would write to you. She acquired her highest grades in reading, and she truly enjoys it. I especially enjoy Dodd, Mead Career Books and would very much like to have any of the following books: 1. Shirley Clayton: Secretary by Blance L. Gibbs and Georgiana Adams 2. Judy Grant: Editor by Dixie Wilson 3. Marian-Martha by Lucile F. Fargo 4. Press Box by Robert F. Kelley. If you happen to have any discarded books, Florence and I would certainly appreciate them. Please keep up the good work in teaching children to read books for that is the pathway to happiness! I am enclosing dolls that Florence made in school and some stamps.

Sincerely yours,

Florence and Margaret Ishino

Appendix XXXIV: Mountain Language, Harold Pinter

> *You are mountain people. You hear me? Your language is dead. It is forbidden. It is not permitted to speak your mountain language in this place. You cannot speak your language to your men. It is not permitted. Do you understand? You may not speak it. It is outlawed. You may only speak the language of the capital. This is a military decree. It is the law. Your language is forbidden. It is dead.*
> (25)

[100] Retrieved on September 28, 2009 from http://www.smithsonianeducation.org/educators/lesson_plans/japanese_internment/letter_a.html