# SCHEDULE

## 9:00 – 9:20
Registration opens

## 9:20 – 9:25
Opening Remarks (Professor Fuhito Endo)

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<td>9:30 – 11:00</td>
<td><strong>Session A1</strong>&lt;br&gt;Chair: Andy Houwen&lt;br&gt;Mauro Lo Dico&lt;br&gt;Way Back to the Future: The Western Classics in Modern Japanese Literature&lt;br&gt;Marie Géraldine&lt;br&gt;D. H. Lawrence and the Anticipation of the ‘Décroissance’ Movement&lt;br&gt;James Tink&lt;br&gt;Reading, feeling, being intercultural, and the ends of the nove</td>
<td><strong>Session B1</strong>&lt;br&gt;Chair: Lisa Yinghong Li&lt;br&gt;Mary Hillis&lt;br&gt;Encircling meaning: Poetry and research&lt;br&gt;Shotaro Yamauchi&lt;br&gt;A Critical Introduction to the Japanese Yeatsians in the Early 20th Century&lt;br&gt;Gregory Dunne&lt;br&gt;The Poem as Problem: Developing Critical Thinking Skills Through the Analysis and Interpretation of Poems</td>
<td><strong>Session C1</strong>&lt;br&gt;Chair: Fuhito Endo&lt;br&gt;Katherine E. Bishop&lt;br&gt;A Love Letter to Teaching&lt;br&gt;Epistolar Texts&lt;br&gt;Mark Azzopardi&lt;br&gt;Aesthetics and General Education&lt;br&gt;Yuko Hori&lt;br&gt;Using rubrics to promote awareness and understanding of the importance of reviewing an essay</td>
<td>Principal Judge: Neil Addison&lt;br&gt;Session G1&lt;br&gt;Yin Bing&lt;br&gt;The Birdcage Analogy in William Faulkner’s “Dry September”&lt;br&gt;Rena Endo&lt;br&gt;Reveling before Shakespeare: The Influence of the Office of the Revels on Elizabethan Drama&lt;br&gt;Hikaru Minami&lt;br&gt;Role-Playing and Loss of Subjectivity in “Macbeth”&lt;br&gt;Kina Amagai&lt;br&gt;Fair, Beautiful, and Just: Milton’s Republican Poetics</td>
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<td><strong>Session A2</strong>&lt;br&gt;Chair: Tristanne Connolly&lt;br&gt;Panel: Asian English: Histories, Texts, Institutions&lt;br&gt;Steve Clark, Yukari Yoshihara, Myles Chilton, Firas A. J. Al-Jubouri,</td>
<td><strong>Session B2</strong>&lt;br&gt;Chair: Mary Hillis&lt;br&gt;Yuka Urushihata&lt;br&gt;The Effect of Pop Music as a Learning Literary Text in Japanese High School EFL (Workshop)&lt;br&gt;Quenby Hoffman Aoki&lt;br&gt;Haiku in the Classroom: Playing with Frogs and Ponds</td>
<td><strong>Session C2</strong>&lt;br&gt;Chair: Mark Azzopardi&lt;br&gt;Charles Cabell&lt;br&gt;Becoming a Decadent Teacher in a House on Fire&lt;br&gt;Darren Elliott&lt;br&gt;Separate Ways: Short Literary Fiction as Source and Product&lt;br&gt;Sue Fraser&lt;br&gt;Timeless Literary Themes: reinterpreted with today’s L2 learners</td>
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<td>12:40 – 13:30</td>
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<td>13:30 – 14:30</td>
<td>Plenary Lecture by Professor Michael Pronko</td>
<td>Literature and Its Not-So-Discontents</td>
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<td>14:40 – 16:10</td>
<td><strong>Session A3</strong>&lt;br&gt;Chair: Marie Géraldine Rademacher&lt;br&gt;<strong>Thomas Dabbs</strong>&lt;br&gt;Making the Future by Accessing the Past: The Folger Shakespeare Library Teams with Aoyama Gakuin to Digitize a Hidden Archive&lt;br&gt;Andrew Houwen&lt;br&gt;Lessons from Shakespeare: Learning about Teaching Japanese Students ‘Sonnet 18’&lt;br&gt;Chika Kaneko&lt;br&gt;Following Phoebus: Milton as a Model of Humanistic Learning</td>
<td><strong>Session B3</strong>&lt;br&gt;Chair: Joff Bradley&lt;br&gt;Lisa Yinghong Li&lt;br&gt;Teaching Asia through Cinema&lt;br&gt;Chutatip Yumitani&lt;br&gt;Two USAs as Reflected in “The Hunger Games” and “Big Hero 6.”</td>
<td><strong>Session C3</strong>&lt;br&gt;Chair: Laurence Williams&lt;br&gt;Panel: A Problematic Period? Teaching the Long Eighteenth Century&lt;br&gt;Laurence Williams, Tristanne Connolly, Noriyuki Harada, Carrie Shanafelt, Alex Watson</td>
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<td>18:00 – 18:15</td>
<td>Closing Remarks and Presentation of Graduate Student Prizes</td>
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Plenary Talk

Professor Michael Pronko

Literature and Its Not-So-Discontents

This talk will offer a review of the first ten years of the Liberlit Conference to consider future directions for the teaching of literary texts. Through a review of past steps and missteps, as well as speculation on the climb ahead, this talk will try to reposition literature as the provocative, challenging and greatly needed area of study literature teachers know it can be.

Though many teachers of literature and humanities express discontent with how literature has been industrialized, sidelined and administrated, most teachers continue to present and publish about literature. For most literature teachers, the power and potential of studying literature at university has never been in question. However, considering both contentedness and discontent may offer future directions for more engaging teaching.

All too often, literature has been presented to students as a static object of staid reverence rather than a dynamic engine of thoughtful interaction and exploration. The inherently human relevance of literary texts demands a deeper consideration of how teachers can help students better study complex, challenging texts. It is not so much that literature needs defending, but rather that teaching literature needs technique, thought, care and the development of best practices.

By looking at where we’ve been, where we might go, this talk will aim at reconsidering perennial questions of literature’s position in academia and in the lives of students. Only by considering both can meaningful solutions be developed amid the distracting pressures of academic overspecialization, curricular battles and commercial demands on universities. This talk will review possibilities and consider what yet might be possible.

Michael Pronko (MA Education, MA Comparative Literature, PhD English) founded the Liberlit Conference in 2010. He is Professor of American Literature at Meiji Gakuin University. His teaching areas focus on American literature, art, music and film adaptations. He writes about the Tokyo jazz scene on his own website Jazz in Japan. His publications include textbooks and three collections of essays about Tokyo, Beauty and Chaos (2014), Tokyo’s Mystery Deepens (2014), and Motions and Moments (2015), as well as two award-winning novels, The Last Train (2017) and The Moving Blade (2018).
Mauro Lo Dico

Way Back to the Future: The Western Classics in Modern Japanese Literature

Reading a work of English literature can be a daunting task for a Japanese university student for several reasons, one no less challenging than the inclusion of various literary and historical references, many of which tend to be ancient, such as Greek mythology or Roman civilization. Fortunately, the learners often take a great interest in things Greco-Roman, numerous instances of which can even be found in their own culture. Upon exposure to the Western Classics, they are not only surprised at the large amount of allusions that are included in English literature (take Agatha Christie’s Hercule Poirot and Nathaniel Hawthorne’s *The Marble Faun* for just two of the most obvious examples) but they also enjoy learning about those in their own, such as Makoto Sato’s 1966 play *Ismene* (featuring the sister of Antigone, the title character of Sophocles’s tragedy [442 or 441 BC]) and Yukio Mishima’s 1954 *The Sound of Waves* (modelled on Longus’s novel *Daphnis & Chloe* [c. AD 200]). With the aid of some videos that are also shown in class, this presentation demonstrates how the Classics enlighten and enliven the English literary world while making Japanese students realize the extent to which their own literature is already a part of this long western tradition.


Marie Géraldine Rademacher

D. H. Lawrence and the Anticipation of the ‘Décroissance’ Movement

With ominous predictions such as Aunt Eva’s statement that “our civilization is going to collapse” (Lawrence, *LCL* 80) or Constance Chatterley’s assertion that “it is man that poisons the universe” (Lawrence, *LCL* 100), Lawrence’s novel *Lady Chatterley’s Lover* echoes today’s environmental concerns and acts as precursor of the ethico-political values that have been promoted in recent eco-philosophical discourses. Convinced that “the industrial problem arises from the base forcing of all human energy into a competition of mere acquisition” (Lawrence, *Late Essays and Articles* 292), Lawrence deplores man’s excessive pursuit of money and material goods at the expense of personal relationships and the connection with the natural world. Through his social criticism, he underlines the existence of an intersection between the environment, society and subjectivity, an interrelation which Félix Guattari discusses extensively in his essay *The Three Ecologies*. In fact, it is with prophetic insight that Lawrence’s novel seems to anticipate the eco-critical turn and predates the movement of ‘Décroissance’, a French term for ‘Degrowth’, which started in the 1970s and which is based on anti-capitalist and environmentalist ideas. Reading Lawrence’s work today does not only allow a leap into the past but it also predicts future developments as well as contributes in enhancing our understanding of the present.

Marie Géraldine Rademacher (Ph.D. Freie Universität Berlin), is a currently a post-doctoral researcher at the University of Tokyo. Her research focuses on Travel Writing written by European women such as Marie Stopes, Clärenore Stinnes and Elisabeth von Heyking, who came to Japan in the early decades of the 20th century. Since April, she is a part-time lecturer in the English department at Seikei University. She also co-teaches a course on “Werner Herzog and New German Cinema” at the University of Tokyo. Her monograph entitled *Narcissistic Mothers in Modernist Literature* is due to be published this summer by the German publisher Transcript.

James Tink

Reading, feeling, being intercultural, and the ends of the novel

Two frequent expectations of institutional literary studies are that educators should encourage students to better understand feelings, especially empathy for others and unfamiliar experiences, and that the study of literature in English can also facilitate intercultural knowledge across borders. This can be compared to some critical arguments (e.g.
Rebecca Walkowitz and Adam Kirsch) about the contemporary world literature and the condition of the so-called global novel. In what specific ways might teaching such fiction actually explore conditions of intercultural studies as feeling or affect? This paper will consider the example of teaching Kazuo Ishiguro’s novels _The Remains of the Day_ and _Never Let Me Go_ in order to consider in what ways the texts can be presented as intercultural studies of historical memory and national culture. Nevertheless, it can also be shown how both novels complicate and undermine the reader’s capacity for empathy, especially through their use of closure and the notion of the future, which qualifies any complacent claims of intercultural knowledge; this paper suggests what this implies for the future of teaching fiction.

James Tink is Associate Professor in the Department of English Literature at the Graduate School of Arts, Tohoku University. He originally gained a PhD at The University of Sussex, UK, specializing in early-modern English literature. He is co-editor of the critical volume _Seeing Animals After Derrida_ (Lexington, 2018), which included his chapter on contemporary British fiction, and has also contributed to the volumes _London and Literature, 1603-1901_, and _Prismatic Shakespeare_. He has also published articles in _Parallax_, _Shakespeare Studies_ (Japan), _Korean Shakespeare Review_, and for the British Shakespeare Association. He specializes in renaissance literature and contemporary literary theory.

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**Session A2 (Panel)**

**Asian English: Histories, Texts, Institutions**

**Steve Clark**  
**Yukari Yoshihara**  
**Myles Chilton**  
**Firas A. J. Al-Jubouri**

**Overview**

Anglophone literature and literary studies have a long though not at all straightforward history in Asia. It is accepted – according to a well-established post-colonial critique – that literary study was introduced first in India and then throughout the British Empire as a form of indirect control, and at times open coercion, to produce a collaborationist elite who identified with the imperial regime. It is less well-known that the foundation of Cambridge English Tripos, whose centenary is currently being celebrated, was predated by study of the subject at the University of Tokyo by thirty years. The idea that the discipline is simply a foreign import in Asia can therefore be contested. This panel seeks to address the genealogies of textual critique and institutionalized forms of teaching of English language and literature in Asia through the 19th and 20th centuries, along with examination of how its present options and possible future directions relate to these historical contexts.

A focus on Asia is also important as a barometer of the fate of English as a branch of the humanities. On one hand, English literary study currently enjoys a healthy presence in Asian universities, not least because approximately half the population of India are English-speakers, while the estimated figure of 100 million Chinese speakers of English will rise exponentially over coming decades. Thus the traditional Anglophone regions (Britain, US, Canada, Australia and so on) have already become a minority. In addition, the global economic and demographic balance is undeniably tilting towards Asia. However, the Western academy retains a stubborn residual prestige, partly because international rankings are imbalanced by minimal attention to scholarship not published in English. It remains a challenge to justify the relevance of the humanities in the 21st century when so much of their original rationale has now been eroded in the West – a skepticism being reproduced in Asian institutions. Nevertheless, English has now established itself in Asia, and its literary and cultural traditions part of a commonly available resource for a global community, who continue to value them. We hope that this panel will have relevance to the practicalities of teaching both the language and its canon of classic texts, and also to understanding the historical formation and shape of English studies in Asia.
Myles Chilton

Global English’s Centers of Consecration

One way disciplinary centers become centers is through the power of their institutions to consecrate cultural production. Anglophone literary studies is no different, and its global spread compels us to account for who consecrates what and why. Outside the Anglosphere, even as indigenous literary traditions turn away from the Anglo-center to express, represent, and criticize their own national or local conditions, they continue to seek validation from the center in terms of acceptances at Anglo-center conferences, journals and publishers. While the discipline’s roots cannot be ripped out, and a discipline needs consecratory institutions to referee, control, approve, and set standards, it is important to account for the role of consecration in the formation of Anglophone literary study, and the consecratory tensions that arise in orienting the discipline in Asia. This talk will therefore address whether there is a generic consecratory function; whether the newness of Asian English centers is defined by how differently they consecrate; and whether the consecratory power of Asian English centers emerges through reproducing Anglo-centric colonial, post-colonial, or neo-colonial hierarchies of aesthetic value, canonical durability, and institutional practice.

Steve Clark

The Limits of Demystification

It is obviously tempting to direct a hermeneutics of suspicion against every aspect of teaching the humanities in Asia, pedagogic practice. canonical elitism, disciplinary conservatism and institutional structure. Now familiar post-colonial critiques emphasise pervasive complicity if not outright coercion. However, there is also the counter-possibility of restoration of a utopian dimension to this educational project, rather than regarding it as fatally embedded in ideology. Although there are Asian precedents for the university in China and India, in its modern form it is undeniably an imported phenomenon, adapting primarily British, German and United States models. However, these have not only interacted with various native traditions, but also capable of proposing a newly diverse and cosmopolitan outlook. The assumed priority of the Western academy may be challenged by regarding the university as a kind of text, which, adapting the World Literature maxim, may only be fully appreciated outside its own cultural context. The humanities themselves may be regarded as a continuously renegotiated heritage, not as the burden of an increasingly redundant past but as openness to future applications and expanded possibilities.

Firas A. J. Al-Jubouri

De-centering, Re-centering: Teaching English through Canonical English Literature

Based on nearly a decade of teaching in the Middle East in the aftermath of the regional revolutions, wars and social unrest since the invasion of Iraq and the Arab Spring, Al-Jubouri’s chapter focuses on the tensions inherent in the radical potential of literature. Al-Jubouri deploys George Orwell’s ‘crimethink’ as a trope for characterizing how English literature faculty self-censor when negotiating politically and culturally sensitive topics. Certain embedded cultural stereotypes restrict curriculum and syllabus design. Local students resist attempts at probing these, as it implies re-centering perceptions of the world, and the way it perceives them. For expatriate students, however, the value of canonical texts lies in their de-centering properties and potentials. Yet, the effect of social and military unrest is that more students are invested in the destabilizing immanence of literature, and how it can be applied to regional politics. Thus, teachers of English literature must face the challenge of daily negotiations between fulfilling the more basic needs of the learners – which merely re-centers the canonicity of English literature and Anglocentric ideas – while also allowing the historical-cultural legacies of the canon to become a site of de- and re-centering.
George H. Kerr (1911-1992) is well known for his histories of Taiwan under Japanese and then KMT domination, and of Okinawa. However, almost totally forgotten is the vital role he performed in establishing the Stanford-Tokyo University American Studies Seminars – the very first institutionalized American Studies in Japan, financially supported by the Rockefeller Foundation. Thus, American Studies was established in Cold War Japan as part of the Cultural Cold War. Believing that the lack of academic understanding of American history and values contributed to World War II, Kerr conceived of the Stanford-Tokyo American Studies Seminars as a preventative means against the expected anti-American movement after the end of the American occupation. Institutionalizing American Studies in Cold War Japan was therefore heavily political. Yoshihara’s chapter aims at situating Kerr’s involvement in the Stanford-Tokyo University American Studies Seminar in the context of mid 20th century Japan-United States cultural diplomacy.

Panelists’ Biographical Information

**Myles Chilton** received his Ph.D. from the University of Chicago, and is a professor in the Department of English Language and Literature at Nihon University. His current focus is on global English and literary studies. He is the author of *English Studies Beyond the 'Center': Teaching Literature and the Future of Global English* (Routledge 2016); and co-author of *The Future of English in Asia: Perspectives on Language and Literature* (Routledge 2015), *Deterritorializing Practices in Literary Studies* (Contornos 2014), and *World Literature and the Politics of the Minority* (Rawat 2013). He has also written about relationships between contemporary world literature and global cities in *Literary Cartographies: Spatiality, Representation, and Narrative* (Palgrave 2014), and in such journals as *Comparative Critical Studies, The Journal of Narrative Theory*, and *Studies in the Literary Imagination*.

**Steve Clark** is a professor in the Graduate School of Humanities and Sociology, and in the Department of English Language and Literature, the University of Tokyo. Clark received both a B.A. and Ph.D. from Cambridge University, then was a British Academy post-doc and fellow of the School of Advanced Studies at the University of London. His many publications include *Paul Ricoeur* (Routledge 1990), *Travel-Writing and Empire* (ZED 1999), *Reception of Blake in the Orient* (Continuum 2006), and *Asian Crossings: Travel-Writing on China, Japan and South-East Asia* (Hong Kong UP 2008). His most recent book, co-edited with Tristanne Connolly, is *British Romanticism in a European Perspective* (Palgrave 2015).

**Firas A. J. Al-Jubouri** is an assistant professor in the Department of English at the American University of Sharjah (UAE). He is the author of *Milestones on the Road to Dystopia* (2014) and “‘The end was contained in the beginning’: Orwell’s Kyauktada and Oceania” (2016) in *George Orwell Studies*. He has taught English literature, language, IELTS and academic writing at several academic institutions in the Gulf region and in the UK. His areas of research and teaching interests are dystopian fiction and the twentieth-century English novels. He has a Ph.D. in English Literature from Newcastle University, Newcastle upon Tyne, UK.


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**Session A3**

**Thomas Dabbs**

**Making the Future by Accessing the Past:**
**The Folger Shakespeare Library Teams with Aoyama Gakuin to Digitize a Hidden Archive**

This talk will present a recent collaborative effort to digitize and display rare Renaissance material held in Japan, a narrative that begins with global outreach between institutions and scales towards many possibilities in pedagogy and humanistic study. Aoyama Gakuin University in Tokyo and the Folger Shakespeare Library in Washington, DC, are...
currently working together to digitize and display select editions from AGU’s special collections to be hosted on the Folger’s new Miranda platform. The Folger is seeking global outreach, and, similarly, a very, very large bullet point on the agenda for AGU is also to pursue global outreach. We had from the start the making of a mutually beneficial project. The Folger Shakespeare Library is of course widely known for its Shakespearean holdings but also for its holdings in other areas of historical interest, particularly its religious holdings.

AGU holds some superb editions of religious material, beginning with a 15th-century Latin Bible and extending into more bibles and religious texts published during the early modern period (including the 17th century Latin bible displayed here). Along with these texts are several exquisite Japanese editions from the Edo and Meiji periods that were directly inspired by Reformation theology. This is not a large collection, so it would be difficult to argue for the building of an online platform just to display the editions held within our collection.

The Folger’s Miranda platform is a state-of-the-art image viewer that is collaborated with the Folger’s massive holdings. The platform is already installed and ready for further development. I should add for those outside the world of digital development and the current move to achieve IIIF (International Image Interoperability Framework) compliance, that the open access images provided by Miranda allow far better viewing, searching, and sharing for researchers than standard online displays of rare material have in the past.

The idea therefore is for AGU to digitize and send the Folger images from our collections to be presented on their platform, a process that is already well along the way. Of course catalogue information and links to annotations will be included with these images. The advantages for our university are clear: we gain global open access to our special collection and by doing so enjoy an international affiliation with a high prestige institution. On the surface the Folger does not have as much to gain from collaboration with one Japanese university that has a comparatively small collection, but this initial relationship helps to open the door for the Folger to develop similar relationships with other Japanese universities. Small collections like those at my university are held throughout Japan. These collections are often in locations that are obscure. Together such collections throughout Japan, if digitized, would represent a substantial repository of rare editions. The value of shedding light on such holdings and making editions available for high-resolution, open access viewing is self-evident.

Thomas Dabbs is a professor in the Department of English and American Literature at Aoyama Gakuin University, where he has taught Shakespeare and the English Bible since 2003. Prior to this position Dabbs taught at Hiroshima University. His recent research involves the use of digital technology to track the rise of Elizabethan drama before Shakespeare. Dabbs is the incoming Editor-in-Chief for the Journal of the Japanese Association for Digital Humanities (JADH) and is currently working under an Aoyama Vision grant to digitize rare editions at AGU for display on the Folger Shakespeare Library’s new Miranda platform.

Andrew Houwen

Lessons from Shakespeare: Learning about Teaching Japanese Students ‘Sonnet 18’

Last academic year, I taught Shakespeare’s ‘Sonnet 18’ to a second-year undergraduate class, many of whom are not literature majors. The challenge was to develop important skills and to engage them in poetry, a subject even some native speakers find difficult. Before completing an essay on the text, students debated the question of the addressee’s identity by analysing the sonnet’s context in Shakespeare’s sonnet sequence and comparing the arguments for and against the most likely candidates. They also gave group presentations on parts of the sonnet, examining key vocabulary, poetic form, and the relationship between the form and the subject matter.

This paper will focus on the skills using such literature can bring even to students not specialising in literature: critical thinking; persuading others through discussion by citing textual evidence; close analysis of language use; the importance of context; and the enjoyment of texts that can be more profoundly stimulating, beautiful, and thought-provoking. Rather than merely absorbing it as information, students can enjoy and savour language through the best literature being taught well. The course received highly positive feedback; as a relative newcomer to Japan, however, I welcome that of colleagues on how to teach literature in a Japanese context.

Andrew Houwen has been an associate professor at Tokyo Woman’s Christian University since 2018, having come there two years earlier as a JSPS fellow. His research focuses on comparative literature, especially the relationships between Japanese and English poetry. His article, ‘Ezra Pound’s Early Cantos and His Translation of Takasago’, was published by an Oxford University Press journal and awarded the Ezra Pound Society Article Prize in 2014. He has
written several articles and book chapters on Pound and on Basil Bunting and is currently completing a book on Pound and Japanese literature. Alongside these research interests, he also translates poetry. His translations with Chikako Nihei of the prize-winning Japanese poet Tarō Naka were brought out with Isobar Press in 2018.

Chika Kaneko

Following Phoebus: Milton as a Model of Humanistic Learning

In John Milton’s Latin poems we can find a devoted student of poetry — Milton himself. These poems, such as *Ad Patrem*, *Mansus*, and *Epitaphium Damonis*, tell us to follow the pastor in order to depart from the pastoral; or, in other words, that to study is to prepare to live as oneself in the world. Even though Milton feels uneasy about his future, he remains devoted to Phoebus, the poetry god, and develops his attitude to poetic study in the pattern of religious faith. The value of poetry, as Milton argues in his pamphlet “The Reason of Church Government,” lies in the fact that poetry can “inbreed and cherish in a great people the seeds of vertu, and publick civility, to allay the perturbations of the mind, and set the affections in right tune.” It requires readers to consider much more than general phrases like “to study is a preparation to live oneself in his own world.” Readers of poetry, Milton insists in opposition to the prevailing Aristotelian scholasticism, train themselves to learn more than knowledge. Reading trains not only readers’ language skills, knowledge of classics, or foreign culture; it also gives them a way to live. In my presentation I argue that when reading Milton’s juvenilia, we encounter the student who follows his pastor struggling with his own immaturity, showing a model for students. The young Milton, who is a late bloomer as an epic poet, expresses a way to achieve his poetic objectives. In other words, reading Milton’s juvenilia can instill an attitude to study in line with Milton’s particular mode of humanistic learning, which can help students recognize what they should focus on and how they should face their own studies.

Chika Kaneko is a lecturer at Matsuyama University, Japan. With her doctoral thesis ‘Milton’s Latin Poems: From the Pastoral to the Political’, in 2018, Kaneko earned a Ph.D. in literature from Nihon University under Dr Yuko K. Noro, a professor at Nihon University. After several years spent studying Milton’s Latin poems, Dr. Kaneko has concluded that Milton’s *1645 Poems* was compiled to demonstrate his intention of becoming the foremost poet of his nation, and this intention appears in an exploration of the paradigm of the relationship between God and Christ. Thus, Dr. Kaneko addresses the question of Milton’s image of a true poet.

Session A4

Samantha Landau

Uncanny Derelicts and Supernatural Dangers at Sea in the Turn-of-the-20th-Century Weird Tale

Starting in the late 1800s, the motif of the derelict ship in literature became a prominent representation of both a physical and a supernatural danger to sailors. The derelict, symbolic of the impetus to commit immoral and criminal acts for economic gains, creates a fearful fantasy of the maritime economy, one in which ghosts and monsters, the holy and the unholy, represent the folly and hubris of the working man seeking comfort in money (tangible things) instead of comfort in emotion (love, family). As technology related to shipbuilding and mechanics rapidly improved, especially between 1880 and 1920, a proliferation of weird tales about the sea appeared. This lecture will focus on the development of a type of Nautical Gothic tale that concerns the manifestation of ghostly old-fashioned ships: derelicts that threaten space-time, hide the monstrous, or cause the destruction of any crew that tries to tow her to shore for salvage. These publications appeared not only as stand-alone short stories in pulp magazines, but also in the form of novels and volumes of collected short stories. This lecture will include a close reading of Herman Scheffauer’s “The Floating Forest,” a story focused on the loss of a ship in the Strait of Magellan, its reclamation by nature, and its reemergence to claim the life of its captain. This story exemplifies the multifaceted nature of weird derelicts, which function simultaneously as a ghost ship stories, moralistic tales, and stories that touch upon the eco-Gothic.

Samantha Landau is a project associate professor in the College of Arts and Sciences at the University of Tokyo (Komaba), where she teaches courses focusing on American and Comparative Literature and Culture. After completing her B.A. at Cornell University, she traveled to Tokyo to continue her studies and was awarded a Ph.D. in Comparative Cultures from International Christian University. Her research primarily concerns women's writing, psychoanalysis, and
Gothic fiction, but she is also interested in the connections between poetry and music. She is currently working on turning her dissertation into a monograph and planning an international conference on Gothic fiction entitled “Gothic Spaces” for October 2019. Samantha has been singing and performing classical music for over 25 years and currently studies with Professor Nagashima of Kunitachi College of Music.

**Joff P.N. Bradley**

**On sunless utopias and catastrophic nonhuman time**

This paper offers several utopian/dystopian thought-experiments to explore the sheer dread in thinking a time otherwise than the present moment. Through a consideration of the solar economy of nature in the catastrophic temporality of a world *without a sun*, I demonstrate a certain incapacity of thought to think the utopos of another time. With reference to the 2017 BBC drama *Hard Sun*, I question the idea of nonhuman time, the time of the anthropocene, the time of the hyperobject in Timothy Morton’s work, and the temporality of final expenditure without recompense. I contrast the essentially failed science fiction of *Hard Sun*, whose gleeful destructive jouissance enjoys the impossibility of possibility, with the satirical optimism of Gabriel Tarde’s *Fragment d’Histoire Future* (1884) and *Underground Man* (1905), in which a post-apocalypse sunless utopia is envisaged under the earth. Shaping and guiding my analysis are the different senses of utopia and apocalyptic thought found in the work of Alphonso Lingis, Édouard Glissant, Graham Harman, Timothy Morton, Ray Brassier, Jean-François Lyotard, Maurizio Lazzarato and Julia Kristeva. In the wake of the anthropocene, I end by thinking the sense of a nonhuman *kairotic* time of extinction when humans finally unchain the earth from its sun (Nietzsche). From the last man to the last troglodyte, I shall imagine afresh the struggle of Zarathustra to emerge from the cave. All of the above will be enframed in terms of the pedagogical task of affirming the *non-yet* in the nihilism of the now. I end by considering Deleuze’s suggestion that the most desolate thing we can imagine is a world without others.

**Joff P.N. Bradley** is an Associate Professor in the faculty of foreign languages at Teikyo University in Tokyo, Japan. He is the co-author of *Deleuze and Buddhism* with Tony See and co-writer of *A Pedagogy of Cinema* with David R. Cole. He has co-edited *Educational Philosophy and New French Thought* and his latest work *Principles of Transversality in Globalization and Education* with the same author.

**Brian Sayers**

‘Problematic pasts and fearful futures in August Strindberg’s *Miss Julie* and Tennessee Williams’s *A Streetcar named desire*’

The purpose of this paper is to examine how the problematic past of the chief female protagonist in Strindberg’s *Miss Julie* and Williams’s *A streetcar named desire* clashes with the present in order to determine her future. In *Miss Julie*, while the old Swedish aristocracy - represented by Julie herself - is no longer sure of its purpose or values, a new ambitious underclass - represented by the servant Jean - is determined to utilize any opportunity to improve itself. As the child of a professional father, who claimed aristocratic blood in his ancestry, and a proletarian mother, Strindberg had conflicting feelings about his own class allegiance. This is discernible in Jean’s contempt for the decadent upper class and in Julie’s disdain for lower class rudeness and opportunism. Similarly, in *A streetcar named desire*, we witness the conflict between the privileged but dissolute gentility of the American South - represented by Blanche - and the aggressive materialism of modern America - represented by her brother-in-law Stanley. The climax in both plays comes when the chief protagonist endures the confrontation of her problematic past with the present culminating in a retreat into madness for Blanche and suicide in the case of Julie.

**Dr. Brian Sayers** holds a B.A. Degree in English Literature and History together with a PhD in Modern History, both from NUI Maynooth, Ireland. He currently teaches courses in English Literature and History at Rikkyo University and Kawamura Gakuen Woman’s University.
Mary Hillis

Encircling meaning: Poetry and research

The goals of English language programs often include improving not only language skills, but also developing global perspectives and academic skills. This presentation focuses on an innovative use of contemporary world literature which combines poetry and research. Specific examples from a university level poetry class in Japan will be given. Although the overall aim of the course is to study an academic topic in English, the specific learning objectives are to use the skills learned in the other English courses, conduct research, and participate in small group discussions. This presentation describes the poems and classroom activities that culminated in student mini-research projects, such as investigating language used in public spaces, analyzing recent news stories, and conducting ethnographic research. For example, students read and discussed excerpts from *House to House* by Shamma Al Bastaki, poems based on her ethnographic research of community members. Then students engaged in their own poetry projects, conducting interviews and presenting their results in poetic form. By the end of this presentation, attendees will have concrete ideas and online resources for lessons which can be adapted for their own classroom use. Poetry provides opportunity for students to examine the intersections of language, literature, and research.

Mary Hillis is an Associate Lecturer of English in the School of Policy Studies at Kwansei Gakuin University. At KGU, she has coordinated an essay writing course, managed the Learning Assistance Center, and designed a poetry course for second year students. She serves as an Educational Arm Assistant for *Asymptote* and is an active member of the JALT College and University Educators SIG. She earned her M.A. in English with a concentration in TESOL from Bowling Green State University, and her academic interests are academic writing, writing centers, and literature in language teaching.

Shotaro Yamauchi

A Critical Introduction to the Japanese Yeatsians in the Early 20th Century

It is a matter of fact that Yeats’s experimental theatre benefited from Noh, one of the Japanese theatrical forms. In the previous studies, when it comes to “Yeats and Japan”, scholars have mentioned only how Japanese culture and art had a strong influence on Yeats. For example, as stated in Joseph Lennon’s 2008 masterpiece *Irish Orientalism*, Asian (and Japanese) cultures were instrumental for Yeats in constructing an imagined Celticism.

However, how the Yeatsians in Japan ——the country Yeats was deeply into——in the early 20th century reacted to “Yeats’s Japan” has not been examined carefully, even in Japan. Moreover, that these Japanese Yeatsians had some interviews with Yeats is not known well either. In the turbulence of radical westernization and militarization in the early 20th century of Japan, what did the Japanese Yeatsians see and find in “Yeats’s Japan”? What aspects of Yeats can be seen from these Yeatsians’ documents written in Japanese? Or did Yeats’s passion for Japan stimulate their nationalism?

In this paper, I would like to show the process that the Japanese Yeatsians in the early 20th century awakened to their own “Japaneseness” through reading Yeats.

Shotaro Yamauchi is an adjunct lecturer of Seikei Univ., Tokyo. His main interest had been the plays of W. B. Yeats while he studied Irish literature in Gakushuin Univ., Tokyo. Recently he is engaged in a study of the reception of Yeats in Japan.

Gregory Dunne

The Poem as Problem: Developing Critical Thinking Skills Through the Analysis and Interpretation of Poems

Active learning approaches to classroom teaching and the development of critical thinking skills, in and out of the classroom, are often cited as being of substantial benefit to students of liberal arts education, but how well do students actually understand the value of such pedagogical practices or the purposes of their aims? Should instructors explicitly
indicate to the students the value of developing critical thinking skills? This paper/presentation will introduce and demonstrate how the study of poetry in the classroom offers a way for students to develop critical thinking skills through the analytic and interpretative study of literature. It will argue that instructors should speak explicitly to the value of developing critical thinking skills because the attainment of such skills not only serves to enrich the students’ appreciation of literature but importantly it prepares them for a lifetime in which they will need critical thinking skills to solve real world problems that they encounter in their lives, society and in the workplace.

Gregory Dunne has taught courses in English and in literature in Japan for more than twenty-five years. He is currently Professor of American and British literature at Miyazaki International College, an all English-medium college with a liberal arts curriculum that is founded upon the use of active learning teaching methodologies as a means towards developing the critical thinking skills of its students. He is the author of three collections of poetry. His most recent collection is entitled Other/Wise (Isobar Press, 2019. Tokyo & London). His critical memoir, Quiet Accomplishment, Remembering Cid Corman, was published in 2014 by Ekstasis Editions, Victoria, CA.

Session B2

Yuka Urushibata

The Effect of Pop Music as a Learning Literary Text in Japanese High School EFL Classes.

Pop music can be used as a learning literary text by moving and influencing students. I have always had a sense that pop music strongly impacts a student’s ability to learn, inspiring them to think about English as more than just a language. English can be a powerful way of expressing oneself through literary artform.

Over the past twenty years, I have introduced pop music as a learning literary tool to evoke catharsis and sympathy among high school students. It has become my classroom methodology. In 2016, Bob Dylan received the Nobel Prize in literature for his song lyrics. In a subsequent lecture, he explained how he had internalized his ‘folk lingo’, which enabled him to write his songs. Dylan tends to think about how the song will make the listener feel, rather than whether or not they will fully understand its meaning.

For my purposes, I would like to analyze the lyrics of pop music to discover elements of emotion and creativity within. I would also like to present effective examples of introducing pop music in the EFL classroom.

Yuka Urushibata was born and grew up in Shizuoka, Japan. She earned B.A. from Sophia University in Tokyo in 1991. While having taught English at high schools in Japan for 22 years, she took on-line creative writing workshops at the New School University, where she first learned poetry writing in her second language, English. In 2005, she studied at New York University as an exchange student to study New York School Poets, especially, Kenneth Koch’s theory and practice of creative writing in poetry while she was in Master’s program at Nagoya University in Japan. She self-published Skywriting in NYC in 2005, which was dedicated to Poets House in NYC. She is now a doctoral student at Okayama University, pursuing the study of pops and creative writing in high school EFL classrooms in Japan.

Quenby Hoffman Aoki

Haiku in the Classroom: Playing with Frogs and Ponds

Haiku are probably the best-known form of Japanese literature overseas, and are currently written in at least fifty countries and various languages worldwide. Haiku are short, culturally familiar, and have clear guidelines for structure and content. These concise but powerful poems are an excellent tool for students of all ages and skill levels to exercise creativity while practicing their powers of memory and observation of the natural world. They can also develop language skills including reading, writing, vocabulary and pronunciation. Furthermore, while many students were required to write haiku in Japanese at elementary school, producing them in English serves to deepen their understanding of their own Japanese cultural traditions in order to explain them to people from abroad. This workshop explores ways of using haiku in English classes, inviting participants to create and share their own English haiku in several activities that can be adapted for use in the classroom.

Quenby Hoffman Aoki teaches at Seikei University in the Seikei Institute of International Studies. She holds degrees from Georgetown University (Japanese Language) and California State University (Education/ TESOL), and has taught
Session B3

Lisa Yinghong Li

Teaching Asia through cinema

Teaching content courses in Japan to university students whose English proficiency level is not very high affords opportunities for using unique materials with different approaches. This presentation is based on a seminar course taught in English at J. F. Oberlin University to typical Japanese students. The course uses modern and contemporary films made in China, Hong Kong, Taiwan, South Korea, Japan, Mongolia, the Himalayas, Thailand, Vietnamese, the Philippines, and Bollywood. It is an interdisciplinary course with the goal of offering students an opportunity to engage with Asia in an open, reflective, inquisitive and dynamic manner. The films are chosen for their rich themes, artistry and relevance to present day Asia. Each film is introduced and discussed within specific sociopolitical, cultural and aesthetical contexts and with a focus on the conflicts between tradition and modernity, continuity and challenge. Modern Asia has been marked by tumultuous events such as wars, revolutions, political campaigns and cultural upheavals, experiences that seem increasingly alien to the current generation of students. The films give Asia a tangible reality that encourages organic interactions and critical responses from students. Students learn to reflect on major and overlapping themes in Asia’ modern history in a deeply meaningful and often joyful manner. This course thus enables a critical learning process for understanding what the past can teach us in the present. The presentation will give details on the course, including the structure and activities, assessment information, helpful websites for each film, the result as well as possible changes for the future.

Lisa Yinghong Li is an Associate Professor in the College of Global Communication at J. F. Oberlin University, Tokyo, Japan. She teaches courses on Japanese literature, cinema, culture and Asian cinema. She was born in Beijing, China. Having studied and then taught English there, she left in 1988. She received both her M.A. and Ph.D. degrees from the Department of East Asian Languages and Literature at the University of Wisconsin-Madison, United States. Her research interests include issues related to the effect of modernization and globalization on East Asia as represented in literary and visual texts; and literature of Chinese diaspora.

Chutatip Yumitani

Two USAs as Reflected in “The Hunger Games” and “Big Hero 6.”

Literature has no past, present or future. Whether a literary work, especially fiction, is set in a real or imaginary space and/or time, it is a work of imagination. It reflects humans’ ability, on the part of the author and the reader, to extend our cognition both conceptually and linguistically and cognition is timeless.

One problematic past and present of English education in Japan is the myth based on the lack of understanding of cognition that non-English majors cannot learn English through literature. Cognition is divided into the conceptual part, which is unfortunately commonly referred to as cognition, and the linguistic part. Both parts play interactive roles in the understanding of literature. Non-English majors who are less strong in the linguistic part can compensate with the conceptual part and the interaction through literature can lead to the strengthening the linguistic part.

The computer’s increasing ability to process natural language presents a fearful future. Another myth is being made again due to lack of understanding of cognition. The paper looks at two pieces of speculative fiction: The Hunger Games and Big Hero 6 and how they can help non-English majors extend their cognition ‘demythifying’ both the old and the new myth.

Chutatip Yumitani received a B.A. (English and French) and an M.A. (English) from Chulalongkorn University, Thailand, and an M.A. (Formal/Computational Linguistics) and a Ph. D. (Linguistics/First Language Acquisition) from the University of Kansas, U.S.A. She has taught at universities in Thailand and at Ritsumeikan Asia Pacific University.
in Beppu, Japan. She has also taught International Baccalaureate Language A1 (Literature) at Bangkok Patana School, a British international school in Thailand. She is currently teaching at Tohoku Fukushi University and Miyagi Gakuin Women’s University in Sendai, Japan.

Session C1

Katherine E. Bishop

A Love Letter to Teaching Epistolary Texts

Letters tether us to the past, spidery lines of chirographic ink webbing out to the present. Every envelope is a time capsule and every letter a pocket universe. And every time we send a message, we reach out to the future. Literature composed of letters is known as epistolary literature. Letters are under utilized but exceedingly valuable resources for many classes but are particularly key for literature courses: they reveal important historical and cultural details as well as emphasize character, tone, and setting. Epistolary literature is imminently valuable for spotlighting the blurred realm between our lived world and the world of belles-lettres. In this short presentation, a love letter to the form, I will discuss how epistolary literature helps students to consider the role of close reading (certainly, epistolary literature often highlights writers whose responses model such practices) and thus consider the twinned acts of knowledge consumption and creation, an especially vital topic in today’s increasingly complex world. I will also limn a few of the readings my students and I have found particularly effective and describe several assignments and approaches that have been especially successful.

Katherine E. Bishop earned her Ph.D. from the University of Iowa. She is currently an Assistant Professor of Literature at Miyazaki International College in Japan. She serves as an Associate Web Editor for Studies in the Novel and as Associate Editor for Comparative Culture. Her most recent publications appear in Green Letters: Studies in Ecocriticism; Sleuths, Private Eyes, and Policemen; and Antennae: The Journal of Nature in Visual Culture. She is at work on an edited collected entitled Speculative Vegetation: Plants in Science Fiction.

Mark Azzopardi

Aesthetics and General Education

General education is based on the idea students should leave university with more than job skills. While there is no consensus on what this means or how it should influence students’ degree requirements, there is a suggestive connection between general education and philosophical aesthetics, one tradition of which investigates the experience of disinterested pleasure. This talk offers some reflections from a non-philosopher on teaching a general education aesthetics course to undergraduate students. This course proved most successful when it brought students’ existing preferences (for popular music, animation, manga, Hollywood film) into dialogue with one of the theories discussed in class (of art as imitation, expression, significant form, or art as defined by artworld conventions and institutions). In one assignment, students were asked to write a personal response to an artwork of their choice, rewrite their response in the voice of one of the aesthetic theories that had been studied, and then complete a self-reflection comparing the two responses. The course emphasis was on students connecting their own lives with broader intellectual questions rather than mastering a body of knowledge, and, as such, offers a way of thinking about general education of potential value to students and teachers alike.

Mark Azzopardi is Assistant Professor of Intellectual Heritage and Modern Literature at Temple University, Japan Campus. He completed his Ph.D. in the Department of English at the University of Sydney, his research explores American literature’s national and international dimensions. He has a book chapter forthcoming on E. L. Doctorow’s short stories.

Yuko Hori

Using Rubrics to Promote Awareness and Understanding of the Importance of Reviewing an Essay

mark azzopardi

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Do your students work on writing their essays diligently? Unfortunately, most teachers would have to admit that many students leave their work until the night just before a deadline. As a result, such essays are not logical or well-organized, and have problems such as repetition and numerous misspellings. Developing the skills to review their own work is one of the most important steps for students to improve their essays and papers. However, for students who are not used to writing, such as first- or second-year university students, many tend not to regard this process as essential. Searching for a solution to this problem, I used a rubric as the method of student self-evaluation.

Teachers usually use rubrics to measure and enhance students’ performance, including essays and papers, which means that this tool is primarily used for assessment purposes. However, a process of self-evaluation using rubrics as a part of their scores has proven quite useful in making students reread and revise their work carefully. This discussion will explore how a group of students in an “Art and Society” class reviewed their papers objectively using a rubric, and look at how to fill the gap between the level teachers require and the level students think is acceptable.

Dr. Yuko Hori has been teaching at a number of Japanese universities for several years, and is currently a full-time lecturer at Hoshi University. She obtained both her first MA in English literature and her Ph.D. from Tokyo Woman’s Christian University, and received a second MA in English literature from Royal Holloway, University of London in 2015. Her primary research interest is British contemporary drama, with a focus on the work of Caryl Churchill. Dr. Hori has made a particular study of how female subjectivity and culture can represented in the output of contemporary playwrights, and is presently focusing on this topic in her examination of post-millennium plays.

Session C2

Charles Cabell

Becoming a Decadent Teacher in a House on Fire

In 1945, Japanese writer SAKAGUCHI Ango famously drew upon the metaphor of daraku, 堕落, or falling, to describe the mass rejection of wartime morality. Becoming decadent allowed Japanese to recover the humanity that, as ‘subjects of the Emperor’ (koumin, 皇民), they had repressed. When I meditate upon the entrenched problems of English-mediated education within the authoritarian educational institutions of Japan today, where student governments have been crushed; where democracy has been stifled by hereditary elites subservient to US power; where many international teachers have come of age ensconced in white or masculine privilege that easily translates into lessons as expressions of dominance; and where standardized English testing incessantly re-centers authority in Europe and America while commodifying English; I want to follow Ango and fall.

The world again is on fire, and far too many neoliberal education institutions in Japan are simply adding fuel while performing sleight-of-hand distractions. Poof! Fukushima vanishes as ‘comfort women’ fade and disappear. By falling, however, we can pull away the curtain. Japan, maniacally, is doubling down on coal, not only at home, but also as a major investor throughout Southeast Asia. This is systemically connected to the fact that PM Abe has spearheaded a movement to legitimate Japan’s invasion of Asia, pushing a neoliberal agenda, attacking the freedom of the press and remilitarizing Japan.

As one example of what ‘falling’ might look like, I introduce in this paper “J.A.P.A.N IN B.I.T.S –Wake Up!” a transgressive learning event for equity and social justice that brought together students, activists and educators in December 2018. The student-led, student-centered conference gathered feminist and environmentalist groups as well as activists dedicated to indigenous rights. Students led workshops, gave poster presentations, and participated in round-table discussions. The combination of feminism, environmentalism and indigeneity in the panel presentation reflected the type of radical intersectionality needed to trigger the revolutionary transformation demanded by the urgent crisis confronting us.

Darren Elliott

Separate Ways: Short Literary Fiction as Source and Product

To some extent, academic and business English texts follow certain rhetorical patterns which learners can be taught to emulate. By utilising authentic, formulaic language and fixed expressions the teacher can create a scaffold for the
learner to write their own original business emails or persuasive essays.

However, finding and utilising appropriate models is more challenging when teaching creative writing. Narrative fiction may appear to follow certain rules, but in reality there are far more ways to write a short story than an academic paper.

Rigorous critical reading of literary texts may seem beyond the linguistic capabilities of most Japanese university students, and the growing popularity of Extensive Reading (ER) in some ways acknowledges this. However, this presenter argues that an integrated approach to English literature brings a deeper understanding within reach for many.

In this session, the presenter will demonstrate the use of authentic short fiction to assist learners in producing their own English language literature. Participants will learn how to select and utilise the most effective source materials to teach plot structure, character, tone, genre, voice, and dialogue. The presenter will also outline the most effective peer and teacher feedback methods, and showcase some original student work.

**Darren Elliott** (DELTA, MA ELT) is originally from the UK and has been teaching in Japan since 1999. He is Associate Professor in the Foreign Language Education Center at Nanzan University, Nagoya. His research interests include learner autonomy, technology in language learning and teacher development. He is currently researching the connection between learners’ metaphors for learning and their propensity for autonomous learning, and student video production and identity.

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**Sue Fraser**

**Timeless Literary Themes: reinterpreted with today’s L2 learners**

Literature is a valuable resource for FLT, as it reflects universal issues that resonate across cultures and generations. However, in many educational contexts, literature is mainly utilised as a vehicle for presenting knowledge and perpetuating established interpretations, and thus can seem outdated and detached from today’s learners. Instead, educators should emphasise links between literary themes and present-day issues, while exploiting literature’s great potential for developing L2 communication skills, through expressing personal opinions and writing creatively based on the themes and literary content.

In this session, methodological choices which challenge learner expectations of typical literature courses by providing opportunities for encouraging critical thinking, eliciting learner reactions, and developing productive linguistic skills are explored, with the aim of making literature more accessible and enjoyable to FL readers. Practical suggestions are examined for incorporating literature into tertiary FLT, by relating themes in the literary past to modern-day contexts, and are illustrated through teaching materials and resulting samples of L2 learners’ creative writing in response to literary texts. The purpose is to offer ideas for teachers to experiment with employing literature in FL classes, in order to encourage learner involvement and enhance communication skills, and to make literary content relevant to today’s learners.

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**Session C3 (Panel)**

**A Problematic Period? Teaching the Long Eighteenth Century**

**Laurence Williams** (convenor)
**Tristanne Connolly**
**Noriyuki Harada**
**Carrie Shanafelt**
**Alex Watson**

Despite the fact that many early Japanese scholars of English literature (such as Natsume Sōseki and Yanagi Muneyoshi) were scholars of the long eighteenth century (1660–1830), the period seems anecdotally to be rarely taught at undergraduate level in Japan. Although some early nineteenth-century writers – namely, Austen and the Romantic poets – continue to be popular among literature students, the earlier sections of the period are typically taught only in survey courses, in the form of extracts from a handful of canonical authors (Defoe, Swift, Richardson, Johnson).
Is this an understandable consequence of the difficulty of eighteenth-century English, and the obscurity of many cultural references, for non-native speakers? Or are there ways in which a more diverse, theoretically informed, and “problematic” long eighteenth century might be more successfully connected with Japanese undergraduates?

This roundtable session brings together five eighteenth-century scholars to share their experiences of teaching the period to twenty-first-century undergraduates. Discussion will range from theoretical approaches (for example, gender and sexuality; paratexts and marginalia; travel writing and imperialism; and Asian reception history) to practical details such as choice of texts and curriculum design. Panelists will each give short presentations on their teaching practices, followed by discussion and audience Q&A.

Panelists’ Biographical Information

Laurence Williams is Associate Professor in the Department of English Studies at Sophia University in Tokyo. Previously, he taught at the University of Tokyo and held a postdoctoral research fellowship at McGill University. He has co-edited (with Alex Watson) a collection of essays on British Romanticism in Asia (2018) and has published in journals including the Journal for Eighteenth Century Studies and Studies in Travel Writing. He is the founding editor of Tokyo Humanities and is on the Palgrave Asia-Pacific and Literature in English editorial board. Recent projects include organizing a conference on "Pacific Gateways" (2017) and a symposium on Frankenstein and the post-human (with Kimiyô Ogawa, 2018).

Tristanne Connolly is Associate Professor in the English Department at St. Jerome’s University in the University of Waterloo, Canada. She is the author of William Blake and the Body (2002), along with several articles on Blake, and on British Romantic literature in relation to science and medicine, gender and sexuality, and religion. She has edited a number of essay collections, including Queer Blake (2010), Sexy Blake (2013), and Beasty Blake (2018) with Helen P. Bruder, and British Romanticism in European Perspective with Steve Clark (2015). She has also written and lectured on Canadian literature and culture, and co-edited with Tomoyuki Iino the essay collection Canadian Music and American Culture: Get Away From Me (2017). She frequently visits Japan for lectures, conferences, and research collaboration. Her current major research project is a digital edition of Erasmus Darwin’s The Loves of the Plants.


Dr. Carrie Shanafelt teaches courses at Fairleigh Dickinson University (New Jersey) in British and American literature of the seventeenth, eighteenth, and nineteenth centuries, focusing on the relationships among aesthetics, rhetoric, poetics, epistemology, and ethics across the development of modern conceptions of economics, race, and sexuality. She has published essays on philosophy and realism, representations of sex, and Gothic novels. She completed her Ph.D. in 2011 at the City University of New York Graduate Center with a dissertation on the aesthetics and rhetoric of realism in eighteenth-century literature and philosophy.

Alex Watson is Associate Professor at the School of Arts and Letters, Meiji University. He previously was Associate Professor at Nagoya University and Assistant Professor at Japan Women’s University. His publications include Romantic Marginality: Empire and Nation on the Margins of the Page (London: Routledge, 2012) and the new edited collection (with Laurence Williams) British Romanticism in Asia: The Reception, Translation and Transformation of Romantic Literature in India and East Asia (Singapore: Palgrave Macmillan, 2012). He is currently the Principal Investigator of a JSPS Kakenhi-C project (2019-21) “Pacific Paratexts in Anglophone Writing, 1768-1914”, which investigates the role of paratexts in American and British literary representations of the Pacific across the long nineteenth century. He is a co-editor of the new “Asia-Pacific and Literature in English” series with Palgrave Macmillan. He is also the Main Organizer of Tokyo Humanities Café and contributes regularly to Wall Street International and Kyoto Journal.
Graduate Papers

Session G1

Yin Bing

The Birdcage Analogy in William Faulkner’s “Dry September”

For his works, William Faulkner declares that he “writes about the human heart in conflict with itself, its fellows, with its environment.” In his short story “Dry September” (1931), by creating multiple images of the three symbolic terms, **dry**, **dust**, and **birdcage**, the author let us see all types of the conflict. And with the microcosmic expression, **birdcage**, the metaphor of the McLendons’ house, Faulkner amplifies the conflict. In addition, the metaphorical term has well explained the idea of dryness through the causal relationship between the McLendons and local community. Faulkner hinted that both men and women are caged birds as the house itself is a sign of frustration. Although both the male and female are repressed by social expectations, women suffer more due to the conventional gender discrimination of society. Thus, Faulkner gives special attention to the latter, and has unconsciously predicted the female strength to the new world.

Yin Bing is a second-year MA student of the Graduate Program in English and American Literature of the Graduate School of Humanities at Komazawa University. She is a trilingual who speaks Chinese, English, and Japanese. Her research interests include the study of English-language literature, phonetics, and history. She is also interested in writing poetry. Her bachelor’s thesis was on the subject of W. H. Auden’s poems, titled “The Faith of Love Expressed in W. H. Auden’s Poetry.” Her current research focuses on the image patterns and metaphors in William Faulkner’s short story “Dry September.” Recently, she has given a speech on the topic of “The Birdcage Analogy in William Faulkner’s ‘Dry September’” at the 2018 Graduate Research Conference of Komazawa University.

Rena Endo

Reveling before Shakespeare: The Influence of the Office of the Revels on Elizabethan Drama

Many scholarly studies have been done on the theatrical background in Elizabethan London, but lesser known are the years before William Shakespeare (1564-1616) during which time a full infrastructure was constructed for acting companies and playwrights. This infrastructure includes grand amphitheatres that were built some years before Shakespeare came on the scene, and the most important factor is the Office of the Revels, which was established in 1545 in order to devote a full staff to arrange entertainments for the court, such as plays and masques. Previous studies hold that the Office limited playwrights’ free expression by the censorship and by otherwise controlling play productions. This point is true to an extent. However, this presentation suggests the Office created a standard for play making, both in court plays and public theatres. This talk will show how the theatrical infrastructure in Elizabethan London was built, using Albert Feuillerat’s records and Martin Wiggins’ extensive catalogue. This talk will argue that the Office, though it did limit free speech in the modern democratic sense, in turn supported theatre financially, boosting public theatre performances. The Office ultimately helped to establish a pattern of successful playmaking in public theatres.

Rena Endo is a Ph.D. student specializing in early modern English drama in the Department of English and American Literature at Aoyama Gakuin University. In her research, she focuses on how the Office of the Revels contributed to the rise of popular drama in Elizabethan London, particularly in the years before Shakespeare. She presents frequently on this topic, with a focus on Edmund Tilney’s tenure as Master of the Revels, and on the playmaking activities and the physical spaces within St John’s of Jerusalem, where the Revels Office was located. Ms. Endo is also working as a Digital Projects Associate in the effort to digitize rare English Bibles held by Aoyama Gakuin. This Bibles will be be displayed on the new, open-access Miranda Platform at the Folger Shakespeare Library in Washington, D.C.

Hikaru Minami
Role-Playing and Loss of Subjectivity in *Macbeth*

I will examine role-playing in Shakespeare’s *Macbeth* from the perspective of narrative identity. Role-playing can strengthen the performers by incorporating them into the power structure of the society and reinforcing it, but at the same time, it can erode the subjectivity of the performer by delivering a narrative different from their intent. The first section will show Macbeth’s inability to narrate for himself in comparison with Hamlet. The second section will argue that Macbeth is acting for Lady Macbeth, focusing on how Macbeth is forced into and eventually internalises the role of “a valiant man.” The final section will analyse Macbeth as trapped in the role whereas Malcolm demonstrates his ability to present himself in various different masks. Role-playing in *Macbeth* overwhelms the protagonist and eventually leads to the loss of his subjectivity when it becomes not a means to gain and strengthen political or social power but the only mode of life.

Hikaru Minami is a first year student in the Doctoral Program in English and American Literature at Sophia University. She has dedicated her undergraduate and postgraduate years to studying the works of Shakespeare, especially *Macbeth*. Her graduation thesis explored the subversion of gender roles, and her master’s thesis examined role-playing and the loss of subjectivity, expanding the focus from the analysis of the relationship between the Macbeths to the whole structure of the play.

Last year, she won the first prize at the Liberlit Postgraduate Contest with her presentation on narrative and identity in *Hamlet* and Donald Trump Twitter, a part of which has been published in *Soundings* vol. 44. She is an active member of Sophia based literary society, the Drones Club. Her interests include romantic poetry as well as science fiction and dystopian novels. She is also a member of a poetry group, Drunk Poets Tokyo.

Kina Amagai

**Fair, Beautiful, and Just: Milton’s Republican Poetics**

What comes to mind when you hear the word ‘fair’? In *Macbeth*, Shakespeare has his three witches confuse everyday assumptions by saying “Fair is Foul, Foul is Fair.” In *Paradise Lost*, Milton uses the word ‘fair’ many times, but with a more deliberate purpose: to express the scenery of Eden, praise Eve’s beauty, and as a word of temptation by Satan. Most of the usages of fair refer to what is beautiful, lovely and attractive. However, Milton also uses ‘fair’ to mean ‘equitable’ a few times. As we know, Milton was not only a poet but also a political activist in the republican movement, so it is little wonder that he includes his thoughts about equitability, and its socio-political dimensions, in important scenes of *Paradise Lost*. In my presentation, I will analyze how the word ‘fair’ appears in *Paradise Lost*, and how Milton’s democratic spirit is shown through both meanings of ‘fair’.

Kina Amagai is a first year Doctoral student in the Department of English Language and Literature at Nihon University. Her Master’s thesis analyzed John Milton’s use of Eve and Greco-Roman goddesses in *Paradise Lost*. Her recent research interest is in Milton’s democratic ideas and how these ideas influence not only *Paradise Lost*, but also his other works, such as *Of Education*, while putting Milton in dialog with other contemporary authors, poets, and historical events. She is teaching at part time at Nihon University Buzan Girls’ Junior & Senior High School.

Session G2

Masaki Ishigaki

**Exploring "A Smell of Burning": Symbolism of Fire Imagery in *An Artist of the Floating World***

The present study discusses the symbolism of fire used in *An Artist of the Floating World* (1986) written by Kazuo Ishiguro. Fire imagery plays a key role in analyzing the story related by the unreliable narrator, Masuji Ono and it can be interpreted in various ways. Despite its importance, little study has been done to it. There has been a great discussion about the unreliable narrator and Japaneseeseness so far in the critical field of this novel, but as for fire imagery, it can only be mentioned partially. Therefore, my research mainly focuses on analyzing it from different angles. The first step is to mention ambition and infidelity symbolized by it. The second is to clarify the relationship between fire imagery and war. The third is to approach fire imagery from intertextuality. And the last is to compare fire imagery and rain imagery.
Masaki Ishigaki

A second year MA student in the Department of English and American Literature at Komazawa University, Tokyo. He received his BA from Komazawa University and his graduation essay was entitled “A Study of Emma written by Jane Austen”, and centres on issues of social status and characterisation. His current research focuses on the symbolism of fire imagery in An Artist of the Floating World (1986), by Kazuo Ishiguro. In January 2019, Ishigaki gave a presentation at Komazawa University on the theme of an “unreliable narrator”, entitled “An Artist of the Floating Worldにおける「信頼できない語り手」”. Ishigaki is also a teaching assistant (TA), for an undergraduate course on British Literature in the department.

Masato Itagaki

A “Strange Human Murmur” – Inarticulateness of Nameless Sailors in Billy Budd, Sailor

My paper focuses on anonymous sailors in Herman Melville’s “Billy Budd, Sailor” and rereads the narrative in the context of inarticulateness in American literature. When main characters speak, Melville uses indirectly expressions related to liquid, for example they “ejaculate” words or refrain themselves doing and a “streaming soup” leads Claggart to admonish Billy with an ambiguous phrase. Melville describes other sailors’ voices as a “murmur,” “echo,” and “a sound not easily to be verbally rendered.” When they put their emotion into inarticulate words, their voices “begun to wax,” and they transform “vehicles” of sound in the air like “white marble.” Melville writes main characters’ articulateness like streaming liquid, whereas solid things can relate to the inarticulateness of sailors which Melville called a “multitude.” I want to show the close-reading of the binary opposition between “murmur[s]” and “ejaculat[ions]” or solidity and fluidity and interpret the “multitude” as the metaphor of America.

Masato Itagaki is a graduate student in doctoral programs in English and American literature at Seikei University. His master thesis was entitled "A Study of 'Billy Budd': Voice and Violence.” He continued to study this work and its themes and published "To Write Voices: The Manuscripts of 'Billy Budd, Sailor' and Billy's Stutter" (Studies in American Literature. no. 55, 2019). He is preparing to write a doctoral thesis about nineteenth-century American literature and voice.

Tomoya Momose

Hawthorne’s Neutral Space: The Significance of the Grave Scenes in “Young Goodman Brown” and The Scarlet Letter

The criticisms of Hawthorne’s works have been written from the religious, historical, and psychological perspectives. In particular, those of the two stories—“Young Goodman Brown”(1835) and The Scarlet Letter(1850)—abound. This presentation will focus on both of the distinguished stories and examine the reason why they must end at the scene of a grave. It is not for nothing that Hawthorne closes his stories at the grave. It seems that the writer uses the grave as a symbol, or as “a shield.”

In “The Custom House” at the beginning of The Scarlet Letter, Hawthorne uses the phrase of “a neutral territory.” It means the middle point. And it also means something sandwiched between the Puritans and certain females such as Faith and Hester Prynne. Using the idea of “a neutral territory,” I would like to explore the significance of the grave scenes in “Young Goodman Brown” and The Scarlet Letter.

Tomoya Momose is a second year student in the master’s program in the Department of English and American Literature at Komazawa University. His current research focuses on “a neutral territory” in The Scarlet Letter, written by Nathaniel Hawthorne. He wrote his graduation thesis on Salinger’s The Catcher in the Rye at Kanto Gakuin University.
The Idea of “House” and “Home” for Female Characters in Kate Chopin’s *The Awakening* and Sandra Cisneros’s *The House On Mango Street*

Kate Chopin’s *The Awakening* and Sandra Cisneros’s *The House on Mango Street*, though written in different ages, both foreground a social realistic feminist ethos by destabilizing gendered notions of ‘house’ and ‘home’. In *The House on Mango Street*, the female characters locked in their houses in one sense are Americanized versions of the Victorian ideal of “the Angel in the House”. On the other hand, in *The Awakening*, Edna manages to escape from her conjugal house by gaining “the pigeon house”. But she is still a prisoner because she can’t escape her social community. In each novel, houses function as a symbol of self, however, also oppress married women and bind them to their social community and immovable position as a wife. ‘Home’, on the other hand, is the place where they wish to be or prove their independent identity. The difference between house and home, therefore, represents the social realist female subject achieving a sense of belonging and freedom. Juxtaposing these two landmark texts by prominent female American writers allows us to trace the changes to and the persistence of tropes, themes, and underlying social attitudes surrounding gendered notions of house and home.

Suzuna Hata is in the 2nd year of the Doctoral Program in the Department of English Language and Literature at Nihon University. She is studying nineteenth century American literature, focusing on Henry James and prominent female writers. She graduated from Nihon University in 2015. The title of her graduation thesis is "Feminism and An Old-fashioned Romance in Henry James's *Washington Square*". She completed her Master's degree in 2018 with a Master's thesis titled “Ambiguity and Reader’s Interest in Henry James’ ‘The Turn of the Screw’ and *Washington Square*”. She is working at Nippon Institute of Technology as a part-time lecturer.

**Session G3**

Ryo Takahashi

*No Depth but Surface: A Rhetorical Reading of *Heart of Darkness***

As its title suggests, the text repeatedly stresses that there should be a truth in the depths of the dark jungle; in fact, this narrative has been discussed in this vein. However, a rhetorical reading of this novel shows that there is no depth but surface, where a set of metaphors related to “bones” or “skulls” can be found. Of significance is a reference to physiognomy and phrenology, which rely on what may be termed “the surface-depth paradigm.” On a thematic level, for example, the novel regards the surface of a skull as a signifier of its depth/mind, while simultaneously being disruptive of this phrenological paradigm on a rhetorical dimension. The whiteness of “bone” and “skull” is metaphorically associated with “ivory” in such a way as deconstructs the dichotomy of the racial black and white. This paper is thus a re-reading of this novel as a deconstructive intervention in its contemporary medical and racial discourses.

Ryo Takahashi is a second-year graduate student of British literature at Seikei University. He wrote a graduation thesis about Scott Fitzgerald’s *The Great Gatsby* and discussed Nick Carraway as an unreliable narrator. He has an interest in the works of Joseph Conrad. “Heart of Darkness” will be the topic of his master’s thesis.

Kosuke Tsukagoshi

“A Half-Repressed Word”: Telepathic Performativity and Realism in *The Lifted Veil*

*The Lifted Veil* (1859), a lesser-known novella by George Eliot, has attracted readers by those facts that among her works, only this adopts the first-person narration, and, moreover, that the narrator/writer Latimer has the telepathic ability to know others’ inner mind and the future events. ‘Telepathy’, coined in 1882 as a psychical vocabulary, has received some twisted attention in psychoanalysis and post-structuralism. And after Nicholas Royle amalgamated these lineages in his *Literature and Telepathy* (1991), *The Lifted Veil* has been regarded as a forerunner which dealt with the complex history of ‘telepathy’. This paper will build on these rich sources on ‘telepathy’ and try to broaden the perspective, grafting it to the idea of J. L. Austin’s ‘performativity,’ which reveals an uncanny deviating ‘materiality’ in Latimer’s deliberate writing. Reading the performative in Latimer’s prose can provide a point of entrance into the cracked textual surface of *The Lifted Veil*. 
Kousuke Tsukagoshi is a 2nd year master’s student at Graduate School of Arts and Science, University of Tokyo. His fields of research are in literary realism of the long nineteenth century and in critical theory, especially Marxism and Deconstruction. His paper on Raymond Williams, a Welsh Marxist, can be found in Reading (vol. 39, 2018), the journal of University of Tokyo English Literature Society. He is preparing for a master thesis entitled ‘Disfiguring Realistic Voices’, in which he commits to the rhetoric and performativity of textual ‘voices’ in works of George Eliot.

Noriko Oshima

Satan’s “Unconquerable Will”: Milton’s Paradise Lost (1674) and Royalist Prison Writings

In this presentation, I will talk about how the poet John Milton deals with Stoicism in this poem, focusing on the political importance of Stoicism in this period. Stanley Fish presents the poem as a site where a reader is intentionally exposed to the temptation of Satanic rhetoric to learn how difficult it is to get rid of the charm of such rhetoric. In the poem, Satan is “[a] mind not to be changed by place or time” (1. 253), which seems Stoically heroic. This is one such example as to how Satanic rhetoric can deceive readers. I will argue that Satan’s false Stoicism is a caricature of Stoicism which was adopted by royalists imprisoned by Parliament in the latter half of the 1640s, including Eikon Basilike, “the King’s Book”. Stoic rhetoric used by Satan infects Eve and Adam just as Eikon Basilike tempted naïve readers in 1649.

Noriko Oshima is a PhD candidate at Keio University and a part-time lecturer of Keio University. Her main research interest centres on the political poems of the seventeenth century England, mainly of Andrew Marvell and John Milton, the poets who served under the government of the Commonwealth of England. Also, she focuses on the works of the royalist poets such as Richard Lovelace and William Davenant. Her doctoral research analyses how the Stoic rhetoric deployed by the Royalists in the latter half of the 1640s had an impact on the political discourses formed by both Royalists and Parliamentarians during and after the Civil War period in England. From 2016 to 2018, she was awarded the JSPS Research Fellowship for Young Scientists.

Misako Yora

Virginia Woolf and Victorian Morality: Orlando as a Child Artist

Recent scholarship has emphasized Virginia Woolf’s ambivalence toward Victorianism. Building on this line of argument, yet rather than merely articulating similarities between Woolf and her literary antecedents, I will demonstrate how she seeks to reconceptualize the idea of earnestness, which may be regarded as the predominant value in Victorian society. As a part of this project, my presentation will focus on the role of imaginative play in Orlando (1928). While play is commonly disparaged from a Puritanical viewpoint, I will argue, Woolf parallels Orlando’s imaginative play and his/her lifelong creation of poetry. This does not indicate, however, that Woolf writes Orlando’s journey with an unserious intention. On the contrary, my presentation will show how Woolf follows the tradition of Victorians’ earnest engagement in life, referring to Thomas Carlyle’s Hero and Hero Worship (1841). By doing so, I hope to highlight the unique coalescence of play and earnestness in Orlando.

Misako Yora is a doctoral student at the English department of the University of Tokyo. Her MA dissertation titled, “Virginia Woolf and Play: Orlando, The Voyage Out and Mrs Dalloway” was submitted in spring 2019. Her current research interest lies in how Victorian morality continues to influence British female writers in the twentieth century, such as Woolf and so-called “middle-brow” novelists. Her paper on the idea of ecstasy in Nella Larsen was published in the Bulletin of the English Department of the University of Tokyo in 2017. She also gave a presentation on D.H. Lawrence in 2018 in the symposium celebrating the publication of Dr Mineo Takamura’s Modernity and Touch.
Session G4 (Panel)

Women and Academia in Japan

Asako Nakai
Natsumi Ikoma
Nozomi Uematsu
Wanchen Tai
Lindsay R. Morrison

Women and Academia: Gender in, across, and beyond the Workplace

What is it like to be a woman in today’s literary academy? Female students outnumber males one at most English departments, but what percentage of English professors are female? Should we accept the apparent gender gap as a result of so-called “free competition”? What obstacles do women face in pursuing academic careers, and what can we do to change all this?

The objective of this panel is to share our gendered experience in teaching and researching, to encourage younger scholars and give advice on their career paths; and above all, to empower ourselves. Also, we may need to expose the gendered – sometimes overly sexist – practices still prevalent in universities, literary departments, and academic communities, so that we will be able to realize true gender equality in the academic world. Topics to be considered include: 1) how to build up an academic career; 2) international experiences and comparisons; 3) how to teach women's writing and/or feminism; 4) academic networking; 5) sexual and/or academic harassments.

Panellists:

Nozomi Uematsu is a Teaching Fellow in Japanese at Durham University in the School of Modern Languages and Cultures. She is a comparative literary scholar specialising in gender and sexuality especially in relation to neoliberalism in Japan and the UK. She has published on various authors from literature to popular culture, including Doris Lessing, Jeanette Winterson, Yoshimoto Banana, all of which on the relation between women’s happiness and labour (both to give birth and work). She is currently writing on her new project, women’s masochism in Japan, for which there will be publications on Haruki Murakami’s *Norwegian Wood* and its film adaptation, as well as on Taeko Kono and Angela Carter.

Wanchen Tai received her PhD in English from the University of York in England. With a specialized focus on Middle English romance, she is particularly interested in the ways in which the genre is critical about its own generic assumptions about family, household and community. She has published about reading activity in late medieval English households and the issues of incest and ageism in Middle English romance. Her current research explores the idea of reading romance as a form of fashionable pastime in late fifteenth-century England. Currently, she teaches English part-time in the Faculty of Letters at Keio University (Hiyoshi) and Histotsubashi University.

Lindsay R. Morrison is Assistant Professor at Musashi University and researcher at the Institute of Asian Cultural Studies at International Christian University. She received her PhD from International Christian University in 2017. Previously, she worked as a research assistant at the Center for Gender Studies at International Christian University and as a part-time lecturer at Kanagawa University. Her current research project aims to trace the historical development of the Japanese word/idea “furusato,” with a particular emphasis on the links between furusato and gender.
Natsumi Ikoma is Professor at International Christian University. She teaches British and Japanese literature, gender studies, and feminist theories. Her research interests include gender performativity, Angela Carter, Ali Smith, representation of body, and monstrosity. She recently organized a symposium on Angela Carter and Japan at University of East Anglia, the outcome of which will be published as a special issue of Contemporary Women’s Writing, Oxford UP. Her publications include “Now” of the Contemporary British Literature: Memory and History (Sairyusha, 2018), and Women Writing Across Cultures (Routledge, 2018).

Asako Nakai (Chair) is Professor at Hitotsubashi University. She is author of The English Book and Its Marginalia: Colonial/Postcolonial Literatures after Heart of Darkness (Rodopi, 2000), and Autobiography of the Other: Reading Postcolonial Literature (Kenkyusha, 2007; written in Japanese). Her research interests include postcolonial literature and criticism, critical theory, and materialist feminism. Writers whose works she translated include Gayatri Spivak, Nicholas Royle, Paul Buhle, and Wendy Brown.