

Morning Session

9:30 Welcoming Remarks

Mark Bender, Chair, Department of East Asian Languages & Literatures, OSU

Naomi Fukumori, Director, Institute for Japanese Studies, OSU

Charles Quinn, OSU DEALL, participants' introductions

9:50 **Joannah Peterson**, University of Kentucky

Bungo Blogs: Teaching Classical Japanese to Gen Z'rs Online

This presentation explores the process of adapting Classical Japanese language instruction for a new subset of learners: Generation Z students enrolled in an online Bungo course at the undergraduate level. In my course construction, I sought to address a number of challenges: How can we tap into this generation's expectations and learning preferences to make the study of Classical Japanese grammar engaging? How can we make the study of Classical Japanese texts relevant to this cohort of students? I will share some of the tactics that I employed during the Spring 2022 semester, including the use of online dictionaries and other virtual sources, as well as online discussion boards which served as scaffolding for the students' final projects: "Bungo Blogs."

This project gave students the opportunity to bring the revelations gained from their unique journeys learning Classical Japanese language to bear in an applied public-facing project using WordPress. Blogs combined the students' grammatical analyses, translations, socio-historical research, and examples of "textual afterlives" – that is, the texts' lasting impact on Japanese culture. The aim of the project was to give students a space to contribute to knowledge and enrichment of Classical Japanese texts, and to make an impact on the learning of future Bungo students. Through their self-discovery, students became keenly aware of the ways in which classical language and culture permeate contemporary Japanese culture, and learned how to demonstrate its continued relevance not only to other class members, but also to the general public.

10:25 **John Bundschuh**, Swarthmore College

Examining Language Change in an Undergraduate Japanese Classical Literature Course

In this talk I will introduce a new undergraduate course I will be teaching in the fall titled *Classical Japanese Literature and Language Change*. The course will serve as an introduction to Japanese literature from the Nara through Kamakura

periods, aspects of *bungo* and language change, and how classical texts are interpreted and translated—both into English and Modern Japanese. Students will prepare for each three-hour weekly meeting by reading selections from *Traditional Japanese Literature: An Anthology, Beginnings to 1600* with optional modern and classical Japanese renditions of original passages provided for more advanced students. Each class will consist of a discussion on the content and context relevant for the assigned text, student presentations on supplementary readings and aspects of Japanese language history, and close readings of passages from the original text and modern renditions—the last in order to examine the linguistic structures of earlier Japanese and consider how the language has changed over time. As this course heads for its first offering, I would very much appreciate feedback from other workshop participants.

11:00 Catherine Ryu, Michigan State University

A Gamified Approach to Teaching and Learning Classical Japanese Poetry

Poetry is intrinsically a meaning-making game. This presentation focuses not only on developing gamified pedagogical strategies but also articulating the rationales for them. By using *Ogura Hyakunin Isshu* (ca. 13th c) as a target text, I will demonstrate a three-pronged strategy toward a gamified pedagogical approach: a course curriculum design based on the principles of game level design so as to create an optimal learning flow; the translation of poetic codes and linguistic grammar into gaming rules; and game-mediated instruction as a form of student-centered learning. As such, this presentation invites the participants to brainstorm various ways of promoting classical Japanese in a gamified learning environment, both through incorporating into class sessions the pleasure of playing games and through fostering students' metacognition of learning itself as a veritable form of game.

11:30-1:00 Lunch Break

Afternoon Session

1:00 Kendra Strand, University of Iowa

Genji Lab: A Book Studies Approach to Teaching The Tale of Genji

When I arrived at the University of Iowa, I inherited a number of courses on premodern Japanese literature and culture, including one titled *The Tale of Genji*. After developing two new courses to support my secondary research interest in the history of the book, I have decided to substantially revise *The Tale of Genji* to incorporate methods based in book studies for future iterations as *Genji Lab*.

Spring 2022 was a transitional year for the course: given the two 75-minute in-person meetings per week, I established a routine of one “lab” and one “seminar” meeting each week. To keep things simple for students, I kept the seminar schedule as consistent and predictable as possible, and set a “no homework” rule for lab days. I then experimented broadly in designing lab activities, adjusting factors such as locations, materials, and time for teaching prep. I observed several positive results, but was most pleasantly surprised to notice that students were consistently better prepared for the discussion classes, and that they were asking what seemed to be a wider range of questions about the text and its contexts. I will describe some of the lab activities I tried, including those that I felt were successful and those that need more work. I am also circulating a working draft of my *Genji Lab* syllabus, and invite constructive suggestions from the group on how I might improve or continue to develop this pedagogical approach.

1:35 **Lindsey Stirek**, University of Illinois Urbana-Champaign

Mixing Classical and Modern Japanese in Takahata's *Kaguyahime monogatari*

Kaguyahime monogatari, called *The Tale of Princess Kaguya* in English, was Takahata Isao's last film. It is an aesthetic masterpiece that pushes the limits of animation and blurs the line between the old and the new in multiple ways including in the way language is used in the film. In this paper, I primarily discuss the use of classical Japanese language in *Kaguyahime monogatari*, exploring where classical Japanese is used, the function of these instances of classical Japanese, and other modes by which the language, culture, and customs of classical Japanese are conveyed in this film.

Studio Ghibli, from which *Kaguyahime monogatari* hails, has become known the world over for its beautiful and touching films and reaches audiences of all ages in many countries. For foreign audiences, the opening of the film, which is entirely in classical Japanese, can potentially provide an entry into classical Japanese while for Japanese audiences, this opening can create a sense of mystique and evoke the past, effectively setting the scene within classical times before shifting the language to the more readily understood modern Japanese. The mixed use of classical and modern Japanese in *Kaguyahime monogatari* points to new and interesting ways classical Japanese is being processed and used in a modern medium and by /for modern audiences, and provides ample opportunity to teach classical Japanese language and culture and the many ways it continues to be intertwined with modern Japan.

2:10 Charles Quinn, The Ohio State University

Referring with *rentaikei*: a Covert (?) Constant Across Uses

This presentation examines constructions (form-meaning pairings) from the Nara and Heian periods that utilize the *rentaikei* 'adnominal inflected form', and considers what they have in common beyond their adnominal inflection. Each construction relies on a little-remarked semantic feature of bare *rentai*-inflected predicates ("P^{RT}"), namely that they assume, or presuppose, what they refer to. This is the quality on display, for example, in ad-hoc nominals such as *naki*^{RT} 'the absent one(s)' (or 'what is missing', 'its being missing') and *ire-taru*^{RT} 'the inserted one(s)' (or 'what is inserted', 'its being inserted').

Understanding *rentaikei* in this way allows us to make consistent sense of a range of constructions, from ad-hoc nominals to conjunctives like ... *misete tamapu*^{RT} *ni* 'since (she) shows (me)', or the *kakari-musubi* construction, with its P^{RT} *musubi* 'closure'. The indication of a presupposed referent is what differentiates questions like *tsuki ya aranu*^{RT} 'Is it that there's no moon?' from the likes of *ari ya* 'Is (she) alive?' and *nasi ya* 'Is (she) gone?'. The presupposing side of P^{RT} also figures in evoking the *yojō* 'overtones' sometimes ascribed to sentences that end with P^{RT}. A sense of the presupposing side of P^{RT} in any one of its constructions stands ready to enhance a reader's take on the others. More generally, to appreciate this side of P^{RT} is to grasp a major metapattern in the expressive ecosystem of earlier Japanese—a pattern that continues today in constructions utilizing /P + no/ 'the one(s) that P', 'the fact that P' nominals.

2:45 Course-sharing Opportunities and Motivations

Discussion led by **Naomi Fukumori**, The Ohio State University

Subsequent times approximate:

3:15 Teaching *sōrōbun* and *kanbun*

Discussion led by **Gian-Piero Persiani**, University of Illinois Urbana-Champaign

4:15 Other topics for discussion

4:30 Thank-you and closing remarks