

FROG IN A WELL. TEACHING CLASSICAL JAPANESE TO ENHANCE THE LINGUISTIC REPERTOIRE AND CULTURAL PROFICIENCY OF LEARNERS OF MODERN JAPANESE AS AN ADDITIONAL LANGUAGE*

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Abstract:

Elements of Classical Japanese and other older forms of Japanese infuse Modern Japanese. As such, speakers of Japanese, including learners of Japanese as an additional language (JAL), generally require passive and in some cases active knowledge of Classical Japanese as part of their linguistic repertoire and overall language proficiency. In response, this article advocates a more proactive approach to teaching Classical Japanese elements to JAL learners. The article describes the features, forms, and usage of Classical Japanese in modern Japanese and then, maps out a pedagogical framework shaped by measurable student learning outcomes. Extensive reading is integrated into modern Japanese language courses supported by scaffolding activities such as explicit instruction, focus-on-form exercises, grammar-translation, and more in a flipped/blended format. Activities harness the soft power of Japanese popular culture through incorporating cultural artifacts such as haiku, manga, and anime, further motivating learners. Moreover, introducing elements of Classical Japanese to JAL learners may encourage them to take full-on Classical Japanese language courses, boosting enrolment and serving as a gateway to courses on Classical Japanese literature, history, culture, and more.

Keywords: Classical Japanese, extensive reading, explicit instruction, blended/flipped classroom

1. Introduction

Classical Japanese permeates modern Japanese. Classical Chinese through the lens of Classical Japanese (e.g. *kanbun*) also colors modern Japanese as

evidenced in the 4-character saying of *onkochishin* (温故知新), taken from the Analects of Confucius. In the spirit of *onkochishin* (*furuki o atatamete, atarashiki o shiru* “to know something new by studying the past”), the current paper takes something old and applies it to learning something new. Namely, this paper advocates the teaching of Classical Japanese forms, although not necessarily a full-on Classical Japanese course, to help learners of modern Japanese as an additional language to enhance their linguistic repertoire and, thereby, their language and cultural proficiency. Specifically, the paper explores a possible pedagogical framework to teach Classical Japanese elements: extensive reading and scaffolding activities such as explicit instruction, cultural artifacts (e.g. *iroha karuta*,¹ *haiku*, *manga*, *anime*), and form-focused exercises in a blended and/or flipped classroom format.

In order to promote and support the teaching of Classical Japanese to learners of modern Japanese, the current paper first provides a basic overview of Classical Japanese and its usage in modern Japanese; then describes Classical Japanese verbal inflections, verbal morphemes, orthographic conventions, and other features; and finally recommends a possible pedagogical framework to teach elements of Classical Japanese in modern Japanese to learners of Japanese as an additional language.

2. Background

A speaker may use many codes (languages) and styles (varieties of a language). They deploy these codes and styles in their linguistic repertoire triggered by numerous social cues and/or for varying effects. A speaker’s linguistic repertoire may consist of (im)politeness registers, regional dialects, and sociolects of gender, LGBTQIA+ sexuality, socioeconomic class, generation, and more. One style may also be a type of academic or literary language which may be imbued with classical or older linguistic forms.

¹ *Iroha karuta* or “hiragana script playing cards” are used to teach the hiragana script and/or Japanese proverbs. There are 94 or 96 cards in total depending on the version: 47 cards featuring each of the 47 hiragana symbols (plus 京 *kyō* in some versions and minus the nasal symbol of ん [ŋ]) and 47 cards featuring a proverb starting with one of 47 hiragana symbols (and 京 *kyō*). *I-ro-ha* are the first three symbols in the traditional ordering similar to A-B-C for many European languages (cf. Table 2 below). The proverb cards are read aloud and players grab the hiragana symbol card that the proverb begins with from among all the hiragana symbol cards spread out on the floor or table.

Classical Japanese or the form of the Japanese language used during Japan's golden era of literature during the Heian Period (794–1185; cf. Carter 1925) continued to be emulated in writing from the 12th century to the early 20th century as a fossilised written norm (Frellesvig 2010: 2). In fact, Classical Japanese forms along with other older forms of Japanese are still commonly featured in modern Japanese genres, particularly in literary and academic works. Indeed, these classical forms survive in every nook and cranny of modern Japanese. For example, the Classical Japanese *-zu* verbal morpheme indicating a negative meaning abounds in both spoken and written modern Japanese as a grammatical form (*tabezu ni nemashita* “(I) slept without eating”), frozen words (*aikawarazu* “as usual”), set phrases (*X ni mo kakawarazu* “despite X”), or common sayings such as *hara hachibunme ni isha irazu* “Eating until your stomach is eight-tenths full keeps the doctor away”.² As such, a knowledge of Classical Japanese is required to not only read older texts such as historical documents and literature but also to understand and appreciate instances still encountered in the modern Japanese language and culture of the 21st century.

Consequently, native speakers as well as learners of Japanese as an additional or second language require at least a passive knowledge of certain elements of Classical Japanese to fully understand its rich nuance of expression as noted by scholars of Japanese language and culture. Kinsui (2006) notes that “Classical and literary expressions occupy a defined position in modern Japanese, and without them a full understanding of modern Japanese is not possible” (slide 28). Shirane elaborates on the importance of possessing an understanding of Classical Japanese for speakers of modern Japanese:

Classical Japanese – *kobun* or *bungo*, as it is referred to in modern Japanese – is one of the principal keys to understanding Japanese culture and literature. All forms of writing from the seventh century through World War II are based on classical Japanese, and it continues to be an important part of the Japanese language, especially in proverbs, *haiku*, *tanka*, and grammatical forms like *beshi*. Accordingly, classical Japanese is an indispensable tool for those studying Japanese history, literature, religion, art history, and culture through the Meiji period. Equally important, classical Japanese provides an invaluable background to modern Japanese, offering clues to how it is constructed and used and how it acquired its current forms. Because students learn classical Japanese structurally, based on its grammar, they learn the structure of the language better than

² Japanese transcriptions in this paper generally use modified Hepburn romanization (*rōmaji*).

they would through the proficiency-based approach to modern Japanese that emphasizes speaking (Shirane 2007: vii).

2.1 Classical Japanese in modern Japanese

To highlight the ubiquitous nature of Classical Japanese elements in modern Japanese, this section presents Classical Japanese and other older forms of Japanese commonly encountered as seen in Table 1. Vestiges of Classical Japanese, as noted, remain in traditional culture such as poetry, sayings, folk songs, religious texts, and more as well as in the dialogue of period pieces or in older titles of movies and books. Classical Japanese forms are also common in everyday phrases for *thank you*, *congratulations*, and more. Such phrases or forms can become even more prevalent in formal, academic, and literary language. The effect of Classical Japanese in writing is described by Kinsui (2006) as imbuing the following qualities:

- Conciseness (*kanketsu-sei*);
- Solemnity, gravity (i.e. seriousness), authoritativeness, pedantry (*genshuku-sa sōchō-sa, ken'i-sei, gengaku-sei*);
- Classical beauty, elegance, dignity (*koten-bi, yūga-sa, kakuchō no takasa*);
- Majesty, nobleness (*yūsō-sa*, literally, “bravery, courage, heroism”).

Many frozen forms and productive grammatical phrases preserving Classical Japanese forms are also quite commonly used in informal language. Lastly, some dialects may still retain some similarities with Classical Japanese in their modern grammar.

Table 1. Classical Japanese or other older forms of Japanese in modern Japanese (boldface indicates Classical Japanese morphemes)

Forms or areas	Samples
Formulaic expressions	<i>arigatō</i> gozaimasu “thank you”, <i>o-hayō</i> gozaimasu “good morning”, <i>omedetō</i> gozaimasu “congratulations” (cf. <i>u-onbin</i> phonological rule: <i>arigataku</i> → <i>arigatau</i> → <i>arigatō</i> , <i>ureshiku</i> → <i>ureshiu</i> → <i>ureshū</i>)
Respectful language (in business)	<i>taihen ureshū</i> gozaimasu “(I) am extremely delighted”, <i>(o-)takō</i> gozaimasu “(It) is

	expensive/high” (cf. <i>u-onbin</i>)
Frozen forms	<i>aikawarazu</i> “as usual”, <i>nominarazu</i> “not only”, <i>hokanaranu</i> “nothing but”, <i>omowazu</i> “unintentionally”, <i>yamu o ezu</i> “unavoidably”, <i>furuki yoki (jidai)</i> “good old (days)”, <i>yokare ashikare</i> “for better or worse”, <i>ikanaru</i> “any kind of”, <i>medetashi medetashi</i> “And they lived happily ever after” (ending of folk tales), <i>wagakuni</i> “our country, i.e. Japan”, <i>wagaya</i> “our home”
Productive grammatical phrases	<i>X sezu ni</i> “without doing X”, <i>X ni mo kakawarazu</i> “despite X”, <i>X subeki</i> “should do X”, <i>X wa/nara iza shirazu</i> “(I) don’t know about X, but...”, <i>X gotoki/gotoshi</i> “like, the same as X”, <i>~zaru o enai</i> “have no choice but to do”, <i>X ari/nashi</i> “X exist/not exist”
Traditional culture (poetry such as haiku, tanka, waka, etc.)	<i>Furuike ya / kawazu tobikomu / mizu no oto</i> “Old pond / frog jumps in / sound of water” (Matsuo Basho); <i>Kaki kueba / kane ga naru nari/ Hōryūji</i> “As (I) eat a persimmon / the bell begins to resound / Horyuji Temple” (Masaoka Shiki)
Common sayings, including 4-character phrases from Classical Chinese	<i>mizaru kikazaru iwazaru</i> “See no evil, hear no evil, speak no evil”, <i>anzuru yori umu ga yasashi</i> “it is easier to give birth than worrying about it”, <i>nito o ou mono wa itto o mo ezu</i> “the person who chases two rabbits, catches not even one”
Titles of old movies, books, songs, etc.	<i>Kaze to tomo ni sarinu</i> “Gone with the wind”, <i>Subarashiki kana, jinsei</i> “It’s a wonderful life”
Period pieces such as TV shows (e.g. period dramas <i>jidaigeki</i> , historical saga <i>taiga dorama</i>), movies, manga (comics), anime (cartoons), computer games, etc.	samurai language such as <i>sessha X de gozaru</i> “I am X”, <i>tassha de gozaru ka/go-kigen ikaga degozaru ka?</i> “how are you?”, <i>katajikanai</i> “thank you”. ³
Other cultural genres and areas	religious texts (e.g. Buddhist sutras, Christian bible), national anthem (<i>kimigayo</i>), folk songs (<i>minyō</i>), children’s songs (<i>warabe uta</i>), legal documents, headings in newspapers/magazines, place names, people’s names
Recognizable older words	<i>bareisho</i> “potato”, <i>shashinki</i> “camera”

³ These older forms of Japanese are sometimes also used as role language (*yakuwarigo*), i.e. language styles based on linguistic stereotypes to portray fictional characters (Kinsui 2003).

Dialects	<i>yō yū wa</i> “How dare you say that!” <i>kōta</i> “bought”, <i>tabete mōta</i> “ate up” (cf. u-onbin, Kansai dialect) ⁴
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Among the many cultural artifacts in modern Japanese culture that use Classical Japanese, sayings are likely one of the most prevalent. For example, *hatarakazaru mono kuu bekarazu* “he who does not work, neither shall he eat” is a well-known saying derived from the Bible (2 Thessalonians 3:10), which incidentally is also the title of an album and song from the anime *Shonen maid*. Additionally, popular *karuta* or cards such as *hyakunin issu* “100 poets, 100 poems” or *iroha karuta* “kana cards” feature well-known poems and sayings. *Iroha* cards are used to learn *hiragana* (one of the two *kana* scripts used to write Japanese phonetically) through featuring sayings starting with the first letter of a particular *hiragana*. *I-ro-ha* are the first three letters in the traditional recitation of Japanese *kana* as presented in the well-known pangrammatic or holoalphabetic poem where each *kana* is recited once as seen in Table 2.

Table 2. *Iroha* poem (middle to late Heian Period: 794–1185, Shirane 2005: 22)

Japanese original in <i>hiragana</i> (i.e. <i>iroha</i>) only	<i>kanji</i> (Chinese characters) + <i>hiragana</i> version
いろはにほへと ちりぬるを	色は匂へど 散りぬるを
わかよたれそ つねならむ	我が世誰ぞ 常ならむ
うみのおくやま けふこえて	有為の奥山 今日越えて
あさきゆめみし ゑひもせず	浅き夢見じ 酔ひもせず
Classical Japanese transcription	Modern Japanese pronunciation
<i>Iroha nihoheto Chirinuru wo</i>	<i>Iro wa nioedo Chirinuru o</i>
<i>Wakayo tareso Tsune naramu</i>	<i>Wa ga yo tare zo Tsune naran</i>
<i>Uwi no okuyama Kefu koete</i>	<i>Ui no okuyama Kyō koete</i>
<i>Asaki yume mishi ehi mo sesu</i>	<i>Asaki yume miji Ei mo sezu</i>
Translation	
Colors are fragrant, but they fade away. In this world of ours none lasts forever. Today cross the high mountain of life’s illusions [i.e. rise above this physical world], and there will be no more	

⁴ The Kansai dialect is a major Japanese dialect spoken by approximately 20 million Japanese in the historical and cultural center of Japan, Kyoto, and the nearby cities of Osaka, Kobe, Nara and surrounding areas.

shallow dreaming, no more drunkenness [i.e. there will be no more uneasiness, no more temptations] (Nelson 1974: 1014)

Some of the *iroha karuta* sayings retain older Classical Japanese forms as shown in the samples in Table 3 although they are sometimes translated into modern Japanese (e.g. verb forms, modern spelling). Regional variation exists in *iroha karuta* as well.

Table 3. Sample of *iroha karuta* and their Classical Japanese features

Iroha letter	Saying in hiragana script only	Saying in hiragana script and kanji (Chinese characters)	Transcription	Approximate meaning	Classical Japanese features
わ (wa)	わらふかどには ふくきたる	笑う門には福 来たる	<i>warau kado ni wa fuku kitaru</i>	Fortune comes to a smiling (happy) home.	Spelling: <i>warahu</i> → <i>warau</i> Verb form: <i>kitaru</i>
れ(re)	れうやくはくちに にがし	良薬は口に苦 し	<i>ryōyaku wa kuchi ni nigashi</i>	Good (effective) medicine tastes bitter.	Spelling: <i>reuyaku</i> → <i>ryōyaku</i> Adjective form: <i>nigashi</i>
ら (ra)	らくあればくあ り	楽あれば苦あ り	<i>raku areba ku ari</i>	There is pleasure and (then) there is pain.	Verb form: <i>ari</i>
あ (a)	あたまかくして しりかくさず	頭隠して尻隠 さず	<i>atama kakushite shiri kakusazu</i>	Hiding your head, but not your bottom.	Verb form: <i>kakusazu</i>
し (shi)	しらぬがほとけ	知らぬが仏	<i>shiranu ga hotoke</i>	Ignorance is bliss.	Verb form: <i>shiranu</i>
ひ (hi)	びんばふひま なし	貧乏暇なし	<i>binbō hima nashi</i>	No money, no time.	Spelling: <i>binbahu</i> → <i>binbō</i> Adjective form: <i>nashi</i>

Additionally, other sayings include four-character sayings *yo(nmo)jijukugo* (四(文)字熟語) such as *onkochishin* (温故知新) noted above which may also be quoted in their Classical Japanese forms. Such sayings can play a large role in communication as they can concisely convey cultural knowledge or pragmatics and so, along with other cultural references, are a necessary part of the communicative and cultural competence of highly proficient speakers of Japanese as promoted by both the American Council on the Teaching of Foreign Language (ACTFL) and the Common European Framework of Reference for languages (CEFR).

2.2 Basic linguistic features of Classical Japanese

Discussion now turns to the linguistic differences between Classical and modern Japanese. Classical Japanese and modern Japanese share much linguistically: vocabulary, grammatical concepts, word order, and more. However, these two Japanese varieties can vary greatly in their verbal morphemes, verbal conjugation, lexicon, and orthographic conventions among other features. The following excerpt from the opening of the *Taketori Monogatari* (Woodcutter's Tale, ascribed to 810–823, 909, or 940–956 CE; Shirane 2007: 33) demonstrates the possible (dis)similarities between Classical Japanese and modern Japanese forms that developed over roughly a thousand years.

「かぐ^{ひめ}や^お姫^たの生ひ立ち」

いま^{いま} むかし^{むかし} たけとり^{たけとり} おきな^{おきな} あ^あ のやま^{のやま} たけ^{たけ} と^と こと^{こと} つか^{つか}
 今は昔、竹取の翁といふもの有りけり。野山にまじりて竹を取りつつ、よろづの事に使ひけ

り。名をば、さかき^{さかき}の造^{みやつこ}となむいひける。その竹の中に、もと光る竹なむ一筋ありける。あやし

がりて寄りて見るに、筒の中光りたり。それを見れば、三寸ばかりなる人、いとうつくしうてゐ

たり。翁いふやう、「我あさごと夕ごとに見る竹の中におはするにて、知りぬ。子になり給ふ、べ

き人なめり」とて、手にうち入れて家へ持ちて来ぬ。妻の女にあづけて養はす。うつくしき事

かぎりなし。いとをさなければ籠に入れて養ふ。

(Shirane 2007: 34)

Looking at this edited excerpt, a speaker of modern Japanese can recognise and understand much of the language although this text, commonly taught as an introduction to Classical Japanese, is likely one of the easier classical texts to understand. What follows is a sample of some types of differences between Classical Japanese and modern Japanese as seen in the text above.⁵

Verbal conjugations: *majirite* まじりて (middle line 1), *mochite* 持ち^もて (middle line 5)

Adjective conjugations: *utsukushiki* うつくしき (end line 5), *nashi* なし (beginning line 6)

Verbal morphology: *-keri* けり (middle line 1, end line 1/beginning line 2), *-tari* た^り (middle line 3, beginning line 4), *-nu* む (middle line 5)

Orthography: ゐ (obsolete kana script at end line 3)

Spelling: *tsukahikeri* 使^{つか}ひけり (end line 1), *utsukushiute* うつくしう^てて (end line 3), *ihu* いふ、 (beginning lines 1 and 4), *yau* やう (beginning line 4), *wouna* 女^{をうな} (middle line 5)

Lexicon: *okina* 翁^{おきな} (beginning line 1), *naru* なる (end line 3), *ito* いと (end line 3)

We now explain these linguistic differences between Classical Japanese and modern Japanese in more detail. First, there are some points to consider concerning verbal morphology when introducing Classical Japanese into modern Japanese courses. The conjugation of verbs and adjectives are likely the most important and difficult task to master in order to understand Classical Japanese. Japanese is an agglutinative language where a single verb can consist of several morphemes.

⁵ These examples are bolded in the text above, but not every difference is noted.

Modern Japanese:*tabe-sase-rare-mas(hi)-ta*

eat-CAUS-PASS-POLITE-PST

“(someone) was allowed or made to eat (something)”

Classical Japanese:*nari-ni-keri*

become-PFV-PST

“(someone, something) completely became (something, quality)”

Morphemes connect in a lego-block-like manner to the appropriate form of the preceding or following morpheme. Furthermore, subjects and objects are often elided as seen in the two example sentences above, being retrieved through verbal forms (e.g. respectful or humble forms), discourse, context, and more. As such, entire strings of text and conversation can consist of (almost) only verbs, resulting in agglutinative verbs and adjectives playing an outsized role in Classical Japanese that is larger than in Modern Japanese (Seidensticker 1980). Thus, “(v)erbs are *the* key to classical Japanese” (Wixted 2006: 24) along with adjectives which act and conjugate as verbs do (2006: 54).

Learning Classical Japanese involves mastering the complex conjugation paradigm of verbal and adjectival inflected stems and morphemes. As seen in Table 4, each verbal stem has six different inflected forms: imperfective (*mizenkei*), continuative (*ren'yōkei*), final (*shūshikei*), attributive (*rentaikei*), perfective (*izenkei*), and imperative (*meirei*) forms. Verbs and adjectives are further identified by verb conjugation types designating the inflected forms of the verb stem (e.g. 4-grade verb, lower 2-grade verb). That is, the name of the conjugation type reflects the modern order of the five vowels when reciting the Japanese *kana* by rows, i.e. (consonant) + vowel: [a]-[i]-[u]-[e]-[o], [ka]-[ki]-[ku]-[ke]-[ko], etc.⁶ In Table 4 we see that [kaku] “to write” is a 4-grade verb as its inflected stems use the first four vowels in the recited vowel order (i.e. [a], [i], [u], [e]) when adding verbal morphemes while [uku] “to receive” is a lower 2-grade verb as its inflected stems use only the last two (i.e. lower) vowels among the first four vowels of the recited vowel order (i.e. [u], [e]) and so on. Furthermore, verbal and adjectival morphemes are added to these verb/adjective stems. These morphemes also have inflected forms following the six different conjugation forms as seen in the perfective verbal morpheme *-tari* in Table 4. In turn, *-tari* is added to the *ren'yōkei* form of the verbal stem. However, other

⁶ i.e. *gojūonzu*, the order of 50 *kana/sounds*; hereafter [u] is rendered as [u] by convention and for convenience.

morphemes may be added to a different inflected form of verbal and adjectival stems. For example, the negative *-zu* is added to the *mizenkei* form of the verbal stem as noted in Table 4. As a result, we have *kaki-tari* “(s/he) wrote” and *kaka-zu* “(s/he) does not write/ will not write.”

Table 4. Sample of verb and verbal morpheme conjugation of inflected forms

Verb conjugation type or morpheme Verb inflected form	[kaku] “to write” 4-grade verb	[uku] “to receive” lower 2-grade verb	[tari] perfective verbal morpheme, i.e. completed action. Added to <i>ren'yōkei</i> form	[zu] negative verbal morpheme (alternative forms in parentheses). Added to <i>mizenkei</i> form
imperfective <i>mizenkei</i>	<i>kaka</i>	<i>uke</i>	<i>tara</i>	<i>zu (zara)</i>
continuative <i>ren'yōkei</i>	<i>kaki</i>	<i>uke</i>	<i>tari</i>	<i>zu (zari)</i>
final <i>shūshikei</i>	<i>kaku</i>	<i>uku</i>	<i>tari</i>	<i>zu</i>
attributive <i>rentaikei</i>	<i>kaku</i>	<i>uku(ru)</i>	<i>taru</i>	<i>nu (zaru)</i>
perfective <i>izenkei</i>	<i>kake</i>	<i>uku(re)</i>	<i>tare</i>	<i>ne (zare)</i>
imperative <i>meireikei</i>	<i>kake</i>	<i>uke(yo)</i>	<i>tare</i>	<i>zare</i>

For a receptive (or passive) knowledge of Classical Japanese, a casual familiarity with the six verbal stem forms is likely sufficient. However, sometimes the verb or more often the morpheme becomes unrecognizable to readers in their inflection, requiring students to understand conjugated forms. For example, some morphemes have a morphological *doppelgänger* (i.e. homonym) with a different meaning that can only be discerned by following context or knowing the appropriate form of the verb stem connected to that particular morpheme. We see this in the *-nu* perfective (*shūshikei* form after *ren'yōkei* verbal ending) versus *-nu* form of the *-zu* negative morpheme (*rentaikei* form after *mizenkei* verbal ending; cf. Shirane 2005: 79). For example, the verb in the movie title of *Gone with the Wind* is rendered into Classical Japanese form as *kaze to tomo ni sarinu* “wind-with-together-gone” and should not be interpreted as *Not Go(ne) with the Wind*; adding the *-nu* negative verbal morpheme to the

verb *saru* “to go, to depart” would create *saranu* “doesn’t go” or “will not go” which also would modify a noun (cf. Table 4 above).

Another point to keep in mind is that some grammatical morphemes are more frequent and productive than others. For example, *-zu* (negative verbal ending) is used often by modern speakers and is easy to use in meaning and form. Speakers simply add *-zu* to the verb stem, thereby creating new instances they may not have heard or seen before and not merely parroting frozen forms. By contrast, other less-often-used morphemes are accordingly less productive, perhaps because their precise meaning and conjugation are somewhat difficult to understand. As such, focus might be placed on the more productive morphemes when teaching learners of Japanese as an additional language, although there are likely cases where less productive morphemes may be parts of common productive frozen forms and/or sayings, thereby needing to be taught.

2.3 Orthography

The orthography of Classical Japanese varies from that of modern Japanese and, therefore, some aspects of the obsolete and/or differing forms of Classical Japanese orthography might need to be taught as well. The older forms of the moraic (i.e. syllable or smaller) *kana* scripts (*hiragana*, *katakana*), developed from cursive forms or parts of Chinese characters (*kanji*), feature a few extra characters (e.g. ゐ [wi], ゑ [we]) or variant forms of *hiragana* (*hentaigana*) which appear in older texts and sometimes in modern materials. Spelling-to-pronunciation reading conventions may also differ between older (*rekishiteki kanazukai* or *kyū kanazukai*) and modern forms (*gendai kanazukai* or *shin kanazukai*):

- lost distinctions: ぢ-じ, づ-ず – both *kana* characters in each pair are pronounced the same in modern Japanese [dʒi] and [dzu], respectively;
- medial /h/ becoming [w]: [kaha] → [kawa] “river” or more commonly deleted: [warahu] → [warau] “laugh”;
- other sound changes: [hayau] → [hayoo] “early”, [kehu] → [kyoo] “today”, etc.

(Komai & Rohlich 1991: 8–11)

Additionally, there are distorted characters (*kuzushiji*, *gyōsho*) for both *kana* and *kanji*. *Hiragana* can also be connected in vertical writing (*tsuzukeji*, *rensen*), blurring their forms. Moreover, *kanji* feature a wide range of calligraphic styles such as the *sōsho* cursive style. Additionally, certain calligraphic *kanji* forms are associated to particular genres: *kabuki* theatre signage employs the *kanteiryū* lettering style developed during the Edo Period (1603–1868; cf. Richie 1992). Consequently, to help learners decipher these oftentimes-difficult-to-read forms, it is important to emphasise the stroke number, shape, and order of the *kana* and *kanji* characters.

Moreover, the orthography of Classical Japanese and modern Japanese can vary in other ways. First, Chinese characters have undergone many developments in their orthographic usage in Japanese. They were used to generally represent the sounds of Japanese and not necessarily the meaning of the Chinese characters, also known as *manyōgana* in Japanese, alongside using *kana* (800–1600; cf. Frellesvig 2010: 14). While *manyōgana* are likely not necessary to teach given that they are primarily used in ancient, historical texts, the similar system of *ateji* (phonetic transcription using Chinese characters) used in modern Japanese as a form of abbreviation should likely be taught to some extent: 亜米利加 *a-me-ri-ka* “United States”, 独逸 *do-itsu* “Germany”, 仏蘭西 *fu-ran-su* “France”, resulting in 米国 *beikoku* “United States” and abbreviations such as 独 or 仏 to indicate “Germany” or “France”, respectively. In addition, *kanji* in Japan post-World War II were streamlined by the Japanese government in both form and number designated as *kanji* for general use (*tōyō kanji*; cf. Nelson 1974: 9). For example, newer (*shinjitai*) and older forms (*kyūjitai*) can differ as follows with the older forms in parentheses: 台 (臺), 湾 (灣), 亜 (亞), 国 (國), 对 (對), 党 (黨), 売 (賣). Some of the older *kanji* forms are easily recognised and connected to their newer forms while others are less so, requiring exposure to read fluently (incidentally older forms enable reading modern Chinese in Taiwan, Hong Kong). Second, another orthographic development is that pre-war texts were oftentimes written in *katakana* or a mix of *kanji* and *katakana* rather than in *hiragana* or a mix of *kanji* and *hiragana* as is generally done in modern Japanese: legal documents (Orlotani 2018: 460), children’s language textbooks (e.g. *saita, saita, sakura ga saita* “Cherry blossoms have bloomed”), and some literary works such as Kenji Miyazawa’s poem *ame ni mo makezu* (1934). Consequently,

learners of Japanese as an additional language may require explicit instruction, exposure, and some form of practice with these different orthographic forms.

Additionally, Classical Chinese texts often rendered into Classical Japanese (*kanbun*) are part of students' classical language education in Japan. Classical Chinese has long played a role in Japanese culture, impacting both classical and modern Japanese language and culture. Traditionally, *kanbun* texts written in Chinese characters (*kanji*) with Chinese grammar are manipulated to be read in Classical Japanese called *kanbun kundoku* rather than in an approximation of the original Chinese (Komai & Rohlich 1988). To illustrate this, many four-character sayings *yo(nmo)jijukugo* (四(文)字熟語) which are prevalent in modern Japanese are derived or completely borrowed from Chinese culture, such as *onkochishin* (温故知新) from the *Analects of Confucius*, noted above. *Onkochishin* is rendered into Classical Japanese from the original Chinese as shown in Table 5. The syntactic order of the Chinese original is rearranged into Classical Japanese syntactic order by marking this new order with diacritics. Then, Japanese grammatical morphology (written in the *kana* syllabic script, i.e. *okurigana*) is added to nouns, verb stems, and adjectival stems.

Table 5. Rendering Classical Chinese into Classical Japanese (Source of rendering: NPO Hōjin eboard 2019)

Classical Chinese original	子曰：“温故而知新，可以爲師矣。”
Classical Chinese with diacritics to transform the syntax	子曰、「温 _レ 故而知 _レ 新。可 _二 以爲 _一 師矣。」 Note: Normally the Classical Chinese and Classical Japanese would be presented vertically; as such, the diacritics for reading the order may seem unaligned.
Numbers inserted to show the new order that the diacritics indicate for the two phrases in the quote.	2 1 X 4 3。4 1 3 2 X。 (X=not read in Japanese)
Classical Japanese reading	子曰はく、「故きを温めて新しきを知る。以て師となるべし。」と。
Transcription of the Classical Japanese reading [using modified Hepburn romanization (<i>rōmaji</i>)]	<i>shi iwaku, furuki o atatamete atarashiki o shiru. motte shi to naru beshi. to.</i>

Rough English gloss of Classical Japanese reading	master (Confucius) – says/according to – something old – object marker – study/review – something new – object marker – know. By (this) means/therefore – teacher – particle – become – shall/should – quotative particle
Translation	“The Master said, ‘If a man keeps cherishing his old knowledge, so as continually to be acquiring new, he may be a teacher of others.’ ” (Legge 2010: 14).

In this manner, an analytic isolating language like Classical Chinese is completely transformed into a synthetic agglutinative language like Classical Japanese. As such, “(t)he vast majority of Japanese *kanbun* should be recognised as the written representation of the (Classical) Japanese language in the *kundoku* style, and not as a variation of the Chinese language written by Japanese” (Komai & Rohlich 1988: 2).

In sum, informed by these differences between Classical and modern Japanese which are seen in modern usages of Classical Japanese, teaching may target the following features (not an exhaustive list) to meet the needs of second language learners.

1. Common grammatical morphemes added to the stems of verbs, adjectives, adverbs, etc.
2. Conjugation of the inflected forms of verbs, adjectives, adverbs, etc. that allow adding morphemes.
3. Nouns present in Classical Japanese but obsolete in modern Japanese.
4. Older forms of *kanji* (Chinese) characters, including *ateji* usage, i.e. the usage of the sound of a *kanji* character and not its meaning to write words.
5. Obsolete or unconventional *kana* letters, i.e. moraic scripts.
6. Spelling and reading conventions of *kana* script.
7. Various forms of *kanji* and *kana*: calligraphic styles, connected scripts written vertically (*tsuzukeji*), etc., including an emphasis on teaching the form, order, and number of strokes and radicals to better decipher calligraphic forms.
8. Traditional Japanese conjugation paradigm of Classical Japanese verbs and adjectives, based on moras/*kana* rather than on segments (vowels, consonants), cf. modern Japanese verbal conjugation comparing *u*-verb and *ru*-verb conjugations taught to learners of Japanese as an additional

language. [e.g. *kaer-u/kaer-imasu* “to return (home)” vs *kae-ru/kae-masu* “to change (something)”].

9. Traditional Japanese method for reading Classical Chinese or *kanbun*, i.e. *kanbun kundoku*.

3. Pedagogical Framework

3.1 Teaching Classical Japanese elements to support students’ learning objectives

The pervasiveness of Classical Japanese elements in modern Japanese thus requires speakers of Japanese to have some knowledge of Classical Japanese. Indeed, Classical Japanese is also a part of every student’s education in Japan: Students learn some Classical Japanese in elementary school and then start a more thorough, formal study from middle school through high school (Suzuki 2014).

As suggested by Ito and Matsuda (2018), the teaching of Classical Japanese supports the primary reasons for learning Japanese as stated by learners of Japanese as an additional language. The current paper cites the newer 2018 Japan Foundation report (rather than the 2012 report in Ito and Matsuda 2018) stating the top five reasons for learning Japanese:

1. Objectives of Japanese-language learning (all educational stages) (in 2018 report)
2. Interest in anime, manga, J-Pop, fashion, etc. (66%)
3. Interest in Japanese language (61.4%)
4. Interest in history, literature, arts, etc. (52.4%)
5. Study in Japan (46.7%)
6. Sightseeing in Japan (41.1%)

(The Japan Foundation 2020: 24)

The first three reasons clearly align with the following learners’ needs to understand and potentially use elements of Classical Japanese and/or some other older forms of Japanese:

1. Classical Japanese or older Japanese forms as language used in anime and manga taking place in historical Japanese eras or in role/character language (i.e. stylised language used to indicate a character’s background) in media along with common cultural references and artifacts;

2. Classical Japanese as part of the (modern) Japanese language;
3. Reading Classical Japanese as an integral skill needed to understand Japanese history, literature, art, etc.

In short, the soft power of Japanese culture and language greatly motivates learners of Japanese as an additional language and, in turn, should motivate such learners to wish to gain some knowledge of elements of Classical Japanese and other older forms of Japanese.

The fourth and fifth reasons may seem to connect less to a need for Classical Japanese. However, studying in Japan requires a thorough knowledge of Japanese including Classical Japanese elements, whereas sightseeing likely entails visiting many traditional locations such as shrines and temples which are adorned with Classical Japanese and/or *kanbun* markings or feature works using such language (e.g. calligraphic art).

In short, the prevalence of Classical Japanese forms in modern Japanese intrinsically motivates the teaching of basic Classical Japanese elements (morphemes, lexicon, phrases, grammar, and orthography) to support learners of Japanese as an additional language in their quest to not only gain knowledge about the Japanese language and enhance their overall modern language proficiency but also in their practical needs as well.

3.2 Course or lesson formats and student learning outcomes

We now turn to a discussion of possible course or lesson formats to teach Classical Japanese and other older Japanese forms. Traditional methods for teaching classical languages could be characterised as focusing on decoding authentic texts and/or teaching grammar points through reciting verb conjugations or model sentences containing the targeted language feature. Classical Japanese courses also seem to dive into well-known classical works and/or may involve exercises such as conjugating verb forms, translating Classical Japanese passages of sentences of authentic materials and/or made-up sentences, memorizing the first lines of famous works (e.g. *Hōjōki*, *An account of a ten-foot-square hut*), etc. In the case of Classical Japanese, it is generally expected that learners already know modern Japanese and can access reference

works or translated versions when reading Classical Japanese works.⁷ However, in order to understand the Classical Japanese forms permeating modern Japanese, learners of Japanese as an additional language generally have no recourse other than to take a Classical Japanese course or study on their own.

In response, the current paper advocates the teaching of 1) Classical Japanese elements in modern Japanese language courses; 2) a supplemental course on Classical Japanese influences in modern Japanese; or 3) a language course on language variation in Japanese, including Classical Japanese elements. Moreover, while three years or approximately 350 hours of modern Japanese are recommended before teaching students Classical Japanese (Komai & Rohlich 1991), introducing elements of Classical Japanese into the teaching of modern Japanese can be done somewhat earlier, such as in third-year Japanese and for some elements perhaps even earlier. Indeed, some textbooks for learners of modern Japanese as an additional language introduce some Classical Japanese elements (e.g. verbal negative morpheme *-zu*, its *rentaikei* form of *-nu*, or in a phrase such as *~ni mo kakawarazu* in advanced third-year textbook *Tobira*, Oka *et al.* 2009, or a practical guide for scholarly reading used parallel to third-year Japanese language courses/textbooks, Nazakian, Ono, & Tatsumi 2023).

First of all, instructors must decide whether to implement either a gradual introduction through introducing one or two elements into lessons in the form of one saying or *haiku* at the beginning of class or through integration of one or two lengthier concentrated lessons on Classical Japanese into modern Japanese courses. Next, to guide both instructors in designing exercises, activities, and lessons and learners in knowing what is expected of them, instructors should set measurable student learning outcomes (SLOs). Instructors might reference Bloom's taxonomy which despite criticisms of its hierarchical structure among other issues can still provide tangible, clear objectives for instructors and learners with its concrete, measurable verbs (e.g. *identify*, *describe*) versus less clear, vague verbs (e.g. *understand*, *improve*). The following sample of some possible SLOs might guide instructors:

⁷ For a short discussion of teaching/learning Classical Japanese at the university level by learners of Japanese as an additional language, cf. Komai & Rohlich (1991: preface).

By the end of the course, the student will be able to:

- Identify Classical Japanese grammatical morphemes for verbs and adjectives and state their meanings.
- Express the meaning of Classical Japanese lexicon.
- Pronounce Classical Japanese spelling conventions in an appropriate manner.
- Recognise older *kanji* forms and relate them to their modern forms and meanings.
- Describe the effect of using Classical Japanese (e.g. academic, literary, role language, etc.) on modern language usage.

Once SLOs have been defined in measurable, concrete terms, instructors create exercises, activities, and lessons to facilitate learning in line with these SLOs. Furthermore, exposure is key and so, supported by teaching methods from both Classical Japanese and modern Japanese, extensive reading is advocated as a means to teach Classical Japanese elements. Moreover, it is recommended that extensive reading be supported with explicit instruction (e.g. rules, model sentences, comparisons with modern Japanese), scaffolding exercises (e.g. translation, intensive reading, grammar exercises, intensive listening), cultural artifacts (e.g. poetry, traditional card games), and extensive listening for reinforcement.

Additionally, as materials are limited, instructors employ a do-it-yourself (DIY) approach by creating lessons from scratch or modifying available lessons. For example, instructors adopt and adapt materials where they might tweak graded readers by adding targeted Classical Japanese grammatical morphemes, words, phrases, sayings, and possibly orthography. Instructors might consult various online materials such as *Resources for Teaching and Learning Classical Japanese* (AATJ 2022) which lists works covering vocabulary, grammar, and orthography of Classical Japanese. Instructors might mine samples of Classical Japanese in modern Japanese from entertainment media: movies, TV shows, *anime*, *manga*, video games, etc. from various genres such as historical dramas, fantasy, science fiction, etc. Again, instructors may use cultural artifacts: sayings, traditional poetry (*haiku*, *tanka*, *waka*), *karuta* (*iroha*, *hyakunin isshu*), pre-World War II materials (government documents; titles of books, movies; older school textbooks), business letters, Kansai dialect dialogues, and more.

To optimise time and create more flexibility in creating activities that meet student needs, classes can be flipped and/or blended. In flipping, homework traditionally assigned to be done outside of class might be done in class rather than as homework, or typical in-class activities (e.g. lectures, explanations, exercises, etc.) might be assigned as homework. This approach creates more time in class for language usage or more meaningful interaction in the language. Classes can be blended where instructors synthesise face-to-face interaction with online technology to optimise the advantages of both teaching modes (learning styles, time schedule, etc.). Instructors might create exercises or quizzes that can be done online as outside work or used in class to test the entire class anonymously by tallying group answers for particular questions or exercises using online websites (e.g. *Kahoot!*)⁸. Online exercises may include Classical Japanese grammar exercises, reading older *kanji*, verb conjugations, vocabulary, orthography (e.g. spelling-to-pronunciation conventions), etc., using fill-in-the-blank exercises, multiple choice, model sentences, matching Classical Japanese and modern Japanese words/grammar, short translations between modern and Classical Japanese, intensive reading, intensive listening, explanations (handouts, short videos), extensive reading, extensive listening, and more.

Furthermore, when flipping and blending a course, the focus should likely be placed on the objectives of the activities (i.e. SLOs) where technology serves as a tool (basic tools include pencil, paper, blackboard in addition to digital online tools) to boost the efficacy of these activities and thereby, learning. As such, the usage of technology should be evaluated and applied in terms of how it might enhance language learning. To do so, instructors might reference the SAMR Model (Puentedura 2006).⁹ This model might be employed to conceptualise, optimise, and evaluate the efficacy of technology-aided activities.

⁸ *Kahoot!* is a fun learning platform that allows instructors to create trivia quizzes or games for their courses. For trivia quizzes, questions appear on the classroom computer screen and students have a few seconds to select the correct answer (if multiple choice) using their phones or computers and an alias, if they wish. The correct answer is then revealed along with the number of students who selected each of the choices. The top scorers are also continuously displayed, creating an exciting competitive but anonymous atmosphere.

⁹ The model is divided into two stages of enhancement and transformation. Enhancement is further divided into substitution and augmentation whereas transformation is divided into modification and redefinition. Substitution allows technology to replace traditional language activities without any improvement, i.e. “no functional change.” Augmentation allows technology to replace traditional language activities with improvement. Modification enables language learning activities to be greatly re-conceptualised and re-designed. Redefinition is where technology enables new types of language learning activities to be conceptualised and created.

In light of these considerations, we now discuss the pedagogical underpinnings and guidelines behind extensive reading and suggested scaffolding activities in teaching classical Japanese elements in modern Japanese.

3.3 Extensive Reading

Extensive reading is an active process where learners read fluently for extended periods of time with high levels of comprehension. That is, learners should be processing the forms and functions of language for meaning. Extensive reading of comprehensible input automatises reading skills (Grabe 2009). The focus of extensive reading tends to be on vocabulary. Learners expand their vocabulary by understanding new words through context while reading, i.e. incidental learning, or through vocabulary lessons taught before doing extensive reading which in turn increases exposure (frequency, context, etc.) and thereby recycles and reinforces vocabulary learning (Nation & Waring 2019). Extensive reading through frequent exposure in various contexts also creates opportunities for incidental learning and reinforced learning of targeted grammatical features as well (Aka 2020). Lastly, extensive reading positively impacts language production such as writing (e.g. vocabulary size, accuracy of expression; cf. Tudor & Hafiz 1989) and speaking/listening (e.g. grammatical accuracy, confidence; cf. Cho & Krashen 1994). As such, extensive reading seems to be one ideal method for increasing receptive exposure to Classical Japanese elements in modern Japanese.

Extensive reading is characterised as follows. It widely uses “graded readers”, that is, readers graded in levels of difficulty. Text is aligned with what is being taught or targeted in a language course in terms of vocabulary, grammar, and other language skills while building on previously learned language knowledge and proficiencies. According to the Extensive Reading Foundation (2011), vocabulary is limited to high-frequency words and basic grammar for beginner levels and gradually includes less frequent words and more complex grammar for advanced learners. Learners should understand approximately 98% of words and read at about 150–200 words per minute or lower (in the case of English) for beginners. Understanding less than 90% of words impedes comprehension of the content resulting in lower learning efficacy and likely decreased motivation. Learners should not use any aids such as a dictionary while reading. Reading one book per week is recommended (Day & Bamford 2002). To ensure that learners

are indeed reading texts, some low-stakes type of accountability should be implemented: simple summaries, basic questions and answers, discussions, presentations, a log of learners' impression of reading proficiency with a few sentences about the story, followed up with instructor feedback, etc.¹⁰ Additionally, instructors may need to explain the objectives of extensive reading to guide learners and convince them of the efficacy of extensively reading what they may consider to be somewhat simple texts in order to eventually read authentic texts with fluency (Tabata-Sandbom 2013). Extensive reading can be further modified as read-along aloud or listening along while reading. Extensive listening by itself as shaped by extensive reading criteria can also be utilised.

As noted, instructors need to control the frequency of words and difficulty of grammar when creating, modifying, or using extensive readers. Knowing the 3,000 most frequent words in a language appears to cover most spoken and written materials (Robles-García 2022) while knowing the 5,000 most frequent words allows a learner to attain CEFR C1 level (advanced proficient user) or ACTFL Superior or ILR 3+ professional proficiency (Tschirmer, Hacking, & Rubio 2018). To determine the frequency of vocabulary, *kanji* characters, and the difficulty level of grammatical structures in Japanese, instructors might use J-Lex, which is a lexical analyzer for Japanese language (Matsushita, n.d.). The main site, *Matsushita Laboratory for Language Learning*, specifically addresses the use of J-Lex in creating Japanese-language graded readers. The site also features the *Yasa-Nichi Checker Text Diagnosis Version* which “evaluates the difficulty of sentences from the five viewpoints of vocabulary, *kanji*, formality, length, and grammar”. In the case of introducing Classical Japanese elements, however, determining the level of frequency and difficulty may not be so straightforward, requiring pre-reading explicit instructions and/or focused exercises and clearer contextual clues within the extensive reading text.

In addition, to help parse syntactic phrases and sentences, learners need to perceive and understand the prosody of sentences when reading (e.g. by subvocalization) and listening. To help learners better understand the lexically-contrastive pitch accent of Japanese words and thereby basic prosody of sentences in standard Japanese, instructors and learners might access the *Prosody Tutor Suzuki-kun* on the *Online Japanese Accent Dictionary* (OJAD, Minematsu Laboratory & Hirose Laboratory, n.d.). *Prosody Tutor Suzuki-kun* generates a

¹⁰ For a detailed discussion, cf. Extensive Reading Foundation (2011).

visual image of the prosody of words, phrases, and sentences which can help learners perceive, produce, and learn the pitch accent and overall prosodic patterns and, thereby, parse the syntax. Such a prosodic aid is perhaps particularly crucial for listen-along extensive reading and extensive listening.

Finally, in the case of Japanese, there are potential issues to explore in language usage in extensive readers. The intersection of orthography, meaning, and pronunciation likely requires consideration when creating extensive readers. In Japanese, Chinese characters (i.e. *kanji*) have a visual impact and provide little indication of pronunciation; however, the reading process appears to involve subvocalization to allow readers to access meaning in the mental lexicon and, thereby, understand what they are reading. These Chinese characters can in Japanese add a pronunciation rubric (i.e. *furigana* or *rubi*) above the character when reading horizontally or to the right of the character when reading vertically from right to left. Additionally, the academic or literary tone of Classical Japanese lexicon and/or grammar may require some creativity in integrating them into extensive readers as comprehensible input with sufficient frequency while avoiding a potential dissonance between genre or register.

3.4 Activities to support Extensive Reading

Extensive reading can and should be supported by various types of scaffolding activities to enhance the efficacy of teaching Classical Japanese elements in modern Japanese. First, explicit instruction can be used to help students to understand various linguistic elements that are part of any text: vocabulary, grammar, pronunciation, pragmatics, and more, by going over these elements in some manner before extensive reading. Explicit instruction helps learners to notice (Schmidt 1990) and gain an awareness and understanding of features which may facilitate learning (e.g. Classical Japanese expressions; cf. Obata 1974) and acquisition (Ellis & Shintani 2015). Model sentences can be introduced to demonstrate the target grammar points and to act as a reference point; instructors may repeat the sentence to remind learners of target language points or to reference the features. Comparisons between similar or contrasting features can facilitate understanding and allow learners to make connections among common linguistic features shared by modern Japanese and Classical Japanese (Suzuki 2014): verbal inflections, verbal morphemes, lexicon, orthographic conventions, and more. Using the analytical skills adults possess to

enhance language learning (Snow & Hoefnagel-Hoehl 1982), instructors might apply either inductive (analyzing forms to create rules) or deductive learning (e.g. learning general rules and then applying these rules to forms). In the case of Classical Japanese, explicit instruction should likely focus on verbs and other inflected forms which present the most difficulty in mastering Classical Japanese (Komai & Rohlich 1991).

Instructors can adopt a focus-on-form approach as part of explicit instruction to heighten awareness of grammatical features. Larsen-Freeman (2014) summarises such an approach as follows: (a) Instructors can enhance input through changing font styles, coloring, etc. (Sharwood Smith 1993); (b) Instructors can flood learner input with the targeted language feature(s) which can also promote incidental learning through context; (c) Instructors can draw attention to targeted language features through having learners use them in a meaningful manner in an activity (i.e. input processing; cf. VanPatten 1996) within a communicative and meaning-based approach, e.g. task-based, content-based language learning (Long 1991).¹¹ These three types of focus-on-form techniques can be applied in extensive reading with its focus on meaningful understanding and enjoyment. Explicit instruction and focus-on-form activities can be further reinforced by intensive reading, intensive listening, traditional grammar or vocabulary exercises (both in or out of class, e.g. by blending or flipping), and more.

Extensive reading can also be supported or reinforced with a modified form of the archetypal grammar-translation method of language pedagogy. Translation activities as scaffolding can indeed facilitate language learning. Both extensive reading and intensive reading with translation (written form) positively impact grammar knowledge, i.e., general grammar and specific grammatical features (Lee, Schallert, & Kim 2015). Translation creates opportunities for noticing grammar through language production/comprehensible output (cf. Krashen 1981) and/or explicit, intentional learning with instructor feedback and/or discussion. Interpretation (oral mode of translation) has also been shown to help learners to notice grammatical features through processing language when producing language as learners negotiate meaning (Ellis 1995).¹² The resulting focus on targeted Classical Japanese elements prompted by translation also allows learners

¹¹ For a detailed discussion, cf. Larsen-Freeman (2014: 263).

¹² For a detailed discussion, cf. Lee *et al.* (2015).

to not only focus on grammatical form and meaning but also on the register or effect of using particular Classical Japanese elements in modern Japanese.

Another possible scaffolding activity includes using cultural artifacts. For example, *iroha karuta* can be used to teach *hiragana* and some basic vocabulary and then be brought back at a later time when students have advanced in proficiency to teach basic Classical Japanese verbal morphemes, common grammatical forms, and other rudimentary elements discussed in section 2 above. Additionally, *haiku*, other poetic forms, and sayings might be used to introduce one or two Classical Japanese grammar points, lexicon, spelling conventions, etc., along with pronunciation issues (e.g. mora timing, pitch accent; Schaefer & Ochiai 2022). Instructors might create a few concentrated lessons on Classical Japanese using cultural artifacts, or they might introduce two to three sayings or haiku per week for only a few minutes to highlight a targeted grammar point of Classical Japanese as a small part of a lesson.

In sum, the learning of Classical Japanese elements in modern Japanese can be effectively supported by implementing a combination of traditional and modern approaches and methods of foreign language instruction such as explicit instruction, extensive reading, and scaffolding activities as informed by measurable SLOs and optimised through blending and flipping in an ideal or preferred format (i.e. gradual introduction integrated into modern Japanese lessons/courses versus stand-alone Classical Japanese lessons/courses, online versus face-to-face classroom activities or a combination of both).

4. Conclusion

Classical Japanese forms continue to play a role in modern Japanese, serving as a part of speakers' linguistic repertoire. As such, a receptive, if not productive, knowledge of Classical Japanese forms would benefit learners of Japanese as an additional or second language in enhancing their linguistic repertoire and thereby, their overall Japanese language proficiency as well as their understanding and appreciation of Japanese culture. Teaching Classical Japanese elements to learners of modern Japanese can also support graduate students and scholars in Japanese studies or other learners who may desire or require knowledge of classical or older forms in order to read older texts and/or academic or literary texts.

Additionally, the methods suggested in this paper can be applied to teaching an entire full-on course on Classical Japanese or other classical languages or to teaching residual elements of classical language in other modern languages to second language learners. Lastly, introducing Classical Japanese forms into modern Japanese courses may serve as a gateway to learning Classical Japanese and recruiting students into Classical Japanese language courses by spurring student interest in Classical Japanese and/or Classical Japanese literature and, thereby, boosting needed student numbers in such courses at the university.

However, more work is required to develop the most effective means to proactively integrate Classical Japanese into modern Japanese courses. To that effect, the current paper suggests that instructors of modern Japanese reflect more on their teaching of Classical Japanese elements and, if possible, carry out empirical studies in the classroom on the teaching and understanding of Classical Japanese and other variants in order to test and develop effective pedagogical approaches, methods, and techniques.

Nevertheless, teaching Classical Japanese to learners of modern Japanese as an additional language is necessary given the prevalence of Classical Japanese in modern Japanese language and culture. Learners would boost their language skills and access new avenues of communication, information, and learning through the development of their linguistic repertoire (e.g. language used in literary, academic, popular culture, and more). In short, learners would widen their worldview beyond the limitations of a restricted linguistic form to a richer form of modern Japanese. In this way, as the saying by the Chinese philosopher Zhuangzi adopted into Japanese notes, learners of Japanese as an additional language can transform themselves from “a frog in a well who does not know of the big ocean” (井底之蛙 (不知大海) *i no naka no kawazu, taikai o shirazu*) to one that knows the depths and breadths of a greater sea of linguistic knowledge and communicative competence.

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