

ティーチング・ポートフォリオ

日本国際学園大学 経営情報学部 ビジネスデザイン学科

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日本国際学園大学
JAPAN INTERNATIONAL UNIVERSITY

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Educational responsibilities | 教育の責任

1. Overall responsibilities | 何を担当しているのか

I am Assistant Professor in the International Liberal Arts department at Japan International University. I teach a range of courses mainly in the humanities and social sciences, including two specialised seminars in my research field (philosophy). In addition, I supervise graduation projects for students who wish to write in English.

私は、日本国際大学の国際教養学部で准教授を務めています。主に人文社会科学の幅広い分野で授業を担当しており、私の研究分野(哲学)における二つの専門セミナーも含まれています。また、英語で卒業プロジェクトを書きたい学生の指導も行っています。

2. Courses in charge of | 担当科目

目名科	対象学年	受講人数※	授業形態	必修選択	科目区分
EB Reading and Writing	1-4	10	講・演	選択	総合教養
専門演習ゼミ Specialised Seminar 1	3-4	5	講義	必修	専門基礎・共通
EI Enhanced Reading Skills	1-4	30	講・演	必修	専門基礎・共通
卒業研究 Graduation Research	4	5	講義	必修	専門基礎・共通
EA Adv Reading Skills	1-4	10	講・演	必修	専門基礎・共通
Humanities A/I	1-4	30	講義	必修	総合教養
専門演習ゼミ2 Specialised Seminar 2	3-4	5	講義	必修	専門基礎・共通
EB Listening and Speaking	1-4	10	講・演	選択	総合教養
人文科学特論 A Special Humanities A	1-4	5	講義	必修	専門基礎・共通
English through Movies	1-4	20	講・演	選択	総合教養
Reading, Writing, and Critical Thinking	1-4	30	講義	必修	総合教養
English for Academic Purposes	1-4	5	講・演	必修	専門基礎・共通
EA Advanced Writing Skills	2-4	5	講・演	必修	専門基礎・共通
現代の思想 Modern Thought	1-4	30	講義	必修	専門基礎・共通

Educational philosophy | 教育の理念

1. Cultivating reflexivity | 反省的思考の育成

In my teaching, I emphasise nurturing an attitude of radical self-appraisal and self-critique among students. This approach encourages them to remain open and receptive to new ideas and to appreciate diverse perspectives. By cultivating this intellectual humility, I aim to prepare my students to engage thoughtfully and empathetically with the world around them.

私の教育においては、学生が徹底的な自己評価と自己批判の態度を育むことに重点を置いています。このアプローチは、学生が新しいアイデアや多様な視点を受け入れやすくすることを奨励します。この知的謙虚さを育むことで、学生が周囲の世界と考え深く共感的に関わる準備を整えたいと思います。

2. Aiming for broad perspectives | 幅広い視野を目指して

I strive to introduce students to pivotal figures, texts, and concepts in the history of Western thought that can serve as guiding lights regardless of the life-path they choose. My lessons are designed at an introductory level to expose students to a broad array of new ideas and topics. This strategy stems from my belief that initial exposure can ignite curiosity and that those intrigued by specific issues will pursue them further independently. My role is to plant the seeds of curiosity and provide a foundation for future exploration.

私は、学生がどのような人生の道を選ぶにせよ指針となる西洋思想の重要な人物、テキスト、概念を紹介することを目指しています。私の授業は、できるだけ多くの新しいアイデアやトピックに触れるために、入門レベルで設計されています。この戦略は、初めての接触が好奇心を刺激し、特定の問題に興味を持った学生がそれをさらに追求することを信じるところから来ています。私の役割は、好奇心の種を植え、将来の探求の基礎を提供することです。

3. Fostering awareness of contemporary themes | 現代のテーマへの意識を育む

To ensure relevance, I anchor my teaching in contemporary themes that have a direct impact on students' lives. I challenge them to examine these themes from multiple angles: philosophical, historical, sociological, political, economic, and ethical. This multidisciplinary approach not only enriches their understanding but also equips them to think critically about the world in a nuanced and holistic manner.

授業の関連性を確保するために、私は学生の生活に直接影響を与える現代のテーマを中心に教えています。これらのテーマを哲学的、歴史的、社会学的、政治的、経済的、倫理的など、さまざまな角度から考察するように促します。この学際的なアプローチは、学生の理解を深めるだけでなく、世界を批判的かつ多面的に考える能力を身につけさせます。

Teaching methods | 更新後の教育方法

1. Content and language integrated learning (CLIL) | CLIL (内容言語統合型学習)

I adopt a CLIL (Content and Language Integrated Learning) approach in my teaching, using my research field – philosophy and the humanities – as the primary content. Rather than focusing on artificial or decontextualised language tasks, I aim to provide students with opportunities to engage with authentic, intellectually stimulating material in accessible English. This method helps students improve their language skills in a natural, meaningful context while deepening their understanding of complex ideas. Where necessary, I incorporate Japanese to support comprehension, ensuring that students can fully participate in the learning process. I believe CLIL fosters both linguistic and intellectual growth by immersing students in real academic discourse in English.

私の授業では、CLIL (内容言語統合型学習)を取り入れています。哲学や人文学といった自分の研究分野を教材とし、人工的または文脈を離れた言語タスクではなく、本物の知的刺激に満ちた内容をわかりやすい英語で提供することを目指しています。この方法により、学生は実際の学問的ディスコースに触れながら、自然で意味のある形で英語力を向上させ、同時に複雑なアイデアへの理解を深めることができます。必要に応じて日本語も併用し、全ての学生が学習プロセスに積極的に参加できるよう支援しています。CLILは、実践的な英語使用を通じて、言語的および知的成長の両方を促進すると信じています。

2. Active and interactive learning | アクティブ・ラーニングと対話型学習

In addition to CLIL, I emphasise active and interactive learning techniques. I combine lecturing with discussions, multimedia materials, and student-led contributions to create an engaging and inclusive classroom. Slides and visual aids summarise key points and support understanding. I encourage students to share their ideas and opinions, creating space for dialogue and critical thinking. Multimedia resources – such as art, film, and music – provide diverse entry points that cater to different learning styles and keep the class dynamic. My aim is to build an environment where students feel comfortable expressing themselves and participating actively.

CLILに加えて、アクティブ・ラーニングと対話型学習を重視しています。講義にディスカッションやマルチメディア教材、学生の発言や意見交換を組み合わせることで、参加型で包括的な授業環境を作っています。要点をまとめたスライドやビジュアルエイドを活用し、理解を助けています。また、学生が自由に意見を述べ、対話や批判的思考に取り組めるよう促しています。芸術、映画、音楽といったマルチメディア素材は、さまざまな学習スタイルに対応し、授業をより魅力的で活発なものにしています。学生が自分の考えを安心して表現し、積極的に参加できる環境づくりを目指しています。

Goals and expectations | 教育の成果 および 今後の目標

Being a university student involves enormous opportunities and challenges alike. The hard work of studying is inseparable from the thrill of being exposed to new ideas, perspectives, texts, and fields of research. At no other time in our lives are we so free to explore, interrogate, reflect on, analyse, criticise, and try to change the world around us. And for this very reason, at no time are we so lost, anxious, and confused, adrift on the vast and ever shifting and swelling sea of knowledge. To make the most of this singular and all-too-brief time, students must actively seize its offerings rather than passively absorb them; the rewards of a university education are directly proportional to the effort spent on acquiring them. In the first place, and minimally, this means becoming a more efficient learner by forming or improving certain habits and behaviours (such as keeping a schedule, staying organised, etc.). Second and far more important, and above all in the liberal arts, is cultivating an attitude of intellectual openness, curiosity, and flexibility, a naïve sense of wonder at the inexhaustible richness and complexity of the world. Such an attitude necessarily demands a certain courage – to accept vulnerability, to appreciate difference, and to change course as the situation requires. Finally, and perhaps most difficult of all, is the effort of finding one's own voice, of learning to put the ideas and concepts one has studied to work in the service of a unique, personal, well-reasoned, and coherent outlook or orientation; this is essential for being an informed and engaged citizen ready to tackle the numerous problems we face today. These are just a few of the goals I expect students to strive to attain while at JIU, and I look forward to helping them in every way I can.

大学生活は膨大な機会と挑戦の両方を伴います。勉強の苦労は新しいアイデア、視点、テキスト、研究分野に触れる刺激と切り離せません。人生の他のどの時期よりも、私たちは自由に探求し、問い質し、反省し、分析し、批判し、そして世界を変えようとすることができます。しかしその反面、知識の海で漂流し、迷子になり、不安と混乱を感じることもあります。この特異で貴重な時間を最大限に活用するためには、学生は積極的に機会を捉えることが求められます。大学教育の報酬は、その獲得に費やす努力に比例します。

まず、少なくとも効果的な学習者となるために、定期的なスケジュールの管理や整理などの習慣や行動の形成・改善が必要です。さらに重要なことは、特にリベラルアーツにおいて知識の開放的な態度、好奇心、柔軟性を培うことです。世界の無限の豊かさと複雑さに対する素朴な驚きを持つことが求められます。このような態度は、必然的に特定の勇気が必要です—脆弱性を受け入れ、異なるものを認め、状況に応じてコースを変更することを理解することです。

最後に、そしておそらく最も難しいことは、自分自身の声を見つけ、学んだアイデアや概念を独自の、個人的でよく理由付けされた、そして一貫した見解や方向性に組み込む努力です。これは、今日直面している多くの問題に対応する準備ができた情報を持ち、関与した市民であるために不可欠です。これらは、JIUで学生が目指すべき目標のほんの一部であり、私は彼らが達成するために全力で支援することを楽しみにしています。

Reference data | 参考資料

Sample syllabus: LA Humanities A

La Ville-Lumière à la Belle Époque (The City of Light in the Beautiful Age)

Instructor: Andrew Tyler Jorn

Contact: tyler.jorn@japan-iu.ac.jp

When: Wednesday, 13:25–15:10

Where: 1108

Course description: The period in European history from the latter third of the nineteenth century up until the outbreak of the First World War (1871–1914) is commonly known as ‘La Belle Époque’—‘the Beautiful Era’. Correlating with the Third French Republic and centred in Paris—the ‘capital of the nineteenth century’—it was a time in which (relative) political stability and economic prosperity combined to facilitate rapid and dramatic changes and innovations in the arts, technology, architecture, design, and the rhythms and rituals of modern life and culture generally. This course will take us on a whirlwind tour of Belle-Époque and fin-de-siècle Paris. Along the way, we will explore the avant-garde masterpieces of the Impressionists and their followers; the scintillating productions of Diaghilev and the Ballets Russes; the bustling salons of Gertrude Stein and Natalie Barney; the proto-modernist music of Debussy and Ravel; the glamorous nightlife of the Moulin Rouge; the endless cultural and economic amusements of Le Bon Marché, Maxim’s, and the arcades; the proliferation of novel architectural and design aesthetics, often inspired by styles from abroad; as well as major political events such as the Dreyfus Affair.

Texts:

- Benjamin, Walter. *The Arcades Project*. Cambridge, MA: The Belknap Press of Harvard University Press, 1999.
- Caddy, Davinia. *The Ballets Russes and Beyond: Music and Dance in Belle-Époque Paris*. Cambridge: Cambridge University Press, 2012.
- Jullian, Philippe. *La Belle Époque*. New York: The Metropolitan Museum of Art, 1982.
- McAuliffe, Mary. *Dawn of the Belle Époque: The Paris of Monet, Zola, Bernhardt, Eiffel, Debussy, Clemenceau, and Their Friends*. Lanham: Rowman & Littlefield Publishers, Inc., 2011.
- —————. *Twilight of the Belle Époque: The Paris of Picasso, Stravinsky, Proust, Renault, Marie Curie, Gertrude Stein, and Their Friends through the Great War*. Lanham: Rowman & Littlefield Publishers, Inc., 2014.

Weekly schedule:

Week 1: Introduction to the Belle Époque (1871–1914)

- Main topic: the social, political, and economic context in France, 1871–1914
- Key themes: optimism, technological advancements, cultural dynamism, French colonialism and imperialism, impact on global politics and cultural exchange, orientalism (e.g., Japonisme)
- Key terms and figures: Belle Époque, Franco-Prussian War, French Third Republic

Week 2: Modern and avant-garde painting: Impressionism and beyond

- Main topic: Impressionism, Post-/Neo-impressionism, Symbolism, Fauvism, Cubism
- Key themes: the rise of new artistic styles, impact on the cultural landscape of Paris
- Key terms and figures: Monet, Renoir, Degas (Impressionism); Van Gogh, Cezanne (Post-impressionism); Gauguin (Symbolism); Seurat, Signac (Neo-impressionism); Matisse (Fauvism); Braque, Picasso (Cubism)

Week 3: The Eiffel Tower and the Exposition Universelle

- Main topic: world fairs and capitalism, globalisation, and technology
- Key themes: technological advancements of the era; impact of inventions on daily life and culture; construction and significance of the Eiffel Tower; 1889 Exposition Universelle and its impact on Paris; the legacy of world fairs on city planning and architecture more generally
- Key figures: Gustave Eiffel, Ferdinand de Lesseps, Buffalo Bill (William F. Cody), Thomas Edison, Gaston Leroux, Arturo Toscanini, Louis Lumière

Week 4: Literature and poetry of the Belle Époque (Fin de Siècle Literature)

- Main topic: overview of the main literary movements of the period
- Key themes: Naturalism; Symbolism; Decadence; Parnassianism; Impressionism; satire; avant-garde literature; the influence of pre-Belle Époque writers such as Baudelaire
- Key terms and figures: Émile Zola (Naturalism); Stéphane Mallarmé, Arthur Rimbaud, Paul Verlaine (Symbolism); Joris-Karl Huysmans (Décadence); Leconte de Lisle, Théophile Gautier (Parnassianism); Marcel Proust (Impressionism); Guy de Maupassant (cultural critique, satire); Tristan Tzara (avant-garde)

Week 5: The music of the Belle Époque

- Main topic: overview of music in Belle Époque Paris
- Key themes: salon music, operas and operettas, notable composers; the Palais Garnier
- Key figures: Erik Satie, Gabriel Fauré, Emmanuel Chabrier (salon music); Hervé, Jacques Offenbach, Louis Varney, Georges Bizet (operas, operettas); Claude Debussy, Maurice Ravel (early modernists)

Week 6: The Ballets Russes and Diaghilev

- Main topic: introduction to Diaghilev and the Ballets Russes
- Key themes: cultural commodification/appropriation, Orientalism
- Key figures: Diaghilev, Ballets Russes, Stravinsky et al.

Week 7: Orientalism in the Belle Époque

- Main topic: modern Europe and the 'Oriental Other'
- Key themes: European construction of 'the Orient'; role of capitalism, globalisation, cultural commodification, etc.; Chinoiserie, Turquerie, Japonisme; exploitation and counter-exploitation (e.g., the Ballets Russes, exploited the exploiters by capitalising on the Tom Thumb-like freakshow Europeans wanted)
- Key figures: Gauguin, van Gogh, Matisse, Émile Bernard (painting); Diaghilev (ballet); Pierre Loti (literature); Paul Poiret (fashion/design); outside Paris, Gilbert and Sullivan's Mikado, Puccini's Madama Butterfly, etc.

Week 8: Cafés and salons in the Belle Époque

- Main topic: the role of cafés and salons as cultural hubs in Belle Époque Paris
- Key themes: intellectual exchange; cultural crossroads; crucibles for emergence of new modernist movements; gender and social dynamics
- Key figures: Gertrude Stein, Alice Toklas, Marcel Proust, Pablo Picasso, Natalie Barney (of 'Natalie's Tuesdays'), Édouard Manet, Toulouse-Lautrec, Colette

Week 9: French politics and the Dreyfus Affair

- Main topic: the Dreyfus Affair and its political context
- Key themes: background and events of the Dreyfus Affair and its social and political ramifications in Belle Époque society; anti-Semitism
- Key figures: Alfred Dreyfus, Émile Zola, Georges Picquart, Ferdinand Walsin Esterhazy, Edouard Drumont, Mathieu Dreyfus, Auguste Scheurer-Kestner, Alphonse Bertillon, Georges Clemenceau

Week 10: Fashion, lifestyle, architecture, Art Nouveau

- Main topic: wide-ranging exploration of issues related to fashion, architecture, etc.
- Key themes: the arcades, department stores like Le Bon Marché, the flâneur (the stroller, man about town, etc.) and the dandy (the man of good taste and style, the aesthete), Maxim's
- Key figures: Walter Benjamin, Baron Haussmann, Aristide and Marguerite Boucicaut, Charles Baudelaire, Maxime Gaillard, Hector Guimard (Art Nouveau, Metro), Alphonse Mucha, Paul Poiret, Louis Majorelle

Week 11: The Moulin Rouge and cabaret culture

- Main topic: Cabaret culture
- Key themes: Class relations, attitudes toward women and sex etc.
- Key figures: Toulouse-Lautrec, Aristide Bruant, Jane Avril, Louise Weber, Aristide Boucicaut, Yvette Guilbert

Week 12: Photography and film

- Main topic: the role of photography and the invention and impact of film
- Key themes: technological advancements, social documentation, artistic expression, cultural impact, early narrative cinema
- Key figures: Georges Méliès, Auguste and Louis Lumière (the Lumière brothers), Alfred Stieglitz, Edward Steichen (too late?), Étienne-Jules Marey, Alice Guy-Blaché (too late?), Eadweard Muybridge, Jacques-Henri Lartigue

Week 13: After the Belle Époque: WWI and the 'lost generation'

- Main topic: the 'Great War' and the end of the Belle Époque
- Key themes: the impact of the First World War; the end of the idealism of the Belle Époque; cultural, literary, and artistic contributions of the expats who came of age in the Paris of the 1920s; postwar reconstruction
- Key figures: Ernest Hemingway, F. Scott Fitzgerald, Gertrude Stein, T. S. Eliot, James Joyce, Djuna Barnes, Marcel Duchamp (?)