KANSAI GAIDAI UNIVERSITY

Mickey Mouse or Mikiso Hane? : Re-examinimg `Relevance' in the EFL University Classroom

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Abstract

Schema theory clarifies the dialectical relationship between situated writer and situated reader and urges us to produce a pedagogy connecting the two. This paper offers a framework for doing so by way of collaborative critical analysis of collectively determined 'relevant' (i.e., culturally self-referential) published and student-generated English-medium text. Included is a sampling of pedagogical materials derived from said process.

Keywords: Schema theory, Relevance, Critical Awareness

INTRODUCTION

The socio-political implications of schema theory, with its affirmation of the innate meaning-making powers of readers, could – and the author of this paper argues, should – have great bearing on EFL praxis. Instead, remediation remains the basis of instruction in most second language classrooms still today. This paper begins with a brief theoretical overview, then examines the interconnectedness of schema theory, text selection and student motivation. It concludes with a framework for performing collaborative critical analysis of Japan-oriented English-medium texts in the EFL Kansai Gaidai University classroom.

SCHEMA THEORY: AN OVERVIEW

Schema theory posits that meaning is to be found not in text itself but in the efficient interaction between text and readers' background knowledge, or schemata. Accordingly, a well-chosen text is one that is a "full enough representation of the meaning to suit the needs, background, schemata, and interests of the readers" (Goodman and Goodman, 1983: 1104). It must, in other words, be relevant to readers in order to be meaningful, and thus enriching.

Schemata are both activated and constructed, drawing on pre-existing knowledge, as well as introducing and developing more sophisticated schemata. Bransford (1994) describes the relationship of schema activation and schema construction as a dialectical process of "reassemblage." He hypothesizes that students "activate various preexisting 'pockets' of knowledge that previously had been unrelated" and "reassemble these 'pockets' of knowledge into an integrated schema. This schema [...] then provides support for comprehending and remembering subsequent events" (ibid.: 488). Old and new cognitive events draw on each other, thereby promoting intellectual transformation and development distinct to each learner.

Schemata are differentiated into formal schemata and content schemata. The former consist of knowledge of text types, rhetorical conventions and the structural properties of prose, and the latter, its theoretical complement, cultural knowledge, topic familiarity and field-specific experience. The combination is considered fundamental to comprehension, inferential elaboration, ideational scaffolding and orderly searches of memory, in a word, *learning* (Floyd and Carrell, 1987). Schemata are likewise conceptualized on micro- and macro-levels; however, whether residing in the individual or the community, these schemata represent "social capital" (Coleman, 1988) that, when mobilized, provide socio-cultural affirmation by linking smaller scale community language routines with larger ones.

Schema does not exist in a generic state. Not only do different schemata result in different interpretations of text, but when a text has an identifiable cultural loading, there is a pronounced effect on comprehension (Anderson, 1994). Textual accessibility in schema theoretic terms, then, means that the implicit cultural values presupposed by a text match those of its readers, and because they do, the text is relatively easy – easier than syntactically and rhetorically equivalent texts based on less familiar content – to read and understand (Carrell and Eisterhold, 1983). As Silberstein and Clarke (1979: 52) put it, "a student with the requisite amount of knowledge and interest in a subject is more likely to force [her-/himself] through a difficult passage than through a relatively easy selection in which [s/he] has no interest." In other words, genuine interest develops in tandem with a perceptual-contextual framework (Wilson and Anderson, 1986; Bransford,1994; Anderson, 1994; Tierney and Pearson, 1994; Singer and Donlan, 1994; Bower, Black and Turner, 1994; Hull and Rose, 1994). Conversely, inaccessible text is that which results in a mismatch in content knowledge between writer and

reader – an experience common to non-native English speakers, who, as a rule, are not members of the intended audience of "authentic" English-medium text (Fairclough, 1992). This mismatch brings about cognitive dissonance that makes text more difficult to process.

PRACTICAL IMPLICATIONS

Traditional teaching methodologies center on cognitive re-orientation – of students. The rationale is that by forcing students to work within instructor-selected authors' schemata, they will eventually come to appreciate the significance of content that would otherwise remain irrelevant. Such negligence of the reader-centered selection process strains the relevance of the texts in question and highlights the importance of (re)directing the schemata theory that, ironically, it undermines.

Commonly deployed therapeutic strategies for achieving learner-directed cognitive re-orientation include training in text structure and sentence combining, providing precise elaborations which clarify the relevance of facts, posing questions that build prerequisite knowledge when it cannot be safely presupposed, and developing external criteria of importance in students. But all knowledge needs to be problematized: to be situated in classroom relationships that allow for communication and debate. This includes, of course, text-based knowledge but also knowledge about teaching itself.

Teachers are central to classroom processes no matter how student-centered we aspire to be. The act of reading student-generated text, for example, never fully responds to an objective reality in or absent from the text. Because of this, manipulating, appropriating, even co-authoring student work is ultimately, fundamentally unavoidable. As Tobin explains:

> The problem with admitting our role as co-author is that it violates most of our fundamental beliefs about the objectivity of the teacher, the integrity of the text, and the rights of the individual author [...]. If a teacher is reading a text that was written specifically for [her/him], with revisions that are a direct result of [her/his] suggestions, how can [s/he] possibly have any clear sense of where the text stops and [her/his] reading begins? (1991: 336)

In short, because all choices made concerning curriculum and pedagogy are value-laden, and

because there is no set truth awaiting discovery, if anyone's views are to be analyzed in conscientious critical discourse, then everyone's should be.

THE MIKISO HANE PROJECT

The following two-part, year-long project, required of all of my students[1] at Kansai Gaidai University, revolves around *Peasants, Rebels, Women, and Outcastes: The Underside of Modern Japan, Second Edition*, a non-EFL-specific university-level history book that explores modern Japanese history through Americanized Japanese male eyes. Its author, Mikiso Hane, is a US-born, Japan-raised, US government internment camp survivor and internationally renowned historian, who revolutionized Japanese historical scholarship by going beyond "the elites and famous intellectuals... to those ground beneath the wheels of so-called progress. [He revealed this] in the most simple and eloquent way possible – by letting the Japanese speak in their own numerous and varied voices" via personal narratives (Dower, as cited in Knox College Obituary, 2003). My aim in choosing such a text – a text that explores a domain familiar to students but that is overtly marked by a culturally mixed frame of reference and a distinct gender bias[2] – is to problematize the reading/writing process, i.e., to make plain that all knowledge is comprised of institutionalized constraints within which students must learn to negotiate meaning. It is also to encourage students to assert themselves against the power of text and to see themselves as both receivers and producers of discourse. Against the text, students exercise their inter-pretative skills, including reconstructing text-based presuppositions and drawing text-based inferences. To the extent that comprehension depends upon readers' ability to relate infor-mation from the text to pre-existing background knowledge, they are encouraged to consciously explore their own individual schemata, as well as to critically analyze and contest Hane's. In the process, they can learn that the rules of accuracy, standards of comprehension and proscriptions of appropriacy (all ideological categories in themselves) are not fixed, but subject to social forces (Fairclough, 1992).

Each student is also expected to engage in Hane-style research, in other words, to collect and analyze personal narratives as a means to unpacking the unmarked cultural narratives of class, gender, sexuality, ethnicity and national identity (Wallace, 1992), and in the process to harvest knowledge from their own lives. They are then to write two multiply-drafted expositions, one per semester, and prepare formal presentations, the theme of which should relate, however

indirectly, to the Hane text (see Appendix Text A and B).

I transform select essays into exercises that are designed to be collaboratively completed (see Appendix Text C: "Killers – And a Tiny Happiness!" Text D: "Are You Beautiful?"). These materials are designed to facilitate dialogic engagement with written/aural/visual text via strategic employment of such features as "Before-," "While-," and "After-Reading Discussion Questions" related to rhetorical purpose and context, and a range of qualitatively graded text-embedded discussion/writing prompts. Some of these prompts, oftentimes student-generated, are fairly standard in design in that they focus on assisting students in identifying 'significant' textual propositions (as determined by the author and/or instructor); most, however, are interpretive in nature and therefore more cognitively challenging. With respect to this latter category, few if any aim to elicit fixed or singularly 'correct' answers. Instead they invite a multiplicity of defensible interpretations, focusing as they do on buried ideological investment and competing schemata, and how both affect meaning.

I also videotape and edit (in a sense, co-create) final presentations, the results of which circulate widely on and beyond campus and in cyberspace[3] (see, for example: "Killers – And a Tiny Happiness!" at http://snipurl.com/peasant, which corresponds with the student-text in Appendix Text C; http://snipurl.com/jobsbrighten about finding purpose through work; http://snipurl.com/forgottenvillage about the disappearance of one student's grandfather's historically significant hometown; http://snipurl.com/livingjapan about a so-called *hafu* student and her Australian mother; http://snipurl.com/sixteen about the sacrifices of another student's "Overseas Chinese" grandfather; http://snipurl.com/slaveskorea about another student's elderly Korean neighbor who spent much of his youth in a Japanese coal mine; http://snipurl.com /greatmothers about another's grandmother's two mothers; http://snipurl.com/marriagevideo about the heartbreaking arranged marriages of one student's grandmother and her sister; http://snipurl.com/trickle about the "hungry times" of the Taisho Era; http://snipurl.com/ arewefree about contemporary delusions of freedom; http://snipurl.com/rise-up about one student's grandmother who, against all odds, realized her lifelong dream to open her own school; http://snipurl.com/familynames about, as the presenter puts it, the "importance of family names"; http://snipurl.com/japanbeautiful about the immeasurable cultural contributions made by Buraku people; http://snipurl.com/grampa about one student's grandfather's experience as an Okunoshima poison gas factory laborer; http://snipurl.com/contribution

about one student's grandmother's life under the Constitution of *Dainippon Teikoku* and http://snipurl.com/iesystem about another's under the *Ie* system; http://snipurl.com/animaltest about the "underside" of cosmetics; http://snipurl.com/toeat about the underside of meat-eating; http://snipurl.com/beginnings about one student's grandmother's impossibly complicated family tree; http://snipurl.com/namechanging about one student's family name controversy; http://snipurl.com/chilly about one very soft-spoken student's grappling with privilege; http://snipurl.com/zainichi about one student's Gaidai Zainichi Korean friend's life; http://snipurl.com/edudiff about one student's mother's and grandmother's educational options and choices; and many, many more, all of which come with student-oriented handouts and/or student-generated teacher-designed exercises like those featured in Appendix Texts C-D). It is this continually growing body of student-generated essays and repackaged presentations that, paired with and off-set by Hane, comprise the substance of my teaching.

Finally, I myself participate in the Hane project along with my students, producing one "chapter" of the imaginary *Peasants, Rebels, Women, and Outcastes – Volume II* (explained in Appendix Text A) during the first semester[4] and one "Hidden/Unknown/Underside of ～ " (explained in Appendix Text B) during the second semester (for two examples, see "Weaponstown," a local history piece about Hirakata at http://snipurl.com/wtown [accompanying handouts available at http://snipurl.com/weaponstownho and http://snipurl.com/weaponstownhoanswers] and "On Be-Coming Wo/Men Day" at http://snipurl.com/comingofage).

By relying on student-generated, culturally self-referential academic text and by engaging, myself, in projects that I assign to students, my aim is three-fold: first, to reconceptualize 'relevance', such that it is interactively and dialectically determined; second, to give students an opportunity to develop critical distance on academic literacy, so that elements from their native discourse community can be granted legitimacy in the new academic community; third, to role-model the critical self-examination process in which I am inviting students to engage (Auerbach and Burgess, 1985).

CONCLUSION

What most distinguishes the course described in this paper from many others is that instead of prioritizing the reproduction of normative cultural values and knowledge that promises closure,

mine is designed to privilege the development of interpretive skills: the skills required to negotiate the intersecting cultural narratives of class, sex, gender, sexuality, age, ethnicity and national identity. Such a methodology has as its primary goal learner awareness of and appreciation for 'positionality' – where one stands in relation to what one says – and 'multivocality' – the reality "formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other" (Bakhtin, 1984: 18). When exploited, these two interrelated concepts can emancipate students, prompting them to think critically: to de- and re-construct the ground rules of knowledge production and the ideological premises on which they are based.

This paper posits that despite schema theory's transformational potential, it is not "inherently healing, liberatory, or revolutionary. It fulfills this function only when we ask that it do so, and only when we direct our theorizing towards this end" (hooks, 1994: 61). Before teachers can make efficient use of schema theory, we need to acknowledge our own inevitable subjectivity, as reflected in our value laden choices concerning curriculum and pedagogy.

All text and its interpretation are invested with political and ideological processes, emerging as it does from individuals' positions in time and culture. It is placed, positioned and situated. This phenomenon can be used to engage and empower students by exploiting one of the richest and most abundant resources teachers have access to, namely, student-generated text.[5]

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APPENDIX

Text A | Peasants, Rebels, Women, and Outcastes: The Underside of Modern Japan - Vol. II |

Imagine you are writing a chapter for *Peasants, Rebels, Women, and Outcastes – Volume II*, an imaginary sequel to Hane's *Peasants, Rebels, Women, and Outcastes: The Underside of Modern Japan, Second Edition.* The chapter should have a specific theme (see book "Contents") and focus on someone who exemplifies it. Your task is to find that person and interview her/him. The person can be your age, younger or older – a family member, a parent or grandparent or sibling's friend, a neighbor, a store clerk, a janitor, a cafeteria cook, the owner of a small business in your neighborhood – *anyone* whose life experiences you think will help your audience to rethink "the ordinary." Interview this person; then place her/him in a social /political/historical context. For example (note: these are merely examples; *ask your own questions*):

  a. What was happening at the national/international level at the time of this person's birth/childhood /adolescence?

  b. What financial condition was her/his family in? Did both parents have salaried jobs? (Of course, families can be headed by just one parent or more than two.)

  c. How was her/his education affected by her/his sex, socio-economic class, birth order (etc.), for example:

      Was s/he started off in an academic/technical school?

      Sent to *juku*/bridal training?

      Encouraged to be athletic?

      Encouraged to attend a junior college/university?

      Encouraged to envision/plan for a career?

  d. What hobbies/pleasures did s/he have as a kid/young adult? What hobbies/pleasures does s/he have now?

  e. What were this person's dreams (*if* s/he had dreams) as a child/teenager/adult? What are they now?

f. How/Why did this person choose the work s/he now performs (of course, 'work' includes housework and homemaking)?

g. Did this person aspire to a different life (style) than the one s/he has? If so, what happened?

h. How does this person define 'satisfaction' and 'happiness' (etc.), and have her/his definitions changed over the years?

i. How does this person view contemporary Japanese society? Does s/he think things are better or worse (or both) than they used to be?

j. Does this person feel that her/his efforts and accomplishments in life have been acknowledged and appreciated, and if so, most especially by whom?

Text B | The Hidden/Unknown/Underside of ~ (a Person, Place or Thing) |

Your task is to select a topic (animate or inanimate) that is familiar to most of us, and to find something generally unfamiliar – surprising or shocking – about it, i.e., to uncover the "hidden, unknown or underside of [a person, place, or thing]." Note: that which is unfamiliar need not be negative (e.g., Adolph Hitler, murderer of millions and master of destruction, practiced a form of vegetarianism, which he believed could spiritually regenerate the human race).

Examples:

Children's Day	Sports (e.g., Sumo)	100-yen stores
Martin Luther King, Jr.	Video games	Vending machines
Cosmetics (e.g., hair dye)	Rock music	Talent
Femininity/Masculinity	Happiness	Studying abroad
Dieting	Sushi	English as "lingua franca"
Body building	Pedigree/exotic (pet) animals	Education
Smoking	Designer bags	Milk (production)
Your hometown	Marriage	The declining birth rate
Coming-of-Age Day	Tourism (e.g., Okinawa, Guam)	Wealth

Text C One student's essay transformed into an exercise in collaborative critical analysis. Format adapted for non-use owing to space constraints.

| "Killers – And a Tiny Happiness!" By Eriko Nishizawa, Kansai Gaidai University 2006 |

INSTRUCTIONS

· Below you will find an essay written by a second-year Kansai Gaidai IES student (level G). The essay is

bracketed by and interspersed with (30) questions. In small groups, answer these questions as thoughtfully as you can. Be aware that there are many kinds of questions being asked: some are simply grammar-based and require singularly "correct" answers, but many invite a multiplicity of defensible interpretations.

PRE-READING – PREDICTION

A. Look at the title of the piece (above), the name of its author. Can you predict what the text is likely to cover? What it *could* cover but probably won't?

B. Be aware that underlined words in the passage signal areas worthy of special attention and critical analysis.* See if you can figure out why.

WHILE-READING – QUESTIONS TO ASK YOURSELF

A. Who is the piece intended for? Am I a member of the intended audience?

B. How does the author establish her own authority or credibility? How does she locate her argument in current debates? Does she use quotations, summaries, citations, paraphrase?

C. What does the author's choice of examples tell me? What do they tell me about her attitude towards her message?

D. Does the author overtly present her point-of-view? Does her choice of words – especially nouns, adjectives, adverbs and verbs – tell me something about her attitude? Am I comfortable with her choices?

E. How does the author use personal pronouns (e.g., *we* versus *they*)? How does this affect me as a reader?

ESSAY BEGINS: "Killers – And a Tiny Happiness!" by Eriko Nishizawa

What do you expect from the government when many people are in trouble or [1. suffer / suffering]? Who helps whom? I think that we tend to think someone who is in a stronger position helps someone who is in the opposite [2. "We" = those in positions of strength / those in positions of weakness / both? Do you think both groups think similarly? And what about people who occupy positions of strength and weakness simultaneously (e.g., wives of powerful men)?]; however, if we pay attention to the old days in Japan, what we can see is different.

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* The underlined words that "signal areas worthy of special attention" are worthy of *whose* attention? *According to whom?* Remember, critical analysis is an inherent part of every act of reading. Question *everything* you read!.

[3. Hane Mikiso in PEASANTS, REBELS, WOMEN, AND OUTCASTS (2003) says / In *Peasants, Rebels, Women, and Outcastes,* Hane (2003) writes] that Japan was a very poor county over a period of many years. The majority of people faced harsh lives and struggled for survival. My 81-year-old grandmother, Yoki, who lives in Niigata prefecture, told me "What I remember well is that I worked insanely hard and [4. spent the poor life / lived in poverty] which you can't imagine now." Niigata has been famous as a source of rice since the old days, and most peasant people who lived in Niigata had rice to eat until WWII. [5. However, that life didn't last for long, and / However, with that war] the situation turned bad. Rice disappeared, and nothing was left. The government took the food, which they worked hard to produce, away and claimed it for the nation, the military [6. "the nation, the military" = ? In other words, specifically who ate and who did not?]. How did they feel when all [7. the fruit of their labor was / farm products were] taken away? They worked and worked endlessly to live, to survive; however, the government robbed them and spoiled their efforts. What the government did was to invade other countries, and that brought the majority of people [8. "the majority of people" = ?] living hell. It told people to be patient for the nation and demanded a lot of support. However, it didn't support their lives in return; therefore, the majority of people became "victims" [9. 'Victims' belongs / does not belong in quotations, because_...]. They devoted and sacrificed themselves to the "nation." [10. 'Nation' belongs / does not belong in quotations, because_...]. [11. I think that the government in the old days should have considered lower-class people, who after all were the majority, and how what the government was doing negatively affected their lives. / The government should have considered the common people, who after all were the majority, and cared about how it was negatively affecting their lives].

Here, I raise two examples of what my grandmother experienced and felt.

When she was a child, her family ate food which they produced [12. by themselves / themselves]. It was not enough but they could appease their hunger. At the time, the harder they worked, the more they could appease their hunger. Their effort to produce crops was reflected in the products which they got in their hands; therefore, she said it was not hard to work such long hours. However, when WWII began, the situation changed a lot. [13. Clothing factories, for example, turned into military factories, and people were forced to work in them to make a huge amount of military goods / The factories which were making clothes turned into military factories. A lot of laborers were forced to work hard to make a huge amount of military goods]; however, to force them to keep working endlessly, the government had to give them food. Where did the food come from? It came from hardworking peasants. Therefore, the government issued *Kyoken Hatsudou* (強権発動), which entitled it to break into peasant homes and steal [14. rice bags / bags of rice]. She said "How sad and scary it was! The fruit of our labor was stolen from us. How miserable we were. What I was looking forward to was eating a bowl of white rice. I sweated blood to eat it." *Kyoken Hatsudo*

was issued twice in the fall term when rice was harvested. The peasants tried to hide rice bags in the bushes or [15. beneath / at the bottom of] trees covered in leaves; however, their efforts didn't pay off, and all of bags were [16. robbed / stolen / taken / confiscated] by five to seven policemen. The police took them away [17. ''for the nation'' / for the nation], but what was left for the peasants was nothing, and after that starvation started. So, it's obvious that what the government did was a huge burden on the peasants.

During the war, a rationing system (配給制度) that limited the amount of food, fuel and electricity people were allowed to have was enforced. [18. ''Were allowed'' and ''was enforced'' are passive verb phrases. Recast the sentence in the active voice, so that the agent(s) is identified. In other words, make clear who is doing what to whom.] My grandmother said ''I agreed with this for the nation, but what the government gave us was not food; it was working goods like washcloths and arm covers to hold sleeves of kimono'' and added ''my understanding of it was that we had to work harder. I felt miserable, but we did our best for harvesting, and it was not only for the government; we also had our lives.'' According to an eighteen-century *Bakufu* official quoted in Hane's book, ''Sesame seeds and peasants are very much alike. The more you squeeze them, the more you can extract from them'' (p. 8). Was it true that if the government squeezed and squeezed, the peasants would be more productive? No. To be ''squeezed'' by the government was the same as compelling the peasants to sacrifice themselves, so they had only two choices: [19. survive / endure] or die. All of the peasants' lives were [20. owned / controlled] by the government, and there was no choice to run away from the lives they had.

Although [21. my grandmother / she] lived in a harsh time, she had a tiny happiness. [22. Sometimes in a year / A few times a year], *Goze* (瞽女), blind girls and women who sang songs while playing the *shamisen* (三味線) or *kokyuu* (胡弓), visited her hamlet. Each group consisted of four or five *Goze*, and traveled around Japan. When they came to the hamlet in the evening, the villagers let them stay in their homes and tried to welcome them as much as they could even if the villagers had nothing. The reason why they were happy to welcome *Goze* in such harsh times was [23. that, according to my grandmother, they ''had nothing to be happy for, but to listen to their beautiful songs / that ''we had nothing to be happy for'' she said ''but to listen to their beautiful songs], so all the villagers gathered in one place and shared time without feeling any suffering and misery.'' Listening to their songs, she asserted, was more helpful than waiting for aid from the government, and she wondered why she was working so hard for the ''killers of the peasants.'' [24. Analyze the above paragraph. The first sentence is important to the essay because_...; the following three sentences are important, because_...; the last two sentences support the author's point that_... What does the paragraph reveal about Nishizawa's attitude towards her message? Support your answer with details from the paragraph._...]

In conclusion, [25. the majority was poor peasants who comprised the base of Japan / poor peasants comprised the base of Japan]. The reason why Japan could survive was by the power of devoted peasants. However, in fact, even though the government grasped the severe situation which the majority faced, it closed its eyes and pretended to be blind. [26. The situation must not have been ignored / The situation should not have been ignored]. [27. What "situation" was ignored *by whom*?] If the government had taken different action on behalf of the peasants, what would have been waiting for them wouldn't have been extreme poverty, but instead, a completely different future. [28. What "completely different future" do you think Nishizawa is imagining? Remember: aim for specificity!]

Special thanks to Nishizawa Yoki and Tamarah Cohen

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Hane Mikiso (2003) *Peasants, Rebels, Women, and Outcastes: The Underside of Modern Japan, Second Edition*. New York, Roman & Littlefield. [29. Hane is the only published source cited in Nishizawa's paper. This is a problem / This is not a problem, because_...]

Masakazu Nagae (2006) *The Problem of the Issue to Wield Authority in Niigata after WWII* (translation mine) http://www.senshu-u.ac.jp/~off1009/PDF/211-228.pdf

Wikipedia (28/12/2006) http://ja.wikipedia.org/wiki/%E7%9E%BD%E5%A5%B3 [30. Wikipedia is a reliable / unreliable source, because_...]

POST-READING – QUESTIONS TO ASK YOURSELF

A. How did my nationality/sex/age/socio-economic class affect how I responded to the text?

B. What are some other ways of writing about the topic?

C. What questions would I like to ask the author?

Text D Another student's essay transformed into an exercise in collaborative critical analysis. Note: instructions, pre-, while-, post-reading questions, and works cited have been omitted owing to space constraints.

ESSAY BEGINS: "Are You Beautiful?" by Aya Akebi, Kansai Gaidai University 2007

When you hear the word 'keshou' (化粧), cosmetics, which sex do you imagine? Most say "women," because it is customary for women to put on makeup rather than men in contemporary Japan. The literal meaning of 'ke' (化) is to disguise, and 'shou' (粧) means to dress. Why do most women put on makeup? In other words, why do most women have to disguise themselves with makeup? I would like to verify if men

value women's beauty by researching the different values of beauty among men and women.

Why do we put on makeup? I can think of a few reasons. [1. One is simply because we enjoy putting it on. We can gain some confidence by making up / One is simply that we enjoy putting it on, and in the process, gain confidence]. Also, [2. making up / wearing makeup] has the [3. power to fortify our impression strong / effect of fortifying our social image], and it allows us to adopt various [4. personals / personas]. I think we (especially at our age) [5. The intended audience of this piece is_...] basically enjoy putting on makeup as a part of fashion.

However, do you think women [6. actually enjoy / can really enjoy] makeup? When we reach a certain age, especially when we start to [7. work as a salary person / engage in salaried work], we are required to put on makeup as [8. a show of good manners / a kind of manner] in contemporary Japan. Perhaps, makeup becomes something other than [9. a manner / good manners] for women [10. in certain contexts / on certain occasions]. For example, a required style of makeup surely exists. According to Suzuki (2006), one airline company teaches women the suitable way [11. 'suitable' as defined by whom (do you imagine)? Remember: aim for specificity!] to apply makeup for the work place. Women are often required to apply ''brilliant but not too gorgeous makeup'' (translation mine, p.154). It can be said that women [12. are in / have] a double bind in certain cases; we are not accepted in [13. both no makeup and too much makeup / either no makeup or too much makeup]. Moreover, as Marjorie Ferguson (1983) says, ''It is a social, cultural and economic fact that for some women their facial contours or body shape can determine their income and status more than their life chance situation'' (as cited in Kramarae and Treichler, p.67). Putting on makeup becomes [14. an obligation / a standard] for women; we are tacitly forced to put on 'ideal' [15. The single quotations around *ideal* mean:_...] makeup. Once the standard is made, women's makeup is no longer a part of fashion [16. in other words:_...].

Another reason why women put on makeup could be that [17. they want to keep their appearance young / we want to keep our appearance young (Remember: stylistic consistency is important to good writing!)]. Women tend to dread getting old. [They / We] start to care about [their / our] wrinkles and freckles on [their / our] faces as [they / we] become old. Even if still young, a lot of women prepare for [their / our] future face by doing face packs and spending money going to aesthetic salons. Most women believe that we can become 'beautiful' [18. The single quotations around *beautiful* mean:_...] by doing so. Gloria Steinem says that ''Women may be the one group that grows more radical with age.'' [19. To integrate a quotation properly within a paragraph, it is customary to write one sentence to introduce the quotation, a second sentence that includes the quotation, and a third sentence to comment on the significance of the quotation. Ms. Akebi has / has not done this with the Steinem quotation.] In society, it seems that keeping youthful is considered a kind

of 'beauty' for women. [20. If we watch TV, the number of aged women is much less than that of men. Instead, a number of young women can be seen on TV. In addition to that, women can often see in women's magazines features on how to keep our faces young and how to make our skin younger. / Notice how few older women are featured in the media, and how many anti-aging products for women there are!] [21. It implies / These patterns imply] that women's youth is considered invaluable, so women's makeup can be one way to conceal our true faces.

Where does the idea that women have to keep their appearances young come from? Who [22. gets advantages / is advantaged] by women keeping their youth? Naomi Wolf says, "Aging in women is 'unbeautiful' since women grow more powerful with time, and since the links between generations of women must always be broken." That is to say, conversely, keeping youthfulness is isolating and has less power. The idea that women's youthfulness is worthwhile represents the belief that women should be <u>weaker</u> [23. 'Weaker' in this context = ?] than men, and those weak women are [24. valuable / valued by men]. Also, it can be said that men [25. emphasize / enhance] their high status by defining women's beauty as youthfulness. Charlotte Perkins Gilman (1911) suggests, "Much of what man calls beauty in woman is not human beauty at all, but gross over-development of certain points which appeal to him as a male." In other words, women's beauty is dominated and controlled by men.

According to Elizabeth Robins (1924), "The most beautiful women of all have been most the slaves of their beauty" (as cited in Kramarae and Treichler, p.67). That is to say, while most women think that we put on makeup [26. to enjoy fashion or we put on makeup for ourselves / for our own pleasure], unconsciously, women who put on makeup [27. fit in / defer to] the beauty structure which men [28. made / have made]. In addition, even though women put on makeup to try to get high status, [29. regrettably / ironically], from men's point of view, we make our status lower by putting on makeup. There is a gap between how women see our own beauty and how men see women's beauty. Therefore, putting on makeup, i.e., disguising ourselves by using makeup, can be understood as disguising ourselves to be the kind of women which men require. <u>Unfortunately, by doing so, women are accepted as a part of the society which has been made by men.</u> [30. In other words:_...]

NOTES

1) I teach a wide range of levels that includes first- and second-year junior college IES students, first- and second-year regular university students (English I-II) and second-year IES university students.

2) Hane's masculine bias can best be summed up by comparing the titles to sequential editions of his Peasants book: *Peasants, Rebels, and Outcastes: The Underside of Modern Japan* versus *Peasants, Rebels,*

Women and Outcastes: The Underside of Modern Japan, Second Edition. Note the explicit reference to women in the second edition, and how it underscores the fundamentally anomalous position females occupy vis-à-vis the male standard. Discursive formations of this kind encode females according to sex(ual status) and males as genderless 'universal' beings.

3) All uploaded presentations appear on Google Video, restricted access, with permission from those involved.

4) Owing to space constraints, I have not included a sample of my for-student personal narrative "chapters" in this paper, but would like to make available to those interested my latest based on Sadato Tanimoto's (1988*) Kansai Gaidai Zukuri 38 Nen: Wakamono no Yume o Sodatete* (*The Making of Kansai Gaidai, 38 Years: Nurturing the Dreams of Youths*), based on a translation of sub-chapter three of chapter one, "Student Workers: Oka 7001 Factory."

5) For a sample of how the students themselves feel about The Mikiso Hane Project (A and B), go to: <http://snipurl.com/hanefeedback>.

<div align="right">（Tamarah Cohen　外国語学部准教授）</div>