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POLICY • PEDAGOGY • PRACTICE

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WORKSHOP FOR TEACHERS

The BSA is offering its members free entrance to a workshop for teachers led by the author of *The North Face of Shakespeare*, Dr James Stredder, at the Shakespeare Birthplace Trust, Stratford upon Avon on Saturday 8th November. Practical approaches to *Much Ado About Nothing* and other plays taught to year 9–10 students will be the focus of the day. For more information see **www.britishshakespeare.ws/event** To register email **sarah.olive@york.ac.uk**

FREE BSA MEMBERSHIP

If you are not already a member of the British Shakespeare Association, now is the time to join! We are celebrating Shakespeare's 450th anniversary of birth with FREE membership for primary and secondary school teachers for the academic year 2014–15. Taking advantage of the offer couldn't be easier – do it online at:
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SHAKESPEARE IN THE DIGITAL WORLD

Those looking to expand their use of digital resources and pedagogies in the Shakespeare classroom or teaching Shakespeare by distance learning will find plentiful inspiration in *Shakespeare and the Digital World*, edited by Christie Carson and Peter Kirwan. It was published by Cambridge University Press in 2014. Christie will also be leading a session on the topic at the European Shakespeare Research Association conference, University of Worcester, 29 June – 2 July 2015. For conference details see: **www.worcester.ac.uk/discover/european-shakespeare-research-association-congress-june-july-2015.html**

SHAKESPEARE ON THE ROAD

Teachers and students might be interested in the online resources provided by the epic road-tripping Bardathon-bonanza that was 'Shakespeare on the Road'. In July and August 2014, the Anglo-American team visited a huge range of Shakespeare festivals across the length and breadth of the US. Touching down on the 4th July at the Heart of America Shakespeare Festival in Kansas City and ending in Washington DC in early September, in 63 days, the team travelled over 10,000 miles (mostly by road), visited 16 companies, saw 42 Shakespeare productions and interviewed hundreds of the people who – year in, year out – make Shakespeare happen across the continent. The road trip was mapped online with dozens of interviews, photos and short blogs that give a sense of the journey as it unfolded. Many of the interviews feature educational practitioners, actors and artistic directors discussing their practice and why Shakespeare matters to them. Hie thee to: **www.shakespeareontheroad.com**

THE DUTCH COURTESAN

An update on online resources from Theatre, Film and Television at the University of York: Penelope Wilton's Middleton workshop is coming to *The Dutch Courtesan* project website in early autumn, and it will soon be opened up to debate about the challenges of staging early modern repertoire today. **www.dutchcourtesan.co.uk**

The next issue of *Teaching Shakespeare* will appear in February 2015. If you would like to contribute an article or blogpost, share your feedback on a recent conference or other event, highlight or review relevant publications or projects please email us at **teachingshakespeare@ymail.com**

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editorial

Konichiwa! This issue brings together classroom practice from almost all levels of education in Japan: school, various years of undergraduate and postgraduate study; plus life-long learning.

The institutions represented are a mix of state and private universities, mixed and single-sex environments, from across the country. The educators featured teach in different languages. They encompass Japanese citizens and migrants to Japan alike. Their articles cut across the genres of Shakespeare's work – from comedies to histories – and faculty boundaries – from English to Law. They have in common an emphasis on achieving a positive experience of Shakespeare for Japanese students, in the face of linguistic challenges, time constraints and a shifting student population. The success and failure of teaching Shakespeare is frequently explained here with reference to beliefs about Japanese culture, though readers might reflect on similar experiences in their home countries, or even universalities. Some authors give contrasting impressions of students' experiences and interest through surveys conducted in class. Others, if not quite describing a 'bad lesson', capture in words what does not work. Below I have included comments on and questions about Shakespeare collected during a visit to Takasaki University in Gunma province in July 2014, showing an even broader spectrum of attitudes than the articles. My hopes for this issue are twofold: that it captures present, and some historic, approaches to Shakespeare in Japanese education and offers an impetus for reflection on the part of those who teach in Japan or who teach Japanese students outside the country.

This issue could not have been possible without the support of the Great Britain Sasakawa Foundation and the generosity of my hosts: Yu Umemiya at Waseda University, Alex Watson at Japan Women's University, and Yoshiko Matsuda, Takasaki University, with help from Keiko Aoki and Hanako Endo, as well as the many students at these institutions who engaged with me.

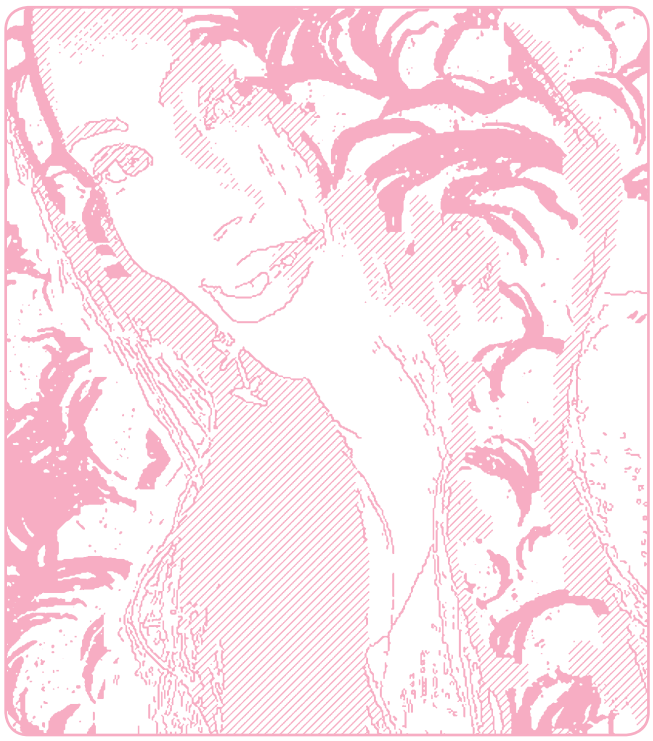

Illustration of Sarah Olive © Malcolm Wilson

I think Soseki Natsume [Meiji-era novelist] should be taught more in Japan, as Shakespeare is in the UK. Natsume's Koko ro *can teach us about human relations. (Jun, Kota)*

I'm interested in adaptation literature in Japanese culture. For example, manga and TV. (Kohei)

I have been to England to study English for two months . . . I stayed in Stratford. I went to see a play – Much Ado. *It is a lot of fun! I want to see more of his work. What are your recommendations? What is his best story? (Kiwako, Mei)*

I have never read a book that was written by Shakespeare, so I want to read manga Shakespeare. (Koede)

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contents

teaching shakespeare to college students

KENNETH K. P. CHAN is an Assistant Professor in the Faculty of Global and Regional Studies, Doshisha University, Kyoto, where he teaches academic and communicative English courses. His research interests include Shakespeare in Japan, and using English literature in teaching communicative English and EFL reading classes.

Shakespeare is well known in Japan. Professor Yushi Odashima, an eminent Japanese Shakespearian scholar who has translated all the Bard's plays into Japanese, considers him to be the most popular playwright in Japan. Perhaps the best testimony to Shakespeare's appeal to the Japanese is the lavish Tokyo Globe theatre, modelled on the second London Globe Theatre and built in 1988 in the heart of the country's capital to showcase both local and international Shakespeare productions. Since then, Japanese audiences have enjoyed Shakespeare's plays performed by companies from across the globe, as well as their own. Adaptations of Shakespeare's works in local theatrical forms such as kabuki and bunraku also abound, which all contribute to his sustained popularity and reputation since the first Shakespeare play was staged here in 1885.

Shakespeare is known by name to the Japanese general public and many, because of their interest in theatre or reading, would know the famous plays. However, the vast majority of students have no knowledge of Shakespeare's works, as at school they are not introduced to them. What Japanese students know of Shakespeare is from world history textbooks in which he is briefly mentioned as a famous British playwright of the 17th century credited with writing such plays as *Romeo and Juliet, Hamlet, The Merchant of Venice, Macbeth*, and *King Lear*. These are plays which most people would have heard of as they have been often performed in Japan in various renderings over the years. It is not surprising that Shakespeare is not taught at schools in Japan. After all, he is not their national poet, and many Japanese, particularly the young, have the notion that his works are deep, sad, and rather difficult to understand. This is perhaps due in part to Japan's warm reception of and identification with the tragedy plays. So, unless Japanese students are introduced to Shakespeare in some way outside of regular school education, they would only know his name, fame, and well-known play titles.

But how would Japanese college students respond if they were introduced to a Shakespeare play in class? Would they understand it? Would they enjoy it? How might Shakespeare be introduced to them? To investigate these questions, a small-scale study was undertaken with two classes at the Doshisha Women's College of Liberal Arts.

Photo © Kenneth K.P. Chan

The classes were first and second year social studies majors, each including nineteen students. They were all native Japanese speakers for whom English was a foreign language. Their English reading level would be about that of an upper elementary pupil in the UK, while their English listening and speaking would be lower. This is fairly typical among Japanese college students.

"what Japanese students know of shakespeare is from world history textbooks in which he is briefly mentioned as a famous British playwright of the 17th century."

As it was likely to be the students' first exposure to Shakespeare in English, a gentle and fun introduction was thought to be more appealing to them. Therefore, a play with a relatively light-hearted nature, easy to follow plot, and simple character profiles was sought out. *Two Gentlemen of Verona* was deemed a good choice for this purpose. Furthermore, it contains themes such as love, friendship, loyalty, betrayal, forgiveness and reconciliation that could readily lend themselves to classroom discussion suitable for these young adults.

"many Japanese, particularly the young, have the notion that his works are deep, sad, and rather difficult to understand."

Beginning the play with the original English would be too difficult for the students and probably off-putting, so three

"among the seven students who had watched or read his plays, *romeo and juliet* in japanese was the most watched."

'levels' of the story were used, which allows for a gradual build up to the much more challenging original. E. Nesbit's simplified story of the play for children was used as an easy, short, first read to gain a basic, overall understanding of the characters and plot, followed by Charles and Mary Lamb's story adaptation for more detailed coverage that also incorporates a little more of the original language. Selected parts of an English-language edition were used last, read in a role play manner to better engage the students with the characters, and accompanied by teacher explanation. The BBC's (1983) production of the play is an easy-to-access DVD format for classroom use, containing both English subtitles and Japanese translation. It was shown as a visual aid to better understand the story. This faithful rendering of the play was very much enjoyed by the students, who looked forward to this 'stage' part of the class and commented favourably on it. At various points we paused and talked about the content. For example, after watching the opening scene, they discussed the questions, "What were Valentine's and Proteus' ideals of love and going abroad?" and "If you were to choose between love and career, what would you choose and why?" We also learned and sang some of the songs in the play to liven up the atmosphere and improve the experience. They were especially moved by the unfaithful Proteus' serenade to Silvia, that is, moved with a compassion for Julia.

Before the study, a short questionnaire was used to find out whether, and to what extent, the students knew of Shakespeare, and their general impressions of him. As expected, nearly all had heard of Shakespeare, although most had not read or watched his plays. The majority knew some play titles, with *Romeo and Juliet* known by three quarters. Among the seven students who had watched or read his plays, *Romeo and Juliet* in Japanese was the most watched. The students' impressions were positive, with comments like, "romantic and impressive," "Shakespeare's love is wonderful," "deep content," "enthusiastic and cool," "rich expressions," but qualified with "complicated," "sad stories," and "difficult words."

Photo © Ken Yuko Chan

The study consisted of eight 25-minute sessions tagged on to my regular reading classes. The objective was to give the students a kind of taster, a brief introduction to a Shakespeare play, and to gauge their response. At the end of the study, another short questionnaire was used to collect feedback. All students said they understood the play and that they liked studying Shakespeare in class. They also commented that they would like to study other Shakespeare plays in class, the most popular choice was *Romeo and Juliet,* followed by *Hamlet*. All students wrote their impressions freely. Thirty-two wrote positively with comments such as, "expressions were terrific," "impressive words in story," "use of words were beautiful, like a poem," "the words were especially beautiful," "I think Shakespeare's story is very interesting," "moving and interesting – I want to read the English one through," "story was very profound," "we had to think much about love," "love is blind," "I could feel the true love," "passionate," "when Proteus deceived Valentine was most impressive," "Proteus' love and desire which made him 'drown' was most impressive part," and "I was impressed when Proteus' love for Julia was expressed to Silvia." Six students wrote 'negative' comments, all of which were related to the level of language, such as, "English used a little difficult," and "words hard to understand."

"the feedback indicates that they understood, enjoyed, and wanted to study more of shakespeare, all of which are encouraging signs for positive teaching and learning outcomes."

Although brief and limited in scope, this study shows that the students took to studying Shakespeare in class very well. The feedback indicates that they understood, enjoyed, and wanted to study more of Shakespeare, all of which are encouraging signs for positive teaching and learning outcomes. Perhaps more could be done with Japanese students to explore whether and how Shakespeare might be exploited to beneficial effect, so they may not merely know the name of the most popular dramatist in Japan but some of his works also.

DANIEL GALLIMORE is Professor of English literature at Kwansei Gakuin University. Having completed his doctorate at Oxford in 2001 on the treatment of prosody in Japanese Shakespeare translations, recent publications include an article in *Shakespeare* 9.4, on Shakespeare translation as a site for maritime exchange in Meiji and Taishō Japan.

The teaching of Shakespeare in Japanese universities dates back to the formation of a modern system of higher education in the late 19th century. Shakespeare ('Sheikusupia' in Japanese pronunciation) was received from the start as a universal genius, a myth that was sustained through the contribution of academic translators such as Tsubouchi Shōyō in the early 20th century, although as a foreign rather than a native Japanese writer. Even if Shakespeare's cultural assumptions could not be readily applied to the recipient culture, the plays have long provided a means of experiencing universality in a Japanese context.

In this regard, the way that Shakespeare has been received in Japan is perhaps not dissimilar to how the plays have been received anywhere else. Almost all Shakespeare's plays are 'translations' of existing narratives, and so Shakespeare's reception in Japan is merely continuing that process of 'translation'. Even in Anglophone countries, teachers must to some extent use translation as a tool for reading Shakespeare's early modern English, but translation is obviously rather more central to the teaching of Shakespeare in Japan, where the English language *per se* is still to some extent taught by the grammar-translation method. I learnt my French and German that way at British schools in the 1970s and 80s, and it was not until I came to Japan in 1987 that I encountered the communicative methodology of language teaching: the idea that languages are best learnt through the acquisition of communicative skills with little formal grammatical input and rote learning, especially not the repeated correction of errors. At that time, there was a popular view that while educated Japanese people could read English, they lacked the skills and confidence to communicate in English with native speakers. Despite my somewhat limited training, it was the communicative approach that I applied with some success to my work as an Assistant English Teacher on the Japan Exchange and Teaching (JET) Programme. This is an approach that continues to inform my teaching at a large private university in western Japan. More to the point, and aside from the invaluable MA programme in Japanese Studies I did at Sheffield University in the early 1990s, most of my Japanese has been acquired through the communicative approach of cultural immersion and interaction.

Photo © Daniel Gallimore

"translation is obviously rather more central to the teaching of shakespeare in japan, where the english language per se is still to some extent taught by the grammar-translation method."

Since returning to Japan in 2003, I have had the opportunity to teach Shakespeare at postgraduate level, and since 2008 have been teaching Shakespeare to undergraduate classes, using the illustrated manga versions published by SelfMadeHero. Between 2008 and 2011 at Japan Women's University in Tokyo, I taught the manga *Hamlet* for three consecutive years, finding that each year's teaching raised only more questions to be solved; at Kwansei Gakuin University since 2011, I have taught two seminar courses on *Hamlet* criticism, and the plot continues to thicken! The tutorial system at Kwansei Gakuin has also enabled me to teach a broader selection of the plays to 3rd and 4th year undergraduates in the manga versions (in order of tutorial group): *Much Ado About Nothing* and *Romeo and Juliet* (2011–13), *A Midsummer Night's Dream* and *As You Like It* (2012–14), *Richard III* and *Julius Caesar* (2013–15), and *The Merchant of Venice* (as of 2014). *A Midsummer Night's Dream* and *Romeo and Juliet* are perennial favourites in Japan as elsewhere, but since the overwhelming majority of my students are female (70% across the department as a whole), the opportunity to introduce them to 'the men's world' of plays such as *Richard III* and *Julius Caesar* (together with their memorable female characters) seemed too good to be missed.

In teaching Shakespeare to Japanese students, therefore, I am faced with a practical problem that may also be related to a deeper cultural issue of what Shakespeare means to Japanese people. To start with, I always try to create a communicative classroom environment in which (as I tell the students) the main language is English, and yet somehow inevitably end up using far more Japanese than intended. The manga editions, through their cutting of the original text by as much as 80% and use of graphic images to illustrate dramatic situations and plot development, aid teachers and learners in developing a shared understanding of the plays, and have the particular strength of retaining Shakespeare's original text in the fifth that remains. To take one familiar example, Hamlet's fourth soliloquy is reduced to the following bite-sized chunks (Vieceli and Appignanesi 2008, 78–79):

> ***To be or not to be … that is the question.***
> ***To die, to sleep, to sleep, perchance to dream:***
> ***ay, there's the rub …***
> ***The dread of something after death puzzles the will.***
> ***Thus conscience does make cowards of us all.***
> ***Sicklied o'er with the pale cast of thought,***
> ***enterprises lose the name of action.***

Three words in this excerpt are displayed in bold type – 'cowards', 'lose' and 'action' – suggesting that the unambiguous message of the soliloquy is that cowards fail to act. In fact, the graphic nature of the manga genre lends itself to such stark interpretations; at the end of the *Julius Caesar* (Mustashrik and Appignanesi 2008, 205), Brutus is presented in the giant figure of a crucified martyr to replace the image on the cover of Caesar in the same posture against an ominous Roman skyline. Other typical effects include doubling faces to reveal mixed feelings and reducing characters to child size when they are acting childishly; these devices, like Shakespeare's own rhetoric, all serve to tell the story and to open up the plays to interpretation.

"use of graphic images to illustrate dramatic situations and plot development, aid teachers and learners in developing a shared understanding of the plays."

Manga is of course familiar to Japanese students as a genre for both children and adults. My initial fears that students would not take it seriously as a medium for studying 'a serious writer' like Shakespeare have never been reciprocated. Yet for all its advantage as a teaching tool, manga Shakespeare still leaves a lot to be explained. In the 3rd year, it takes me twenty weeks out of the two fourteen-week spring and autumn semesters to read a whole play, including the time spent on role play activities, watching a film, and historical background, and this time gives the students the reading skills to tackle a whole play in the spring semester of the 4th year before writing their graduation dissertations (*sotsuron*), the ultimate goal of all undergraduate degree courses in Japan. In the *Hamlet* excerpt, the following words and phrases demand explanation: 'perchance' (perhaps), 'the rub', 'puzzles the will', the connection between conscience and cowardice, 'sicklied' and 'cast', and the final metaphor is also tricky. Elsewhere, the stuff about purgatory and hell can certainly take up time with students unfamiliar with such concepts, even leading to the impression that *Hamlet* is primarily a religious play, although both the manga format and the numerous films tend to dispel that impression. Moreover, in language-centered teaching, the focus will be predominantly on Shakespeare's metaphors, offering as they do to students the greatest challenges and the greatest rewards: Shakespeare's 'universality' is perhaps nowhere more apparent than in his metaphorical comparisons of like with unlike, and (I would argue) is experienced most intensely through the cognitive effort required to understand the metaphors.

In order to gauge students' own response to the translingual Shakespeare classroom, I recently conducted a brief survey, asking them to grade their level of agreement to five statements in the table below.

	STRONGLY DISAGREE	DISAGREE A LITTLE	AGREE	AGREE A LOT	STRONGLY AGREE
There is a satisfactory balance of English and Japanese used in the classroom	0	1	9	8	5
I would like more opportunities to speak English in the classroom	0	2	10	6	5
I can understand the text of the manga Shakespeare without the teacher's explanation in Japanese	4	13	2	3	1
I can understand the text of the manga Shakespeare after hearing the teacher's explanation in Japanese	0	0	4	13	6
The teacher's Japanese is difficult to understand	4	15	4	0	0

"the stuff about purgatory and hell can certainly take up time with students unfamiliar with such concepts, even leading to the impression that hamlet is primarily a religious play, although both the manga format and the numerous films tend to dispel that impression."

These figures suggest that while the Shakespeare is getting through loud and clear, certainly more could be done to create an interactive classroom. Out of three students who provided 'further comments', one wrote that 'It's really hard for me to understand Shakespeare's original English, but I think it's very worthwhile me trying [to do so]'. The two others praised what they called in Japanese my polite (*teinei*) style of teaching. *Teinei* is a hugely ambiguous word, but what I would want it to mean more than anything else in this context is a classroom in which students do not feel objectified by either the text or my teaching: one, in other words, in which there is no pressure to be Ophelia or Beatrice or Shylock, and where they feel free to grow alongside the texts they are reading. As a teacher, I no doubt tend to underestimate their understanding, and so at the very least would like to give a full thirty of the ninety minutes' class time to task-directed small group activities in which rather than having to understand every detail, students can read and discuss the texts together in English. Japanese students are eminently capable of understanding Shakespeare; I would like them to talk about Shakespeare as well.

"japanese students are eminently capable of understanding shakespeare; i would like them to talk about shakespeare as well."

NOTES:

- Kishi and Bradshaw compare the possessive claim of 19th century German critics to '*unser* [our] Shakespeare' with Japanese people for whom 'Shakespeare is always foreign' (Kishi and Bradshaw, 27).

- In addition to JET training seminars, I was particularly inspired by Krashen and Terrell's classic study of language acquisition, *The Natural Approach* (1983).

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The Treatment of Bawdy in Japanese Classrooms

AYAMI OKI-SIEKIERCZAK joined the Tsubouchi Memorial Theatre Museum, Waseda University in 2011. She is also a research fellow of the University of the Sacred Heart and teaches part time at the university and Meiji University. She focuses on Shakespeare's reception in Japan, particularly colour term translation and bawdy.

Shakespeare's plays are rife with bawdy jokes that could be considered controversial in conservative cultures. When Japan imported the bard, he was admired as one of the western figures from whom readers must learn, in order to modernize the land of the rising sun. The editions published, however, were influenced by bowdlerized Restoration and Victorian adaptations, as they were considered suitable for Japanese audiences. The first Japanese translations were the only ones that attempted to include questionable material. Other early twentieth-century translators tended to exclude sexual expressions. At the same time, English texts were available and often used for educational purposes, such as learning English at university. Since then, what has happened to his bawdy humour?

Let us discuss the treatment of bawdy themes in the classroom, using *Romeo and Juliet* as an example. In Japan it is still an option for lecturers to skip parts of plays that would be considered inappropriate, such as when Mercutio and the Nurse indulge in questionable sexual eloquence in *Romeo and Juliet*. However, without these components, the play loses its appeal. In 2005 in Japan, I was taught by a male visiting lecturer, who seemed extremely uncomfortable discussing Shakespeare's bawdy side with one male and six female students. The lecturer was trying to get us as close to the Bard's meaning as possible. Word by word translations and exercises on grammar were conducted throughout the academic year. By the end of the year, we were able to render the original texts into modern English using a dictionary. However, when examining the textbook this eminent scholar had given us, it was remarkable to note that certain passages were not covered. Since we had to work as quickly as possible, all the students were recording his comments on the text, and all of our notes had the same untouched part: bawdy. In the Shakespeare course I attended in 2007 in the UK, the emphasis on the play was extremely different. In front of three male and nine female students, a male professor encouraged us to discuss innuendo in Mercutio's jokes. Regardless of gender, we pursued the sexual undertones of the play, and it never damaged our image of the genius of Shakespeare.

"In Japan it is still an option for lecturers to skip parts of plays that would be considered inappropriate."

"Regardless of gender, we pursued the sexual undertones of the play, and it never damaged our image of the genius of Shakespeare."

Why then, is the sexual innuendo of the Elizabethan playwright too controversial to be taught in Japanese classrooms? Japan is a peculiar country in regards to its treatment of sexuality, which is different on the surface and in its depth. When it is overt in public humour and conversation, it is called 'shimo-neta'. Here, 'shimo' means 'down', referring to matters related to sexual and excretory organs, which, surprisingly or not, are grouped into the same category. 'Shimo-neta' is thought to be inappropriate for classrooms and other public places. However, Japan is not inexperienced in sexual matters. On the contrary, there is considerable depth to sexuality in Japan. Exploring the shadows of its cities, it is possible to encounter sexual interests, from shooting photos of local idols and the sale of sexually explicit manga and anime, to visiting 'soapland', a sensual bathing service. However, these almost entirely hidden in the corners of society.

In 2014, when I brought an abridged version of *Romeo and Juliet*, without risqué expressions, to a class on English, rather than on Shakespeare, my students felt content with their first Shakespearean experience. The romanticism of this version fulfilled their expectations. Later on, it was explained that all the problematic jokes were excluded from the text. Discussion of how students felt about this omission deepened their understanding of language in Elizabethan plays and culture, as well as my own understanding of their feelings towards the language of sexual humour. The students' were unanimous in their belief that romantic love should have been separated from sexual matters by the author, and it was difficult for them to understand the idea that sensual jokes could be so openly accepted. Thus the idea of bawdy as ill-suited to Japanese language and culture is still evident in the classroom, not least among the students.

teaching shakespeare to Law students

TETSUHITO MOTOYAMA is an Associate Professor at the School of Law, Waseda University, having received an MA in Shakespeare Studies from the Shakespeare Institute and a PhD from the International Christian University. Publications include, co-authored with Kaoru Edo, "Strange Oeillades No More" *Shakespeare* 9.4, and co-edited with Hiromi Fuyuki, The Text Made Visible: Shakespeare on the Page, Stage, and Screen.

Traditionally, in many Japanese universities, each faculty has had its own non-area-major faculty members to teach language and general education courses. As a result, these faculties have been able to offer students tutorial-styled classes in subjects outside their area. Waseda University's School of Law has offered a tutorial-styled class in Shakespeare since 2006. A survey of the curriculum, the background of the students, and what takes place in this Shakespeare class will give insight into the significance of teaching Shakespeare to undergraduate law students in Japan.

In 2004, Waseda's School of Law conducted a major curriculum reform to meet the changing demands for undergraduate education that would follow the introduction of law schools in Japan. As law schools would take over the task of preparing students for the bar exam, the undergraduate law program could focus on giving students a broad education. This was to include language skills and general education subjects, and led to the increase of compulsory language classes from sixteen to twenty credits and the introduction of a sub-major program.

The focus of English classes after the curriculum reform became integrated language activities. This change took into account the call for "education that makes discussion in English possible," in the final report of the Ministry of Education, Culture, Sports, Science and Technology's Committee to Form a Grand Design for Education and Research for the 21st Century (Shudo and Harada 1). Under the old curriculum, English classes were simply divided according to the targeted skills of reading, writing, or oral communication. With the new curriculum, students receive task-based instruction for all four skills in their first year, which prepares them for the content-based classes of their second year. The idea is to make students functional enough in English to be able to study law in English when necessary.

"the focus of english classes after the curriculum reform became integrated language activities. this change took into account the call for 'education that makes discussion in english possible'."

Photo © Tetsuhito Motoyama

Through the sub-major program, students can develop interests outside their major, while at the same time, in many cases, furthering their language education. The primary purpose of setting up the sub-major program was to give students a clear direction in studying general education subjects instead of have them take classes at random (Morinaka 39). The sub-major program is comprised of five area studies subjects, one humanities subject, and three social science subjects. Each subject consists of a varying number of lecture classes and tutorial-styled seminar classes. Although the sub-major classes are not part of the language program, the five area studies subjects correspond with the five language programs; in most cases, the seminar classes of these area study subjects require the relevant language skills, and thus build upon the language programs. The Shakespeare seminar class belongs to the English-language area studies sub-major program.

Next, a description of the students who take the Shakespeare seminar class will make it easier to gauge the role such a class serves in an undergraduate law program. Eleven students enrolled for spring 2014, and their English proficiency ranged from lower intermediate to advanced. Although there was diversity in their English levels, they were all eager for a chance to engage in academic discussion in English, which the size of the class made possible. Another pertinent point is that many of the students took the class, not only out of a wish to improve their English, but also because of their interest in Shakespeare. Seven students

completed a questionnaire about the class; in this, six of them stated that they appreciated the cultural significance of Shakespeare and wished to have a chance to read his works in English.

"many of the students took the class, not only out of a wish to improve their english, but also because of their interest in shakespeare."

Finally, a brief look at what took place in the classroom will demonstrate how it incorporates the aims of the new curriculum, and the potential such a class has for undergraduate law students. The class was conducted entirely in English, and used the Oxford School Shakespeare *Romeo and Juliet* as its textbook. Aside from short lectures on such subjects as the stage conditions and the political and religious backgrounds, the classes revolved around student presentations and discussion. Students were assigned scenes and prepared questions about the plot and difficult expressions as well as discussion topics. The students asked classmates the questions they prepared, and facilitated the discussion; this became an opportunity for them not only to engage in but also instigate discussions in English themselves.

"it was as if they were using the play to re-examine some of the traditional views and values japanese society holds."

Some of the topics the students chose to discuss concerned the relationship between love and violence, the significance of images such as the sun and the moon, and the function of sexual puns. They were also particularly good at drawing the conflicts and issues close to themselves. Heated discussions followed questions as to whether Romeo or Paris would make a better husband, whether one's family name can or cannot be easily discarded, and whether parents should or should not have the kind of authority Capulet holds over Juliet. It was as if they were using the play to re-examine some of the traditional views and values Japanese society holds.

In the questionnaire about the class, the students' answers about what they had learned by studying Shakespeare were twofold. On one hand, they commented on how they felt knowledge about English culture and attitudes helped them understand the background of English law better. This, along with the practice they had in carrying out discussions in English, was a way in which the class contributed to their studies in their area major. On the other, many of them wrote about the humour and wit in the plays, and how they suggested a way of perceiving the world that challenged the mind-frame they develop either by living in Japanese society or through their law studies. In other words, teaching Shakespeare to undergraduate law students has the potential to supplement as well as compliment what the students learn in their law classes. Teaching them Shakespeare does not, borrowing Dick the Butcher's words, "kill all the lawyers," but does kill the desire in these students to be nothing more than lawyers.

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Editorial continued . . .

What kind of clothes does the British girl wear? I like Vivienne Westwood. Do you? (Yumi)

What is the best way to teach Shakespeare at junior or high school? (Sunaga)

I was interested in Romeo and Juliet, *so I bought the book. I think Shakespeare attracted many people.*

I like English culture. When I went to England this Spring I thought English people take pride in their country's culture. Shakespeare is regarded as difficult and high rank playwright. But I enjoyed reading his books. Is Shakespeare popular with young English people?

Learning English and Shakespeare is very difficult.

Do you like Harry Potter*? I like it very much. Is it famous in Britain?*

England needs Shakespeare's study. But there is no person instead of Shakespeare in Japan.

In the UK, do university students study Japanese? Today's speech is very difficult for me. But I want to study English and Shakespeare harder.

N.b. Unattributed quotations represent students who signed in Kanji, which it is beyond my ability and word processor to compute. My apologies to those students.

Sarah Olive

teaching the history plays in japan

JAMES TINK is Associate Professor in the Department of English Literature, Graduate School of Arts and Letters, Tohoku University, Sendai. He received a doctorate from the University of Sussex, UK, and has taught in Japanese higher education since 2004. He publishes on early modern English literature, literary theory, and Asian Shakespeare studies.

Despite some notable theatrical productions, the tetralogies of Shakespeare's history plays are not generally so well known in Japan, and perhaps carry less weight of expectation for first-time readers. Nevertheless, the challenges that students face reflect some of the more general problems for the plays' contemporary audiences. One is the relative openness of form in many of these dramas, which defies expectations of genre and the appropriate response to the work, especially when reading the text. Another difficulty is the medieval subject matter from the original chronicle sources, and how to make it resonate with the modern reader. What can be most illuminating about teaching Shakespeare's history plays in a Japanese seminar is thinking about how ideas of "medieval" or "early modern" culture are generated through our own contemporary readings of literature, and how Shakespeare's sixteenth-century version of medieval England invites comparison with the Japanese past.

This commentary is derived from the experience of teaching an undergraduate seminar in the Department of English Literature at Tohoku University, a large, national university in Sendai, North East Japan. The intention was to examine the second tetralogy; for the sake of convenience, this became *Richard II* for one fifteen-week semester, followed by *Henry IV Part One* in the next. Although a partial view of the play-cycle, this had the advantage of giving some narrative continuity to the story, and providing a contrast between the tragic form of the first play and the more comedic style of the second. The twenty-five students were third- and fourth-year undergraduates in the School of Arts and Letters, from Japan, China and Sweden, who had opted to study this course in English. This was a seminar rather than a lecture format, so they were asked to read the play in instalments and discuss the reading in groups for ninety minutes each week. They also had the advantage of watching the BBC's fast-paced and cinematic adaptation of the plays, *The Hollow Crown*, and a recording of Dominic Dromgoole's raucous stage version of *1 Henry IV.*

Obviously, the history plays thrive on conflicts between characters that the audience are expected to discern as clashes of values and cultural allegiances as well as personalities.

"the history plays thrive on conflicts between characters that the audience are expected to discern as clashes of values and cultural allegiances as well as personalities."

It seemed appropriate, then, to draw attention to these character elements as a way of introducing approaches to the drama. Some of the recurrent conundrums of both plays – the precise motivation of Bolingbroke, or the emotional conflict between Hal, Henry and Falstaff – became popular topics for discussion. This can avoid the pitfalls of character criticism by emphasising the literary language of the text: in class, we tried to build up a description of Hotspur by identifying the metaphors for honour used throughout his dialogue. There remains the challenge, however, of making the drama comprehensible while also introducing the huge scope of modern critical dissension surrounding the play. Students were regularly asked to consider extracts from Elizabethan sources (such as *An Homily against Disobedience*) and diverse literary critics (such as E.M.W. Tillyard, or Phyllis Rackin) in order to think about contradictory approaches to the plays. In the case of *Richard II*, for example, this was to propose broadly "Romantic," "traditionalist" and "sceptical" views of the protagonist. While this was intended to acknowledge the diverse state of literary studies, it also raised questions about our understanding of Shakespeare's influence on ideas of an English/British national past.

"students were asked to consider extracts from elizabethan sources and diverse literary critics in order to think about contradictory approaches to the plays."

For that reason, a useful aspect of the course was to explore what we understood by the "medieval" or "early modern" in both Britain and Japan. Shakespeare's evocation of an honour-bound but fractious world of noble warriors is a fantasy that also invites associations with Japan's own national past, both as a subject of serious historical comparison and also at the level of literary representation and popular culture. Asking students to think about what they understand by The Middle Ages (the term is also used in Japanese historiography) allowed students to propose interesting analogies with

"asking students to think about what they understand by the middle ages allowed students to propose interesting analogies with examples of japanese culture."

examples of Japanese culture. The canonical 13th century poem *Heike Monogatari* describes a civil war and the ruin of the Taira Clan, who are presented as corrupt but nevertheless courtly and refined: it provided a way for thinking about the allure and tragedy of King Richard, and the pathos that can be attached to ideas of a defeated, distant past. Similarly, a discussion of Falstaff's question, "What is honour?" allowed the class to explore ideas of conduct and how both European chivalry and Japanese bushido are popularly understood. In fact, Falstaff has previously been adapted into a traditional-style Japanese drama as *The Braggart Samurai,* which was also discussed. Through these topics, the class could reflect on how our general ideas of the medieval past also relate to assumptions about modernity, statehood and the transformation of culture: themes that are arguably explored by Shakespeare in both plays, but also are also relevant to wider literary histories of both Britain and Japan. There is perhaps an additional, historical irony to these discussions, and one which the students proposed, in that the city of Sendai (as every resident knows) was famously founded as a castle town by the sixteenth century warlord Date Masamune, who, rather like Shakespeare's Duke of York, switched allegiances to the emerging power of the Tokugawa Shogunate in order to preserve his domain.

Certainly, these comparisons are primarily pedagogic devices and not absolute claims about the meaning of the texts. However, I would argue that such forms of comparison are not only a valid means for introducing the history plays, but also for teaching Shakespeare globally beyond the context of British area studies. Reflecting on the construction in literature of cultural and historical categories, such as the medieval and the modern, allows us to see how Shakespeare continues to transmit ideas of the historical difference and the pre-modern, and assists the intercultural study of the humanities in the twenty-first century.

"i would argue that such forms of comparison are not only a valid means for introducing the history plays, but also for teaching shakespeare globally beyond the context of british area studies."

a Boys' Drama Club performs Romeo and Juliet

Trained as an actor at The Juilliard School, Drama Division, KEVIN BERGMAN performed for the New York Shakespeare Festival and the Illinois Shakespeare Festival before moving to Japan in 1986. Since 1993 he has taught English, Speech and Drama at Musashi High and Junior High School in Tokyo.

If Shakespeare turns up at all in secondary education in Japan, it is probably during World History class, in a lecture on arts and culture in Elizabethan England. You won't find him in drama classes, that's for sure, as drama, unlike music and art, is not a recognized school subject in Japan. So it has been surprising that Shakespeare's name and representative works seem to be "common knowledge" among most of the Japanese people I have met in my nearly thirty years as expatriate American teaching English in secondary schools in Japan.

Trained as an actor and director, using theater games and scripts has been an instinctive part of my classroom technique from the beginning of my career as an English (as a foreign language) teacher. Fortunately for me, English-speaking clubs (ESS) in Japan, at both the secondary and university level have a long history of performing plays in English as a part of their activities, and so I have never lacked for opportunities to advise, teach and direct. But producing Shakespeare, I had at first assumed, would unfortunately not be in picture.

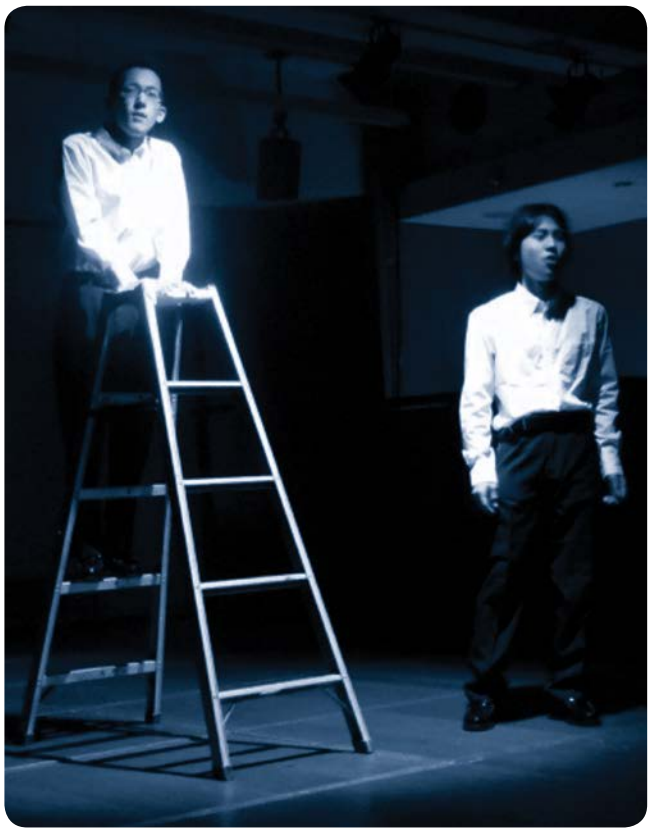

Photo © Kevin Bergman

That changed with "Let's do *Hamlet*!" The abrupt proposal for our high school's annual ESS English drama, coming from the lips of my sixteen-year old ESS captain, was a welcome, if unexpected, surprise. So was his reason for suggesting it: "I have always dreamed of playing Hamlet". I was amazed he knew the play and character, to say nothing of "always" yearning to enact him. I doubted my students, although unusually bright, would take to Elizabethan English. But, as my own love of Shakespeare, and career in theater had similarly started in high school (thanks to an inspiring drama teacher who produced an annual Shakespeare play with rank beginners), I readily agreed.

In fairness I must admit that my students are rather unusual. Musashi High and Junior High School is a six-year, private boys school, historically one of Japan's top academies.It also grants both teachers and students an unusual amount of freedom, which might help explain why I now have two English drama classes as well as an annual ESS play. In the years since that first *Hamlet,* my students have also performed *As You Like It, Macbeth* and *Romeo and Juliet*.

We have learned and profited from Cass Foster's "Sixty Minute Shakespeare", the Folger Shakespeare Library's "30-Minute Shakespeare" series, and the excellent modern verse translations of Kent Richmond. We have also been encouraged (or perhaps I should say "emboldened") by the popularity of the local "All-Male Shakespeare" series under the direction of Yukio Ninagawa, arguably Japan's most prominent director.

"even in another language, i want to follow the example of my own teachers: students learn to love shakespeare by seeing and performing him."

Taking advantage of this year's 450th Anniversary of Shakespeare's birth, and wide variety of Japanese-language Shakespeare productions here in Tokyo, I have recently taken up what for me is the ultimate challenge: teaching a freshman "Shakespeare for Beginners" class – in Japanese! Even in another language, I want to follow the example of my own teachers: students learn to love Shakespeare by seeing and performing him.

first year shakespeare through film

YUTO KOIZUMI graduated from Waseda University with an MA in Shakespeare in 2010. He is currently studying a similar programme at King's College London. He has taught English language and literature, as well as academic writing, at Waseda University Writing Center and Komazawa Women's University.

Photo © Yuto Koizumi

This article reports the way in which I introduced Shakespearean plays through two modern films to a class of first-year English students at Komazawa Women's University (Komazawa Joshi Daigaku) in Tokyo from 2011 to 2013. I used neither "relatively faithful adaptations" such as Franco Zeffirelli's or Kenneth Branagh's nor "looser adaptations" such as *Kiss Me Kate* (1953) or *West Side Story* (1961), but rather, modern films featuring Shakespearean lines, characters, and situations in key moments. *Dead Poets Society* (dir. Peter Weir, 1989) and *The Man without a Face* (dir. Mel Gibson, 1993) exemplify this type of film. I would like to demonstrate how such films help students learn particular Shakespearean works.

I selected these films because first, teaching a basic English class for the first-year students and second, I aimed to introduce how and why Shakespearean plays have important roles in learning more about real issues in modern society as depicted in these films. *A Midsummer Night's Dream* and *The Merchant of Venice* enabled students to comprehend the significance of a scene in *Dead Poets Society* and *The Man without a Face* respectively. In the latter part of *Dead Poets Society*, Neil Perry (Robert Sean Lenard) stars in a school play and performs as Puck in *A Midsummer Night's Dream* despite his austere father's disapproval. In the middle of the performance, the father (Kurtwood Smith) comes to the theatre and listens to the closing speech of Puck/his son. Delivering the speech, Puck/Neil stares into his father's eyes as he watches from the back of the theater.

I would start the class discussion with the following questions: "How does the play relate the film?" or "How is Puck's speech connected to Neil's state of mind?" A student would argue that Neil wishes for his father's forgiveness and acceptance as Puck asks his audience not to "reprehend" the actors. Another student, perhaps, would suggest that Neil may have desired to project his father to Oberon, who slaps the fairy on the wrist but forgives him eventually. In this manner, *Dead Poets Society* cleverly plays a scene where one of the main characters expresses his idea with the help of a Shakespearean speech.

In *A Man without a Face*, Justine McLeod (Mel Gibson) teaches Shakespeare to his student, Charles E. "Chuck" Norstadt (Nick Stahl). When Chuck reads *The Merchant of Venice* in a monotonous tone, McLeod advises him to "play the role" and starts to recite Antonio's line: "I hold the world but as the world." He also recites Shylock's line beginning with "Has not a Jew eyes?" Offering a brief introduction of the play, I would ask the class questions such as "What does the play mean in the context of the scene?" or "How would you interpret Mr. McLeod's situation by knowing characters such as Antonio and Shylock?" A student would argue a juxtaposition of Antonio's melancholic speech and Shylock's protest representing McLeod's dilemma between acceptance and resistance. Another student would add more detail: McLeod accepts his estrangement from the society for an accident of his student's death in the past as Antonio holds the world as "A stage where every man must play a part,/ And mine a sad one." On the other hand, McLeod criticizes people's prejudice and blindness as Shylock challenges the society that confined his Jewish community into the ghetto.

"most of the students were not knowledgeable about shakespeare, but they were desperately interested in well-directed narrative/film."

As these two cases demonstrate, some movies smartly utilize Shakespearean speech in a key moment. Most of the students were not knowledgeable about Shakespeare, but they were desperately interested in well-directed narrative/film. In addition to reading screenplays and listening to the characters, interpreting a scene with a Shakespearean background can be an effective means to motivate students to learn further. Ultimately, learning Shakespeare helps them to reach a more profound enjoyment of the films.

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Shakespeare has been taught, or at least used as a teaching material, in Japanese universities for more than a century. I started to be exposed to Shakespeare from the very beginning of my time at Waseda. I continued to pursue Shakespeare for four years at undergraduate level, two years in my master's course, and then one year in England at the Shakespeare Institute, University of Birmingham. In 2012, while I was pursuing my PhD in my home country, I was fortunate enough to be given a post at Yokohama National University as a part-time lecturer, conducting a class entitled *Theatre, City and Communication*. Here, I will survey the structure I taught in 2012, and compare it with Shakespearean classes in Japan for the previous generation. My aim is to highlight different approaches over time and to see how modern methods of teaching Shakespeare have altered to achieve the maximum effect on modern students in a globalized world.

The class at Yokohama National University consisted of fifteen sessions of ninety minutes lectures, held once a week during the third period (from 1pm to 2:30pm). With 20 registered students, the course was taught in English, which included a lecture, discussion and short presentation in each class. The course covered a large range of topics related to theatre around the world. However, the word 'theatre' was understood within the class as a space containing a performance and an audience. Therefore, students were required to comprehend the relationship between theatre and people that enables their mutual connection.

Being a Shakespearean researcher, I have integrated his works throughout the course. Nevertheless, since none of the students who attended the classes were majoring in English literature, I started with the very beginning of theatre history in Rome and Athens. Then, I moved on to a wider definition of theatre, including improvised dance shows on a street, a flash mob that happened inside a train station in New York, and proposal of marriage movie clip made for a couple by their friends and family. In Japan, people are well exposed to the style of a proscenium arch stage, with a definite detachment between the performer and the audience. It is rather rare for the audience to laugh during the performance and they are reluctant to participate in interactions with the actors. This shows that constructing the so-called fourth wall became one of the basic aspects of making the Japanese audience realize that they are perceiving a theatrical production. Having this sort of conception of theatre, it was extremely important for students to understand the possibility and the validity of creating a firm connection between the stage and their observers before moving on to the subject of Shakespearean stage where this relationship is frequently visible.

"the word 'theatre' was understood within the class as a space containing a performance and an audience."

The first stage for students to familiarize themselves with Shakespeare was through a movie version of *Romeo and Juliet*. *Romeo + Juliet* from 1996, directed by Baz Luhrmann was well received, reinforced by the fact that it stared some of the famous actors from Hollywood, such as Leonardo DiCaprio and Claire Danes. The students noticed an astonishing compatibility between Shakespeare's play and this modern world. Not only did they positively watch the movie projected in front of them for 120 minutes, the students were asked to read part of the lines from the Balcony Scene in act 2, scene 2 in advance. Understandably, none of the students succeeded in capturing the meaning or the distinctive imagery of this picturesque scene, but, by giving them the opportunity to use their imagination before witnessing one of the interpretations, the modern take of the play was imprinted in their memories. I also referred to the way movies interact with the audience. Taking Luhrmann's for example, I showed students the Tomb Scene in act 5, scene 3. Here, we may experience the direct eyesight of Juliet herself rather than observing the entire stage as an audience. This perception allowed by the format as a movie could be another way of interaction: forcing the audience to literally share the same view as the heroine.

After understanding the gist of the play and especially the Balcony Scene, it was their turn to consider how they would stage it. The class was divided into four groups of five, and two of the students were cast as either Romeo or Juliet. The remaining members enrolled as directors and helped the acting students to read the lines or discussed how they wanted to show the scene to the audience. Since the class

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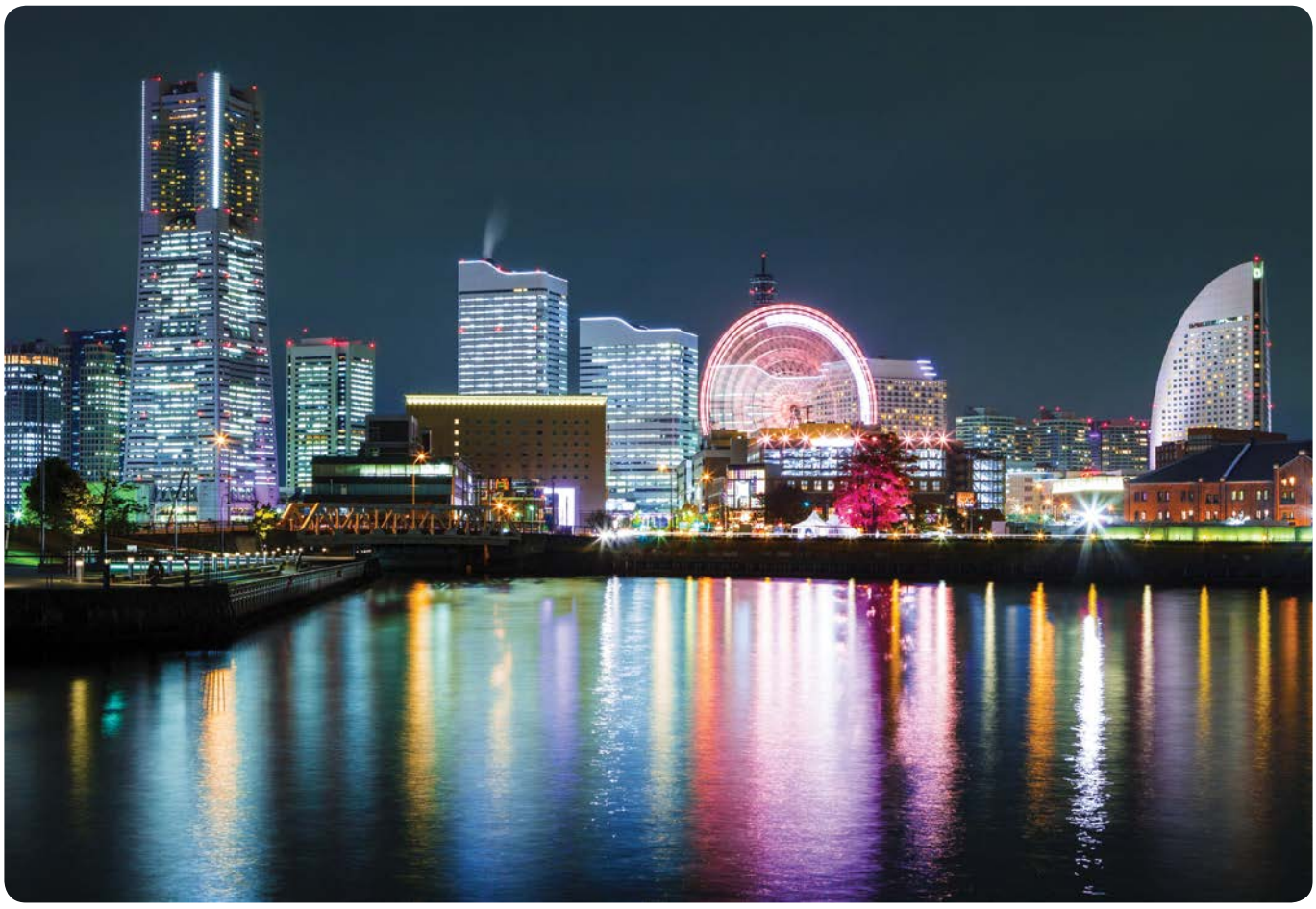
was held at in a lecture theatre, the students were given a lot of spatial options to play with. The first group decided to place Juliet on the left hand side of the stage in front, leaving Romeo on the ground level, to the right. This pattern gave the impression of seeing an ordinary proscenium arch theatre. The next group also used the stage for the place where Juliet delivers her lines, but made Romeo stand in the right hand aisle, just by the audience space. Another group placed Juliet in the left hand aisle, and made Romeo deliver his speech on the right front of the hall, but not incorporating the stage. These two were also interesting because they made the considerable decision to give a noticeable dimensional difference between the two lovers, so as to replicate the image of a balcony. At the same time, by using the space crosswise, they succeeded in including the audience within the scene. The last group was probably the most inventive and challenging of all the directorial decisions. The two actors were standing within the audience space, Romeo down at the front and Juliet up the back. They made the audience surround the two characters and created an improvised thrust stage. Apart from the first example, the audience had to turn their head around every time Romeo and Juliet exchange their lines. However, forcing the audience to plunge into the scene was an achievement for these rather eccentric ways of directions, and this experience successfully made students understand the relationship of performer and the audience, together with the idea that Shakespeare's plays inherently contain the possibility of audience participation.

As a final assessment, the students gave a 20 minute group presentation, focusing on this relationship. One group introduced an island in Kagawa district in Japan, called Naoshima, which was transformed to become a small town filled with artistic objects. They pointed out that the expansion of the notion of 'stage' made it possible to use the entire island including streets and ports as a part of an exhibition center. Another group adapted *Othello* into the culture of Japanese Edo era (1603–1868). They did not demonstrate the scenes but created design images for the costumes and the settings. It was extremely interesting when they pointed out the advantage of using the style of Buke house (a place lived by the people with authority at the time), which has a garden, multiple buildings for



masters and servants. They also claimed that the Japanese classic Shoji windows, the ones lined with Washi paper rather than glass, creates an effect of projected shadows that works effectively for the eavesdropping scenes.

The class was a success, because, in the end, students had a good notion of space in theatre. By using Shakespeare as their main material, students had the chance to understand the compatibility of the plays, written more than 400 years ago in the far west, to Japanese culture. To sum up the features of my class at Yokohama National University, it is plausible to say that seemingly thick door to Shakespeare was opened to the students, not directly by original text but by the visualized materials, accompanied by some basic historical information. Students were asked to literally think and feel on their feet, in order to connect the subject with their own lives, rather than casually surveying the surface of Shakespeare.

"By using Shakespeare as their main material, students had the chance to understand the compatibility of the plays, written more than 400 years ago in the far west, to Japanese culture."

Looking back at the time when I was a college student in English literature at Waseda University, we scarcely had a class involving visual or oral materials. In the old days, most of the foreign literature classes concentrated either on text reading or translation reading where the lecturer asks the students to show how they interpret the assigned piece of work. Students had opportunities to talk freely about even their most radical perspectives on the play or the novel. However, only a very limited number of the students succeeded in constructing a clear image and, to start with, most of the students enrolled in such classes appeared in the lecture room with some sort of prepared notion on the subject.

Today, not all of the students in the literary department possess willingness to learn about literature. According to the research data published by the Japanese Ministry of Education, 50% of high school students, mostly age 17, decide to enter higher education because they feel uncertain about their future. Only 24% hold a positive aim which is to expand their possibility. The top three anxieties young students experience, are 1) Uncertainty about their interests 2) Uncertainty about their future occupation and 3) Uncertainty about their major. After briefly surveying students' attitudes before university entrance, students' aims are prioritised thus: 1) to learn something related to their future job, 2) to pursue a specific subject, 3) to acquire a wide range of knowledge, 4) to accomplish several certificates, and 5) to earn a university degree. The most frequent answer is that they want to learn something related to their future job. In third place, the aim of acquiring a wide range of knowledge cam be seen, followed by accomplishing several certificates, and the university degree comes in fifth. From sixth place onwards, the answers may be avoiding work right after the graduation from high school, trying to create four years' worth of free time, and finally, because most people nowadays go to higher education (the current percentage for entering the university is 41.3%, entering the higher education is 72.9% in total). When it comes to Waseda University, 34.1% of the registered students decided to take the entrance examination and start their college life there because they were fascinated by its popularity. Even though 34% were still interested in the quality and the subjects available in the university, their indifference towards the education itself cannot be described as trivial matter. This trend might have gradually elevated within this decade, and, as a result, lectures dealing with *classical* subjects such as Shakespeare have been forced to open up their doors to less interested students. I have no intention of criticizing the former style. Those were highly stimulating classes where you had the chance to express the very raw material within you. The change of university situation caused the change in those classes to shift their focus from connecting the students with the work itself, to connecting the modern age with Shakespeare's world.

"Today, not all of the students in the literary department possess willingness to learn about literature."

One thing I aimed for was to bring Shakespeare closer to the students, mostly born in the 90s, by incorporating the various materials we could get hold of. And this showed a certain level of success with the current non-literature majoring students in Japan. Shakespeare may be still the pinnacle of scholars' and actors' interest in Japan, but I felt the necessity of understanding as a lecturer that most of the students are interested in other things. Therefore, to allow the students to work their way through a certain subject as if trying to find a treasure on the map, as I experienced when I first started Shakespeare, it is vital to provide them with a map that they themselves can decipher. Modernized visual material and making them physically search within the play were worth the consideration.

DATA SOURCES

- www.mext.go.jp/b_menu/shingi/chukyo/chukyo10/shiryo/__icsFiles/afieldfile/2010/02/12/1289068_3.pdf
- www.mext.go.jp/b_menu/shingi/chukyo/chukyo4/gijiroku/03090201/003/002.pdf
- www.waseda.jp/student/research/2001/pdf/1.pdf

THE SYLLABUS FOR MY 2012 CLASS

- risyu.jmk.ynu.ac.jp/gakumu/Public/Syllabus/DetailMain.aspx?lct_year=2012&lct_cd=X532004&je_cd=1

LifeLong Learners of Shakespeare

Marie Honda lectures at Toyo, Waseda and Meiji Universities. She received M.A.s from Waseda University and the Shakespeare Institute, University of Birmingham. Having completed a PhD. at Waseda University, she is currently researching the relationship between people in the Elizabethan theatrical world and the printing industry.

In Japan, where Shakespeare is not generally taught in high school, how much is the great writer known to university students? According to a survey I conducted, twenty-one among thirty-eight undergraduates in a seminar class knew about Shakespeare previously: three of them had read some of his plays; one had watched *Hamlet* on stage; another had seen a film adaptation of *Romeo and Juliet*; the others learned about Shakespeare through their school teachers, parents, and relatives or in the process of learning English or learning about plays. Shakespeare is relatively well-known among the younger, as well as the older, generation. Indeed, adults learn Shakespeare in Japan: universities have affiliated educational institutions where anyone can enroll in non-degree programs without an entrance examination, and the programs range from literature to sports. This article will discuss teaching Shakespeare to these different constituencies.

In the undergraduate classes, I taught Shakespeare's tragedies and comedies including *Romeo and Juliet*, *Macbeth*, *The Merchant of Venice*, *Love's Labour's Lost*, and *Twelfth Night*. For six weeks, I provided introductory information on Elizabethan theater and explained the plots and famous speeches of some plays both by comparing texts in English (the Arden Shakespeare) and Japanese, and by showing DVDs. While a desirable experience, reading the English texts only is too difficult for Japanese students even at a top university. Japanese translations and DVDs are beneficial for their understanding. I assigned the remaining weeks' classes to group presentations of six or seven people. While one group gave a paper, the other students wrote questions and comments on worksheets. Then the representative of each group asked the questions or gave comments. However, this discussion did not work very well because Japanese students are not taught how to debate and express their opinions in schools: even though the students may have good ideas or criticisms, they do not want to voice them in public because they care about what other people think of their opinions very much. Therefore, at the end of the class, I collected some interesting questions or comments from the worksheets, put them together in a handout, and distributed them in the following class. The students whose ideas were chosen were glad to see the handout, and it motivated the other students too. At the end of the semester, the students had to submit their final essay on at least one play discussed in the class. Many students wrote solely about the works, but the most interesting was "An analysis of and an attempt at translating Act V, Scene vii of *Macbeth*." This student discussed the impossibility of translating some lines, quoting six translations and finally adding his original translation.

"Japanese students are not taught how to debate and express their opinions in schools: even though the students may have good ideas or criticisms, they do not want to voice them in public because they care about what other people think of their opinions very much."

For the non-degree programs, I teach two lecture-style courses. Most of the students are beginners and retired people from their sixties to eighties; some of them could not go to university due to the War. These courses are comprised of five lessons, each taught by a different lecturer. Two years ago, an exhibition at the university's theatrical museum entitled "Finding Shakespeare" was set up in conjunction with the class I taught. In the class, I dealt with the publication process of Shakespeare's texts including both the quartos and folios, by showing examples of *Hamlet* and *King Lear*, because some leaves of the first, second, third, and forth folios were displayed in the exhibition. Also, I discussed modern, or conflated, editions of Shakespeare and their textual problems. Last year, I lectured on Shakespeare's stage from his time to the early twentieth century. First, I discussed the Elizabethan stage and conventions by showing photos of Shakespeare's Globe and *Shakespeare in Love* on DVD. Then I talked about *The Tempest* by William Davenant and John Dryden and *King Lear* by Nahum Tate, also discussing actors and actor-managers, showing their portraits or photos. These students hardly ask questions during or after class, and I never address questions to a specific student; some students asked questions or gave comments afterwards. However, the programs are well received, and the students are motivated to learn about Shakespeare. Japanese people live in a high-technology society, so I hope they will enjoy more humanistic lifestyles by learning about this great classic writer.