

Learning and Teaching Japanese Language through Drama

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Introduction

“These words sound exactly like my Japanese friends speak. So real!” “Sensei, this is indeed a capstone project!” Said the students who had produced Japanese playwright Hirata Oriza (1962-)’s play in an advanced Japanese language class at an American university. The university did not offer a Japanese major, but the drama project could give the students a capstone experience among the Japanese language students. It was a challenge to stage Hirata’s play with the students who had loosely finished two *Nakama* textbooks in a university of the central region in the United States where not many Japanese are living and not much Japanese culture is around. But the five play productions of Hirata’s plays—including *The Balkan Zoo* (The Braukan dōbutsuen), *The Scientific Mind* (Kagaku suru kokoro), *Tokyo Notes* (Tokyo nōto) and *Confession of a Feeble Mind* (Angu shōden)—produced between 2003 and 2006 (see Appendix I) were all successful. This paper examines this past drama project to propose the significance of learning and teaching Japanese language through drama and explores the possibility of producing a play in an advanced Japanese language classroom.

Why drama?

No doubt is drama an effective means of learning Japanese language. It enhances oral communication between people. The goal of oral communication is to exchange information of interest with the audience and help them connect with its content. Precisely, oral communication is conducted in spoken language, or *hanashi kotoba*, accompanying nonverbal cues. It struggles with the informal, speedy and ephemeral nature of the spoken words. When language learners produce a play in a Japanese language classroom, their proper linguistic skills and strategies will be mandatory to communicate with peer performers and the audience.

Generally, Japanese language teachers have paid very little attention to producing a play in their classrooms. No major Japanese language textbook on the market includes a play written by a professional playwright. But the teachers cannot ignore the fact that such major language textbooks contain both the dialogue and the reading sections. They frequently implement memorization of dialogues and role plays as a part of their classroom activities, which are the same as those in a drama project—reading dialogues in a play, memorizing them before the production and presenting them in front of the audience.

Furthermore, modern Japanese has gotten a lot closer to a colloquial language, following after the state-driven creation of a standard spoken language by the Meiji government and the *genbun icchi* (agreement of spoken and written languages) movement. The very recent development of the new media technology endeavors us to conduct computer-mediated virtual communication and currently takes away the boundary between oral and written communications. Emails, chats and text messages, all

written in spoken language, often easier and shorter, comprise an interactional structure. Incomplete sentences, inversions, simple words and phrases are ubiquitous in our everyday life. Why not paying more attention to a colloquial language in a language classroom?

Indeed, there has been a similar shift in the stylistics of contemporary Japanese drama. Japanese plays contain many unique features of Japanese language—such as language structures, language usages, and the socio-cultural context—usually overlooked in language teaching. Reading and producing a Japanese play in a second language classroom should help learners to acquire a variety of appropriate strategies of speaking and writing that we could not find in the traditional textbooks such mitigating expressions, performative accents and intonations, exquisite tones, and a variety of speeds of delivery.

Collie and Slater (1987) proposes authenticity of literature as follows:

Literature provides a rich context in which individual lexical or syntactical items are made more memorable. Reading a substantial and contextualized body of text, students gain familiarity with many features of the written language – the formation and function of sentences—which broaden and enrich their own writing skills. The extensive reading . . . develops the students’ ability to make inferences from linguistic clues, and to deduce meaning from context (p. 5).

Hirata’s plays—the texts used in the drama project, which were originally written for native speakers of Japanese language, are “**authentic**” materials. His plays may slightly reduce authenticity because they are fictitious plays consisting of scripted dialogues created by his imagination after modified from actual conversation. But his plays are not artificially created for language teaching purposes. It goes without saying that Hirata’s plays of realism, named as the *shasei geki* or a theatre of sketching from life by Betsuyaku (1994), provides Japanese language learners with the authentic input of Japanese people’s life and culture from the past and the present.

Krashen (1982, 1985, 2003), while claiming the effect of the use of authentic materials in language teaching, suggested that second language learners should be exposed to **comprehensible** input in the target language by giving appropriate activities and spoken and written texts. A play written in relatively easier spoken language would be materials that can provide students with comprehensible input. In using drama in a foreign language classroom, teachers place the students “in the position of observers” of the foreign cultures (Heathcote & Bolton, 1998, p. 161). According to Heathcote and Bolton (1998), the cultures, to be comprehensible, “had to be *invented for the purpose*,” in other words, “tailored as precisely as possible to the social and intellectual levels of the class” (p. 161). In the task-oriented teaching used in the drama project, through learning the “combination of people doing *real* tasks, behaving as themselves and thinking from out of their actual state of knowledge, and *invented* cultures,” students could observe the multiple aspects of cultures and become aware of the complex structure of the target culture’s spoken language during the process of reading by rehearsing and producing a play (Heathcote & Bolton, 1998, p. 161-2).

Simultaneously, use of drama in a second language classroom spurs possibility of the **cross-curricular** curriculum of two disciplines: language and dramatic art. The debate has arrived from theatre practitioners opposing to the use of drama to facilitate teaching foreign languages, emphasizing drama as an arts discipline. Fleming (1998), controverting it, points out the fact that we appreciate drama as an art that “operates in

the realm of the ‘unreal’” (p. 149). Dramatic art, according to Fleming, “is not to see it as merely replicating experience but to be aware of its potential to explore and examine experience in way which would otherwise be denied to us in real life” (p. 149). Fleming claims that studying dramatic art from the language education perspective helps students to learn real communication, which is “full of subtexts, innuendo and self-consciousness” (p. 149). Beyond the academic discipline of dramatic art, students can learn experience how Japanese people have lived in real life while learning a variety of subjects of Japanese studies, such as history, religion, literature and culture. Due to the enthralling topics taken from the real world, drama heightens motivation and stimulation of the language learners.

Incorporating Hirata Oriza in a Japanese Language Classroom

The drama project begins with introducing a Japanese play written by a professional playwright to the students. From the perspective of naturalness of spoken language, we have examined contemporary Japanese plays written by the award-winning playwrights currently active in the Japanese theatrical scenes—including Shimizu Kunio (1936-), Nagai Ai (1951-), Noda Hideki (1955-), Sakate Yōji (1962-) and Matsuo Suzuki (1962-). Common to all playwrights, interaction of the characters is not natural. The lines of the characters are longer than daily life conversation. Their dialogues lack verbal and nonverbal cues such as *aizuchi*, or back-channeling, and repetitions. The context covers super-realistic, grotesque, eccentric, and sometimes overly political. Some use written language in their play, in other words, written with full of Chinese characters, such as the *kango* expressions. In contrast, Hirata’s plays satisfy needs of our project, giving topics and issues treating modern and contemporary Japanese society and culture, short and simple dialogue in everyday life, plain and accessible vocabulary, many colloquial expressions, its cross-curricular aspects reaching to Japanese history and literature. Beside, Hirata’s plays have no unnatural theatrical monologues.

Fleming’s **real** communication can be identified with what Hirata calls “real” in his theatre theory. Real words, to Hirata, are the words, which are natural and not explanatory. In the process of playwriting, Hirata has consciously produced his spoken language, paying attention to the unique features of Japanese language such as subject ellipsis, honorifics and gender expressed by auxiliary verbs and postpositional particles, word order, and accent and intonation (Hirata, 1995). Naturally, Hirata’s plays are the rich resource of hesitations, self-repetitions, and stammers. Thus, Hirata’s plays, if used in a language classroom, open up possibilities to experience the complex nature of real communication in everyday life while studying the example of contemporary Japanese dramatic art. In addition, students by rehearsing and performing, experience the emotion of the characters by playing the own role of the characters. Their experience is interpersonal and communicative, repeating discussions and collaboration with their peers in the both planning and performance processes. Drama “demands a *doing* approach” (Heathcote & Bolton, 1998, 161).

Use of drama is beneficial for both language students and teachers. Hirata’s single play, for example, usually consisting of four major scenes, contains about 400 new words in the Japanese Language Proficiency Test (JLPT)—Level 2, which is the equivalent number of the new words introduced in the four chapters of the regular intermediate Japanese language textbook. It contains new intermediate to low-advanced level grammar

patterns normally found in a grammar textbook. Hirata's plays, as discussed above, are full of strategies commonly used in oral communication—abbreviation of the subjects, colloquial linguistic cues (such as tags, tails, inversions, word order confusion), and many examples of “grammar as choice,” interpersonally created in spoken language (Carter, Hughes, & McCarthy, 1998, p. 71-3). To sum up, producing Hirata's play in a language classroom in a Japanese language classroom, as in Figure 1, enhances the four skills of language, speaking, listening and reading and writing.



Figure 1. Play Production Process and the Four Language Skills

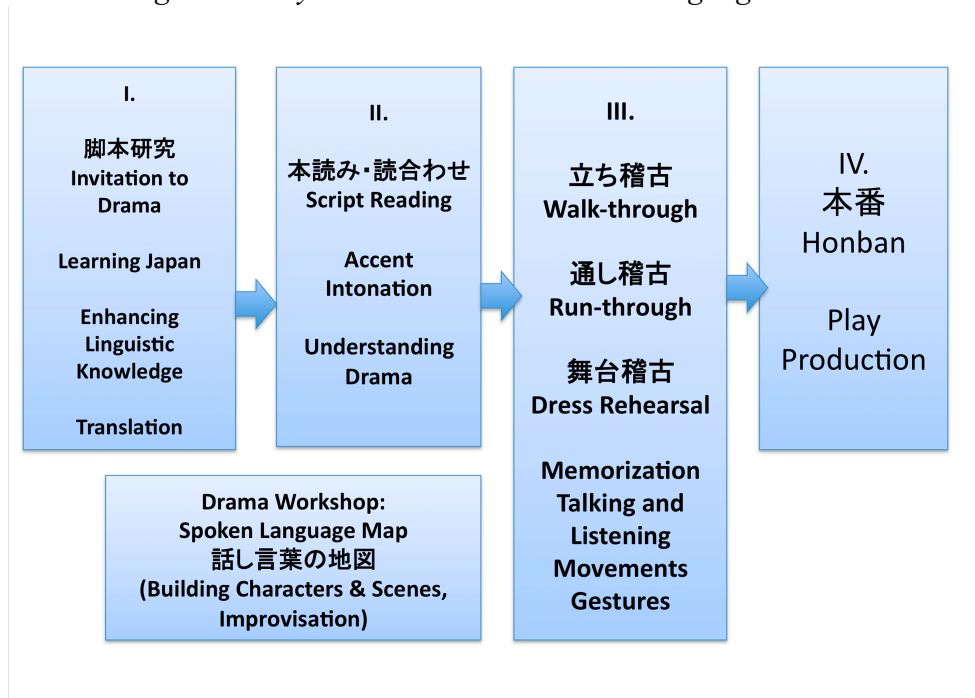
Furthermore, use of drama prevents teachers from overprotection of the students. Teachers do not teach the students in a normal classroom setting. Instead, the role, which is similar to the director of a professional theatre, functions as a leader who directs students' performance. In communication, language teachers are urged to accept natural language, which they usually don't see in regular language textbooks. But, in order to maximize linguistic achievement in a foreign language classroom, teachers should learn the appropriate methods in producing a play, in other words, be familiar with how to use drama as an effective and functional tool to develop the skills of second language learners.

How to produce a play in a foreign language classroom

The play production process in this drama project follows the directing and rehearsal process normally used in the professional theatre production (see Figure 2). The results of the five drama projects in advanced Japanese language classrooms between the spring 2003 and the spring 2005 have been reported in a book chapter (Fukushima, 2005). This paper reports the fall 2005 production of Hirata Oriza's *Angu shōden* and then discussed pedagogical suggestions focusing on the four play production processes: (I) Invitation to

Drama, (II) Script Reading, (III) Rehearsing, and (IV) Production. The students enrolled in an advanced Japanese course in the fall 2005 had studied Japanese for two years and completed either 240 hours or 285 hours of Japanese language study in classrooms. In the production the students used the script adapted by the instructor mainly from the first and the fourth scenes of the play (see APPENDIX 3). Our pedagogical suggestions will be made for advanced-level students, who have studied Japanese for two years and completed around 330 hours and obtained a little higher skill of speaking and listening than our earlier targets in the drama project between the spring 2003 and the spring 2005. We have also increased a variety of activities to accommodate a semester-long special course focusing on the drama project only in a Japanese language classroom.

Figure 2. Play Production Process in a Language Class



Play Production Process

Stage I. Invitation to Drama

(1) Learning Japan

Hirata's *Angu shōden*, consisting of four major scenes, depicts the life of Japanese poet and sculptor Takamura Kōtarō (1883-1956) and the people surrounding him spanning from 1917 to 1949. The title of the play is derived from the title of the collection of Takamura's twenty autobiographical poems, *Angu shōden* (1947). The play is an authentic material to teach Japanese language as well as an ideal cross-curricular material to teach many subjects of Japanese society, history, literature and culture. The following materials and activities would enhance the socio-cultural and historical knowledge of Japan and help understand the background of the play. Most of materials in this section were given in English in the fall 2005 as a self-study material.

a. Japanese literature

In *Angu shōden*, several Japanese authors and artists from the modern period—such as Takamura Kōtarō and his wife Chieko, Nagai Kafū, and Miyazawa Kenji—appear as the

characters of the play. The characters also talk about the authors, their works and the literary groups including Yosano Akiko, her husband Tekkan, and Hiratsuka Raichō's *Bluestocking* (Seitōsha 青鞜). The characters of the play recite Takamura Kōtarō's poems and mention Nagai Kafū's *French Stories* (Furansu monogatari ふらんす物語). To study the literary movement during the modern times students read articles from the books on the history of Japanese literature such as *Donald Keene's Dawn to the West: Japanese Literature in the Modern Era* (Columbia UP). As an additional classroom activity, poems were read in Japanese in classroom together.

★ **Classroom Activities**--Reading a poem: Ame no Katedoraru (Scene 2.3.3)

おう雨にうたるカテドラル

おうかかる時、黙りかえって聳え立つカテドラル、

嵐になやむ巴里の実家をずっと見守るカテドラル

今ここで、あなたの角石に両手を当てて熱い頬をあなたのはだにぴったりとよせかけている者をぶしつけとお思い下さいますな、

- 1) Students go over unfamiliar vocabulary and grammar in class.
- 2) In a group, students read the poem aloud, paying attention to the intonation and timing.
- 3) Students then recite the poem in class.

Other poems in the play: 根付の国(Scene 1.2.1); 樹木の二人(Scene 4.3.1)

b. Japanese society and history

Angu shōden, like Hirata's many other plays, treats issues of Japan's modernization and Westernization. The play also mentions a variety of historical events such as the Meiji Restoration (明治維新), the customs and manners of the Taisho democracy, the 2.26 Incident in 1936, World War II and the Allied Occupation. Students read articles on modern Japanese history in English to learn the history between the 1910s to the 1940s discussed in the play. The role of Japanese-American and horse-riding bandits in North East China (馬賊) needed to be explained for the students. The PowerPoint presentation and use of a documentary film in Japanese with English subtitles if available might work effectively.

The plays also includes many examples of manners and customs in Japanese society such as 回覧板, 大売出, 福引き, Japanese food such as 煎餅、まんじゅう、団子、しるこ、あんこ、ところ天, terms related to religious rituals such as 七回忌、法事、お経、坊さん、お線香、仏壇、神棚、法事、火葬場, which required additional explanation for the students.

★ **Classroom Activities**--Culture Discussion (Scene 1.2.3)

荷風 智恵子さん、子供まだできないの。

智恵子 え、できませんよ。

荷風 どうして？

智恵子 別に、

荷風 あ、そう。結婚して何年。

智恵子 四年とちょっと、

- 1) Students read the dialogue.
- 2) In a group, students discuss the following topics in Japanese.

- どうして荷風は、「智恵子さん、子供まだできないの。」と言ったと思いますか。
- 智恵子は子供がいなかったことについて質問され、どう思ったのでしょうか。
- アメリカで、このような質問をしたらどう思われますか。
- もしあなたが知り合いにそんなことを言われたら、どうしますか。

c. Japanese popular culture

In Hirata's *Angu shōden* the characters sing many Japanese hit songs between 1910s to 1940s such as パイノパイノパイ (東京節) (1919), 東京行進曲 (1929), チンライ節 (1938), かなりあ (1918), あこがれのハワイ航路 (1948). Most of the songs are now available on the video sharing website YouTube.

★ Classroom Activities--東京名所めぐり (Scene 2.3.3)

1) Location terms and descriptions

丸の内 東京駅の近くにあるビジネス街
日比谷公園 東京の中心部にある都立公園
雷門 浅草寺の入り口にある門

2) Sing a song together!

3) Scan the Asakusa Tourist Map! (Examples: Sightseeing plan)

◎ 今日の浅草観光の予定です。地図に順番をつけてください。
① 浅草駅に着く。② 雷門の前で写真を撮る。③ 沖見世でお土産を買う。④ 浅草寺でお参りをする。⑤ 隅田川公園まで散歩をする。
⑥ 水上バスにのって隅田川を下る。

4) Read the Tokyo Metro Map!

◎東京駅から浅草まで行きたいんですが、どういったらいいでしょうか。

Materials: 歌詞カード：東京節 (パイノパイノパイ)¹, 浅草観光マップ², 東京地下鉄地図マップ³

(2) Enhancing Linguistic Knowledge (Vocabulary, Expressions, Textbook Grammar)

The instructor made grammar exercises focusing on the reviewed and newly introduced patterns from the course textbook. The play includes many grammatical patterns introduced in the intermediate and lower advanced Japanese language textbooks. In the same scene, the instructor explained about the “grammar of choice” usage.

Example 1 (Scene 1.1.1):

智恵子 すいません、こんなものしかないんですけど。

夏木 ああ、どうも、すいません。

智恵子 どうぞ、今、ちょっと、何か、買いにやらせますから。

夏木 すいません、

智恵子 どうぞ、

夏木 ええ、

智恵子 どうぞ、どうぞ

夏木 今、計り始めたところですから、

光太郎 え、食おうよ。

New Vocabulary: やる, 計る, 食う / *Grammar and Expressions:* こんなものしかない (konna, shika—nai, review); やらす (causative, review); 計り始める (stem+ hajimeru, review); 計り始めたところ (-ta tokoro, review); 食おう (volitional, review)

Example 2 (Scene 1.1.1):

光太郎　でも、背広なんて着ないよ、あんまり、最近、

Explanation: The example shows the irregular word order due to inversion. Unlike the ungrammatical “Tail” structure in English (i.e. It’s very far from Oklahoma, Princeton), inversion in Japanese usually occurs when the speaker wants to emphasize something. However, it is also true that the new word order, which was created from the normal sentence でも、最近背広なんてあんまり着ないよ, functions as a communicative strategy. Obviously the new order adds softness to the statement and presents the speaker’s interpersonal skill to deny the listener’s suggestion. Thus the instructor explained the relationship between the word order and the character’s psychology.

(3) Translation

The English translation of *Angu shōden* is not available on the market. In the fall 2005 drama project, each student translated a portion of the play as a take-home assignment. The play was a manageable text to translate for the advanced Japanese language learners if the well-prepared list of vocabulary and expressions is provided. The instructor corrected the students’ mistakes, put all portions together and distributed the English translation of the play to the entire class.

At this stage the students watched the video recording of the play performed by Hirata Oriza’s theatre group *Seinendan* (The Young Group) (Kinokuniya, 2004). Students were asked to read the English translation before they watched the video recording.

Stage II. Script Reading

In the professional theatre production this process called *honyomi* (script reading) and *yomiawase* (reading a script together). In the professional theatre the first reading is regarded an important event in the production of a play. Those involved in the production listen to the actors reading the script aloud for the first time. At this time, the director presents the basic idea of the direction and guides the actors to think about the characters they will perform. All participants are sitting around the table. In the case of a Japanese language classroom, the instructor, whose role is a language teacher and a director of the play, reads the play with the students. Since the actors of this production are the second language learners, the first reading of the script must be conducted with full attention to accents and intonations of words and expressions while giving more time than for professional first language performers. This is also the important process for the students to understand the subject of the play, the nature of the events and the psychology of the characters in the play.

★ **Classroom Activities--Intonations and Accents Exercises (Examples)**

1) そうですか (Scene 1.2.1)

夏木　どうですか、日本の暮らしは？

西田　ええ、まあ、楽しいですよ。

夏木　そうですか？

西田　ええ、とても、

夏木　驚くことばかりじゃないんですか？

西田　いえ、別に、

夏木　ああ、そうですか？

2) 作ってんのか (Scene 1.1.3)

光太郎 おまえんとは、婦人服も作ってんのか？

夏木 ああ、そんなこと、誰が言ったの？

光太郎 いや、今、聞いたんだよ。

夏木 だから、誰から？

光太郎 違うよ、聞いたの、作ってんのか？

夏木 ああ、作ってんのかあ？か、作ってんのかあって言ったのかと思ったよ。あれ？

光太郎 同じだよ、今のじゃ、

夏木 え？作ってんのかあ？作ってんのかあ。

光太郎 ねえ

Stage I-II. Drama Workshop: Spoken Language Map

In the fall 2005 the drama project was used as a part of requirements in the regular course, which was 15% of the total grade. Therefore, the instructor did not organize any additional class activities and exercises using the play. In a course specially focusing on the production of a play, the instructor may organize several drama workshops to explore a variety of types of spoken language. By participating in various kinds of activities, students experience scenes taken from the play. The workshop trains voice and movement to improve linguistic and communicative skills, both verbal and nonverbal, as well as deepens the understanding of the play through playing the characters of the play.

Hirata (2001) has categorized the types of spoken language based on the level of speakers' consciousness (see APENDIX 2). In his chart, called the Map of Spoken Language (Hanashi kotoba no chizu), the Address type, which comes at the top of the chart, is most conscious; on the other hand, those at the bottom, the Monologue type is the least conscious. For example, "Address" refers to planned speech usually made by one singular person such as a politician. Listeners are, on the other hand, a large group of the general public, and are "others" not acquainted with the speaker. The listeners often have no intention to listen. An address is usually held in a large square and starts with "Ladies and Gentlemen." The speaker speaks for a relatively long time. A successful address can result in enthusiasm from the audience.

According to Hirata, many masterpieces of drama contain a variety of types of spoken language in a well-balanced manner. Dialogue, which comes in the middle of the chart, is the most important type of spoken language in a play. Dialogue, as he contends, helps exchange information through interaction with others, including the audience. It, unlike less informative Conversation among very close acquaintances, helps others/the audience to understand the development of the story and the circumstance of the characters.

Workshop Activities

1. Warm-up: うん・ううん・さあ

The purpose of the activity is to foster group dynamics and quick thinking. Students stand in a circle. One student begins by either turning to the person on his/her right and saying うん or turning left and saying ううん. That person must then decide how to respond, turn the correct direction and so forth. At any time, a person may choose to engage another player anywhere in the circle by looking at him/her and saying さあ. (Smith, 2009)

2. Word Play (ことばあそび、だじゃれ、ジョーク)

Play languages was one of the signature features of the 1980s *shogekijo* led by the theatre practitioners such as Noda Hideki and Kokami Shoji. The fourth generation, to which Hirata belongs, practitioners reduced use of word play such as puns, jokes and meaningless words. In Hirata's *Angu shōden*, we find use of many puns, which is close to the jiguchi 地口, an older style of puns popular at the end of the Edo Period. These puns are used to make the audience feel more comfortable under the dark shadow of the war. Studying these terms helps students to be familiar with the pleasure of Japanese language, such as a pleasant rhythm and implication created by a series of similar sounds

Examples:

Scene 1.1.2

- 戦争は軍人さん、煎餅は高木屋
- 夏木さん、お忙しいんじゃないですか？—ええ、もう便所に行って、手を洗う暇もないくらい忙しいですよ。

Scene 1.1.3

- ドイツに行ってる友達から手紙が来たんだけど、本当に大変らしいよ、あっちは、うん、ドイツもこいつもじゃがいもばかり食ってって

Scene 1.2.1

- なかなか、骨がいい。うん？ ああ筋がいい。
- 日本語、難しいですからね。—でも、うまいですよええ、—はい、和食は好きです。
- 染井吉野が作造
- 象の鼻は永井さん

Scene 1.2.1

- だけど、商科大学出てるんですって言ったら、しょーかしょーか、しょーですかって言って相手にしてくんないんですよ

Class Activities

- 1) Students discuss why the above expressions are funny in a group.
- 2) Find American jokes, translate them into Japanese and present it to the class.

3. Vocabulary Building (Games)

Scene 1.2.1

- マトン、マント

Scene 2.2.2 (しりとりゲーム)

- ゴリラ、ラクダ

4. Map of Spoken Language (1) Greeting (Scene 3.2.2)

金石 それじゃあ、失礼します

光太郎 (立つ) え、ああ、そうですか。

金石 はい、いま、お参りもさせていただいて

光太郎 あ、そりゃ、どうも今日はいろいろとお世話になって、

一恵 ありがとうございます、

金石 いえ、何もできませんで、

光太郎 まあ、お茶でもどうですか。もうお客も来ませんから、

金石 いえ、もう失礼しますから

光太郎 いや、まあ、そういわずに、
一恵 どうぞ、どうぞ、
金石 _____

Comprehension & Improvisation

- 1) 金石さんは何をしに光太郎の家に来ましたか。
- 2) ここで、金石さんは「じゃあ、まあ、ちょっとだけ」と言って、お茶を飲むことにしました。なぜでしょうか。考えてみてください。
- 3) あなたが金石さんの立場にいたら、何と答えますか。断るならどう断りますか。

5. Map of Spoken Language (2) Dialogue (Scene 4.2.3)

荷風 女の人で通訳っていうのも大変でしょう。
中村 いえ、別に、それは
荷風 ああ。日本に来る前は何やってたんですか？
中村 大学で、日本研究してましたから。
荷風 ずいぶん調べてたみたいね、日本のこと、
中村 でも、私、通訳とかじゃなくて、スパイとかなりたかったんですよね

Improvisation: Pride and Prejudice

- 1) Students discuss pride and prejudice found in the dialog.
- 2) Students make their own dialogue under the theme of pride and prejudice. The suggested topics are: 日本語勉強するって言うのも大変でしょう, 箸がうまく使えるのね and アメリカ人なのに礼儀ただしいのね.

6. Map of Spoken Language (3) Teaching (Scene 3.2.3)

夏木 ここ、手、持ってください。
金石 こうですか、
夏木 いや、両手、両手、
金石 ああ、はい。
夏木 それで、こう同じ感じで、こう引っ張って、
金石 ああ、
夏木 これが効くんですよ、
金石 いたた、
夏木 そうそう、痛いくらいにやんないとね、
(金石手を離す。夏木よろける)
金石 ああ、すいません。
夏木 (笛を吹く) 今のは、ここの筋肉を鍛えるうごきですね。
金石 ああ、

Classroom Activities

- 1) Students act out the scene with movement.

7. Map of Spoken Language (4) Debate and Monologue (Scene 1.3.4)

智恵子 いいのよ、泰子ちゃん、
光太郎 なんだよ？
智恵子 いや、なんか、饅頭がないんですよ。

光太郎 え？
 智恵子 ああ、金石さん、ここに饅頭ありました、来たとき？
 金石 ううん、
 智恵子 そうですか、
 光太郎 なんか、泰子、泣いてたぞ。
 智恵子 え。
 光太郎 ……たぶん、
 智恵子 私、何も言ってませんよ。
 光太郎 いや、そういうことじゃなくてさ。
 智恵子 ただね、饅頭がないから、ないって言っただけですよ。
 光太郎 うん。
 智恵子 買ってきておいたって言うんですよ、泰子は、
 光太郎 まあ、あの子は、嘘つくような子じゃないからな。
 智恵子 だから、そんなこと、私だって判ってますよ。
 光太郎 ☆いや、
 金石 ☆あれじゃないの、あの変な人が持ってたんじゃないの。
 智恵子 そうかもしれませんけど……で、いくつ買ってきたのって行ったら、四つって言うんですよ。で、お客さんいるのに四つってことはないんじゃないのって私はそっちのことを言ったんですよ。そしたら、もう一回買って来ますって行って出てっちゃったんですよ。
 金石 ああ、
 光太郎 だから、その言い方とかがさあ、
 智恵子 ……

Classroom Activities

- 1) Work in a group of three.
- 2) Each student describes the character (智恵子, 光太郎 or 金石)'s emotional response to the conflict and state justification for his or her action.
- 3) Writes a monologue for the character.

Stage III. Rehearsal

In the professional theatre, the director spends four to eight weeks to rehearse a single play. In the production of a play in a foreign language classroom, the instructor needs to set enough time to rehearse with the students. The scenes are played again and again, until the students find the way of speaking that suits their characters and the situation.

In rehearsal of the professional theatre the director usually breaks the play into various scenes and work only with the actors needed in each scene. This approach was adopted, which accommodated the university students' busy schedule (See APPENDIX 3). Students spent additional time other than class time to have additional rehearsals with their peers.

In the fall 2005 production, I began reading the play from the third week of the semester. I had the script reading class four times between Week 3 and Week 13 out of 16 weeks in total. Each class meets 75 minutes. As the Appendix 3 shows, the last four weeks were spent on rehearsing and producing the play. The instructor met the three

groups, A, B, C separately 5 times in total.

The entire process of rehearsal ended with the dress rehearsal, which was the rehearsal right before the production, held on Sunday before the week of the production.

In the production, we minimized the use of stage crafts such as costume, lighting, make-ups, setting, and furniture. Students volunteered to add their ideas. The stage setting was very simple, created by moving desks and chairs in the classroom. The table was covered with the table cloth. We, however, used props such as a fan if they were necessary to describe the development of the story. The character of the maid wore an apron.

Stage IV. Production

In the past production, Japanese language students, instructors, Japanese from the community, the students' friends and family were invited to the performance. I requested the audience of the native speakers of Japanese to serve as a judge of the production.

Conclusion

The drama project asks all participants, both an instructor and students, to work cooperative. It requires the instructor's coordination skill of actors/students and his or her energy for encouraging the students' preparation. By examining the past project, the students' willingness of participating this project was remarkable. No students complained meeting late at night and during the weekend. The students' motivation was autonomous.

How about the linguistic improvement? There was one student who indicated a great improvement for the score of the Japanese Language Proficiency Test. She claimed that she could found many words that she studied in the drama project in it. Except for her, however, those who were good at earning high test scores in class did not pay any strong interest to this project. Indeed, for students as well as the instructor, this was a time- and energy- consuming, bothersome but low-productive project. In contrast, students with the lower grade indicated the increase of motivation and enjoyed the project overall..

The drama project is still on the progress and need to be tested in a variety of classroom settings, including an option of offering a semester-long course. We are urged to develop teaching materials, which facilitate implementation of a drama project .

Endnotes

¹ The melody and lyrics of the song are available on the following website: <http://www.mahoroba.ne.jp/~gonbe007/hog/shouka/tokyobushi.html>. The lyrics of the song used in the plays are:

東京の中核は 丸の内
日比谷公園 両議院
いきな構えの 帝劇に
いかめし館は 警視庁
諸官省ズラリ 馬場先門(ばばさきもん)
海上ビルディング 東京駅
ポッポと出る汽車 どこへ行く

ラメチャンタラ ギッチョンチョンで
パイノパイノパイ
パリコト パナナで
フライ フライ フライ

東京で繁華な 浅草は
雷門 仲見世 浅草寺
鳩ボッポ豆売る お婆さん
活動 十二階 花屋敷
すし おこし 牛 天ぷら
なんだとこん畜生で お巡りさん
スリに乞食に カップライ
ラメチャンタラ ギッチョンチョンで
パイノパイノパイ
パリコト パナナで
フライ フライ フライ

東京で自慢は なんですね
三百万人 うようよと
米も作らずに 暮らすこと
タジれた市長を 仰ぐこと
それにみんなが 感心に
市長のいうことを よく聞いて
豆粕(まめかす)食うこと 瘦(や)せること
シチョウサンタラ ケチンボで
パイノパイノパイ
洋服も ツメエリで
フルイ フルイ フルイ

東京の名物 満員電車
いつまで待っても 乗れやしねえ
乗るにや喧嘩腰 いのちがけ
ヤットコサとスイタのが 来やがっても
ダメダメと 手を振って
又々止めずに 行きゃあがる
なんだ故障車か ボロ電車め
シチョウサンタラ ケチンボで
パイノパイノパイ
洋服も ツメエリで
フルイ フルイ フルイ

² See: http://www.taitocity.com/kanko/asakusa_ueno/j_guide/taito_map_download/maps/asakusa_j.html.

³ See: <http://www.geocities.jp/emikoabe50/subway/mappage/tokyo-j.gif>

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APPENDIX I.

Production List between 2003-2006

Semester	Title of Plays	Notes
Spring 2003	The Balkan Zoo バルカン動物園	<i>Target Students:</i> JAPN3113 (completion of 240 hours)
Fall 2003	Tokyo Notes 東京ノート	<i>Target Students:</i> JAPN3223 (completion of 285 hours) *No production because the low enrollment.
Spring 2004	The Balkan Zoo バルカン動物園	<i>Target Students:</i> JAPN3123 (completion of 240 or 285 hours)
Fall 2004	Tokyo Notes 東京ノート	<i>Target Students:</i> JAPN3133 (completion of 240 or 285 hours)
Spring 2005	The Scientific Mind 科学する心	<i>Target Students:</i> JAPN3113 (completion of 240 or 285 hours)
Fall 2005	Confessions of A Feeble Mind 暗愚小伝	<i>Target Students:</i> JAPN3123 (completion of 240 or 285 hours)
Spring 2006	Students' Creative Drama カリブの女海賊 フランス革命 エンタープライズ号、 戦国時代の日本に現る 三国志	<i>Target Students:</i> JAPN3133 (completion of 240 or 285 hours) *Hirata Oriza visited the university and produced two plays, <i>The OL Chushingura</i> and <i>The Yalta Conference</i> , with drama workshops and other events. Hirata also taught the instructor's culture in English translation class, Japanese Theatre and Performance. Students in JAPN3133 read <i>The Yalta Conference</i> in class and wrote their own plays in the Hirata's <i>The Yalta Conference</i> style. The topics were taken from world history.
Fall 2006	The drama project suspended	OU dropped the drama project from the curriculum.

Notes:

1. JAPN3100 level courses, 3113, 3123 and 3133, were opened for all students who had completed JAPN2223 (completion of Chapter 11 in *Nakama 2*).
2. In the fall 2007 the Japanese section added two Speaking and Listening courses, JAPN2013 and 3013, taught with JAPN2113 and JAPN2223. Due to this change, the contact hours of the second year Japanese increased from 240 hours to 330 hours.
3. JAPN3133 is now newly titled as Contemporary Colloquial Japanese, borrowed from Hirata Oriza's term, which is designed to teach a drama project. However, we are not able to offer the course due to the recent budget cut.

APPENDIX 2 Map of Spoken Language (Hanashi kotoba no chizu)

Type	Speaker	Number	Listener(s)	Relationship with listener	Intention to listen	Place	Opening	Length	<div> <div>More conscious</div> <div>Less conscious</div> </div>	Result
Address	Politician	single	General public, Large group	Others	None	Square	<i>Shinshi shukyo shokun</i> (Ladies and Gentleman)	Long		Enthusiasm
Speech	Intellectual	single	Specific, Large group	Others	Moderate	Lecture	<i>Minasan</i> (Everyone) <i>Watashiro</i>	Long		Understanding
Debate	Lawyer	plural	Specific, Small group	Acquaintance	Aggression	Meeting room	<i>kangae wa...</i> (My opinion is that...)	Intermediate		Consent
Teaching	Teacher	single	Specific, Small group	Acquaintance	Strong	Classroom	<i>Kore wa ...</i> (This is...)	Long		Learning
Dialogue	unspecified	plural	General public, Small group	Others	Moderate	Lobby	<i>Watashi wa...</i> (I am / do...)	Medium		Sympathy
Greeting	unspecified	plural	unspecified	unspecified	Weak	Park	<i>Komitiwa.</i> (How are you?)	Short		Friendship
Conversation	Family	plural	Acquaintance, very close		Weak	Living room	<i>Aho saa...</i> (You know what...)	Short		Confirmation
Reflection	unspecified	single	None	--	--	Kitchen	<i>Gyaa</i> (###)	Short		
Soliloquy	unspecified	single	None	--	--	Private room	<i>Sabishii</i> (I feel lonely.)	Short		Loneliness

APPENDIX 3

THE DRAMA PROJECT -ORIENTATION

Groups

Group A	Daymon	Steven A	Sarah	Sam	
Group B	Kim	Tyler	Brannon	Stephanie	
Group C	Amber	Kendal	Steven G	Chris	Katharyn

Schedule

date	task								
31-Oct Mon	4:30-5:45 DVD Screening, Scheduling (KH136)								
1-Nov Tues									
2-Nov Wed	<table> <tr> <td>Group Meeting 1</td><td>Date, Time</td></tr> <tr> <td>Group</td><td>4:00-4:40</td></tr> <tr> <td>Group</td><td>4:40-5:20</td></tr> <tr> <td>Group</td><td>5:20-6:00</td></tr> </table>	Group Meeting 1	Date, Time	Group	4:00-4:40	Group	4:40-5:20	Group	5:20-6:00
Group Meeting 1	Date, Time								
Group	4:00-4:40								
Group	4:40-5:20								
Group	5:20-6:00								
3-Nov Thurs	Group Meeting 2 Date, Time								
4-Nov Fri	Each group meets the instructor for								
5-Nov Sat	practice. (around one hour)								
6-Nov Sun	A								
	B								
	C								
7-Nov Mon	<table> <tr> <td>Group Meeting 3</td><td>Date, Time</td></tr> <tr> <td>Group</td><td>4:00-4:40</td></tr> <tr> <td>Group</td><td>4:40-5:20</td></tr> <tr> <td>Group</td><td>5:20-6:00</td></tr> </table>	Group Meeting 3	Date, Time	Group	4:00-4:40	Group	4:40-5:20	Group	5:20-6:00
Group Meeting 3	Date, Time								
Group	4:00-4:40								
Group	4:40-5:20								
Group	5:20-6:00								
8-Nov Tues									
9-Nov Wed	<table> <tr> <td>Group Meeting 4</td><td>Date, Time</td></tr> <tr> <td>Group</td><td>4:00-4:40</td></tr> <tr> <td>Group</td><td>4:40-5:20</td></tr> <tr> <td>Group</td><td>5:20-6:00</td></tr> </table>	Group Meeting 4	Date, Time	Group	4:00-4:40	Group	4:40-5:20	Group	5:20-6:00
Group Meeting 4	Date, Time								
Group	4:00-4:40								
Group	4:40-5:20								
Group	5:20-6:00								
10-Nov Thurs	Group Meeting 5 Date, Time								
11-Nov Fri	Each group meets the instructor for								
12-Nov Sat	practice. (around one hour)								
	A								
	B								
	C								
13-Nov Sun	Dress Rehearsal (KH136)								
14-Nov Mon	4:30-5:45 Production (KH136)								

THREE TASKS

- 1 Each group will decide the schedule.
- 2 Each group will discuss which scenes may be performed by the group.
- 3 Each group will revise a script for the production if necessary.

APPENDIX 4

Scenes ANGU SHODEN

Scene	Synopsis	Characters		
1.1.1	Natsuki measures Kotaro	Kotaro	Natsuki	
1.1.2	Chieko brings senbei for Kotaro and Natsuki	Kotaro	Natsuki	Chieko
1.1.3	Honma arrives.	Kotaro Honma	Natsuki	Chieko
1.1.4	Kazue comes home.	Kotaro Honma	Natsuki Kazue	Chieko
1.2.1	Nishida and Murata join	Kotaro Honma Murata	Natsuki Kazue	Chieko Nishida
1.2.2	Kazue talks about her dream	Kotaro Honma Murata	Natsuki Kazue Kaneishi (voice only)	Chieko Nishida
1.2.3	Kafu arrives	Chieko Honma Murata	Kotaro Kazue	Kafu Nishida
1.2.4	Every one leaves to see the snake. Yasuko sings Tokyo-bushi	Kotaro Honma Murata	Natsuki Kazue Yasuko	Chieko Nishida
1.3.1	Nishida steals <i>manju</i> .	Ozaki	Nishida	Murata
1.3.2	Kaneishi finds Nishida and Murata; then, talks with Chieko	Kaneishi Chieko	Nishida	Murata
1.3.3	Every one returns; Kaneishi plays words	Kotaro Natsuki	Chieko Honma	Kafu Kaneishi
1.3.4	Kaneishi and Natsuki continue to play words; Yasuko is upset	Kaneishi Honma Yasuko	Kafu Kotaro	Natsuki Chieko
1.4.1	Kaneishi insists to bring <i>hoshigaki</i> .	Kotaro Natsuki	Kaneishi Honma	Kafu
1.4.2	Kazue's nose bleeds	Kotaro Natsuki	Kaneishi Kazue	Kafu Honma
1.4.3	Kaneishi talks about a guest outside	Kotaro Natsuki	Kaneishi Kazue	Kafu
1.4.4	Every one talks about a mysterious guest	Kaneishi Honma	Kafu Kazue	Natsuki Chieko
4.1.1	Kotaro invites Kafu and Kaneishi	Kotaro	Kafu	Kaneishi
4.1.2	Kotaro and Kafu blow the recorder.	Kotaro	Kafu	Kaneishi
4.1.3	Kotaro piles up chairs	Kotaro	Kafu	Kaneishi
4.2.1	Nishida and Nakamura visit Kotaro	Kotaro Nishida	Kafu Nakamura	Kaneishi
4.2.2	Nishida blows the recorder	Kotaro Nishida	Kafu Nakamura	Kaneishi
4.2.3	Nakamura talks about herself	Kotaro Nishida	Kafu Nakamura	Kaneishi
4.2.4	Kafu returns to pick up his hat	Kotaro	Kafu	
4.3.1	Chieko appears	Kotaro	Chieko	
4.3.2	Miyazawa appears	Kotaro	Chieko	Miyazawa