

The West and the Resistance: Stakeholders' Perceptions of Teaching Shakespeare for and against Westernisation in Japanese Higher Education

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Abstract

This chapter explores the question ‘Is Shakespeare perceived as one of the powerful global icons through which local education is westernised?’ in Japan. It foregrounds the perceptions of people studying and teaching Shakespeare in Japan in the early twenty-first century. The chapter demonstrates that some of these perceptions around Shakespeare in Japanese higher education are predicated on a binaric understanding of Shakespeare as the ‘foreign’/’other’/west, distinct from the ‘indigenous’ /’our’/East Asian. His foreignness is perceived varyingly from positive to malignant, with reference to the nature and purpose of subject English; the use of western productions in the classroom; and the delivery of a westernized ‘world view’ through Shakespeare. However, other perceptions explicitly or implicitly trouble this supposed polarity, emphasising Shakespeare as (adapted to be) local, regional and Asian, in terms of perceptions of his bawdy humour, affinity with Japanese history and culture, and use of locally-made or -inflected resources.

Keywords

Shakespeare

Japan

Higher education

West

Westernisation

Local

Asian

This chapter explores the question ‘Is Shakespeare perceived as one of the powerful **global icons** through which **local** higher **education** is westernised?’ with regard to Japan. A ‘**global icon**’ can be defined as someone whose name needs no gloss to be instantly recognisable to households internationally.¹ The **westernisation** of education invokes a process in which provision becomes ‘**western** in character’, adopts, is brought or comes ‘under the influence of the culture, **economy**, or political systems of Europe and North America’ or ‘the **Anglophone** model’.² It is particularly interesting to explore whether or not Shakespeare is perceived as one of the powerful **global icons** through which **local** higher **education** is **westernised** in Japan given prominent accounts of its fluctuating relations with the rest of the world. Recently, there is the claim that ‘It is the most resistant Asian country to **English**, maintaining a **national language** system; it tends to do things differently in many spheres to the **Anglophone** model’ with considerable success. Hence, ‘it is one of the countries which seems to challenge, albeit perhaps not consciously, the popular assumption that perhaps the Anglophone way is the most efficient’.³ Historically, there are its periods of isolationism and nationalism; ‘opening up’ and being forcibly opened up to **western** influences; **military** occupation, continued military presence, and direct intervention in shaping Japan’s **school** system and **curriculum** design after World War II. Many of these **heavily involving the United States** as well as Britain, through the Anglo-Japanese Treaty of 1902.⁴ These are highly relevant contexts, even explanations, for Shakespeare’s place in Japan. Existing research has established the role Shakespeare was made to play, for example, in westernising and **modernising** **traditional Japanese** theatre as part of the wider ‘Meiji Restoration’s sycophantic adoration of **Western** literature and mores’ in its ‘dramatic drive for innovation and development’ and to compete with, the **global** dominance of the **British Empire**.⁵ There is less research available, in English, on the effect of the Meiji Restoration on Shakespeare in **education**. Although it is still overshadowed by attention to Shakespeare in education in Britain’s former

colonies, publications on Shakespeare in Japanese classrooms are flourishing at the start of the twenty-first century: see issues six, seven, thirteen and sixteen of the British Shakespeare Association's *Teaching Shakespeare* for examples of, what Bi-qi Beatrice Lei has called, the 'showcasing' of Shakespeare in Japan, where individuals present their experiences of and guidance for teaching or studying him.⁶ There is a dominant focus in such work on what Shakespeare is done, when and how, i.e. what pedagogies are used—students' perceptions of and visions for Shakespeare. Publications that go beyond such showcasing include Daniel Gallimore's and Uchimaru Kohei's critically- and historically-engaged work on Shakespeare in Japanese classrooms and educational publishing.⁷

The previous chapter in this book, by Uchimaru, suggests that the attractiveness of Britain, in and somewhat beyond Meiji Japan, was predicated on—and went hand in hand with—a deficit view of Japan as an inferior nation in desperate need of modernisation expressed in critiques written by its own sons (with some dissent from intellectuals and authors such as Natsume Sōseki and Fukuhara Rintaro).⁸ Facility in English was held to be important less for communicating with English speakers than for gaining knowledge about 'manners and customs', 'thoughts and feelings', morals, values and culture from Anglophone countries with which to 'improve' Japanese citizens.⁹ It is hard to imagine this scenario persisting today given either, depending on who you read, an apparent role reversal—Britain's seeming pursuit of isolationism (exemplified through its withdrawal from the European Union) and Japan's overall growth in cultural and economic power, notwithstanding its economic stall in the 1990s—or Japan's determined *galapagosization* or exceptionalism.¹⁰ One of the concerns of this chapter is the extent to which western—no longer purely, or primarily, British—models and products are constructed as desirable in Japanese higher education. Uchimaru explains that, as the twentieth-century progressed, Shakespeare's place in Japanese higher education was articulated more critically, even as he continued to be a mainstay of studies of English literature and language. He argues that currently 'Shakespeare is being marginalised in Japanese higher education, largely due to competition from career-oriented education' faced by the liberal arts and humanities.¹¹ So, this chapter's key question might be restated as, in twenty-first century Japan, 'Is Shakespeare *still* perceived as one of the powerful global

icons through which local higher education is westernised?’

In the following section, I critically relate the methods used in researching this chapter from 2014 to the present. Subsequent sections answer the question ‘Is Shakespeare still perceived as one of the powerful global icons through which local higher education is westernised?’ affirmatively. They do so by analysing university educators’ and students’ constructions of the nature and purpose of subject English; the use of western productions in the classroom; and the delivery of a westernised ‘world view’ through Shakespeare. I then demonstrate contrary instances in which Shakespeare is *not* perceived to westernise Japanese education, or in which his teaching can be seen to resist or problematise westernisation. These include the negotiation of possible affronts to cultural sensibilities caused in Japan by Shakespeare’s *shimo-neta* or bawdy humour as well as the demands of western pedagogies (i.e. pedagogies perceived to be western in origin); an emphasis on Japan’s affinity with Britain; and the use of local cultural products to teach Shakespeare.

5.1. Researching Shakespeare in Japanese Higher Education

The question explored in this chapter is adapted from one originally posed by Sonia Massai in her book *World-wide Shakespeares*: ‘Has Shakespeare become one of the powerful global icons through which local cultural markets are progressively westernised?’.¹² Massai posits secondary and tertiary education as modes of cultural production alongside theatre, film and other media.¹³ I have altered the wording of Massai’s original question, not only to focus on higher education rather than strictly cultural markets, but also to remove any suggestion that this is a longitudinal study (‘progressively’ has been deleted) or that it will measure a cause-and-effect relationship between Shakespeare in higher education and westernisation. The chapter will demonstrate that some perceptions of Shakespeare by stakeholders in Japanese higher education are predicated on a binaric understanding of Shakespeare as the ‘foreign’/’other’/west (with foreignness perceived varyingly from positive to malignant) distinct from the ‘indigenous’/’our’/East Asian. Other perceptions trouble this supposed binary, explicitly or implicitly, drawing on concepts such as nationalising, localising, regionalising and Asianising Shakespeare.¹⁴ They reject, as Thea Buckley terms it, ‘a simplistic east-west binaric axis’ in favour

of recognising ‘multidirectional complexity’ and ‘glocal inter- and intraculturalism between multiple local and global centres’.¹⁵ So this chapter contributes to rewriting a dominant and overly-simplistic narrative of west-east influence on Shakespeare pedagogy.

It draws extensively on articles, written and published in English, by contributors from Japan. They were received in response to my calls for papers for the British Shakespeare Association’s *Teaching Shakespeare*. This is an international, cross-sector publication for Shakespeare educators (teachers, lecturers, theatre and heritage workers mainly) freely available online and read in over sixty countries. I founded it in 2011 and continue to edit issues two or three times a year. The articles analysed here that appear in issue 6 were received in response to a call shared through multiple international, regional and local Shakespeare associations. Those in issue 13 of the magazine were volunteered by the organisers of a symposium, Shakespeare Film East West, co-organised by Waseda University and the University of Birmingham. Issue 16 similarly came out of a symposium on the teaching of Shakespeare in Japan held at Toyo University in January 2018. A couple of the articles drawn on in this chapter were commissioned by me for general issues. I gave little guidance, beyond house style, to these authors or the guest editors of the themed issues. Each contributor was asked to write between five hundred and two thousand words on their experience of Shakespeare as an educator and/or student from/in Japan. To offer some insight into the demographics of the contributors, the majority of participants and contributors were Japanese nationals, the rest UK or US foreign nationals working in Japan, mostly on a permanent basis. Some are postgraduate students as well as educators in higher education.¹⁶ Both public and private universities are represented.¹⁷ Although Shakespeare is rarely a compulsory subject at university, contributors come from a variety of departments and programmes: mostly English departments (language and literature), but also law, global studies, life design, liberal arts and lifelong learning offered by institutions affiliated with universities (but not awarding degrees).¹⁸ Many academics who might identify their home discipline as English Literature teach both English majors (e.g. British Literature, British Drama) and non-English majors (e.g. law and life science students studying English as an Additional Language or EAL). The educators represented in this chapter are working at undergraduate, postgraduate and non-award level. Their

voices are crucial to this research given the absence of educators working inside 'the Japanese system' from much existing literature.¹⁹

That the articles needed to be written in English for publication in *Teaching Shakespeare* means that the research was self-selecting of educators with strong written English skills. However, there is a long-held expectation in Japan that those delivering Shakespeare in higher education are familiar with and skilled in the English language. Although this research exceeds the sample size of previous studies (such as the aforementioned publications showcasing Shakespeare in Japanese classrooms), an obvious limitation of this chapter is that these educators and students constitute a small sample of the total population currently studying and teaching Shakespeare in Japan. Additionally, the sample's representativeness—or lack thereof—must be taken into account. For example, the contributing educators consider themselves, in some respect, experts in and innovators with regard to Shakespeare and/or pedagogy. They are also sufficiently self-motivated to write about their experiences. Apart from these contributions to *Teaching Shakespeare* articles, this chapter is also informed by my attendance at and participation in a range of Shakespeare-related activities in Japan since 2014: teaching classes as a guest lecturer; informally mentoring small groups of undergraduate and postgraduate students; auditing and presenting at academic symposia; participating in student rehearsals; watching productions; auditing and presenting at public events for educators, students and Shakespeare enthusiasts. A limitation of my interactions is that they were all conducted in English (or that, occasionally where Japanese was spoken, I was dependent on translation into English by multilingual colleagues or students) so there is the possibility of mistranslation, missed nuances of speech, or that some English as an Additional Language (EAL) speakers may not have felt as free or secure in their articulation as when working in their first language.²⁰ I have written on the challenges, benefits and pleasures of such outsider research more widely in the introduction to this book as well as in a dedicated blog post published by the British Sociological Association.²¹

To a lesser extent, this chapter draws on vox pops that I undertook with students at several higher education institutions for *Teaching Shakespeare*. They were drawn from universities in Tokyo and Kyoto as well as (relatively) smaller places like Gifu, Nishinomiya, Sendai and Takasaki.

Additionally, many of the articles quote students' anonymous course feedback or surveys (again, anonymised) undertaken with students by the article authors. To help understand these students' perspectives, I offer here a brief sketch characterising Japanese students' experience with Shakespeare—although it cannot capture the full range of experiences. Although popularly extracted in EAL readers until the mid-twentieth-century, the plays are not generally now taught at high school.²² However, school students may learn about Shakespeare as a historical figure from their world history textbooks.²³ Additionally, Igarashi Hirohisa and Anthony Martin argue that “Shakespeare” is not entirely foreign to higher education students in Japan but may instead be something to which they have had ‘significant exposure’, if serendipitously and unwittingly instead of through educational policy.²⁴ An example they give is that students may have unknowingly encountered him in the EAL classroom:

‘English learning materials used in Japan are dotted with quotations from “Shakespeare”, although they are not always identified as such.²⁵ For instance, “All that glitters is not gold” is often quoted in English grammar books to illustrate the proper use of “that” as a relative pronoun. “To be, or not to be” is quoted to demonstrate the use of the to-infinitive’.²⁶ Moreover, young adults in Japan are familiar with the figure of Shakespeare and snatches of his work through their incorporation into domestic popular culture. As Uchimaru explains, ‘Shakespeare’s plays are employed as material resources to exploit for Japanese youth culture, including anime and manga’.²⁷ Igarashi adds songs, television dramas and commercials—as well as reminding us of the long history of translations, stage and film productions of Shakespeare in Japan—to this list of local cultural appropriations of ‘stories, moments and famous speeches’.²⁸ Furthermore, he cites various twenty-first-century examples of British theatre and BBC Shakespeare productions that circulated reasonably popularly in Japan in cinemas and on DVD. Rarer yet than these experiences of Shakespeare, but still a source of contact, are touring theatre groups, student and, occasionally, school productions.²⁹ However, reading Shakespeare’s works in early modern English editions or extracts is repeatedly identified by educators as being too hard for both school and university students in Japan: some perceive this to be exacerbated by the lack of attention given to reading sizeable literary texts, in any language, at school.³⁰ Shakespeare is not necessarily a compulsory subject at university, even for English/modern language majors. This may be more common where a choice is offered between studying English and American

literature.³¹ To summarise, Japanese higher education students are likely to have encountered a phenomenon called ‘Shakespeare’ by the time they reach English classes at university, but not to have studied his works.

5.2. Shakespeare for Global *Jinzai* and English as an Additional Language

That learning English problematically involves westernisation has already been made evident in this book.³² With the particular example of Shakespeare, chapters two and three testify that studying language frequently involves encountering literature written in that language as well as cultural mores, predominantly from the west rather than the wider, English-speaking world. Uchimaru established in Chapter 4 that the study of English in Japan since the late 1800s onwards has been no different. This westernising effect of learning English—entailing coming under the influence of (among other things) the culture of Europe and North America—is actively sought in certain contexts and by certain stakeholders in education.³³ This is true of Japan, from Uchimaru’s description of the Meiji period’s equation of westernisation with modernisation and imperial power to something I focus on in this section: the idea that learning English (on the assumption that it is the global *lingua franca*) is a key aspect of ‘global *jinzai*’ or ‘*globalaru jinzai*’. Otherwise known as global talent, global personnel and global human resources, the notion of ‘global *jinzai*’ has been foregrounded in Japanese higher education, especially since the ‘burst of Japan’s bubble economy in 1991’.³⁴ These global personnel should graduate with the potential to study and work abroad, be interested in and understanding of different cultures, and able to use foreign languages for professional communication. Under this banner, a particular target has been improving Japanese graduates’ speaking and listening skills in English, which have for a long time been regarded as a weak point of EAL in Japan (with Japanese students EAL generally held to be weaker than in neighbouring countries).³⁵ Gallimore notes that at the time of his arrival in Japan in 1987—roughly three decades prior to the report Motoyama Tetsuhito cites—‘there was a perception that while educated Japanese people could read English, they lacked the skills and confidence to communicate in English with native speakers’.³⁶ This is often explained by citing the context that ‘spoken English is not necessary in daily life, and Japan still retains a strong national language system’, the lesser place of English in schools (especially primary schools) in

Japan than in neighbouring countries, and the pressure on graduates to ‘have the qualities and skills to cope in the international arena [plus]... a stable Japanese identity’ ahead of being a global citizen.³⁷

This focus on particular aspects of, or approaches to, EAL has been enshrined in Japan’s education policy. Evidence of this in higher education institutions, and its consequences for Shakespeare, includes an article by Motoyama, who teaches Shakespeare as part of EAL education in Waseda University’s law school. He cites as an influence on his course design the final report of the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT)’s Committee to Form a Grand Design for Education and Research for the twenty-first century’s call for ‘education that makes discussion in English possible’.³⁸ Motoyama explains the effect of this report on the work and curricula of Waseda Law School. Its ‘non-area-major faculty members’, including Shakespearians, have offered ‘language and general education courses’ informed by their own humanities and social sciences disciplines, including ‘a tutorial-style class in Shakespeare’ since 2006.³⁹ The idea of such content- and task-based classes is to ‘make students functional enough in English to be able to study law in English when necessary’ and to take part in ‘academic discussion’ in English.⁴⁰ Additionally, students in the law school commented that studying Shakespeare enhanced their understanding of the culture and attitudes that have shaped English law.⁴¹ Umemiya Yu’s article in the same issue of *Teaching Shakespeare* cites a survey of school-leavers undertaken by MEXT to highlight that students have internalised their national government’s concern and to explain their enthusiasm for studying English, including courses on Shakespeare.⁴² He has recently developed an online teaching activity with students reading aloud, then submitting audio recordings of, and receiving feedback on monologues from Shakespeare to develop their spoken English. There is a particular emphasis on accent, pronunciation, stress, fluency and speed.⁴³ Where Shakespeare is included in English classes in twenty-first-century Japanese higher education, especially for those not majoring in Literature, it is because lecturers, such as Motoyama and Umemiya, have made a convincing argument for Shakespeare’s being ‘inextricably tethered to English-language speaking and listening ability, including its benefits to vocabulary.’⁴⁴ On the flipside, the policy emphasis on English for global *jinzai*—sometimes framed as a focus on English as skills over content;

‘English language’ rather than ‘English literature’; or ‘communicative competence’ rather than English as a ‘cultural and literary subject’—means that Shakespeare, as a literary giant, can be seen as getting in the way of learning English for professional communication.⁴⁵ Some lecturers report being asked not to cover Shakespeare, or have the time they spend on it, in their English language classes, limited.⁴⁶ The ‘stampede towards English as a global language’, specifically English for global *jinza*, has split attitudes towards and behaviours around teaching and learning Shakespeare in Japan, perhaps along the lines of institutional ethos: liberal versus utilitarian education, embracing versus shunning.⁴⁷ Thus, it sometimes transpires in twenty-first-century Japanese higher education that Shakespeare is perceived as not westernising enough or, rather, not *functionally* westernising enough.

5.3. Western Productions for Teaching Shakespeare

Given the emphasis shown above on Shakespeare for EAL and the Anglocentric nature of much English language teaching, it is not surprising that western, Anglophone productions and adaptations of the plays dominated these educators’ and students’ experiences of Shakespeare in the classroom. Given the further value accorded to learners interacting with native speakers in many Japanese educational institutions—demonstrated by the use of native English-speaking teaching assistants in schools and lecturers in universities—it is perhaps also predictable that the majority of productions were not just Anglophone but western. Any attempt to explain the favouring of western Shakespeare productions with reference to a lack of availability of non-western, English language Shakespeare productions would be questionable in the digital age where online resources such as the Asian Shakespeare Intercultural Archive and MIT Global Shakespeares websites are freely available. Rather, watching British and American Shakespeare productions or adaptations on screen is portrayed by several educators in Japan as satisfying students’ need to listen to native speakers in order to improve their communicative ability in English.⁴⁸ That is to say, the perceived westernising influence of these productions is strategically courted by some educators. For others, however, the films’ geographic origins seem incidental: what matters is the sense that students engage better with films of Shakespeare than with reading tasks, especially as an introduction to or overview of the plot—something not unique

to EAL Shakespeare classes. Productions mentioned include *Henry IV, part 1* from Shakespeare's Globe, directed by Dominic Dromgoole (2010); the BBC's *Hollow Crown* (2012); the BBC's *Two Gentlemen of Verona* (1983) in a version with both English and Japanese subtitles; Baz Luhrmann's *Romeo + Juliet* (1996); and Michael Radford's *The Merchant of Venice*.⁴⁹ Koizumi Yuto, writing about teaching at Waseda University Writing Centre and Komazawa Women's University, describes teaching Shakespeare, specifically *A Midsummer Night's Dream* and *The Merchant of Venice*, using two 'modern films' featuring Shakespearean lines, characters' and plot moments: *Dead Poets Society* (1989) and *The Man Without A Face* (1993).⁵⁰ Similarly, Morinaga Koji shows Anglophone films that quote Shakespeare as part of a focus on 'The Poetry of Film' such as *Sense and Sensibility* and *Mrs Dalloway*. Marie Honda taught *The Taming of the Shrew* drawing on American screen adaptations of the play such as the Zeffirelli film, *Kiss Me Kate*, *10 Things I Hate About You*, and the TV drama *Gossip Girl*, as well as Japanese spin-offs detailed below. These films range through the genres of literary adaptation, drama, romance, romantic comedy, crime and Shakespop, glossed by Christy Desmet as 'Hollywood teen Shakespeare'.⁵¹ Desmet's article usefully puts into perspective for readers that Shakespeare and western productions of his work, encountered as part of curricula and assessments, are a minute part of the cross-cultural traffic these students partake of and participate in.⁵² Shakespeare is not the prime westernising force in their lives: they are independently, avid consumers of western film and this enthusiasm is used by educators to engage them with Shakespeare, a less familiar western text.⁵³

Another way in which Japanese higher education students may encounter western productions of Shakespeare is through touring Shakespeare companies. The two occasions on which Machi Saeko recounts hosting a British Shakespeare touring company, TNT, at Japan Women's University not only introduced students to the experience of hearing Shakespeare's English spoken by native speakers, but also to western theatre productions and conventions, including purportedly western values around gender, sexuality and equality.⁵⁴ This is in line with rationales articulated for subject English as extending students' realms of experience, making them 'open-minded' and 'flexible', understanding 'themselves and the world around them' no longer dominated by the local or national but international or global,⁵⁵ producing 'more cultured,

critical and sympathetic world citizens', 'challeng[ing their] existing social consciousness' and addressing 'issues of importance'.⁵⁶ Machi observes that the touring production did not overtly introduce the audience to movements promoting and legislation around contemporary LGBTQ+ rights movements in the west.⁵⁷ However, she suggests that the students may have made connections between this western play's LGBTQ+ resonances, heightened by its gender-blind casting of Maria, and international current affairs, such as the LGBTQ+ community's fears about backsliding on their rights under Trump's leadership of America. Furthermore, she suggests they may have linked the production to institutional discussions about the inclusion of transgender students at Japan Women's University and national legislation on gender reassignment in the 2017 Family Register Law. Machi articulates support for what she perceives as progressive, western thinking about sexual equalities in Japanese policy and society in her statement that:

...the world has entered a new phase in terms of the concepts of gender, sex, masculinity, and femininity; their definitions are becoming more varied and flexible than they used to be. Unfortunately, LGBT rights and understanding of transgender issues in Japan are relatively behind compared to the US and some countries in Europe.⁵⁸

Supposedly, western-style approaches to gender and sexuality are cast by this educator as desirable in Japanese education and society, and Shakespeare is welcomed as one possible stimulus to reconsidering local (Japan Women's University) and national (Japanese) constructions of them: 'I hope that the opportunity to watch *Twelfth Night* has not only inspired the students to learn more about the English language, culture, and plays, but has also given them the chance to question our notions of gender, humanity, and love'.⁵⁹ There are resonances here with the historical aims for Shakespeare in Japanese higher education expressed by Uchimaru, even if the outlook that studying Shakespeare is supposed to instil has shifted. In addition to exposure to western Shakespeare productions, on film or stage, as part of studying Shakespeare in Japanese higher education, Honda helps students to visualise early modern England by showing them photos of Shakespeare's Globe alongside *Shakespeare in Love*. Furthermore, she looks at eighteenth-century Shakespeare adaptation by teaching students about *The Tempest* by William Davenant and John Dryden and *King Lear* by Nahum Tate.⁶⁰ Tink developed students'

awareness of the plays' historical context, asking them to explore extracts from Elizabethan sources, such as *An Homily against Disobedience*, as well as western literary criticism as diverse as E.M.W. Tillyard and Phyllis Rackin.⁶¹ Kenneth Chan used multiple, English, short stories of the set play with his classes, by *the Lambs* and E. Nesbit.⁶² Thus, teaching the global icon Shakespeare sometimes entails the use—even the multiplication—of other western texts in the classroom.

5.4. Japanese Resources for Teaching Shakespeare

However, there is also evidence of the use of Japanese-originating teaching resources in the Shakespeare classroom in Japanese higher education. Their use troubles notions of Shakespeare as a powerful global icon through which local education is straightforwardly westernised. These resources are one way in which domestic or Asianised texts are brought into the English classroom in Japanese higher education that counterbalances with the western productions and additional texts cited above. Obvious examples are the textbooks for teaching EAL produced by Japanese publishers, including those with a literary focus.⁶³ Others include *haiku* in Japanese being brought into the classroom to read alongside Shakespearean verse and Japanese translations of Shakespeare. A benefit of the latter was described by one of Honda's students thus: 'Japanese lines move my heart more directly'.⁶⁴ For this student, experiencing Shakespeare in Japanese had a greater affective impact and was thus more engaging. Beyond strictly literary examples, Honda describes using Japanese *manga* such as *Hanayori dango*, translated as *Boys over Flowers*, in her session on *The Taming of the Shrew* (more details on this below). Matsuyama Kyoko similarly used Japanese-language *manga* and *anime* in her classes at Komazawa Women's University: not 'study manga', which offer a beginner's edition, but popular titles in their own rights which incorporate Shakespearean quotation or adapt his plotlines.⁶⁵ These include *Seven Shakespeares* and *Seven Shakespeares Non Sanz Droict* by Harold Sakuishi, *Black Butler* by Toboso Yano, *Blast of Tempest* by Shirodaira Kyo, Sano Arihide and Saizaki Ren, and *Requiem of the Rose King* by Kanno Aya. Matsuyama perceives them as highlighting key themes in the plays and conveying to students details about British history and culture, despite their Japanese origins—or because of them: perhaps, as Japanese cultural products, they assume less knowledge of the plays, British history and culture on the part of their readers than western

equivalents. She also notes that these Japanese texts sometimes talk back to the Shakespearean originals. For example, they criticise Shakespeare and his western audiences' fondness for tragic 'bad-end' plays, rewriting them to fit with Japanese sensibilities concerning appropriate endings.⁶⁶ That is, they actively resist western genre conventions used by authors such as Shakespeare.⁶⁷ Gallimore uses Anglophone manga Shakespeare editions from a series by the British publisher Self Made Hero (perhaps inspired by the earlier, Japanese phenomenon of study manga). These combine cut-down playtexts from modern-spelling editions of his works with specially-commissioned work by international manga artists. Some are identifiably Japanese and create Japanese settings for the plays; others are not, do not, and their work is Japanese-inflected only in the sense of following manga conventions which originated with the creation and popularisation of the genre in Japan. In his guest editorial for *Teaching Shakespeare*, Martin argues that the contributors' use of Japanese or Asianised texts related to Shakespeare means that their students 'can gain a knowledge of the various Shakespearean worlds' and 'enjoy a process of understanding Shakespeare as part of their own world'; of Shakespeare de-centred from western literature and culture as well as the English language, part of the larger phenomenon of globalising or Asianising Shakespeare.⁶⁸ In return, the publicising of Japanese titles in an international, Anglophone magazine contributes somewhat to the reach of Asian Shakespeare in education beyond that continent.⁶⁹ These scenarios offer some sense of Shakespeare, not as a global icon through which Japanese higher education can be westernised, but as a global icon receptive to localisation and Asianisation—with the results being shared internationally, not just for domestic readers and audiences.

The home-grown resources used to teach Shakespeare are not limited to popular visual and audio-visual media: they include bespoke pedagogic resources.⁷⁰ Umemiya describes, in his online lessons using Shakespearean verse to teach English stress pattern to students in Japanese higher education, requesting students to avoid watching and mimicking western film or audio recordings of their set speeches lest they pick up idiosyncrasies. Instead, students are given a recording of the speech by an expert, Japanese, EAL speaker. These examples of educators using domestic-made or domestic-inflected resources redress the situation of over-reliance on west-east flows that, decades previously, Sōseki

and Fukuhara critiqued.⁷¹ In fact, some of the students went further than their teachers (who were, after all, Shakespeare exponents) in suggesting local canonical authors who offer alternatives to the study of Shakespeare, such as Sōseki and Akutagawa Ryūnosuke. ‘We can learn much from Japanese classics’, said one student who suggested that Shakespeare be saved for 15-16 year olds and upwards in Japan (an age by which they deemed students would have acquired sufficient EAL knowledge and skills). They also argued for equivalence in artistic merit, and the socio-cultural recognition deserved, between Shakespeare’s plays and key works in popular Japanese genres such as manga and anime, like Studio Ghibli’s *Spirited Away*.⁷² Their words reprise the antidote to bardolatry in Japan suggested by older, Japanese, literary criticism.

5.5. Shakespearean Bawdy in the Japanese Classroom

There is another way in which Japanese culture is perceived to locally influence teaching Shakespeare, offering some resistance to dominant twenty-first-century western norms⁷³: the practice of censoring Shakespeare’s bawdy in editions and performances, avoiding or not explaining passages with sexual or scatological humour.⁷⁴ In Chapter 4 of this book, Uchimaru suggested that this practice was introduced to Japan in the 1880s by the American William Houghton. The following section, however, shows that such treatments of the text still exist in Japanese universities, though not uncontested, particularly by lecturers who have studied Shakespeare in the west. Tip-toeing around Shakespearean bawdy produces a full range of responses from students. Ayami Oki-Siekierczak describes early twenty-first-century Japanese translators’, editors’, her own lecturers’ and her students’ struggles with Shakespeare’s bawdy humour. She suggests that in Japan ‘it is still an option for lecturers to skip parts of plays that would be considered inappropriate, such as when Mercutio and the Nurse indulge in questionable sexual eloquence in *Romeo and Juliet*’ but argues that ‘without these components, the play loses its appeal’.⁷⁵ From personal experience, she recalls that:

In 2005, in Japan, I was taught by a male... lecturer, who seemed extremely uncomfortable discussing Shakespeare’s bawdy side with one male and six female students... When examining [our notes in] the textbook [that] this eminent scholar had given us, it was remarkable to note that certain passages

were not covered... Our notes had the same untouched part: bawdy. In the Shakespeare course I attended in 2007, **in the UK**, the emphasis on the play was extremely different. In front of three male and nine female students, a male professor encouraged us to discuss innuendo in Mercutio's jokes. Regardless of **gender**, we pursued the **sexual** undertones of the play.

One of the reasons Oki-Siekierczak gives for such **bowdlerisation** of Shakespeare in **Japanese** texts and classrooms is its treatment by some editors and academics in Japan as a form of **shimo-neta**, a somewhat illicit humour, more appropriate to bars than public places or classrooms. Such humour, they argue, has the potential to impact negatively on **students'** esteem for Shakespeare, to 'damage [their] image of the genius of Shakespeare'.⁷⁶

However, Oki-Siekierczak questions the sustainability of the divorce between Shakespeare and his **bawdy** humour in Japanese **education** given westerners' presence in and apparent willingness to talk Shakespeare, **sex** and **scatology** in **Japanese** classrooms—not to mention the privileging of native English speakers as Shakespearean experts and authorities. Oki-Siekierczak also problematises what she perceives as a double-standard around **sex** and **scatology** in Japan, given the widespread availability of and lack of controversy around such material in Japanese popular **culture**, even if such content is strongly bounded in terms of place (particular sections of cities such as Kabukicho in Tokyo) and time (night-time). She writes:

Why... is the **sexual** innuendo of the Elizabethan playwright too controversial to be taught in Japanese classrooms? Japan is a peculiar country in regards to its treatment of **sexuality**, which is different on the surface and in its depth. Exploring the shadows of its cities, it is possible to encounter **sexual** interests, from shooting photos of **local** idols and the sale of sexually explicit **manga** and **anime**, to visiting 'soapland', a sensual bathing service.

In trying to implode what she articulates as a **national** double-standard through her own teaching of Shakespeare, Oki-Siekierczak found that her **students** continued to take a **conservative** stance to Shakespearean **shimo-neta**. Eventually, both parties came to acknowledge different perspectives on the topic:

In 2014, when I brought an abridged version of **Romeo and Juliet**, without

risqué expressions, to a class on [English literature]... my students felt content with their first Shakespearean experience. The romanticism of this version fulfilled their expectations. Later on, it was explained that all the problematic jokes were excluded from the text. Discussion of how [students] felt about this omission deepened their understanding of language in Elizabethan plays and culture, as well as my own understanding of their feelings towards the language of [sexual] humour. The students were unanimous in their belief that romantic love should have been separated from [sexual] matters by the author, and it was difficult for them to understand the idea that sensual jokes could be so openly accepted.

These [students] spoke back to Shakespeare, troubling his creative choices using [criteria]—particularly for adherence to generic conventions—from [Japanese] literature, much like the [manga] and [anime] creators cited previously by Matsuyama.

This reluctance to consider Shakespeare's [shimo-neta], or view that it debases his love stories so that they cannot belong within the romance [genre], might depend on the students' [gender], institution or [discipline], as well as their level of study and rapport with the lecturer. Oki-Siekierczak taught at mixed (Meiji University) and [single-sex], women-only institutions (Sacred Heart University). At Japan [Women's University], also [single-sex], Machi's [students] wrote comments on viewing a British [touring company's] production of [Romeo and Juliet] that echo Oki-Siekierczak's [students]' attitudes: 'many students claimed that they were shocked [by Shakespeare's bawdiness]; as one student commented, "Some [scenes] were much more rude than I had imagined!"'—although it is not clear here whether the student was pleased or disappointed at this revelation.⁷⁷ Additionally, 'many students shyly admitted that they blushed when they saw [Romeo and Juliet] kiss, since kissing in public is taboo in Japan'.⁷⁸ These comments were made on an already muted version of the production: Machi reports that the [actors] had been asked, by whom it is unclear, 'to tone down the overt [sexuality] of Shakespeare's bawdiness for the [Japanese] audience', even though they were often able to connect with the audience and break the ice by the very fact that they were being rude on [stage]'.⁷⁹ Machi here weighs the pros and cons of staging [bawdy] humour for Japanese student audiences. It challenges expectations of what canonical literature and theatre

should be, as well as what sort of humour is acceptable in education settings, but it can also engage student audiences as a novel educational and cultural experience. Furthermore, even the apparent drawback of performing traditionally taboo stage business can be embraced with an appeal to global *jinzai*: ‘seeing how people danced, kissed and partied exposed the students to a different set of cultural norms’.⁸⁰ Global *jinzai*, if not demanding that Japan’s citizens become westernised, at least demands that they be conversant with western cultural norms and able to use them for communication and commerce.

To further problematise a binaric understanding of western/Japanese responses to bawdy, by demonstrating their heterogeneity, Motoyama’s students, at an elite mixed-sex institution rather than the women’s universities above, are not perceived to experience Shakespeare’s *shimo-neta* as problematic. Rather, he perceived them to be inspired by it to readily participate in discussion and, beyond that, to include consideration of the issue in their coursework: ‘Some of the topics the students chose to discuss concerned the function of [Shakespeare’s] sexual puns... Many of them wrote about the humour and wit in the plays’.⁸¹ Motoyama’s students articulated positively the ‘challenge [Shakespeare’s bawdy] made to the world-view they had developed “by living in Japanese society”’⁸²—the challenge Shakespeare’s western treatment of bawdy made to its treatment in Japanese culture. His article echoes Yang Lingyui, albeit writing on Shakespeare in Asian theatre rather than education, who discusses Shakespeare’s ‘use as a new force to challenge some traditional values that his localizers attempt to renovate or dispel’.⁸³ Motoyama perceives his students embracing Shakespeare as one of the powerful global icons through which Japanese cultural norms can be questioned and alternative stances explored. Perhaps, the necessity of performing well in terms of global *jinzai* is strongest at elite institutions given the employment prospects they project for their graduates.⁸⁴ Alongside the material in 5.2 concerning which institutions embrace a literary and liberal—versus a communicative and utilitarian—model of EAL, these differences in the treatment of bawdy by institution type are suggestive of some of the differences within Japanese higher education as well as those rooted in gender in Japanese society.⁸⁵ In summary, textual and pedagogical treatments of Shakespearean bawdy had a polarising effect. They tended to demonstrate *either* a resistance to modern, western norms around its inclusion and explication in texts and classes by some

students and staff, or a welcoming of the opportunity such content presents to challenge Japanese cultural norms around sexual and scatological content.

5.6. Western- and Japanese-Style Pedagogies for Teaching Shakespeare

This section attends to the way in which pedagogies for Shakespeare are constructed by educators as being western and/or having a westernising potential but also as encountering local opposition and requiring local modification. One of the most noticeable ways in which Shakespeare is perceived to westernise Japanese higher education is through the classroom use of drama methods.⁸⁶ Kevin Bergman points out that, unlike many anglophone, western school and higher education systems, Shakespeare is not encountered in Drama.⁸⁷ Drama barely exists as an academic subject in Japan. Nonetheless, it does exist as a reasonably popular extra-curricular activity, if somewhat secondary to sports.⁸⁸ Furthermore, Kodama Keita describes the way in which drama methods for Shakespeare are used in his classroom with students spending one class ‘acting out the ghost’s visit’ to Hamlet, while in later classes they acted out further scenes with encouragement ‘to add their own lines to whichever scene they were doing at that time’ to develop their dramatic creativity. They also use hot-seating (e.g. interviewing potential suspects in the death of Polonius)—an exercise taken directly from the Black Cat abridged text of the play, part of a series of graded readers designed for EAL students.⁸⁹ In this way, Kodama’s article is a reminder of the way in which the use of western pedagogical resources in the classroom can be an impetus for introducing western pedagogical trends.

Umemiya’s experience teaching a course titled ‘Theatre, city and communication’ at Yokohama National University offers another exception to the *status quo* around drama methods in Japanese higher education. His article offers a first-hand exploration of the difference between his teaching methods and those used to teach the ‘previous generation’, including himself.⁹⁰ As an outcome of the course, Umemiya wanted to convey to students the importance of the relationship between space, performers and audiences. His teaching contrasted Shakespeare’s plays as ‘inherently contain[ing] the possibility of audience participation’ with the familiar theatre set-up in Japan ‘of a proscenium arch stage, with a definite detachment between the performer and

the audience'.⁹¹ In such an environment, he explains: 'It is rather rare for the audience to laugh during the performance and they are reluctant to participate in interactions with the actors... Constructing the so-called fourth wall' has become one of the hallmarks of Japanese theatrical production in such spaces.⁹² In order to explore the effect of different uses of space on audiences for Shakespeare, Umemiya had groups of students perform the balcony scene in the lecture theatre with the instruction to practice 'creating a firm connection between the stage and their observers'.⁹³ They were given free choice regarding what area of the space they used, taking turns to watch and be watched. Students also gave a presentation on their design for one of the plays where students embraced Japanese aesthetics and materials. For example, one group adapted *Othello* into the culture of Japanese Edo era (1603–1868). They ... created design images for the costumes and the settings... they pointed out the advantage of using the style of *buke* house (a place lived in by the people with authority at the time), which has a garden, multiple buildings for masters and servants. They also claimed that the Japanese classic *shoji* windows, the ones lined with sheer *washi* paper rather than glass, created an effect of projected shadows that works effectively for the eavesdropping scenes.⁹⁴

If Shakespeare here is one of the powerful global icons through which local performers and students are made aware of current western trends in staging Shakespeare, it is also true that Japanese theatre design, including on campus, is one of the means through which Shakespeare is Asianised and some resistance to Shakespeare as a westernising force demonstrated.⁹⁵

Several educators mentioned the use of small or whole group discussion in class as part of their pedagogy, stimulating students 'to ask questions' and display 'a spirit of inquiry'.⁹⁶ Discussion was popularly associated by some of the educators with western classicism in British higher education (e.g. Socrates) and contrasted with Confucian methods. Koizumi would ask a question to kick-start discussion about the relationship between the play and the film that quoted it.⁹⁷ Motoyama's students were assigned scenes and prepared questions about the plot and difficult expressions as well as discussion topics. The students asked [their] classmates the questions they prepared, and facilitated the discussion; [so] this became an opportunity for them not only to engage in but also instigate discussions in English themselves'.⁹⁸ Motoyama writes that

‘Heated discussions followed questions as to whether Romeo or Paris would make a better husband, whether one’s family name can or cannot be easily discarded, and whether parents should or should not have the kind of authority Capulet holds over Juliet’.⁹⁹ He portrays discussion as flowing easily—refuting stereotypes and contrasting with other accounts of teaching Shakespeare to Japanese students. Factors explaining this might be his substantial teaching experience, the intended profession of many of his students (law) and the status/entry requirements of Waseda (a nationally-prestigious, private university). At its best, educators like Suzuki Shinichi felt that perceivedly western-style discussion enabled students to realise and enjoy the plurality of possible interpretations of Shakespeare, by readers and film directors, rather than to seek a single and definitive one.¹⁰⁰

In a contrasting vein, Honda wrote about her experience lecturing at Toyo, Waseda and Meiji universities as a doctoral student, including to lifelong learning students—often retirees who missed out on tertiary education due to the Second World War. Such returnees to education were studying on non-degree programmes. Unlike Motoyama’s experience with classroom discussion, she highlights the perceived pervasiveness of local face-saving behaviours practised by students in her classes, and explains the way that she adapts her activities to these. She describes the dearth of student questions during sessions and the relative scarceness (or novelty) of interactive small group teaching in Japanese institutions as particularly problematic for and typical of Japanese pedagogy. She also mentions her own decision to ‘never address questions to a specific student’, suggesting that the challenge of fostering a collective, dialogic spirit of inquiry exists for staff as well as students in Japanese higher education.¹⁰¹ After introducing the plays to be studied on the module, Honda says:

I assigned the remaining weeks’ classes to group presentations of six or seven people. While one group gave a paper, the other students wrote questions and comments on worksheets. Then the representative of each group asked the questions or gave comments. However, this discussion did not work very well because Japanese students are not taught how to debate and express their opinions in schools: even though the students may have good ideas or criticisms, they do not want to voice them in public because they care about what other people think of their opinions very much. Therefore, at the end of

the class, I collected some interesting questions or comments from the worksheets, put them together in a handout, and distributed them in the following class. The students whose ideas were chosen were glad to see the handout, and it motivated the other students too.¹⁰²

In this instance, Honda elaborates a way of finding, what is for her, a workable compromise between western-style expectations for critical thinking about western literature with activities that respect, what she describes as, Japanese cultural preferences in terms of communication, particularly communicating dissent and criticism: having students hand in or complete online an ‘exit ticket’—some comments on their experience of the class, what they learned, what they liked and any questions they have—is a widespread feature of the Japanese English classrooms that I have visited. She finds a way to meet educational objectives associated with subject English, specifically Shakespeare, internationally with locally-adapted activities in the vein of glocalisation.¹⁰³ Another example of a pedagogy which arguably Asianises students’ experience of Shakespeare is the use of communal singing by Chan with his Shakespeare class, redolent of Hong Kong’s tradition of singalong parlours and Japan’s hi-tech take on them, *karaoke*: ‘We ... learned and sang some of the songs in the play to liven up the atmosphere and improve the experience. [The class] were especially moved by the unfaithful Proteus’ serenade to Silvia, that is, moved with a compassion for Julia’.¹⁰⁴ Such performance activities, bonded the class through a shared, local, cultural activity—a more familiar, perhaps comfortable, icebreaker to active methods than the story whoosh or tableaux favoured in western active methods approaches to and teacher handbooks for Shakespeare. In terms of multilateral traffic, the activity also shows one way in which Shakespeare offers an aegis for renovating traditional, local forms by drawing on western ‘folk’ songs which had not previously featured among *karaoke*’s repertoire.¹⁰⁵

5.7. Affinities Between Japan and England

The use of affinities—or ‘equation approach’—is traditional in Japanese reception of western phenomena, as Uchimaru demonstrated in the previous chapter, particularly in relation to Okakura’s attempts to help students overcome cultural and linguistic difference in his teaching of English studies

(*eigaku*).¹⁰⁶ The idea of likeness troubles that of an east/west binary. Both Japanese and English citizens have historically claimed a ‘natural’ affinity between the countries: for example, Dominic Shellard and David Warren—introducing a Japan-themed issue of the journal *Shakespeare*—assert that ‘the United Kingdom and Japan enjoy a series of strong political, economic and cultural links, be it the number of times the two countries have voted together at the United Nations (the strongest compatibility or any states), the palpable love of British designers on the streets of Tokyo, a shared reverence for their respective monarchies, or a mutual attachment to the works of Shakespeare’.¹⁰⁷ In the classroom, James Tink describes the way in which ‘a discussion of Falstaff’s question “What is honour?” allowed the class to explore ideas of conduct’, particularly ‘how both European chivalry and Japanese *bushido* [also known as the samurai code] are popularly understood’ and analogies drawn between the two through discussion of Falstaff’s incarnation as *The Braggart Samurai* in traditional-style Japanese drama by Takahashi Yasunari.¹⁰⁸ Tink found that, when studying the history plays, his students readily drew parallels between medieval England and medieval Japan.¹⁰⁹ Specifically, his students drew a comparison between Shakespeare’s Duke of York and the sixteenth-century warlord Date Masamune, affiliated with Sendai where the campus is located. Like York, he switched his allegiance to the emerging power (in this case the Tokugawa Shogunate) in order to preserve his domain.¹¹⁰ Tink’s students proposed further analogies between Shakespeare’s history plays and Japanese literature: ‘the canonical 13th century poem *Heike monogatari* describes a civil war and the ruin of the Taira Clan, who are presented as corrupt but nevertheless courtly and refined’. For Tink’s students, ‘it provided a way of thinking about the allure and tragedy of King Richard [II, 14th century], and the pathos that can be attached to ideas of a defeated, distant past’ in both countries’ nationalisms.¹¹¹ Thus, his students effectively refute understandings of Shakespeare as a westernising force on Japan in favour of asserting an existing cultural similarity or ‘special relationship’, finding similarities between two supposed oppositions or poles, the ‘foreign’/‘other’ (UK and/or Europe) and the ‘indigenous’/‘our’ (Japan).¹¹²

Marie Honda’s reflection on teaching *The Taming of the Shrew* has a rather different flavour to Tink’s, although it is also rooted in notions of affinity. In this case, Honda lit on the idea of exploring an affinity between the play’s

concern with (traditional or conservative) gender and sexual relations, masculinity and femininity, and a sustained moral panic around deviations from these norms in modern-day Japan. Honda focused on concern about the purportedly increasing ‘number of the so-called herbivore or grass-eating boys [who are] not interested in having girlfriends’ as well as the criticism young Japanese women have faced for their ‘lack of interest’ in having boyfriends.¹¹³ These (apparently) emergent identities are causally connected in reactionary media with the economic and social implications of Japan’s long-declining birth-rate. Her article is a rare but valuable insight into an instance where teaching does not go as planned, where teaching activities do not achieve the intended learning outcomes with unqualified success. While Honda had hoped that teaching the play would raise discussion of this topical Japanese issue and encourage students to challenge—what she identifies as—outdated gender roles and gender politics in the play and Japan, it instead resulted in a significant number of her students retreating further into their echo-chamber. They continued to prefer readings of the play that gelled with their own, conservative views on gender and sexual norms. One female student wrote: ‘Petruchio is always so cool and calm so Kate came to respect him. I reflected on my behaviour and decided to become such an elegant lady like Kate’.¹¹⁴ Another suggested: ‘A man generally wants his girlfriend or wife to obey him more or less like Petruchio...[He] is too much, but some women may prefer such a selfish but manly, strong men guarding women [sic]’.¹¹⁵ Honda suggests that finding an affinity between issues in Shakespearean drama and modern Japanese society did not ultimately result in the criticality and progressivism that she had envisaged, but can instead have unpredictable—even retrograde—effects. Her experience in this educational setting chimes with Warren’s experience that, in Japan, ‘Britain is often seen as a centre of traditional values, sometimes enshrined in a very traditional reading of English literature’.¹¹⁶ The students here ground affinity between Japan and Britain in cultural conservatism, against the expectations of their teacher (and evidence from Machi above) that Shakespeare, as experienced through modern productions from the west, can spark socially-progressive discussion.

5.8. De-Centring Shakespeare in Japanese Higher Education

Readers of both this and Chapter 4 may have noticed several continuities

between teaching Shakespeare in Japanese higher education in the nineteenth and twentieth centuries and the early twenty-first century beyond the affinity or 'equation approach'. They include the emphasis on Shakespeare for English language acquisition, a blend of western and Japanese texts being used, and some bowdlerisation. Meanwhile, the palpable sense of a deficit model of Japan, so prevalent among the Meiji- and Taisho-period policymakers that Uchimaru cites is only occasionally still visible. For example, it is sparingly invoked by some of the educators in this chapter to critique social conservatism in Japan.¹¹⁷ Perhaps the starkest difference between this chapter and the account Uchimaru gives is the greater weight placed latterly on perceived western pedagogies of drama and discussion for teaching Shakespeare, pedagogies whose ubiquity in the west is rather recent and, perhaps, somewhat over-stated.¹¹⁸ In answer to the question, 'Is Shakespeare still perceived as one of the powerful global icons through which Japanese higher education is westernised?', on occasion, yes. Sometimes this effect appears to be positively received, even sought, in a way that echoes Yang's 'Shakespearization of Asia'—'the idealization of him as a modern cultural icon in a universalizing celebration of his authority in many sectors of modern Asian cultures'.¹¹⁹ For example, his authority as the pre-eminent figure in shaping, and supremely skilled user of, the English language is harnessed by some EAL educators here in a way that strongly resembles a key approach of the CUSF organisers in chapter three. Study of Shakespeare's play-texts, or extracts thereof, often entailed the use of western productions as well as additional anglophone, western texts being brought into the classroom. This does not reflect well the phenomenon of English as a world language, spoken in western and non-western countries alike, and the quantity of Shakespeare from beyond 'the centre' available (often free-of-charge, online for educational use). However, these productions were sometimes actively preferred for their westernising effects in terms of influencing students' understanding of perceived western social, cultural, moral and romantic norms, as well as to fire-up 'western-style' discussion and literary criticality.

Nonetheless, any suggestion that teaching Shakespeare contributes to a straightforward, unilateral westernisation of Japanese higher education is also resisted, problematised or nuanced by stakeholders throughout. Educators described using Japanese resources, somewhat balancing out the presence of

western texts in the classroom—although the aegis for their inclusion remains Shakespeare, routinely constructed as a western, literary luminary. In terms of pedagogies for teaching Shakespeare in Japanese higher education, the incorporation of dramatic and discussion activities in the classroom was explained with reference to their perceived status as western methods well-suited to meeting objectives for English, as a subject and a language. While the impetus for using some of these pedagogies may have come from the west, particularly through the international study experiences of Japanese educators, drama activities sometimes produced Asianised or localised creative choices for productions.¹²⁰ Additionally, where western norms for classroom discussion were perceived to be too uncomfortable for Japanese students, they were explicitly adapted to suit local conventions, localising or Asianising pedagogies for Shakespeare in Japanese higher education settings. Some students advocated for a greater focus on Japanese works, though presumably not as part of an English language or literature course. Responses to Shakespeare's bawdy were diverse, seemingly dependent on institution type and students' gender. They suggested either active cultivation or rejection of western norms and the inability of his texts to single-handedly steamroll over Japanese cultural norms, at least in the immediate aftermath of lessons. Finally, the finding of affinities, between Japan and Britain in particular, troubles the supposed polarity of Japanese and western higher education and culture implicit in the research question. That said, this chapter demonstrates that 'great convergence' that Mahbubani describes as an outcome of globalisation has not yet arrived in terms of the teaching of Shakespeare.

Critics of the term 'globalisation' argue that it effectively equates to homogenisation along western lines, repackaged as something more multilateral and culturally enriching.¹²¹ Yet, Shakespeare in Japanese higher education demonstrates facets that are distinctly national, regional, local and glocal as well as western or cosmopolitan—that is, reflecting a homogeneity of experience between elites the world over, between top universities teaching Shakespeare in Japan and the west.¹²² It remains true in the twenty-first century, as it was for James Brandon writing from Japan in the 1990s, that 'life [and education] for tens of millions of people in Asia's cities is an inescapable mixture of modern and traditional, Asian and western'.¹²³ However, this chapter, using the case of Shakespeare, educational research and Asian studies

more generally, draws attention to the way in which this mix may not be passively experienced but actively and strategically sought: ‘it is possible that we are seeing the emergence of a unique Asian model of higher education that selectively borrows from the West, yet freely draws upon its own solid academic traditions’.¹²⁴ For Mahbubani and other commentators, this is tied up with the rapid progress of Asian higher education institutions in international rankings and the cross-sector advent of the ‘Asian century’.¹²⁵ The way in which Shakespeare educators’ and students’ experience in western higher education is becoming a mixture of ‘Asian and western’—as, for example, Japanese Shakespeare follows Japanese popular culture into western consciousness and practices—is an avenue for future research.

Notes

1. Entering the term into a Google search in the UK, while I write, yields Oprah (Winfrey—her last name was not given in the search result, further suggesting her iconic status), Nelson Mandela and Muhammed Ali as foremost results.
2. ‘Westernisation,’ *Oxford English Dictionary Online*, accessed April 27, 2019. <http://www.oed.com>. Tsuneyoshi Ryoko, ed. *Globalization and Japanese “Exceptionalism” in Education: Insiders’ Views into a Changing System* (London: Routledge, 2018). 3. This effect is sometimes described as ‘MacDonaldization’, foregrounding its western capitalist or neoliberal aspects.
3. Tsuneyoshi, *Globalization and Japanese*, 3–4, 25.
4. Daniel Gallimore, ‘Shakespeare in Contemporary Japan’, in *Shakespeare in Hollywood, Asia and Cyberspace*, edited by Alexander C.Y. Huang and Charles S. Ross, 109–120. Indiana: Purdue University Press, 2009. Dominic Shellard and David Warren, ‘Shakespeare in Japan: A Great! Collaboration’, *Shakespeare* 9.4 (2013): 373–382. Warren does note the stalling of British influence, including the place of Shakespeare, in Japan during the period post-World War I until the 1980s.
5. Dominic Shellard and David Warren, ‘Shakespeare in Japan’, 379, 375.

6. Lei Bi-qi Beatrice, Judy Celine Ick and Poonam Trivedi, eds, *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies, and the Politics of Travel* (London: Routledge, 2016). 3.
7. Gallimore, 'Shakespeare in Contemporary Japan'. Cho *Political Shakespeare in Korea*. Uchimaru Kohei, 'Teaching Shakespeare in Japanese Secondary Schools: a study of Shakespeare's Reception in Locally Produced EFL School Readers'. MA diss. (University of Birmingham, 2016).
8. See also Kawachi Yoshiko, 'Introduction: Shakespeare in Modern Japan', *Multicultural Shakespeare: Translation, Appropriation and Performance* 14.29 (2016): 7–12 and Daniel Gallimore, 'Tsubouchi Shōyō and the Beauty of Shakespeare Translation in 1900s Japan', *Multicultural Shakespeare: Translation, Appropriation and Performance* 13.28 (2016): 69–85.
9. Uchimaru in chapter four (xx)
10. Roland Kelts, *Japanamerica: how Japanese popular culture has invaded the US* (London: Palgrave Macmillan, 2008). *Galapagosuzation* is used critically (including within Japan) to suggest that the country is losing touch with international developments, and should adjust to more "universal" standards'. Tsuneyoshi, *Globalization and Japanese*, 19.
11. Uchimaru in chapter four (xx).
12. Sonia Massai, *World-wide Shakespeares: Local Appropriations in Film and Performance* (London: Routledge, 2006), 4. Reiterated in Susan Bennett and Christy Carson, *Shakespeare Beyond English: A Global Experiment* (Cambridge: Cambridge University Press, 2013), 4.
13. Massai, *World-wide Shakespeares*, 4.
14. James Brandon, 'Some Shakespeare(s) in Some Asia(s)', *Asian Studies Review* 20.3 (April 1997): 1–26. R.S. White, 'Introduction',

- in *Shakespeare's Local Habitations*, edited by Krystyna Kujawińska-Courtney and R.S. White (Łódź: Łódź University Press, 2007). Koichi Iwabuchi, Stephen Muecke and Mandy Thomas. *Rogue Flows: Trans-Asian Cultural Traffic* (Hong Kong: Hong Kong University Press, 2014). Yang Lingui, 'Modernity and Tradition in Shakespeare's Asianization', *Multicultural Shakespeare: Translation, Appropriation and Performance* 10.25 (2013): 5–10. <https://doi.org/10.2478/mstap-2013-0001>. See also Alexander Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (New York: Columbia University Press, 2009).
15. Thea Buckley, *'In the Spiced Indian Air by Night': Performing Shakespeare's Macbeth in Postmillennial Kerala*. PhD diss. (University of Birmingham, 2017), 18–19. This is something, Jacqueline Lo and Helen Gilbert have successfully done in relation to East Asian modern theatre, establishing a conceptual framework for acknowledging the multilateral, or 'cross-cultural', flows between east and west in 'Toward a Topography of Cross-Cultural Theatre Praxis'. *The Drama Review* (2002): 46.3. 31–53. Iwabuchi et al., *Rogue Flows*. Systematically overemphasising west-east flows, continually underestimating or neglecting the ways in which Asia influences or outstrips the west, is something that the work of Adele Lee in chapter two, and Kishore Mahbubani in his recent polemic, *Has the West Lost It?*, argues western scholars, educators, politicians, policy-makers, economists, commentators and their publics have done at their peril (London: Allen Lane, 2018).
16. It is more usual to be completing a PhD while holding a higher education teaching position in Japan than it is in twenty-first-century British higher education, where a PhD is more usually a pre-requisite for such posts.
17. Private universities are very common in the region as part of a twentieth-century solution to increased demand for higher education. Tan Jee-Peng and Alain Mingat, *Education in Asia: A Comparative Study of Cost and Financing* (Washington, DC: World Bank, 1992).

18. Machi, 'Beyond the Language Barrier', *Teaching Shakespeare* 7 (Spring 2015): 12–13.
19. Tsuneyoshi, *Globalization and Japanese*, 4, 8.
20. Although, anecdotally, EAL speakers during the course of this research have also reflected to me about feeling liberated when working in English from the social norms of their native culture in a way that can aid verbal interactions, particularly hierarchical ones such as student-teacher—this resonates with the findings of Alison Phipps about researching multilingually. See Phipps, 'Giving an Account of Researching Multilingually', *International Journal of Applied Linguistics* 23 (2013): 329–341.
21. Sarah Olive, 'To Research, or Not to Research? Some Dilemmas of Insider-Outsider Research on Shakespeare in South East/East Asian higher education', *Researcher Stories Blog. British Sociological Association*, accessed 5 May 2017, <https://bsapforum.com/2017/05/05/dr-sarah-olive-to-research-or-not-to-research-some-dilemmas-of-insider-outsider-research-on-shakespeare-in-south-east-east-asian-higher-education/>.
22. Morinaga Koji, 'Initiating the Language of Shakespeare', *Teaching Shakespeare* 16 (Autumn 2018): 13–15.
23. Kenneth Chan, 'Teaching Shakespeare to College Students', *Teaching Shakespeare* 6 (Autumn 2014): 5–6.
24. Igarashi, 'Improving Understanding Through Shakespeare', 5–7.
25. Igarashi, 'Improving Understanding Through Shakespeare', 5–7.
26. Igarashi, 'Improving Understanding Through Shakespeare', 5–7.
27. Uchimaru adds that 'Shakespeare himself appeared in *Fate/Apocrypha*, a version of the most popular Japanese game and anime series, where his secret weapon is the "First Folio"'. 'Editorial: Teaching Shakespeare in the Japanese English as a Foreign Language (EFL)

- Classroom', *Teaching Shakespeare* 16 (Autumn 2018): 3–4.
28. Igarashi Hirohisa, 'Improving Understanding Through Shakespeare', *Teaching Shakespeare* 16 (Autumn 2018): 5–7. Kenneth Chan, 'Teaching Shakespeare to College Students', 5–6.
 29. Anthony Martin, 'Editorial', *Teaching Shakespeare* 13 (November 2017): 3.
 30. Matsuyama Kyoko, 'Teaching English Literature in Japanese Universities', *Teaching Shakespeare* 13 (November 2017): 4–6. Chan, 'Teaching Shakespeare to College Students', 5–6. Suzuki Shinichi, 'Encouraging Various Points of View', *Teaching Shakespeare* 13 (November 2017): 13–15. Marie Honda, 'Undergraduate and Lifelong Learners of Shakespeare', *Teaching Shakespeare* 6 (Autumn 2014): 19. Marie Honda, 'Shakespeare's Teenage Film Adaptations and Japanese Comics: From *10 Things I Hate About You* to *Hana Yori Dango*', *Teaching Shakespeare* 13 (November 2017): 7–9.
 31. Matsuyama, 'Teaching English Literature in Japanese Universities', 4–6.
 32. See also Yoshifumi Saito, 'Globalization or Anglicization? A Dilemma of English-Language Teaching in Japan', in *Globalization and Japanese "Exceptionalism" in Education*, edited by Tsuneyoshi Ryoko (London: Routledge, 2018). 178–189.
 33. Phillipe Van Parijs, *Just Democracy: The Rawls-Machiavelli Programme* (ECPR Essays Series, 2011), 21.
 34. Morinaga, 'Initiating the Language of Shakespeare', 13.
 35. Tsuneyoshi, *Globalization and Japanese*, 10.
 36. Daniel Gallimore, 'Teaching Sheikusupia', *Teaching Shakespeare* 6 (Autumn 2014): 6–8.
 37. Tsuneyoshi, *Globalization and Japanese*, 4, 8–9, 34. Yonezawa

- Akiyoshi and Shimmi Yukiko, 'Japan's Challenge in Fostering Global Human Resources: Policy Debates and Practices', in *Globalization and Japanese "Exceptionalism" in Education*, edited by Tsuneyoshi Ryoko (London: Routledge, 2018). 43–60, 46.
38. Shudo Sachiko and Yasunari Harada, 'Designing a Syllabus for Integrated Language Activities', *Humanitas* 47 (2008): 1–12. 1. Quoted in Motoyama, Tetsuhito. 'Teaching Shakespeare to Law Students', *Teaching Shakespeare* 6 (Autumn 2014): 10–11. 10. A superb account of government policies concerning global *jinzai* and higher education written in English is given by Yonezawa and Shimmi, 'Japan's challenge'. Also, Yoshifumi Saito, 'Globalization or Anglicization?' 183.
 39. Motoyama, 'Teaching Shakespeare to Law Students', 10.
 40. Motoyama, 'Teaching Shakespeare to Law Students'.
 41. Their sentiment is echoed by an educator from another institution, Morinaga who—in problematising MEXT's emphasis on a communicative model of English—says 'Background knowledge of Shakespeare, along with that of the Bible, Roman and Greek mythology, is vitally significant in understanding British and American culture'. 'Initiating the language of Shakespeare', 13–15.
 42. Umemiya Yu, 'Teaching Shakespeare in the Current HE Context', *Teaching Shakespeare* 6 (Autumn 2014): 16–18. 17.
 43. Umemiya Yu, 'Teaching English Stress Pattern Through Shakespearean Verse', *Teaching Shakespeare* 20 (forthcoming). The potential of Shakespeare to train students' 'ears to English basic rhythm, iambic pentameter' is also advocated by Morinaga. 'Initiating the language of Shakespeare', 13–15.
 44. Poonam Trivedi and Minami Ryuta, eds, *Replaying Shakespeare in Asia* (London: Routledge, 2010). 4. Kodama Keita, 'Introducing Shakespeare to Young EFL Learners', *Teaching Shakespeare* 16 (Autumn 2018): 11–13. Morinaga, 'Initiating the Language of

- Shakespeare': 13–15.
45. Chapter three and Suzuki, 'Encouraging Various Points of View', 13–15. Uchimaru, 'Editorial', 3–4.
 46. This has been noted in chapter four of this book by Uchimaru, as well as by Minami Ryuta, "'No Literature Please, We're Japanese'": The Disappearance of Literary Texts from English Classrooms in Japan', in *English Studies in Asia*, edited by Masazumi Araki, Lim Chee Seng, Minami Ryuta and Yoshihara Yukari (Kuala Lumpur: Silverfish Books, 2007), 145–165; Morinaga, 'Initiating the Language of Shakespeare': 13–15; and Suzuki, 'Encouraging Various Points of View', 13–15.
 47. Van Parijs, *Just Democracy*, 21.
 48. Chan, 'Teaching Shakespeare to College Students', 4. Gallimore, 'Teaching Sheikusupia', 7. See also Yaguchi Yujin, 'The University of Tokyo PEAK Program', in *Globalization and Japanese "Exceptionalism" in Education*, edited by Tsuneyoshi Ryoko (London: Routledge, 2018), 131–143. 132.
 49. James Tink, 'Teaching the History Plays in Japan', *Teaching Shakespeare* 6 (Autumn 2014): 12–13. Chan, 'Teaching Shakespeare to College Students', 4. Umemiya, 'Teaching Shakespeare in the Current HE Context', 16. Koizumi Yuto, 'First Year Shakespeare Through Film', *Teaching Shakespeare* 6 (Autumn 2014): 15.
 50. Koizumi, 'First Year Shakespeare Through Film', 15.
 51. Desmet, 'Import/Export', 9.
 52. Desmet, 'Import/Export'.
 53. Lei Bi-qi Beatrice, Judy Celine Ick and Poonam Trivedi, eds, *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies, and the Politics of Travel* (London: Routledge, 2016), 2.
 54. 'Purportedly' because western hegemony tends to forget its histories of

- discrimination against the LGBTQ+—Lesbian, Gay, Bisexual, Transgender, Queer and other sexual identities—community. Machi Saeko, ‘The Appeal of Gender-Crossing in *Twelfth Night*’, *Teaching Shakespeare* 14 (Spring 2018): 14–15. Machi, Saeko. ‘Beyond the Language Barrier.’
55. R.T. Pithers and Rebecca Soden, ‘Critical Thinking in Education: A Review’, *Educational Research* 42.3 (2000), 237–249. 238–239. Linkon, *Literary Learning*, x. Goddard, *English, Language and Literacy 3 to 19*, 47.
 56. Ellis, ‘English as a Subject’, 11, 13-14. Peel et al., *Questions of English*, 2. Curtis, *Teaching Secondary English*, 4, 13. Hall, N. ‘Literacy as Social Experience,’ in *Teaching English to Children: From Practice to Principle*, edited by Brumfit, Christopher, Jayne Moon and Ray Tongue (Cheltenham: Nelson ELT, 1991), 244–259. 245, 249. Matthewman, Sasha. *Teaching Secondary English As If the Planet Matters*. Abingdon: Routledge, 2011. 1. See also Brumfit, Christopher, Jayne Moon and Ray Tongue, eds, *Teaching English to Children: From Practice to Principle*. Cheltenham: Nelson ELT, 1991. For more on subject English as producing world citizens and fostering social justice see Angela Goddard, *English, Language and Literacy 3 to 19*, 4.
 57. Machi, ‘The Appeal of Gender-Crossing in *Twelfth Night*’.
 58. Machi, ‘The Appeal of Gender-Crossing in *Twelfth Night*’, 15.
 59. Machi, ‘The Appeal of Gender-Crossing in *Twelfth Night*’.
 60. Honda, ‘Undergraduate and Lifelong Learners of Shakespeare’, 19.
 61. Tink, ‘Teaching the History Plays in Japan’, 12–13.
 62. Chan, ‘Teaching Shakespeare to College Students’, 4–5.
 63. Such as Kobayashi Akio’s *Let’s Read English Poems* (Tokyo: NHK Publishing, 2007) cited in Morinaga, ‘Initiating the language of Shakespeare’, 13–15.

64. Morinaga, 'Initiating the Language of Shakespeare', 13–15. Honda, 'Undergraduate and Lifelong Learners of Shakespeare', 19. Honda, 'Shakespeare's Teenage Film', 8–9.
65. Matsuyama does note that some are more popular with female students, because they are produced and marketed as *shojo-manga*, girl *manga* in a publishing industry that continues to demarcate texts along binary gender lines. 'Teaching English Literature in Japanese Universities', 4.
66. Matsuyama, 'Teaching English Literature in Japanese Universities', 5.
67. It would be possible to read this as evidence of creative heeding of Sōseki and Fukuhara's call, to students and literary critics identified in the previous chapter, to avoid regurgitating western interpretations of Shakespeare and instead to produce readings that are inflected with a strong sense of Japanese national identity—thereby, they suggested, Japan could avoid reinforcing western hegemony
68. Martin, 'Editorial', 3.
69. This is a trend observable in Shakespeare studies in relation to theatre and film, see Asian Shakespeare Intercultural Archive (A|S|I|A) (website), accessed 28 November 2018, <http://a-s-i-a-web.org/en/home.php>. Mark Thornton Burnett, *Filming Shakespeare in the Global Marketplace* (Houndmills: Palgrave, 2007).
70. Umemiya, 'Teaching English Stress Pattern Through Shakespearean Verse'.
71. See chapter four. Todd Andrew Borlik, 'Reading Hamlet Upside Down: The Shakespeare Criticism of Natsume Sōseki,' *Shakespeare* 9.4 (2013): 383–403. Minami Ryuta, 'Shakespeare as an Icon of the Enemy Culture: Shakespeare in Wartime Japan, 1937–1945', in *Shakespeare and the Second World War: Memory, Culture, Identity*, edited by Irena Makaryk and Marissa McHugh (Toronto: University of Toronto, 2012), 163–179.

72. Sarah Olive, 'Vox Pop', *Teaching Shakespeare* 9 (Spring 2016): 2–5. 5.3. The fit between Shakespeare's rhetoric and *manga* devices is espoused by Gallimore, who favours the use of Self-Made Hero's *manga* editions in his classes, as well as Matsuyama. 'Teaching Sheikusupia', 6–8, and 'Teaching English Literature in Japanese Universities', 4–6.
73. It is worth noting that *bowdlerisation* is still in evidence in texts used in some American states, so the 'western norms' I invoke here do not represent a unanimous consensus on or treatment of Shakespearean *bawdy*.
74. It is important to note that such *English-language* versions continue to be published and used in the *school system in the United States*, and Velda Elliott and Sarah Olive found some wariness about what *sexual* content is appropriate for *school students*—though I have not encountered existing literature dealing with these considerations in higher *education* despite broader debates about trigger-warnings for content containing *sexual*, and other forms of, violence. 'Secondary Shakespeare in the UK: what gets taught and why?' *English in Education* (2019).
75. Ayami Oki-Siekierczak, 'The Treatment of *Bawdy* in *Japanese Classrooms*', *Teaching Shakespeare* 6 (Autumn 2014): 9.
76. Oki-Siekierczak, 'The Treatment of *Bawdy* in Japanese Classrooms', 9.
77. Machi, 'Beyond the Language Barrier', 12–13.
78. Similarly, Marie Honda reports that, when asked to write comparatively about the Luhrmann and *Zeffirelli films* of the play they had been shown, some *students* criticise the kiss *scene* [in Zeffirelli Romeo kissing Juliet 'from chin to neck'] as being obscene and disgraceful'. See also Machi, 'Beyond the Language Barrier', 12–13. *Honda*, 'Shakespeare's Teenage Film, 7–9.
79. Machi, 'Beyond the Language Barrier', 12–13.

80. Machi, 'Beyond the Language Barrier', 12–13.
81. Motoyama, 'Teaching Shakespeare to Law Students', 10.
82. Motoyama, 'Teaching Shakespeare to Law Students', 10.
83. Yang, 'Modernity and Tradition in Shakespeare's Asianization', 7.
84. Kitamura Yuto, 'Global Citizenship education in Asia', in *Globalization and Japanese "Exceptionalism" in Education*, edited by Tsuneyoshi Ryoko (London: Routledge, 2018), 61–76, 67. Although Tsuneyoshi offers a counter argument that graduates of such universities tend to go to well-known domestic firms who do not require or assess the students on English. *Globalization and Japanese*, 4.
85. Yonezawa and Shimmi, 'Japan's Challenge', 56.
86. I use this term here to encompass active, practical and performance methods outlined by the likes of Rex Gibson, James Stredder, the Royal Shakespeare Company's and Shakespeare's Globe education departments.
87. Kevin Bergman, 'A Boys' Drama Club Performs *Romeo and Juliet*', *Teaching Shakespeare* 6 (Autumn 2014): 14.
88. Martin, 'Editorial', 3. Sarah Olive, 'Editorial: Teaching Shakespeare in Hanoi,' 3–5.
89. Kodama, 'Introducing Shakespeare to Young EFL Learners', 11.
90. Umemiya, 'Teaching Shakespeare in the Current HE Context, 15.
91. Umemiya, 'Teaching Shakespeare in the Current HE Context, 15.
92. Umemiya, 'Teaching Shakespeare in the Current HE Context, 15.
93. Umemiya, 'Teaching Shakespeare in the Current HE Context, 16.

94. Umemiya, 'Teaching Shakespeare in the Current HE Context', 16.
95. Kevin Wetmore, Siyuan Liu and Erin Mee, *Modern Asian Theatre and Performance, 1900–2000* (London: Bloomsbury, 1999).
96. Peel et al., *Questions of English*. Pithers and Soden, 'Critical Thinking in Education', 239. Tink, 'Teaching the History Plays in Japan', 12–13. Gallimore, 'Teaching Sheikusupia', 6–8. Chan, 'Teaching Shakespeare to College Students', 4.
97. Koizumi, 'First Year Shakespeare Through Film', 15.
98. Motoyama, 'Teaching Shakespeare to Law Students', 10.
99. Motoyama, 'Teaching Shakespeare to Law Students', 10.
100. Suzuki, 'Encouraging Various Points of View', 13–15.
101. Honda, 'Undergraduate and Lifelong Learners of Shakespeare', 19.
102. Honda, 'Undergraduate and Lifelong Learners of Shakespeare', 19.
103. R.S. White, 'Introduction', in *Shakespeare's Local Habitations*, ed. Krystyna Kujawińska-Courtney and R.S. White (Łódź: Łódź University Press, 2007). Lee Hyon-u, Shim Jung-soon, and Kim Dong-wook (ed). *Glocalizing Shakespeare in Korea and Beyond* (Seoul: Dongin, 2009).
104. Chan, 'Teaching Shakespeare to College Students', 4.
105. Yang, 'Modernity and Tradition in Shakespeare's Asianization', 7.
106. Hiroko Willcock, 'Western Thought, and the Sapporo Agricultural College: A Case Study of Acculturation in Early Meiji Japan', *Modern Asian Studies* 34.4 (2000): 977–1017.
107. Dominic Shellard and David Warren, 'Shakespeare in Japan: a Great! Collaboration', 373.

108. Tink, 'Teaching the History Plays in Japan', 12–13.
109. Terms such as 'medieval' and 'middle ages' have currency to describe similar historical periods in both countries. Mizoguchi Kazuhiro, 'A Study of Value Education in Teaching History: A Case Study of Teaching Materials in History for Political Literacy', *Research Journal of Educational Methods* 20 (1994): 127–136.
110. Tink, 'Teaching the History Plays in Japan', 12–13.
111. Tink, 'Teaching the History Plays in Japan', 12–13.
112. Buckley, 'In the Spiced Indian Air', 14.
113. The exclusive emphasis on heteronormative relationships here as well as the omission of any pejorative shorthand for female equivalents of the 'herbivores' reflects the original article. Honda, 'Shakespeare's Teenage Film', 8–9.
114. Honda, 'Shakespeare's Teenage Film', 8–9.
115. Honda, 'Shakespeare's Teenage Film', 9.
116. Dominic Shellard and David Warren, 'Shakespeare in Japan: A Great! Collaboration', 375.
117. Oki-Siekierczak, 'The Treatment of Bawdy in Japanese Classrooms', 9. Honda, 'Shakespeare's Teenage Film', 8–9. Motoyama, 'Teaching Shakespeare to Law Students', 10.
118. Elliott and Olive, 'Secondary Shakespeare in the UK: What Gets Taught and Why?' *English in Education* (2019).
119. Yang Lingui, 'Modernity and Tradition in Shakespeare's Asianization,' 5.
120. Mahubani articulates the impact of Asians' studying abroad on their values and ideas, often further disseminated in Asia on their return.

Has the West Lost It? 12, 26.

121. Rebellato, *Theatre & Globalization*.
122. Rebellato, *Theatre & Globalization*.
123. Brandon, 'Some Shakespeare(s) in Some Asia(s),' 19.
124. Bhandari, Rajika and Alessia Lefébure, eds, *Asia: The Next Higher Education Superpower?* (New York: Institute of International Education, 2015). ix.
125. Tsuneyoshi, *Globalization and Japanese*, 7.

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