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# Exploring Drama and Theatre in Teaching Japanese: Hirata Oriza's Play, *Tokyo Notes*, in an Advanced Japanese Conversation Course

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Key words: **dramatic approach, drama, theatre, CALL software, Japanese communication**

This paper attempts to shed light on drama as a potentially effective method for teaching Japanese, particularly communication skills. As eloquently summarized by FitzGibbons (1993), benefits of drama in the language teaching classroom are numerous: 1) “the acquisition of meaningful, fluent interaction in the target language; 2) the assimilation of phonetic and prosodic features in a contextualized and interactive manner; 3) the fully contextualized acquisition of new vocabulary and expression; 4) a sense of confidence in the learner’s ability to learn the target language. The purpose of this paper is three-fold: 1) to explore the potential benefits of using a Japanese-language play as a learning resource for communicative development for intermediate and advanced learners of Japanese; 2) to discuss the outcomes of the use of a Japanese-language play written by Hirata Oriza; 3) to discuss the technological implications of developing a CD-Rom based on the dramatization of the play by professional actors.

## 1 Introduction

This paper explores the dramatic approach to learning and teaching Japanese as a foreign language. Its purpose is three-fold: 1) to discuss the learning outcomes of the classroom use of a Japanese-language play written by Hirata Oriza; 2) to discuss the technological implications of developing a CD-Rom based on the performance of a play by professional actors; and 3) to explore the potential benefits of drama as a learning resource for communicative development for learners of Japanese. This paper is the fruit of a unique collaboration by three people in three different areas of

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expertise: theatre, computer software development, and language pedagogy. M.C. Poulton introduces Hirata Oriza's work and *Tokyo Notes* from his perspective as a theatre specialist and a translator of the play. D. Hewgill describes the design and implementation of the CD-Rom, which is based on a video recording of the performance of *Tokyo Notes*, from his perspective as a software designer and developer. H. Noro discusses from her viewpoint as a Japanese language teacher the effects of using dramas such as *Tokyo Notes* in her advanced conversation course.

## 2 Background to the Dramatic Approach in Teaching Japanese as a Second/Foreign Language

Compared to the depth and volume of studies on the use of drama and theatre in education for school-age children, mainly in Great Britain (Bolton, 1998; Heathcote and Bolton, 1995; Slade, 1954, 1958; Way, 1967), there has been very little study done on the use of drama and theatre in foreign language education (Schewe and Shaw, 1993). Here the term "dramatic approach" refers to an educational approach that facilitates the student's learning through dramatic activities, such as role-playing and the performance of skits, as well as through the use of theatrical plays as learning resources. First of all, we need to clarify the distinction between "drama" and "theatre." As Brian Way argues, "theatre" is largely concerned with communication between actors and an audience; "drama" on the other hand, is largely concerned with the experience of the actors playing their roles. There are possible situations where drama and theatre overlap, however, such as school plays dealing with social issues. For example, a school play about bullying is intended to convey a message from the performers to the audience at the same time as it gives the performers the opportunity to experience, to a certain extent, being "the bully" and "the bullied." As Neelands and Goode (2000) state, both drama and theatre potentially embrace curiosity about the story line and a sense of "imminent action" that provide motivation for those performing roles as well as those viewing the dramatic event. Theatre presents us with imagined situations in which a shared understanding of place, time, characters, and other contextual information becomes crucial to the quality of involvement in the experience (Neelands and Goode, 2000). In this paper, we would like to define "drama" according to Grady's concept of "process-oriented" drama, i.e., a "combination of kinesthetic, emotional, and intellectual involvements in improvisational activities to promote a range of experiences from artistic self-expression to active learning in particular curriculum areas" (Grady, 2000, 4).

Looking at the history of second- and foreign-language pedagogy, we find a number of approaches that resemble language learning/acquisition through drama. The most notable of these is the communicative approach, which has been the most influential since the 1970s. The communicative approach makes use of real-life situations that necessitate communication. The teacher sets up a situation that students are likely to encounter in real life. Unlike the audio-lingual method of language teaching, which relies on repetition and drills, the communicative ap-

proach can leave students in suspense as to the outcome of a class exercise, which will vary according to their reactions and responses. The real-life simulations change from day to day. Students' motivation to learn comes from their desire to communicate in meaningful ways about meaningful topics.

How, then, can we achieve this goal of communicating in meaningful ways about meaningful topics? Several communicative teaching techniques, such as the use of role-plays, skits, and games, are widely used in foreign language classrooms. However, role-plays and skits are generally not an integral part of the language program. Rather, they serve an auxiliary role in the second language classroom. At best, they are used to apply learned grammatical rules, idiomatic expressions, or communicative functions in meaningful contexts. There is no denying that these techniques are very effective in facilitating the learning process. Although role-plays and skits are widely used in Japanese language classrooms, the dramatic approach we propose here is different from these techniques used in the context of the communicative approach in terms of the magnitude and nature of its dramatic and theatrical elements. Our approach makes drama and theatre central to the learning process, as both a teaching method and a learning resource. As Henry (2000) argues, drama is "more than other storytelling and other fictional processes, employs the world-creating and hypothetical processes some have attributed to basic learning processes, which permeate daily life." As eloquently outlined by FitzGibbon (1993), there are four benefits of introducing drama and/or theatre into the language teaching classroom: 1) the achievement of meaningful, fluent interaction in the target language; 2) the assimilation of phonetic and prosodic features in a contextualized and interactive manner; 3) the fully contextualized acquisition of new vocabulary and expression; and 4) a sense of confidence in the learner's ability to learn the target language.

We found several journal articles, especially in ESL-related journals, that discuss the effectiveness of dramatic techniques. Among them, Dobson (2000) was the most comprehensive, using an easy-to-read format of FAQs about foreign language teaching using drama. Maley and Duff (1982) has been very popular among language teachers, full of practical ideas and enjoyable to read, but it lacks a theoretical framework. It does not touch upon theatre and play's as teaching methods or as teaching resources. Marie Gasparro, Bernadette Falletta, Hiromichi Inagaki are some of the practitioners of the dramatic approach in ESL teaching. The dramatic approach Gasparro and Falletta use in their ESL classrooms involves the use of poems as resources. Their students are given the task of dramatizing poems that they assign them. They argue that because it involves second-language learners physically, emotionally, and cognitively in the language learning process, their approach to language acquisition is "multi-sensory" (Gasparro and Falletta, 1994). Inagaki, who teaches English as a second language in Tokyo, echoes the effectiveness of "drama" and "theatre" in second language acquisition (Phoenix English College website). He uses the "drama method" as his main teaching technique. Intermediate and advanced students are assigned the task of creating and performing a theatrical production. Typically, they are assigned famous theatrical

productions, such as well-known Broadway shows, which they can use as a starting point. The students are forbidden to use Japanese during the entire process of their theatrical creation. The process takes a few months and demands the commitment and involvement of each participant.

Although we have witnessed the successful incorporation of drama and theatre into ESL programs by some teachers, we have yet to see similar attempts made by teachers of Japanese. We believe that our project is a pioneering endeavor to explore the potential of the dramatic approach in Japanese language education.

### 3 Hirata Oriza and *Tokyo Notes* (Tōkyō Nōto)

Hirata Oriza has been active writing plays and running his own theatre company, Seinendan (Youth Group), since the early 1980s. He is the owner and artistic director of the Agora Theatre, a little theatre across from the Komaba campus of Tokyo University, which is the base for Seinendan's activities. Hirata's best-known play, the 1994 *Tokyo Notes* (Tōkyō Nōto), received the Kishida Drama Award the following year and has since had more than forty productions<sup>1</sup>. He has also been active as a teacher, offering workshops and master classes for high school and amateur theatre groups and, since 2000, as a faculty member at Obirin University. Hirata has also published a number of popular books on theatre and contemporary culture and has become something of a media personality as a magazine and television commentator. Hirata has also been active on the international theatre circuit. In early 2000, a French-language production of *Tokyo Notes* toured four cities in France, and in the fall of that year, Hirata and Seinendan toured North America with this play, performing in Japanese with English subtitles in New York City, Philadelphia, Pittsburgh, and Victoria, British Columbia. Seinendan toured Europe with *Tokyo Notes* in the fall of 2002 and an Australian tour of the play is also slated for the spring of 2004.

#### 3-1 Hirata's Japanese: A New Genbun itchi (Unification of the Spoken and Written Languages)

In the 1990s, the bursting of the economic bubble in Japan, coupled with political and social turmoil, ushered in a sober and realistic style of drama — what has been called “quiet theatre” (*shizuka na engeki*) — characterized by the work of people such as Hirata. The understated, hyper-realistic style of *Tokyo Notes* is reminiscent of the work of one of Japan's great film directors, Ozu Yasujirō (1903–1963). Hirata is a master at the use of such rhetorical devices as the pause or the ellipse, emphasizing as much what gets left unsaid as what is stated outright. He typically

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<sup>1</sup> For more information on this play, see Poulton (2002). The translation was based on the text in Hirata (1995a). Seinendan maintains an excellent trilingual (Japanese, English, French) website: <http://www.seinendan.org/>. *Tokyo Notes* is also available on video with English subtitles from Kinokuniya Shoten.

layers his dialogue such that at times two or more conversations may be taking place simultaneously. This makes it difficult to follow until one realizes that the director has scored his language rather like a composer scores music: our ears gradually accustom themselves to overlapping dialogues as they would at a cocktail party. The significant moments of the play, however, are allowed to stand out without extraneous conversations.

In many respects, Hirata's style is resolutely anti-dramatic: there is an aversion to histrionic grandstanding or melodramatic flourishes, an attention to character often at the expense of plot, and a focus on the subtler tremors of ordinary, everyday existence. "Most life has nothing at all to do with what theatre in the past has liked to portray, but is grounded instead in quiet and uneventful moments," Hirata has written.

We exist as human beings, and that itself is amazing, even dramatic. Daily life contains all sorts of rich and complex elements: it can be entertaining, touching, funny, even stupid. What I want to do is distill from all those complicated elements an objective sense of time as it is lived — quietly — and directly reconstruct that on stage (Hirata, 1997, 182).

Acting is "abstracting from the flow of consciousness" delicate emotions, like fear or embarrassment, to create a "theatre of consciousness" (ibid). "Theatre is a form not to portray actions or events," Hirata stresses, "but rather human existence and relationships" (Hirata, 1997, 14). Given the focus on the ordinary moment and the modest gesture, "quiet theatre" would seem an apt moniker for this style. Hirata, however, prefers to call it "contemporary colloquial theatre" (See Hirata, 1995b). One chief characteristic distinguishing Hirata's dramatic language from that of the naturalistic *shingeki*, which it otherwise resembles, is the playwright's ability to capture how contemporary Japanese — or, to be more precise, Tokyoites — actually speak. In short, Hirata aims to create for drama a new *genbun itchi* (unification of the spoken and written languages) to complete the unfinished project of the modernization of the Japanese language that began during the Meiji era.

Hirata's dramaturgy and theory of performance is surely one of the most consistent and well thought-out systems in the contemporary Japanese theatre scene. In particular, his ideas on the Japanese language and communication have a number of applications. He has employed his method of dramaturgy and acting not only to teach theatre to young people but also as a pedagogy for resolving various forms of social conflict such as bullying (*ijime*) in Japanese grade schools. In *Engeki nyūmon (Introduction to Theatre)*, published in the popular *Kōdansha Shinsho* series, Hirata identifies roughly ten types of communication: lecture or address; chatting (*danwa*); debate; teaching; greeting; dialogue; conversation; reaction or response; shouting or crying; and monologue or soliloquy. Some of these forms are more amenable to Japanese social discourse than others, but for the purposes of drama, two — dialogue and conversation — are the most significant. Hirata defines dialogue (*taiva*) as "the exchange of new information between strangers" (*tanin to kawasuru arata na jōhō kōkan ya kōryū*), whereas conversation (*kaiva*) is "pleasant speech

between people who already know each other” (*sude ni shiriatteiru mono dōshi no tanoshii oshaberu*) (Hirata, 1998a, 121). He goes on to say that Japan does not have much of a tradition of dialogue and for that reason remains poor ground for the growth of drama, as it is understood in the West (*ibid.*, 138–139). In short, he found it necessary to create a new dramatic language to reflect the ways in which contemporary Japanese people actually interacted with each other.

### 3–2 *Tokyo Notes: Using Language to Conceal and Silence to Show*

Hirata’s play is something of a homage to Ozu’s classic 1953 film *Tōkyō monogatari* (*Tokyo Story*), not only stylistically, but also thematically. One important plot running through his drama, as in Ozu’s *Tokyo Story*, concerns a family and the problem of how to care for its aging parents. The play is set in the lobby of a small suburban Tokyo art gallery, where members of the Akiyama family and their spouses have congregated to meet the eldest sister, Yumi, who has essentially put her life on hold to remain in the small town where she and her siblings were born so that she can look after her mother and father. Yumi loves art and makes trips to Tokyo whenever she can to visit the galleries and see her brothers and sisters. The Akiyamas are too busy with their own private lives — their work, their marriages, their children — to pay too much attention, however, to either art or the health of their parents. The children’s neglect of their parents may seem selfish but, sadly, it is necessary for the next generation to be able to get on with their own lives. Like Ozu, Hirata recognizes (not without regret) that the process of growing up is also one of leaving the family behind. We see the Akiyamas growing farther and farther apart. The specter of divorce is an added element here: Yoshie, the wife of Yumi’s younger brother Yūji, confides to Yumi that her husband has been having an affair. For her part, Yumi feels closer to Yoshie than to any of her blood kin.

The play is set in the near future, 2004, and a substantial number of paintings by the seventeenth-century Dutch painter Johannes Vermeer have been evacuated to this little gallery from a war-torn Europe. The Akiyamas are little interested in global events, but the war, though still remote, is having increasing an impact on individual Japanese. Many Tokyo citizens are caught up either in anti-war demonstrations or in profiteering through the manufacture and sale of weapons to both warring sides; at the same time, human refugees, and not just art works, are beginning to flood into the city. Hirata suggests that, like the Akiyamas, contemporary Japanese society is embroiled in its own trivial concerns and is thus unaware of the bigger picture — that is to say, its own place in the world.

Ignorance or neglect, either unconscious or willful, manifests itself on various levels throughout the play. An important stylistic motif (and topic for conversation) in this play has to do with the act of looking: of seeing or choosing not to see certain things, of representing what one sees; also how, in the act of representation, we neglect either consciously or unconsciously what, as it were, lies outside the frame. Hirata’s brand of realism, like Vermeer’s, is as much concerned with the means as with the object of representation: he uses spoken dialogue, as Vermeer used paint, to highlight or cast into shadowy obscurity the thoughts, feelings, and motivations of

individual characters. The sense that the playwright is aware of what people will not, or cannot, articulate creates a double consciousness that creates the ironic and dramatic tension of this work. Indirectness — or, to put it in a more negative light, the inability to articulate one's thoughts and feelings verbally — is not only a matter of Hirata the playwright's style, however; it is also both the predicament of his characters and a significant theme of the play. Are the Akiyamas unfeeling, or can they simply not express adequately how they feel for and about each other? There is also an implication that indirectness may be a kind of sensitivity, a tactful avoidance of subject matter that might hurt others' feelings. Both Yumi and Yoshie dance delicately about the subject of the latter's impending divorce. Much of the play's power and meaning is therefore hidden in Hirata's barely hinted subtext: the subliminal connotations, innuendoes, insinuations, and associations that are created out of the social and psychological nuances of the spoken lines. Some of this reticence is cultural; some of it is a trademark of the playwright's style; the rest is an expression of the personal mentality of the stage characters.

The fall 2000 North American production was presented in Japanese with English subtitles. The translator was curious to see how effectively such a dialogue-centred drama would communicate to a foreign audience. The most successful Japanese productions abroad tend to rely on action, spectacle, and music: so much more than spoken language is going on in such productions to captivate an audience's attention. Dialogue drama is frankly a hard sell in translation, and the static scenes and seemingly desultory dialogue of a Hirata play might challenge a North American's patience even more than most. Moreover, an understanding of not only the dialogue, but also of the sub-text is crucial for an appreciation of Hirata's work. Could a foreign audience catch such subtleties? Surprisingly, North American audiences had no substantial problems understanding the play or identifying with the characters, despite the fact that Hirata's work highlights the indirection, and at times even inarticulateness, that is thought to be peculiar to Japanese social discourse. It can be argued that such features as are demonstrated in this play are not unique to the Japanese language. Rather, they are indicative of a particular class and age group — twenty-something, middle-class professionals — in contemporary Tokyo, whose lifestyle and sense of values are remarkably similar to those in other advanced economic societies around the world.

#### **4 Development of a Computer Program for *Tokyo Notes***

A computer program for *Tokyo Notes* was developed to supply students with tools to speed up the process of learning the Japanese in the play and to provide a translation. The translation used was from Poulton (2002). The program development focused on the linguistic aspect, rather than the cultural aspect of the play.

##### **4-1 Overview**

The basic program screen displayed a page of Japanese text from the play, gave the English translation of a marked target line on the screen and played the sound

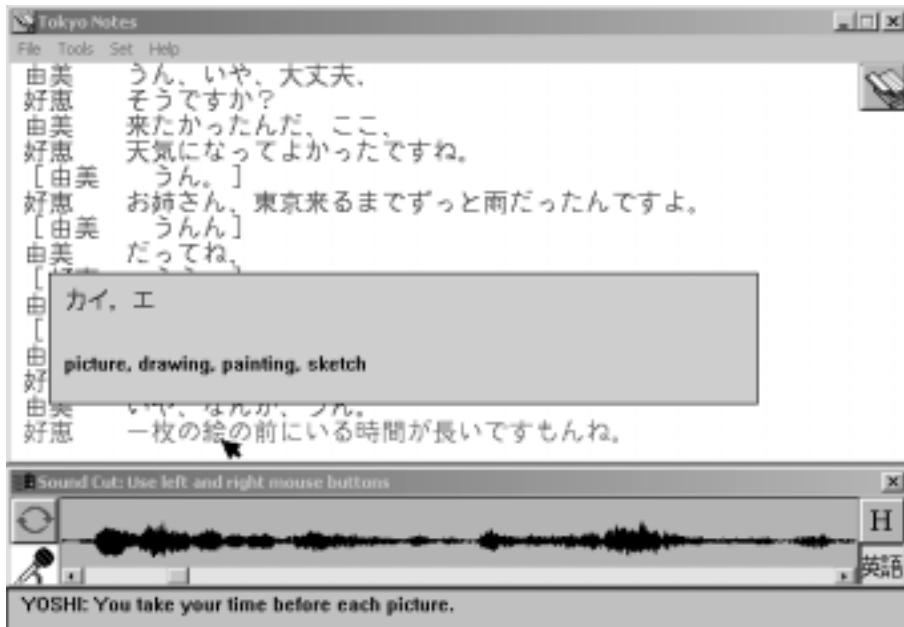


Figure 1

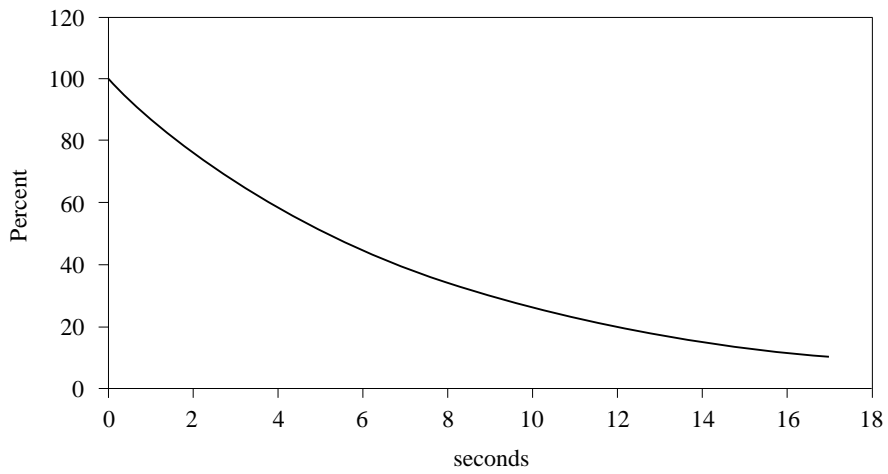


Figure 2



for the marked line. An MS Windows program adapted from Nihongo Parotto<sup>2</sup>, a beginners' Japanese multimedia software, was used (Hewgill and Noro, 1999).

#### *4-1-1 Voice activation controls and pronunciation*

The program makes extensive use of voice activation. With this voice control, the computer can start recording when the user begins to speak and can stop recording when the user finishes speaking. For example, the basic "parrot tool" performs the following sequential tasks automatically:

- plays the sound for the target line and then listens for the user to respond;
- records the user's voice from the microphone and stops recording when the user stops speaking;
- repeats the correct target sound followed by the user's voice.

In short, the computer acts like a parrot and reflects back what the user says. It repeats this sequence of actions again and again with the same sentence until the user selects a new sentence. This ability to repeat sentences without keyboard or mouse intervention makes the whole process of working with the sound much more natural and is closer to the situation of a student working with a personal tutor.

An important aspect of this automatic control is that the target sound is followed very closely by the user's version of it (within two seconds). The cycle time is much faster than that of any other method and allows the user to compare the two versions of the sound before the sound of the correct version has had a chance to be forgotten. Pimsleur (1967) and others produced the following approximate graph that shows how quickly someone can forget an unfamiliar word after it has been repeated.

The graph shows that if the turn-around-time for repeating a word or phrase is ten seconds the chance of the user forgetting the phrase is about 80 percent, but if the turn-around-time is two seconds the chance of forgetting it is only about 20 percent. These figures are, of course, user- and phrase-dependent but they do show the importance of being able to hear the correct sound and the user's imitation as closely together as possible. For many users, accurate retention of the perceived correct pronunciation deteriorates even faster than the memory of the word itself. This makes the voice-activated action of the computer a powerful tool for learning correct pronunciation.

The program itself does not attempt to evaluate the quality of the user's pronunciation, but relies on the person's hearing to make the value judgment. This works because the user's voice and the computer's speech are replayed so close together. It is well known that when a user is studying a second language s/he cannot hear certain sounds in the new language; however, this instant replay feature works to improve both the student's pronunciation and hearing accuracy.

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<sup>2</sup> For more details about Nihongo Parotto software, visit the website <http://www.parotto.com>. This program is an MS Windows program that uses sound, pictures and a microphone with voice-activated control to present a beginners' Japanese course. A demo version of Parotto can be downloaded from the website.

#### 4-1-2 Other Uses of Voice Activation

The voice activation control can be used for other purposes such as reading exercises and “repeat-after-me” actions. The “repeat-after-me” function reviews a whole lesson, line by line, using only voice control. Also, automatic question-and-answer drills are easy to create with voice activation.

#### 4-1-3 Other Features of the Program

Several other functions were programmed into the reader program, for example:

1. Automatic dictionary meaning for any *kanji* by rolling the mouse over the *kanji*.
2. Automatic dictionary translation for each word (not used in our initial version).
3. Isolation of the sound segments of a sentence and auto-repeating of a selected portion. This simulates the standard classroom technique of having the class repeat a word or part of a phrase along with the teacher.

The program controls are a set of consistent tools that use voice activation. When users understand how to use a tool, they can use it in all sections. The “parrot” and “repeat-after-me” tools have already been described. Other tools are: “listen,” which simply plays the text for the entire lesson; “read,” which waits for the student to read a line before automatically moving to the next line; and “read and compare,” which performs the “read” tool function but also allows users to compare their voices with the recorded voice before proceeding. These tools attempt to imitate a very patient personal tutor and do not force the student to learn the sections in a predefined way. Students can work on the easy sections first and then fill in the harder sections as their understanding of the lesson improves.

The next version of the software contains video material from the play embedded into the program and stored on the CD-ROM. The video is completely controlled by the program, and jumps to the correct section of the play when a user switches to a new lesson. The video player has buttons and sliders to quickly jump back and forward so that the user can easily move to different parts of the play. Again, the philosophy here is to include in the program convenient features and let students decide how they want to learn the material.

## 4-2 Ergonomics

A general design feature used in the program was to minimize the use of the keyboard and the mouse. Learning a language from a computer program involves much repetition and can lead to arm and finger strain. The voice activation method eliminates most of the mouse clicks when repeating sentences to improve pronunciation. For example, if voice activation was not used, three clicks for each repetition would be needed: one to start recording, one to stop recording and one to play back the sound. However, with voice activation, nothing other than the user’s voice is required. Also, the computer was programmed to do as much of the selection and control of target lines as possible. For example, when checking the meaning of a

*kanji*, the user has only to roll the mouse over it: the computer then displays the corresponding dictionary entry.

#### 4-3 Problems Encountered

The authors had access to the Japanese and English texts in computer form and the sound was obtained from the video of the play. One of the major difficulties in creating the computer version was that the play contains real, natural conversations held among several groups at the same time. Sometimes this made it impossible to isolate the sound of an individual speaker. This problem was avoided by not dividing up the sound for certain sections of the play, and the simultaneous conversations remain an important listening comprehension subject for the language student. We also noted that if the sound was played back in stereo the user could more easily separate the sound of an individual speaker. Re-recording the sound would naturally have solved this problem, but it would have been difficult to match the skill of a trained actor, and the natural flow of the conversation would have been lost.

## 5 An Experiment: *Tokyo Notes* and the Use of Drama in a Japanese Course

### 5-1 Background

The decision to introduce theatre and drama into a Japanese language course was based on the pedagogical philosophy of a language teacher. We try to present language not as an isolated entity but in terms of how it is influenced by culture and society. We have been attempting to incorporate intercultural aspects into the curriculum so as to compare the Japanese language and culture with the learner's own cultural and linguistic background. We strongly believe that teaching languages should provide learners with opportunities to reflect upon students' own roots as well as develop intercultural competence that could lead to tolerance and appreciation of their own and other cultures. As Poulton (2002) discusses, Hirata Oriza's play *Tokyo Notes* shows learners of Japanese how native Japanese people actually communicate in a real setting, including linguistic, para-linguistic, and non-verbal elements. In spoken Japanese, utterances of two interlocutors often overlap. This linguistic behavior is acceptable in Japanese, but in other languages, such as English, it could be considered inappropriate. Viewing *Tokyo Notes* and acting out skits based on this play are activities that provide the students with opportunities to analyze Japanese linguistic and cultural patterns as well as reflect upon their own cultural and linguistic habits<sup>3</sup>.

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<sup>3</sup> *Tokyo Notes* is quite a lengthy play. We needed to divide it into several key segments to enable students to digest the learned items given each week. Because it was not possible to cover the entire play within thirteen weeks, we selected the segments that were coherent and comprehensible. As a result, we did not cover several simultaneously progressing sub-plots. We chose to focus on the interactions between two female main characters, Yumi and Yoshie.

## 5-2 Method

### 5-2-1 Participants

Eight students (three males, five females) in their early twenties who enrolled in an advanced Japanese conversation course at a Canadian university participated in the study. On average, they had studied Japanese for four years. All of them had lived in Japan for periods ranging from eight months to five years as students or English teachers. At the beginning of the course in September 2001, their level of speaking skill ranged from low-intermediate to advanced, loosely based on the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines.<sup>4</sup> The students were all motivated to improve their communication skills in Japanese, including non-verbal and para-linguistic aspects.

### 5-2-2 Procedure

#### Pre-assessment

At the outset, two measures were taken to gauge each student's level of Japanese: exposure to the Japanese culture and language, and motivation. On the first day of the course, the students were asked to fill in a background information questionnaire. The questions in the questionnaire included: 1) the student's experience in studying Japanese; 2) the student's experience in living in Japan; 3) the student's self-assessment of their Japanese in the four skills of listening, speaking, reading, and writing; 4) the student's reason for taking the course; and 5) the student's expectations of the course.

During of the first week of the term, each student was individually interviewed in Japanese to assess his/her level of fluency and communicative skills, including strategic skills and sociolinguistic skills manifested in greetings and non-verbal cues. The following table shows each student's profile. Names given are pseudonyms.

#### Class Activities and Assignments

Resource materials were needed for the students to be able to finish their weekly comprehension assignments. On the first day, the students were informed of the objectives of the course, which focused on the development of the following four skills: 1) Receptive skill (understanding the story line of the play, the characters' feelings, and sociolinguistic functions such as *aizuchi* [back-channeling] as well as

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<sup>4</sup> According to American Council on the Teaching of Foreign Languages (ACTFL) guidelines: intermediate-level speaking is characterized by the speaker's ability to: 1) create with the language by combining and recombining learned elements, though primarily in a reactive mode; 2) initiate, minimally sustain, and close, in a simple way, basic communicative tasks; 3) ask and answer questions. The advanced level is characterized by the speaker's ability to: 1) converse in a clearly participatory fashion; 2) initiate, sustain, and bring to closure a wide variety of communicative tasks; 3) satisfy the requirements of school and work situations; and 4) narrate and describe with paragraph-length connected discourse.

See: <http://www.sil.org/lingualinks/languagelearning/otherresources/actflproficiencyguidelines/contents.htm/>

Table 1 Students Profile in the Beginning of the Course

Note: The students' names are changed.

Name	Sex	Age	Background	Major	Yrs Studied Japanese	Level	Expectations of Course
Zhing	F	23	Chinese	Linguistics	5 yrs	advanced	Improve socio-linguistic ability
Lin	F	30	Chinese	Computer science	10 yrs	advanced	Personal interest
Curtis	M	20	Anglo-Canadian	Pacific & Asian Studies	3 yrs	Inter-mediate-mid	Improve speaking
Ann	F	25	Japanese and French-Canadian	Linguistics	3 yrs	Inter-mediate-mid	Improve speaking
Chris	F	23	Anglo-Canadian	Education	4 yrs	Inter-mediate-low	Improve speaking
Julie	F	23	Hispanic	Commerce	4 yrs	Inter-mediate-low	Improve speaking
Matt	M	25	Anglo-Canadian	Anthropology	4 yrs	Inter-Mediate-high	Improve speaking
Ron	M	24	Anglo-Canadian	Pacific & Asian Studies	4 yrs	Inter-mediate-mid	Improve overall ability

listening comprehension of actual lines performed by the actors in the play); 2) Reproductive skill in Japanese (explaining the plot, memorizing the lines, saying the lines with feeling, using sociolinguistic functions properly); 3) Analytical skill (understanding such meta-linguistic functions as sarcasm and socio-cultural rules in Japanese society, comparing Japanese and the learner's socio-cultural patterns); and 4) Creative and integrated skill (developing a skit focusing on specific sociolinguistic strategies used in the play, creating a skit using natural Japanese, acting a role using the appropriate sociolinguistic strategies in natural Japanese).

The students met one hour each day, four days a week, for thirteen weeks. Each week consisted of the following activities: 1) individual presentation on any topic (Monday); 2) introduction to a new segment of *Tokyo Notes* (Tuesday and Wednesday); and 3) a group skit presentation based on the items learned in the segment (Friday). Two main skit presentations and two comprehension tests were assigned, in addition to smaller weekly skit presentations and comprehension assignments.

The students first discussed the parts that they had difficulty comprehending. For example, why did one character remain quiet when the other character was apparently upset? In Japanese, they discussed cultural differences between Japanese and non-Japanese. Two students were Chinese, and they provided another Asian perspective. The questions in the weekly comprehension assignment included straightforward questions regarding the plot and human relationships between the characters, as well as open-ended questions about such topics as intercultural differences. (See Appendix for a sample script segment of *Tokyo Notes* and a sample comprehension assignment sheet.)

For their skit presentation, students were given specific instructions as to what elements should be included. For example, we might ask for a conversation between strangers with a common purpose. The students were expected to introduce themselves, to use *aizuchi* and to express “no” in various ways. These elements were all present in the *Tokyo Notes* segment of the week. Supplementary printed materials to explain the functions of these items were occasionally handed out. The students were forced to spend considerable time together to develop their scripts and to practice their roles. They were encouraged to pair up and group with different people for each presentation.

Although weekly skit presentations varied in focus of linguistic, para-linguistic/non-verbal, and sociolinguistic features, the basic instructions to students were as follows:

1. Write a conversation between two or more people of two-and-a-half to three minutes in length.
2. Discuss the context and situation of the skit in Japanese with your partner(s). (This context became important for us when we answered the students' questions. The context also provided an opportunity for the students to make some initial decisions about development of the story line and characters, and about actual lines to be said in the skit.)
3. Elaborate the story line.
4. Create characters.
5. Develop lines of dialogue.
6. Elaborate direction of performance, including props and acting.
7. Practice the skit.
8. Memorize each student's lines.

The integrity of the students' initial ideas was maintained. The students were given help with pronunciation, intonation, and acting, especially para-linguistic and non-verbal aspects.

The use of props was encouraged. Although the students were encouraged to memorize their lines, mechanical memorization was not the main purpose of this activity. The students were encouraged to put their feelings into their acting — to use their empathic imagination to make the setting and their acting believable.

During the presentation, the instructor and the students in the audience evaluated the skit using the assessment sheet provided. This peer evaluation provided an opportunity for each student to reflect upon on his/her own skit by analyzing others' performances objectively.

### 5-3 Findings

We will present our findings from the following perspectives, based on a survey of students' reactions, final skit presentations, and individual interviews:

- 1) heightened socio-cultural awareness;
- 2) heightened sensitivity to nonlinguistic/para-linguistic cues;
- 3) heightened socio-linguistic awareness;

- 4) enhanced confidence in communicating in Japanese;
- 5) solidarity through group work.

### 5-3-1 Heightened Socio-cultural Awareness

From the outset, the goal of this course (Advanced Japanese Conversation) was to heighten the students' intercultural awareness. After viewing the *Tokyo Notes* segment assigned for the week, we held a question and discussion period in Japanese, in order to elicit questions about certain behaviors of the actors that had mystified the students. For example, one segment contains a scene where a woman is extremely upset and her sister-in-law just sits beside her saying nothing for a long time. After a little while, the sister-in-law starts to talk about a totally different matter of a light-hearted nature. The students initially thought the sister-in-law's behavior was very uncaring and unacceptable. However, after discussing the matter, the students, who came from various cultural backgrounds ranging from Chinese to an Anglo-Canadian, came to the conclusion that giving some time to the person in distress was an act of kindness, and that changing the subject was an attempt to distract the woman from her distressing thoughts. The instructor recounted an anecdote about comforting a small child by distracting her from the source of distress. We ended the discussion by giving the students a list of books on Japanese child-rearing practices.

The two Chinese students played a key role in this type of exercise for heightening intercultural awareness. They acted as catalysts by sharing with their classmates viewpoints which were common to other Asian countries. Although the Anglo-Canadian students had extensive experience of life in Japan, most of them had been left mystified by various cultural particularities. They expressed the opinion that this course had helped to clarify some of the mysteries.

Below is a list of differences between Japanese and English communication that the students became aware of during the course. This was part of their weekly assignment for the very first segment where the two sisters-in-law meet at the art gallery. Their relationship is somewhat awkward.

We did not correct students' errors in Japanese.

Question: What did you notice in this segment?

(この会話で気がついたところは何ですか。)

Student 1

There was a long pause when they changed the topic of conversation.

話題を変える時に長いポーズがありました。

Their conversation is sometimes awkward, because they are in-laws.

お姉さんと妹さんの話はときどきぎこちないです。(ぎりの関係だから)

Because the older sister is keen on art, she always returns to that topic.

お姉さんは芸術にきょうみがあるそうで、いつもその話題にもどります。

Because the younger sister is not interested in art, she tells jokes.

妹さんは芸術にきょうみがなさそうだから、よく冗談を言います。

Most of the lines are short. The characters don't explain much.

だいたい会話の文は短くて、登場人物があんまり説明しません。

Student 2

The older sister sometimes did not respond to the younger sister's questions.

お姉さんは妹の質問に答えなかったことがあった。

The older sister was in charge of the conversation.

お姉さんはその会話の話題を操っていた。

The younger sister was using honorifics (towards the older sister).

妹は敬語を使っていた。

Student 3

They change topics without warning.

何の予測もあえないで話題を急に変える。

Although the younger sister was talking to her, the older sister read or took pictures while speaking.

妹さんがお姉さんに話しを掛けたのに、お姉は話しながらずっと本を読んでいたりと、写真を取ったりした。

The younger sister used honorifics towards the older sister.

妹さんがお姉さんに敬語を使っていた。

Student 4

I think this conversation and ordinary Japanese conversation are a bit different from English conversation. They jump from one topic to another without any flow. Normally, they would talk about more related subjects. Because this particular conversation is a bit awkward, it might be different from ordinary (Japanese) conversation.

この会話とふつうの日本語が英語の会話とちょっと違うと思います。話題の“Flow”あまりないでいろいろなことについて話します。ふつうはもっと関係があることについて話して会話すると思います。この二人の会話は少しぎこちないのでふつうと違うかもしりません。

Student 5

I noticed that they changed the subject without any warning. For example, after the older sister said to the younger sister, “You don't know anything about art,” she talked about sneezing.

この会話で気がついたところはこの二人はいつもけいこくなしに会話の話だいを変りました。たとえば、お姉さんは妹さんに「芸術が判ってないね」と言ってから話だいをけいこくなしに変ってくしゃみについて話しました。

Student 6

The younger sister talks to the older sister very formally. Sisters-in-law in Canada talk less formally.

妹さんはお姉さんにいつもていねいと話しています。カナダではもっとフレンドリーです。

Student 7

They use a lot of *aizuchi*. There were overlaps between utterances. They respond to short lines.

会話ではよくあいずちがあって、相手の会話とかさなって、one sentence などの短い話にはんのうをしていた。

Most of the students were aware of typical characteristics of Japanese communica-



tion, such as frequent use of *aizuchi*, sudden change of topic, and asymmetrical use of formal language. The students were already familiar with these socio-cultural characteristics but not as manifested in concrete contexts. Using drama clearly has the advantage of showing socio-cultural traits in contextualized action.

### 5-3-2 Heightened sensitivity to Non-linguistic/Para-linguistic Cues

By viewing the videotaped play performance and developing their skits and role-play, all of the students developed a sensitivity to non-linguistic and para-linguistic cues both as receivers as well as senders of these cues. The way they acted out their roles was very subtle and clearly influenced by the acting in *Tokyo Notes*. Our guests from Japan who attended the students' last skit presentation were clearly impressed. They remarked "your students avoid eye-contact, use a lot of *aizuchi*, and pause like native speakers (of Japanese)."

By answering weekly question sheets based on the assigned segments of the video of *Tokyo Notes*, the students developed a high degree of sensitivity to an interlocutor's subtle tone of voice and non-verbal cues; they could judge an interlocutors' feelings towards other people and circumstances. As the Appendix shows, questions in the weekly question sheets included those regarding relationships between characters, the roles of each character, and the feelings they had towards each other.

### 5-3-3 Heightened Sociolinguistic Awareness

In the play, Japanese sociolinguistic rules were displayed in context. For example, declining someone's offer was presented in several ways in *Tokyo Notes*. A female curator suggested that her client have a cup of coffee and the client declined her offer the first time by saying "*kekko desu*" (I am fine). Then she tried to offer her a cup of tea instead. The client then said, "*daijōbu desu*" (I am OK). The third time, the curator tried to buy a cup of coffee from a nearby vending machine. The client declined quite firmly this time, saying "*watashi hontō ni daijōbu desukara.*" (I am OK, really.) Offering something at least twice seems to be a widely accepted but unwritten rule in Japan, though this rule can vary depending on the region. Ways of accepting offers can vary according to region, but accepting an offer the first time it is made is usually not considered to be very polite. This play contains, in clearly- and naturally-set contexts, many of these unwritten social and sociolinguistic rules that are taken for granted by native Japanese.

It is interesting to note that the students internalized some of these rules by viewing the videotaped play and using the *Tokyo Notes* CD-Rom as well as role-play. Several students reported that even outside of the classroom, they would employ what had become through class practice internalized habits whenever they encountered native speakers of Japanese. One student confessed that he used to be annoyed by his Japanese friend's too frequent use of *aizuchi* over the phone. After learning the reason why Japanese use *aizuchi*, he no longer became annoyed by his friend's behavior.

### 5-3-4 *Enhanced Confidence in Communicating in Japanese*

Although most of the students were quite comfortable with speaking in Japanese before beginning the course, one female Anglo-Canadian student was initially self-conscious about her lack of fluency and her English-accented Japanese. Through weekly comprehension assignments and skit presentations, not only did her confidence in communicating in Japanese increase, but also her fluency and pronunciation improved dramatically. Her increased confidence in turn led to improved articulation. She was so motivated to improve her Japanese that she found a roommate who was a Japanese ESL student. Now she is working towards obtaining a license to teach Japanese in public schools.

### 5-3-5 *Solidarity through Group Work*

As many students stated in their response survey, solidarity was built through group work. One student stated in her end-of-term course evaluation that “we are a very tight-knit group, comfortable with each other.” There was also a healthy sense of rivalry among the students. The students reported that they spent at least two to three hours per week working on their skits outside classroom contact hours. They were majoring in different subject areas, ranging from Pacific and Asian Studies to Linguistics and Anthropology. It is quite remarkable that, despite their busy schedules, they made an effort to arrange outside-of-class meetings.

As the summary evaluation of this course demonstrates, this approach seems to have been well received by the students enrolled.

It is interesting to note that despite the influence that *Tokyo Notes* had on the students, three out of eight suggested the use of more “dramatic” theatrical resources. In their course evaluation forms, they suggested popular movies such as *Shall We Dance?* and *Tampopo*. For some students, *Tokyo Notes* was too dull. Nothing really dramatic happens in the play. The students tended to create skits that included exaggerated humor such as slapstick comedy, and unrealistic scenes, such as encounters with aliens. We were reminded of the constant challenge to find good-quality resources that interest learners.

Table 2 Summary of Students' Evaluation for JAPA314:  
Advanced Conversation in Japanese (percent)

	Outstanding	Better than most	Average	Worse than most	Poor
Course content	83.3	16.7	0	0	0
Teaching effectiveness	95.8 (due to 1 omission)	0	0	0	0
Language-course specific	81.2	6.25	12.5	0	0
Overall evaluation	100	0	0	0	0

## 6 Concluding Remarks

In this section, we will discuss further the potential of the dramatic approach for Japanese language teaching and learning. We will also touch upon a few points we should take into consideration with regard to the design and implementation of this approach.

As Norris (1996) pointed out, there have been many attempts to generalize, often supported by empirical or anecdotal evidence, the communicative style of Japanese native speakers (Barnlund, 1984; Loveday, 1982). LoCastro (1987) notes the common use of various verbal and non-verbal back-channeling devices (*aizuchi*) in native Japanese conversations. Although these studies are certainly helpful in decoding and analyzing Japanese native speakers' behaviors, from the perspective of foreign language pedagogy, we contend that there should be an alternative approach to the analytical and knowledge-based approach. Hence, we advocate the dramatic approach. Way (1967) precisely explains the difference between these two approaches:

The answer to many simple questions might take one of two forms — either that of information or else that of direct experience; the former answer belongs to the category of academic education, the latter to drama. For example, the question might be 'What is a blind person?' The reply could be 'A blind person is a person who cannot see.' Alternatively, the reply could be 'Close your eyes and, keeping them closed all the time, try to find your way out of this room.' The first answer contains concise and accurate information; the mind is possibly satisfied. But the second answer leads the inquirer to direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind. This, in over-simplified terms, is the precise function of drama (Way, 1967, 1).

According to the "second language acquisition" theory as formulated by Krashen (1981), the terms "acquisition" and "learning" are used to refer to two sorts of linguistic knowledge. Acquisition is the process which is said to lead to subconscious knowledge about language, while the product of learning is said to result from conscious attention to some part of the target language. Krashen hypothesized that fluency, especially the production of utterances, depends on "acquired knowledge" rather than on "learned knowledge." But, how does one promote "acquisition"? The dramatic approach discussed in this paper is one attempt to promote "acquisition." Our approach is rather an ambitious one: to promote not only the linguistic side of acquisition, but also an acquisition of such non-linguistic elements as para-linguistic, meta-linguistic, non-verbal, and socio-cultural elements in the target language and culture. The approach used for our advanced conversation course is to integrate an actual theatrical play as a linguistic, para-linguistic, non-verbal, and cultural resource for the learners, and the learners' dramatic activities. In this class, drama and theatre were foregrounded. The linguistic and sociolinguistic

rules and strategies that are normally taught as separate entities were woven into the main fabric of drama and theatre. Both students and instructors were very fortunate to be allowed to use Hirata Oriza's *Tokyo Notes* and a videotaped performance by professional actors of a high theatrical calibre, and to adapt it as a teaching and learning resource for the Japanese communication course. As Poulton (2002) argues, the Japanese language in this play, which reflects Hirata's quest to portray reality "as it is" (*ari no mama*), creates a subtle atmosphere. The students were obliged to use the *Tokyo Notes* CD-Rom as well as the videotaped performance in order to come up with their answers to the weekly comprehension assignment. Some students reported that they had to listen to the assigned segment five or six times. By being exposed to the professional actors' performance repeatedly, the students were led to "acquired knowledge" of the target language and culture, including subtlety of intonation, non-verbal cues, and unwritten social codes. Hirata's work highlights the characteristics of Japanese communication thought to be typical, such as indirection and at times even inarticulateness. An understanding of not only the dialogue, but also of the sub-text — connotations, implicit social codes, and individual psychological moods that are embedded in the spoken lines and gestures — poses another challenge for learners of Japanese. To our surprise and delight, although our eight students initially had some difficulty comprehending such unwritten sociolinguistic codes and nuances, with the help of the *Tokyo Notes* CD-Rom and the video of the play, and through the performance of their own skits, they began not only to understand the subtlety of Japanese social discourse but also to internalize more subtle forms of expression. Success in implementing this dramatic approach depended on the selection of appropriate resource materials. Because we had the opportunity to use a play of such a high artistic calibre in terms of script, direction, and acting, the students responded to this approach well. We could not thank Mr. Hirata, Seinendan, and Kinokuniya Shoten enough for their generosity in allowing us to use the play.

The appeal of *Tokyo Notes* for North American audiences seems to us to be the very reason why our eight students were successful in understanding and absorbing the subtleties of Japanese social discourse. Any art with high artistic quality, regardless of its origin, has universal appeal. As Poulton (2002) argues, the characters in *Tokyo Notes* are indicative of a particular class and age group whose lifestyle and sense of values are similar to those in other advanced economic societies around the world. Like the audience of Hirata's play outside Japan, our students were able to relate to the characters in *Tokyo Notes* as their contemporaries; at the same time, through viewing the drama and through role-play, they were able to transcend their existence as residents of North America by being exposed to different ways of communicating.

It is important to note that our findings are derived from an exploratory study of a very limited nature in terms of number of participants and duration. Thus, the conclusions and implications of the study may not apply to other Japanese language courses. To improve the validity of the implications of this study, further research that also evaluates the effectiveness of this approach quantitatively should be

conducted.

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### Appendix: Sample Segment of the Play and Sample Weekly Comprehension Assignment

The scene: Yumi and Yoshie are sisters-in-law. Yoshie is married to Yumi's younger brother, Yuji. Yumi visits Tokyo once a year to meet her siblings and their spouses living in Tokyo. Yoshie and Yumi spend half a day together in Tokyo before the family reunion at a restaurant in an art gallery. In the beginning of the play, Yoshie holds a reverential attitude towards her sister-in-law by not talking too much and suppressing her emotion, despite the fact that Yūji has a lover. During the family reunion, Yoshie becomes upset over her marital problem and leaves the restaurant. While she tries to compose herself in the lobby of the art gallery, Yumi comes to see if Yoshie is OK.

YUMI: You OK?

大丈夫？

YOSHIE: Yes. Sorry.

はい，すみません．

YUMI: Shall we just go home?

帰る？ このまま？

YOSHIE: No. I'll be fine in a bit.

いえ，もう少しここにいれば．

YUMI: OK.

うん．

(YUMI takes her camera from the bag.)

由美，カメラを袋から取り出す．

YOSHIE: No pictures, please.

ダメですよ，撮っちゃ．

YUMI: Alright.

はい．

(YUMI puts the camera away.)

由美，カメラをしまう．

YUMI: The soup'll get cold.

スープがさめちゃうよ．

YOSHIE: Huh?

ああ．

YUMI: They brought out the soup. Consommé.

スープ来たよ．

YOSHIE: Oh.

ああ．

(A long pause.)

YUMI: No?

だめ?

YOSHIE: It's just, I guess, my nerves. Being with everybody.

何か、みんなが一緒だとかえって気が弱くなっちゃって。

YUMI: Uh huh.

うん。

YOSHIE: I guess we'll have nothing to do with each other. Ever again. That goes for you too.

私たち、何の関係もなくなっちゃうんですね、ずっと。お姉さんとも。

YUMI: Well, yes —

え、ああ。

YOSHIE: But I'm glad I came here. Today.

でもよかったです、今日ここ来られて。

YUMI: Hm?

うん。

YOSHIE: See the pictures, gather my thoughts a bit. You know?

絵見られて、ちょっと考えがまとまったっていうか。

YUMI: Ah —

ああ。

YOSHIE: I'm feeling a bit better now.

少し落ち着きました。

YUMI (*pausing briefly*): I kind of feel like crying myself.

何か私も涙出てきそう。

YOSHIE: Really? Why?

え、どうしてですか。

YUMI: Dunno.

わかんない。

YOSHIE: Eh?

えっ?

YUMI: There was a couple here a while back, talking about Saint-Exupéry. Remember?

あのね、さっきさ、ここにいた人たち、サンテグジュペリの話してたでしょう。

YOSHIE: Eh?

え?

YUMI: Just a while back. Right here.

さっきって、ちょっと前、ちょうど、ここ。

YOSHIE: Oh, yes . . .

ああ、ええ。

YUMI: You know, in "The Little Prince" it's said that it's only with the heart that one can see rightly.

あれね、星の王子様でね、何か、心で見なくちゃよく見えないって話があるのね。

YOSHIE: . . . ?



YUMI: The fox tells the little prince, what is essential is invisible to the eye.  
キツネがね王子にね、肝心なことは目には見えないって言うのね。

YOSHIE: Ah —

ああ。

YUMI: But, you know, you can't see with your heart, can you?  
でもさ、心でなんか見えないよね。

YOSHIE: No —

ええ。

YUMI: How can you see with your heart?

心でなんて、どうやって見るの？

YOSHIE: ...

YUMI: Everybody's hearts are different. Right?

心、みんな違うでしょう。

YOSHIE: (*Nods.*)

(うなづく)

YUMI: So, you can never know, right?

だから、わかんないでしょう。

YOSHIE: ...

YUMI: You know, when you're painting, you look at things so hard. Right at things, or people. I figure, only people who've got that power, that extraordinary power, to look right at things, can be painters.

すごく、よく見るでしょう、物を、絵描くとき。人でも、じーっと。で、普通の人より、もうとてつもなく見る力のある人だけが画家になるのよね、きっと。

YOSHIE: Yes.

ええ。

YUMI: It's like their eyes are some special kind of lens.

何か、特殊な、レンズみたいな目してる。

YOSHIE (*pausing*): Why don't you take up painting?

お姉さん、絵描いたらどうですか。

YUMI: Me?

私？

YOSHIE: You used to paint, didn't you?

前は描いてたんでしょう。

YUMI: Yes, but that was when I was in high school.

前って、だって、高校生のころだもん。

YOSHIE: So, you can start up again.

大丈夫ですよ、いまからまた始めれば。

YUMI: Well —

うーん。

YOSHIE: Paint my picture. Will you?

私の絵、描いてくださいよ。

YUMI: Your picture?

え、好惠さんを？

YOSHIE: Uh huh.

ええ .

YUMI: Uh, OK.

ああ . うん .

YOSHIE: Look at me. Right at me.

ちゃんと私のこと見て .

YUMI: Alright. (*They look straight at each other.*)

いいよ . (二人 , 見つめ合う)

YOSHIE: Stare me down.

にらめっこみたい .

YUMI: Uh huh.

うん .

YOSHIE (*pausing*): But the other way around.

逆にらめっこ .

YUMI: Huh?

え ?

YOSHIE: Cry and you lose.

泣いたら負けなの .

YUMI: OK.

うん .

(*The two stare, pulling faces at each other, like children trying to outstare each other. Slow fade-out.*)

(二人 , 子どもがにらめっこをするときのように自分の顔を手で歪ませたりしながら見つめ合う . ゆっくりと照明消えていく .)

東京ノート 5-100 First one who cries 理解度評価 名前:

次の質問に教えてください .

- 1 好恵さんはどんな気持ちでしょうか .
- 2 心で見るとはどんなことでしょうか .
- 3 どうしてお姉さんはサンテグジュペリの話をしたのですか .
- 4 どうして好恵さんはお姉さんに「絵を描いたらどうですか . 」とすすめたのでしょうか .
- 5 どうして好恵さんはお姉さんに「私の絵を描いてください」と言ったのでしょうか .
- 6 このおしゃべりの始めから比べて , 好恵さんとお姉さんの関係はどうかわかりましたか .
- 7 お姉さんと好恵さんはどんな人たちだと思いますか .