

Feature:

Toward a New Dimension in the Study of Culture

In the past few years, incorporating the study of culture into Japanese-language classes and language education in general has widely come to be taken for granted. Emphasis is now placed on the cultural dimension in standards and guidelines for language education in different countries and regions.

The study of culture, however, differs depending on its purpose, what aspects of culture are to be introduced, and the method by which it is introduced. Definitions of "culture," moreover, are legion and the ways it can be dealt with are also diverse. Culture may be traditional, high-brow culture, daily life culture, explicit culture, implicit culture, and so on. There are numerous approaches to its introduction: citing and examining data and facts, providing explanations as background reference, observing various tangible objects or activities of the culture, evaluating ways of thinking and values set against a particular cultural backdrop, or via direct personal experience of a culture.

In this issue, we have asked experts in cultural anthropology, social studies, and Japanese-language education to share their perspectives on the study of culture.



Meeting People —p. 8

Meet Nana

Voices —p. 12

What is popular with teenagers
in Japan today?

Japanese Culture Now —p. 13

Defure (Deflation): We love "inexpensive,
quality" merchandise!

TJF News —p. 14

Photograph Collection *The Way We Are
2000* Published, etc.

Culture in Intercultural Education: An Anthropological View

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Awareness and interest in the diversity of humanity began to grow as economic activity began to substantially expand on a global scale in the nineteenth century. A wide variety of information gathered and accumulated particularly in Great Britain, from its colonies all over the world. As the tremendous variety of humanity became fully evident, the discipline of anthropology, devoted to the study of humanity in all its diversity, was born. The English anthropologist Edward B. Tylor, known as the father of anthropology, defined culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (*Primitive Culture*, 1871). This definition has been widely used ever since as one of the fundamental explanations of culture.

Today, meanwhile, we are experiencing the advent of a new era of globalization. In the days when globalization involved economic activity alone, it was mainly a small elite of specialists and experts who had opportunities to see the world and to live in and experience other cultures firsthand. Today's globalization, however, embraces all sorts of human movement and relations among people, meaning that the opportunity for contact with other cultures may be an everyday occurrence for virtually everyone, via their workplace, school, or social circle.

Reflecting this new era, awareness and interest in the diversity of human cultures is no longer the preserve of a small elite in society but has come to be more widely shared by people in general. Through a kind of bird's-eye view approach, the anthropology of the nineteenth century sought to define the mechanisms of the origin and spread of human cultures in a fixed and systematic manner. Today's anthropology, however, seeks a more dynamic understanding of culture as empirical knowledge that gives order and meaning to daily experience from the viewpoint of the individual.

As economic historian Immanuel Wallerstein has pointed out, "culture" is used in at least two senses. One usage covers the body of institutions, customs, behavioral norms, knowledge, belief, values, worldview and so on of individual societies and groups that is passed down from generation to generation through the learning process known as enculturation. This sense of culture approximates the concept of traditional culture as defined by Tylor and later anthropologists. It is what the individual acquires in the normal process of maturation (enculturation) in a particular society. It is what actually links the individual to a given community and governs the activities of his or her daily life.

The other usage of "culture" is that which serves as the symbol of status and rank of a particular society or group; it is used selectively to refer to things of artistic, scientific, or technological merit considered valuable and superior by

that society. This sense of culture is often used with political motives to justify inequality in a hierarchical world or as a locus of pride for those aspiring to equality. The group represented by culture in this sense is frequently an "imagined community" such as state, nation or ethnic group, and in this case "culture" is something deliberately inculcated in the members of the group.

Considering these two meanings of culture, which is the one we should rely on in teaching children about other cultures? This important issue is often left unresolved, but the failure to address the distinction can lead to confusion. Culture in its second sense is very closely related to the pride of individual members affiliating and identifying with the group. In the encounter of different groups, culture in its second sense functions as the "formal-dress" that members of each group present for the sake of protocol and by which they recognize each other. It is well established that adequate familiarity with such protocols is useful for harmonious inter-group relations. Once the protocols are over, however, what is more important is culture in a more concrete sense, namely the culture acquired and internalized by individuals in the process of growing up. This is the first meaning of culture referred to above. Knowing about culture in this sense makes it possible to accurately recognize the differences between peoples and to find ways to carry out the necessary adjustments for dealing with the mutual differences.

We must bear in mind that in a rapidly globalizing world in which world culture is becoming even more diverse, we cannot be content only to have an intellectual interest in the diversity of human cultures. We urgently need practical knowledge and ability for understanding people of other cultures and getting along with them.

The experiences of our lives all take shape in very individual and specific contexts. Contact with other cultures, too, comes in contexts that vary from one individual to another. We come in contact with other cultures and become accustomed to them not on the abstract, conceptual level of states and peoples, but in the course of specific relationships formed with neighbors or friends. I believe that the objective that intercultural education should be aiming for lies in cultivating capacities that will help us to adjust, emotionally and perceptually, in such situations. Toward that end, what we need to focus our attention on most is not culture as the symbol of the "imagined community" of a state and its people, but the everyday culture that shapes the lives of individuals.

The Study of Culture: The TJF Perspective

The *TJF Newsletter* featured a series on Japanese culture entitled "A Day in the Life" continuing over six years from No. 4 to No. 20. In the boxes below, page 3 through page 5, we look at the creative ways of introducing culture in this series. "A Day in the Life" was replaced starting in No. 21 by "Meeting People." Here we would like to explain TJF's philosophy of the study of culture that underlies the inauguration of this new series as well as the photograph-centered resources now being developed under the project "Deai: The Lives of Seven Japanese High School Students."

TJF believes that the purpose of Japanese-language education at the elementary and secondary level is not only the acquisition of practical language skills for communication. In a larger sense it should also equip students with adaptability and the capacity to understand culture and the ability to deal with the differences between cultures. These are skills that are increasingly required for the coexistence of different cultures in a truly global society. The important thing for children and young people is that the encounter with new languages and cultures, ways of thinking, values, rules of human relations, behavioral patterns, lifestyles, etc. different from their own culture prompts them to think more about their own native language and culture. This leads to the relativization of the self, which, we believe, will help them acquire a global perspective and an openness to understanding other cultures.

TJF's Approach to Study of Culture

TJF is currently developing a photograph-centered resource called "Deai: The Lives of Seven Japanese High School Students." Seven students whose lives we believe will capture the interest of elementary and secondary school students studying Japanese were chosen as the ma-

terial for this project. "Deai" provides the tools for studying culture through real individuals, by interacting with them on a one-on-one basis, just as they would in ordinary day-to-day communication.

In "Deai," so-called culture is not something for which there are fixed, objective answers. It is, rather, the subject matter that can set in motion a self-driven process of study beginning with observing the actions and things portrayed in the pictures of the Deai students' daily lives, comparing them with oneself, noticing the differences and commonalities, searching for the reasons for the differences, analyzing what one finds, and drawing conclusions.

Although the ideal situation in learning about culture is for learners to search themselves for the answers, to facilitate that process the "Deai" project makes available information on culture that forms the backdrop of the high school students' lives, to be tapped by the learner as needed. Some of the background descriptions are more or less objective, based on available facts and reliable data. For others, which involve a high degree of subjectivity, we first introduce the thinking and values displayed by the individual Deai students (which can be counted on to be candid) and then offer a number of differing views (with the sources clearly identified) as a means of stimulating the thinking of learners. These reference materials are prepared in such a way as to call attention to the fact that "Japanese culture" is not something fixed or static, and to highlight the diversity as well as the dynamic, constantly changing nature of culture, introducing the perspective of the sub-cultures of family, school, and local society as well as the cultures that transcend national boundaries such as the culture of Asian countries and global culture.

Culture introduced in the "A Day in the Life" series: Creative Ways of Introducing Culture

■ O-cha (No. 7) Daily Life Culture (Food)

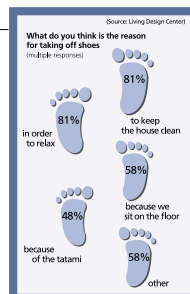
- Places *o-cha* in Japan in the context of Asia and the world. Considers the roots of tea through words for "tea" from around the world.
- Takes up the question of cultural change, citing the recent popularity of such innovations as canned green-tea drinks, green-tea flavored ice cake. Notes total consumption of tea and related products.
- *O-cha* in Japan is strongly associated with images of the tea ceremony, one of the most frequently mentioned examples of traditional culture. Text looks at "tea" from the perspective of how it is rooted in the contemporary culture of daily life, including the lives of young people. This represents an original approach to gaining a deeper understanding of sophisticated culture by beginning with the culture of everyday life.

■ The origins of "cha"

Cantonese	cha	Fujian	te
Hindi	chae	Dutch	thee
Japanese	cha, sa	English	tea
Korean	cha	Finnish	tee
Mandarin	cha	French	thé
Mongolian	tsai	German	tee

■ Kutsu nugi (No. 8) Daily Life Culture (Housing)

- Introduces the Three P's (Products, Practice, Perspective) interpretation of culture recommended for the study of culture under the U.S. national standards. The products, "*genkan* (entrance way) and *kutsu* (shoes)," and practice, "*kutsu o nugu* (removing shoes)," are introduced as well as perspectives (the reasons for the products and practices such as hot and the humid summer climate) along with questionnaire results.
- Also takes into account cultures other than Japanese where removing shoes is part of traditional culture.



■ Kome (Nos. 9, 11) Daily Life Culture (Food)

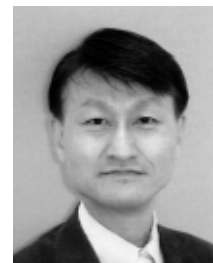
- This feature shows how a single phenomenon of culture can be viewed from various different perspectives.
- Through the introduction of rice in Japanese culture, gets students to think about rice in various cultures or about the more universally staple food. Takes up the common and similar qualities of rice from the viewpoint of the universal culture of food. This exercise is intended to tie in with the reappreciation of one's own culture.



Language Education for a "New Culture"

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The secondary school level Japanese-language textbook used in Australia, *Mirai*, includes a lesson on the theme "Exchange Students" in Stage 5 of its six-stage series of lessons. Two students introduce themselves in Japanese. One is a Japanese high school student, who says: "はじめまして。山口幸子といいます。ひこくにのってオーストラリアへ行きます。うれしくてたまりません。" [How do you do. My name is Yamaguchi Sachiko. I'm going to fly to Australia. I'm so excited I can hardly stand it!] The other is an Australian high school student. He says, "ジョン・モリスです。どうぞよろしく。日本に行って、日本の高校で勉強します。" [I'm John Morris. Nice to meet you. I'm going to go to Japan and study at a Japanese high school.] This lesson beautifully illustrates the feature of this series which is that in our era, things, people, and culture easily crisscross national boundaries. Not only Japanese-language education, but language education as a whole is part of this trend of our times.

In consideration of the kind of Japanese-language education needed for such an era, those of us who compiled this series for *Mirai* made three points our guide: (1) Drawing the content from the lives of the language learners themselves, taking advantage of their own interests and concerns, (2) incorporating as much as possible scenes of actual communication and interaction, and (3) integrating the teaching of language and the teaching of culture. This article explains the thinking that lies behind this approach.

Need for a Changed View of Culture

The general trend in language education is to stress the teaching of language, and to teach culture mainly in the form of background explanations to language. In this

framework, culture becomes something academic, a priori information and facts that the teacher provides to the student. When the students are at the beginning levels, this information is generally provided in their native language (e.g., English). The drawback is that information presented in this way is usually thought to be fixed and static in content; it reflects the typical view of the traditional language teacher, which tends to be that culture is something long established that has existed from antiquity.

This static view of culture has become the subject of considerable debate in recent years. Many assert that culture is not fixed, homogeneous, and static, but rather constantly changing, internally diverse, and dynamic. This new view, moreover, calls on teachers to revise the established practice in language teaching of presenting cultural aspects as simply background explanation.

What Kinds of Methods Nurture What Capabilities?

The crucial issue for us is how to integrate this constantly changing, diverse, and dynamic understanding of culture into language education. This question is linked to what methods are to be used in the teaching of Japanese language in order to nurture what abilities.

Let us consider this point by giving a specific example. The *Mirai* text uses cartoons to introduce various scenes of contact with a different culture. For example, when the above mentioned "John" arrives at his homestay household, he discovers, much to his surprise and bewilderment, that there are all kinds of slippers in a Japanese house—slippers to put on upon entering the house, slip-

■ O-Bon Yasumi (No. 13) Annual Event

- By introducing the difference in the number of "mid-summer days" (*manatsu-bi*, when the temperature is 30 degrees or over) from region to region within Japan, this topic illustrates the variety of culture within the country itself and the ways the diversity of its climate and environment has affected the development of the culture as a whole.
- Attempts to introduce culture by looking at people. Looks at how young people of the same generation, with whom learners can readily empathize, spend their O-Bon holiday. The explanation of the products and practices of O-Bon as well as the perspective on its background is also expressed from the individual viewpoint.



■ Hanami (No. 16) Annual Event

- Looks at cherry blossom viewing from the viewpoint of its relation to other school subjects, such as science and music.
- Makes the introduction of *hanami* the occasion for getting students to think about the flowers they like and what kinds of events are celebrated in their own culture having to do with flowers. (observation of culture: universal qualities, reappreciation of own culture)

さくら
さくら さくら さくら さくら
みわたす かなたに かなたに かなたに
いそがしい かなたに かなたに

■ Iro (No. 17) Nature

- This topic makes vocabulary itself the subject of culture, illustrating how to view culture through words. Showing variations of the "color-thing-image" relationship, it attempts, through "activities," to alert students to the similarities and differences in the relationships of colors, things, and images in both cultural and individual associations. (observation of culture: comparative, universal qualities)

Activities

Part I Coloring
Paint the pictures below with the colors you like.

Part II Q and A

- あなたの好きな色は何ですか。What is your favorite color? どうしてその色が好きですか。Why do you like that color?
- Fill in the blanks below.
- Write in the names of the crayon colors in Japanese in the boxes and English on the line.
- Write in the name and a picture of the things you associate with these colors (English or Japanese).
- Write in what you feel or the images you think of for those colors (e.g., red → passion, celebration, etc.) and do the same for (2).
- Compare your chart with other students'. Are there a lot of similarities? How much difference is there?
- In your country, what colors are identified as "happy" or auspicious colors? Which are ill-omened or ominous colors?
- Are there colors in your country or local region that have special meaning? What colors are those? What meaning do they have?

Things of the color: Images & feelings of the color:

ki i ro
a o
shii ro
ku ro
mi do ri

pers for the toilet, slippers for the veranda—and he learns that there are rooms where you can wear slippers and where you have to take them off (Japanese-style tatami rooms). The cartoon does not just teach simply that shoes are removed when entering a house or describe the “slipper culture” as part of fixed information about Japanese culture, but gives the student in the course of studying Japanese a vicarious experience of the bewilderment and surprise encountered by a character who actually comes into contact with this culture.

This approach demonstrates to the student that learning a foreign language means making contact with a different world and that bewilderment, misunderstanding, and surprise are a natural part of the experience. The teacher then asks the student to try to figure out how to handle such unfamiliarity and dismay, and how to overcome such reactions. To fulfill that challenge the student initiates a search for the language expressions and the information needed and adopts an attitude open to such discovery. Through this cartoon, moreover, the student learns, by asking Japanese in the vicinity if there really is such a thing as a “slipper culture” in Japan, to relativize the meaning of “Japanese society” while learning Japanese.

We believe that this pattern of fostering the ability to adapt to a different culture by (1) starting with topics of interest and concern to students, and through (2) contact (vicarious or otherwise) with various aspects of that culture to learn about its diversity, (3) to overcome bewilderment and misunderstanding, is a major task that language education must address from now on.

Cultivating Adaptability to Other Cultures

In a sense, culture is the perception of society that emerges out of relationships between people. It follows, then, that culture is constantly changing and diversifying. What is important in language education from now on, however, is not mastering vast amounts of information about diverse cultures but acquiring the capability to understand and

deal with culture. By deepening our understanding of society through contact with other people we gradually acquire the capacity to live in society by considering the what, why, and how of the society. Therefore, the process of thinking about culture and society through learning about “other worlds” that is part of learning a foreign language nurtures a person’s powers of thinking and living. Herein lies the real purpose of Japanese-language education at the elementary and secondary level.

“Different worlds,” and “contact scenes” are found not only in Japan. Take the example of Yamaguchi Sachiko mentioned above. At the high school in Australia, she finds everything strange and bewildering. She is surprised to see that the school has a period for “morning tea,” during which the students have a light snack, and since they are not allowed to eat the snack in the classroom, they eat it sitting around outside. She is accustomed to the tradition in Japan whereby eating and snacking in classrooms is taken for granted. Through episodes like this, Japanese-language learners can improve their ways of communicating with Japanese foreign students whose English is not fluent and deepen their understanding of the bewilderment and dismay such students experience.

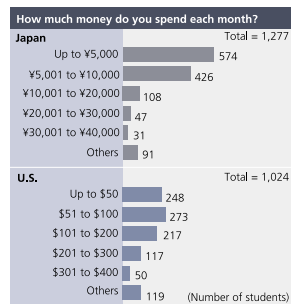
Cultivating the capacity to understand the kind of bewilderment and misunderstanding observed in “contact scenes,” to solve problems, and to create relationships between people is linked to the basic abilities for contemplating how to understand “cultures,” how to deal with them, and in what way “new culture” can be created. This endeavor is bound to become more and more important in teaching for the era when people, things, and cultures so easily crisscross national boundaries. That which is built by those who follow the John and Sachiko in their encounters across national boundaries will be a “new culture.” This is the “mirai” (future) we can already foresee in our teaching today.

Club Activities (No. 18) High School Students

- In order to demonstrate the diversity of perspectives within a culture, this topic is approached not with objective data alone, but by deliberately presenting mutually conflicting views on the topic as expressed in the actual messages of high school students submitted in the TJF photo contest regarding their club activities.
- Through “activities,” suggests a class procedure: understanding Japanese school clubs ► comparing it with one’s own culture ► simulation.

Okozukai (No. 20) High School Students

- Introduces data on allowances of Australian and American high school students as a point of reference for understanding allowances in Japan. Suggests a class procedure: Recognition of diversity in one’s own culture ► grasp of diversity in Japan ► similarities and differences between students of various countries and Japan as seen in the uses of allowances and the source from which they come, as well as awareness of the perspectives that form their backdrop.



I asked my friends about whether they were working, and of the five of us, all (including one girl) have jobs. We make an average of about AU\$140 a month. We use the money mostly on magazines about our interests, and food. The girl rides horses as a hobby, and spends a lot of her earnings on food for them. (12th grade student, public school in rural Victoria, Australia)

Using the “World Cultures Model” and Tips for Teaching about Culture

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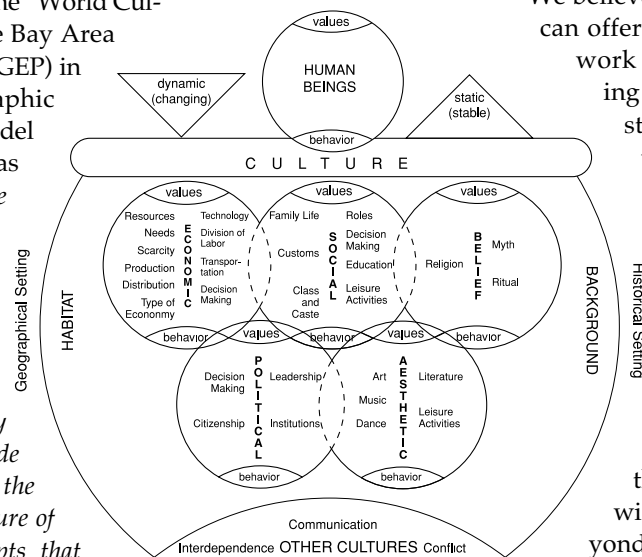


Since 1976 SPICE has supported efforts to internationalize elementary and secondary school curricula by linking the research and teaching at Stanford University to the schools through the production of curriculum materials on international and cross-cultural topics. At SPICE, the question, “How can culture be described to elementary and secondary level students?” recalls the “World Cultures Model” developed by the Bay Area Global Education Program (BAGEP) in the late 1980s. Presenting a graphic representation of culture, the model is described in its theme guide as follows (*World Cultures Theme Guide*, SPICE, Stanford University, 1983, p. 7).

The model is not a flowchart, and it is not an outline of content to be “covered.” The instructor is not expected to start instruction at any one place on the model or to conclude at any specified point. However, the model does provide a general picture of the important issues and concepts that should be included in any cultural study (in order that none be overlooked): change vs. stability, interdependence, communication, and conflict. It seeks to bring the study of geography and history into the curriculum in a meaningful way—as needed to understand how and why a certain culture has developed as it has. Finally, it suggests that study can be focused upon five universal, interlocking components—economic, social, beliefs, political, and aesthetic—particularly as they are manifested in human behavior and cultural values.

To be more specific, a teacher may choose to study one culture in depth—Japan, for example. In this case each one of the thematic “bubbles” would be included in the study through a variety of activities that would, when possible, consider the general issues of change vs. stability, interdependence, communication, and conflict, as they apply to the five themes, with historical and ge-

ographic studies being brought in as necessary. Or, a teacher may wish to select one of the cultural universals—economics, for example—and use it as the basis for a comparative study of several different cultures, again focusing upon the general background issues as much as possible.



We believe that the World Cultures Model can offer students a useful visual framework for thinking about and examining culture. There is a tendency for students to see culture as static or to learn about a particular culture through only one or two of the bubbles represented in the model. This can lead to stereotyping. For example, it is common in the United States for elementary students to be introduced to Japanese culture through only its aesthetics, e.g., haiku and origami. It is hoped that the World Cultures Model will encourage students to think beyond the borders of one bubble and to see its connections to other aspects of culture; and also to learn about the importance of geography and history in the development of culture.

SPICE has developed numerous social studies lessons on Japan. The lesson plan here is adapted from one of these lessons, “Getting Around Tokyo.” In “Tokyo Subways,” references are made to “World Cultures Goals” (*World Cultures Theme Guide*, p. 9) under “Teacher tips.” Using the subway system is a vehicle for teaching Japanese language, as well as bringing students’ attention to practical survival skills for getting around Japan and other aspects of Japanese culture. The following are suggestions for activities.

Note: Information about BAGEP may be found at <http://csmf.ucop.edu/cisp/regional/bayarea.html>

Tokyo Subways

Setting the Context

1. Brainstorm with students about different types of transportation. Make a list on the blackboard or on an overhead transparency. Ask students to identify those types of transportation on their list they have actually used. Which type do they use most often to get to school? To go shopping? To visit friends? Does distance or cost determine the mode of transportation used? Tell students that they will begin to explore how their transportation experiences compare to those of students in

Japan by learning more about transportation in Japan’s capital and largest city, Tokyo.

- **Teacher tip:** Distribute a copy of the World Cultures Model to students and ask them to locate “transportation.” Although transportation is located in the “economic” bubble, ask students to discuss the importance of transportation to the other bubbles, e.g., transportation is important for social activities like leisure. *It is important for students to begin to understand that cultures are complex and are made up of many components.*

2. Ask students why people build subways (faster, especially if surface streets are crowded; could be cheaper than other means of public transportation; cheaper than purchasing and maintaining a car; reduces noise and air pollution, etc.).

3. Share information such as the following with students regarding the Tokyo subway system:

- Japan's population density is 334 people per square kilometer as opposed to 29 for the United States. (*Japan 2001: An International Comparison*. Keizai Koho Center, 2001, p. 10)
- In addition to subway lines, Japan Railways (JR) and a number of other private railways, and an elevated railway (monorail), Tokyo is laced with a network of 1000 miles of track that crisscross at major hubs within the city.
- Many people rely on trains and subways for daily commuting.
- There is inadequate parking for private vehicles.
- Some underground stations are as many as six floors below street level (36 meters).
- Many of Tokyo's subway stations have vast underground concourses, with specialty stores, shopping centers, and restaurants.
- Trains and subways run on regular, punctual schedules.
- Fares are based on the distance traveled. The cheapest subway fare is 160 yen for adults. Children travel for half the price of adults.

> **Teacher tip:** Trains were introduced to Japan from the West in the mid-nineteenth century. Japan's high population density and limited land are two main reasons why its major cities have subway systems. *It is important for students to recognize the significance geography and history play in shaping a culture.*

Tokyo's subway stations are constantly undergoing change—not only in terms of efficiency and convenience, but also in terms of economics, e.g., having a convenience store next to a subway exit. *It is important for students to understand that change is natural and ongoing and that people's value systems are reflected in their lives in different ways.*

4. Ask students if they have ever been on a subway. If yes, have the students describe in detail the steps involved in travelling by subway or other rapid transit system. Later they can make comparisons with the Japanese rapid transit system.

Comprehensible Input

Using photographs from the TJF Photo Databank, http://databank.tjf.or.jp/intro_e.html, describe Japanese subways to the students. Some of the available photos are:

- a Japanese subway
- a Japanese train
- a subway ticket vending machine
- a "silver seat"

> **Teacher tip:** "Silver seats" may serve as an interesting segue into how societies treat the elderly. It is common in many parts of the world to have designated seats on buses and trains for the elderly. Ask students to discuss whether or not there are certain cultural universals such as caring for the elderly. *It is important for students to understand that there are individual and cultural distinctions within the context of certain cultural universals.*

Comprehension Check

You can check for comprehension showing the photos with simple questions:

- when showing the photo of the subway or the train: **これは日本の電車ですか。地下鉄ですか。** (Is this a Japanese train? A subway?)

- the ticket machine: **ここで何をしますか。何を買いますか。** (What do you do here? What do you buy?)
- the "silver seat": **ここに誰がすわりますか。皆さんはこの席を使いますか。** (Who uses these seats? Do you use these seats?)

Guided Practice

Using the subway map provided at the following <http://www.kotsu.metro.tokyo.jp/subway/data/rosen00.gif>, you can guide the students through the map while providing them with practical language and "survival" skills.

1. Hand each student or pair of students a color copy of the Tokyo Subway Map. Give students a few minutes to become acquainted with the map. (If using black and white copies, supply students with different colored markers or pencils and ask them to color in the subway lines according to your directions: **千代田線を緑でぬって下さい。** (Color the Chiyoda Line green.) **丸の内線を赤でぬって下さい。** (Color the Marunouchi Line red.) Use a color transparency so that students can check for accuracy, or color the lines with them.)

2. Tell students the following: **銀座線はオレンジ色です。銀座線を見つけて下さい。** (The Ginza Line is orange. Please find the Ginza Line.) Ask students to put a finger on the line. Using a color-coded overhead transparency of the map, show students where the line is, checking to see if they found the correct one. Repeat this procedure until they are comfortable with the different subway lines.

3. Ask students questions such as the following about the map:

- How does a junction differ from a subway stop?
- Where is Otemachi Station? How many different lines run through Otemachi Station?
- What symbols does this map use to show the difference between a junction and a subway stop?

4. Give students directions about how to get from a certain point to a different city.

例: 今、中野にいます。おいしい魚を食べにつきじに行きたいです。まず、東西線でかやばちようまで行って、かやばちようで乗り換えます。ひびや線でつきじまで行きます。 (You are in Nakano Station. You would like to go to Tsukiji to buy fresh fish. First you take the Tozai Line to Kayabacho Station and change lines. You take the Hibiya Line to Tsukiji Station.)

When first giving directions, use the overhead transparency to trace the route with the students. When they seem ready, turn off the overhead projector and see if students can follow along with only verbal directions.

5. Ask students to brainstorm questions they might need to ask if actually traveling via subway in Tokyo. Write these questions on the blackboard; students should also take notes.

6. Homework: Ask students to write dialogues that might occur at a Japanese subway station, incorporating the vocabulary and facts they have learned. Additional homework may include having students write directions between different places on the subway map.

Extension Activities are provided on the TJF website

(<http://www.tjf.or.jp/eng/ce/ce04nletter.htm>) as well as a list of related vocabulary and suggested grammar.