The Journal of Literature in Language Teaching

Contents: Volume 5, Issue 2, 2016

From the Co-Editors

Friends and Colleagues,

Thank you for your support of this ninth issue of the *The Journal of Literature in Language Teaching*. This journal is a peer-reviewed publication of the Literature in Language Teaching group (SIG) of the Japan Association for Language Teaching (JALT).

In this issue, for the first time in a while, we bring you articles from writers based exclusively in Japan. **Suzanne Kamata** writes about using centos in the classroom and some of her students create some astonishingly good poems. **Vicky Richings** and **Masateru Nishimuro** invite us to enliven our language classes with postcard and drama activities. In a recent interview we asked **Simon Bibby**, the founder of this literature SIG and journal, to offer his thoughts on our group and on using literature in EFL. **John Fawsitt** offers a write-up of his presentation at the Kyoto LiLT one-day conference about using Raymond Carver's stories and **John Maune's** write-up provides a *very* interesting Darwinian take on the study of *Romeo and Juliet*.

From many perspectives, 2016 can be viewed as an unfortunate year. Similarly, this issue also had its own (albeit comparatively minor) troubles when two contributors who were overwhelmed by other commitments unexpectedly had to withdraw their submissions. Hence, this issue is considerably shorter than usual. We hope that 2017 will be a better year on all fronts.

For readers who don't already know, there will be a **PanSIG Conference in Akita** from May 19-21 at Akita International University. Everyone is encouraged to attend. Indeed, given that literature's role in foreign language learning is under-appreciated, wouldn't it be wonderful if our group could make a strong showing? Details are here: <https://pansig.org>, <http://pansig.org/cfp> and <https://www.conftool.net/pansig2017/>. The **2017 JALT Conference** will be held from November 17-20 in Tsukuba, about an hour north of Tokyo. While it is a long way off, presentation proposals must be received by February, 13 at <http://jalt.org/conference/call-proposals>.

As always, LiLT members and readers from around the world are invited to submit their own observations and findings, as well as commentary about any of the articles published to date. The next issue of *The Journal of Literature in Language Teaching* is expected to be published in late summer of 2017 and **submissions** are being accepted **until May 12, 2017**. Further information is available at the LiLT SIG website <http://liltsig.org> and from the editors of this journal via email: <liltsig@gmail.com>. For the time being, you can also submit directly to <greggmcnabb@gmail.com>.

We would like to extend our gratitude to the contributors who have published in this journal and to the conscientious, thoughtful people who took a lot of time out of their busy schedules to help with careful editing and proofreading. Perhaps you may also want to help us in our double-blind review process and enable us to proceed more speedily through the publishing process. Most of all, as always, we thank you, our readers.

Gregg McNabb — Editor
Kevin Stein — Associate Editor

About the Literature in Language Teaching Special Interest Group

Literature in Language Teaching (LiLT) is a Special Interest Group (SIG) within the NPO JALT. We established this group in 2011 to encourage and promote the use of literature within language classes. The group coordinates with other groups to hold events, publishes a peer-reviewed journal and publishes several newsletters per year.

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Writing Cento Poems in a Japanese EFL Classroom

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Abstract

This paper introduces an assignment in composing cento poems which was carried out in General Education Communicative English classes at a Japanese university. The instructor will show that although students may be unfamiliar with reading and writing poetry in English, they are capable of deriving and creating meaning from verse, and may also develop skills applicable to academic writing while engaging with creative texts.

Poetry in the EFL Classroom

As readers of this journal know, the use of literature in the EFL/ESL classroom has numerous benefits. Literary texts provide meaningful contexts, involve a profound range of vocabulary, encourage cultural awareness and critical thinking, and serve as a stimulus for composition. Furthermore, introducing literature in the EFL classroom is in line with Communicative Language Teaching principles, among other advantages (Begherkazemi & Alemi, 2010). More particularly, in regards to poetry, reading, writing, and sharing poetry in groups has the potential to improve students' self-esteem, problem-solving abilities, self-awareness, and communication skills, among other boons (Joritz-Nakagawa, 2012, p.17). Producing literary works in class also has a positive effect on language learning. For example, creative writing exercises help to give students a sense of responsibility for their own learning, thus satisfying my university's dictum to promote "active learning," and to understand literature from the "inside-out" (Sullivan, 2015, p. 40). With these concepts in mind, I have introduced literature into my own EFL classes in a variety of ways, such as in the creation of cento poems, which I will detail below.

Introducing the Cento

A cento is a poem made up of lines or verses of poems by other poets. It can be lines of different poems by a single poet, or lines of various poems by various poets. The cento dates back

to the third or fourth century when the poet Ausonious (310-395) remixed lines by Virgil. Many contemporary poets have also produced work in this form. T. S. Elliot's "The Wasteland," which incorporates lines from Elizabethan drama and 17th-century poetry, is one well-known example. I thought that writing cento poems would be an interesting exercise in my first and second year English courses. It seemed an effective yet non-threatening way of bringing poetry into the classroom. The students would not be required to read and comprehend entire poems; they would only have to select favorite lines. Furthermore, those students who struggled to come up with original ideas on the spot would be spared the pressure of creating a poem from scratch. This exercise would also give them some practice in scanning texts for general meaning. They would be permitted to use texts written by others, but they would be required to cite their sources. Although authors of centos are not required to cite specific lines and publication dates of their source material, I asked students to make note of the poets' names and the titles of the poems they used. Since earlier in the semester I had caught some students plagiarizing, I reasoned that this would serve as a lesson in proper attribution as well as a creative, literary endeavor, and might be something they would remember and apply when writing academic papers in the future. Furthermore, as Theresa Malphrus Welford suggests,

> Writing a cento may be a kind of extension of the act of reading, a way to prolong the pleasure. What makes the cento so appealing a poetic form — and one with increasing popularity — is the opportunity to revel in quotations and yoke them strategically for a variety of effects beginning with surprise and humor and ending sometimes in clarity and vision (Welford, 2011, p. 21).

Preparation

From my extensive personal library of poetry, I selected about 50 books, choosing those which by virtue of title (*Call from Paris, The Amputee's Guide to Sex, America and other poems,* etc.), cover art, or content seemed likely to appeal to my Japanese college students. I first attempted this lesson in a Thematic English class of 51 first year Dentistry students who were taking the course to fulfil a graduation requirement. The class was held at the end of the semester during a make-up class.

Earlier in the semester the students had completed short written assignments and 1500-word short stories or essays, but I had not yet conducted a class devoted to poetry. As even native speakers of English tend to find the reading and writing of poetry daunting, I intended this class as a low-pressure introduction to contemporary poetry. I would not ask them to count syllables, consider rhyme, or decipher the poet's intentions. Rather, the students would be allowed to choose whichever lines appealed to them and use them to create a new poem with its own meaning. Since they would not have to generate language, I assumed they would be released from the poet's burden of "choosing precisely the right word not only for its denotations but also for its connotations via which meaning resonates through the poem" (Coles, 2015, p. 100).

Procedure

I began the class with a brief explanation of the cento form, then demonstrated composition by choosing lines from different books and writing a sample cento on the blackboard. The students were then invited to peruse the poetry books which I had brought or visit websites devoted to poetry such as http://www.poetry.org and choose the texts which most appealed to them. Although there is no set line-limit for a cento poem, knowing that some students would attempt only the bare minimum required, I asked them to produce poems of at least five lines. I was afraid that they might balk at the seemingly non-academic nature of the exercise, at the playfulness inherent in the form, and at poetry itself, but the students quickly became engrossed in the activity.

Some students sourced their poems from a single book, thus bringing to fore the poet's overall themes. For example, the following poem taken from five different poems in the book *A Love Story Beginning in Spanish* by Judith Ortiz Cofer highlights the difficulties of speaking a second language:

She cannot say.

I could not speak English.

Try not to speak.

Nothing anybody can do.

We are talking in whispers.

Although I hope that this poem does not reflect the student's experience in my class, I imagine that

she could understand Cofer's sentiments in these lines, and even in fragments, the poems in the book resonated for her.

Many sourced their poems from different books and poets, such as this one by a male student:

She danced

Step forward, step back

I am all I ever was

I will do something

In a crowded Tokyo train

(from *Summer of the Black Widows* by Sherman Alexie, *From the Japanese* by Paul Rossiter, *Buying Breakfast for my Kamikaze Pilot* by Norman Stock, *Cleaned the Crocodile's Teeth* by Terese Svoboda, *100 Aspects of the Moon* by Leza Lowitz.)

The resultant cento poems often showed a narrative progression and thematic unity, such as the following:

I chain-smoked.

I don't know where I am.

I awaken in darkness.

I think about my life's most extraordinary moments.

I drank alone.

There was no one with me.

Its architecture even has special windows for viewing moon

To illuminate the darkness through the moon's light.

No time to rest quietly

I asked the bright moon to bring me my shadow.

(from *Lost Keys* by Seaborn Jones, *Ota Benga Under My Mother's Roof* by Carrie Allen McCray, *Despite Gravity* by Marjory Wentworth, *100 Aspects of the Moon* by Leza Lowitz, and *Aquamarine* by Yoko Danno.)

Clearly, the student poet made conscious choices when selecting lines from various poems. Images of darkness and moonlight are repeated, and the overall tone is melancholic.

The following two poems incorporate images of walking and memory:

We walk down the street.

I feel the earth move under my feet.

The sky is generous all summer

On the west of town.

We dream in the language we all understand.

What is there to remember?

The beach is nearly deserted.

We used to take long walks along the muddy rivers.

Sometimes it's hard remembering good times.

Thank you.

(from poems by Daniel Webster, Paul Beatty, Terese Svoboda, Gregory Dunne, Judith Ortiz Cofer, Diane Seuss-Brakeman, Catherine Bowman, and Ayukawa Nobuo.)

Tat-tat-tat on the door. The sun is already up.

They opened and closed their eyes

Hey comrade! Why do you keep silent?

Both you and I are tired, it was a lovely journey.

I gave now at myself and remember how to smile faintly.

Before your journey, you took me to your ship.

I heard the forest breathe.

We used to take long walks along the muddy rivers that run through this city.

We saw a black dog crouching on the bridge.

See you tomorrow. If there is a tomorrow,

I said to someone.

(from *Aquamarine* by Yoko Danno, *America and other poems* by Ayukawa Nobuo, *A Love Story Beginning in Spanish* by Judith Ortiz-Cofer, and Daniel Webster.)

Shortly thereafter, I attempted the same exercise with a class of second year nursing students. This time, I insisted that the students come up with titles for their cento poems. With the students' course of study in mind, I prepared some books of poetry related to illness and the body, however the students were not required to commit to these themes. Although these students were studying English to fulfil a requirement for graduation, not because they had a particular interest in English literature or the language itself, they applied themselves in a serious manner, carefully searching for the perfect lines, and came up with thoughtful, evocative poems during a single 90-minute class period.

Nature and My Life: A Cento

In a park I watch

the front yard walnut, branches frilled with May.

I smoke a pipe – it's ridiculous, I know, I know.

The ceiling of the world flows slowly overhead.

"I have an ocean and you have an ocean."

When I turned fourteen, my father said

I've managed to dream my way.

Every time we go on a long drive

I hold the seashell in my hand

and sleep like fish in the ocean.

(from "A Boat on a Lake" by John Gribble/ "Home on the Pike" by Amy Lemmon/ "Smoking" by Craig Morgan Teicher/ "Stramongate Bridge, 1 A.M." by Paul Rossiter/ "Split" by Michelle Battiste/ "Warehouse Work" by Virgil Suarez/ "Stride Rite" by Ona Gritz/ "What the Boy Said" by Cheryl Savageau/ "Dead and Gone" by Jody Azzouni/ "Mariam" by Prartho Sereno)

Again, the student poet has used the ocean as a motif in crafting this cento. The poem progresses from a park to branches of a tree to "The ceiling of the world," presumably a blue sky which flows like the ocean. The final three lines, taken from three different poems, form a coherent image.

Happy: A Cento

Last night he asked several times

Where is the nearest taxi stand? The nearest telephone?

After he leaves

my father is in the kitchen.

It is two o'clock, the hour

I sit on the summit

waiting for the 1st bus.

I ate the mangos.

I can almost smell you

under the sakura trees.

(from "Shipped" by John Kay/ "The Italian Phrase Book" by Richard Jackson/ "Reaping" by Jody Azzouni/ "Swallowing the World" by Prartho Sereno/ "August, 1990" by Ona Gritz/ "Basho" by Paul Rossiter/ "Commute" by John Gribble/ "Mango Eating in America" by Virgil Suarez/ "Four Nocturnes" by Amy Lemmon/ "After the Tsunami" by Lyn Lifshin)

The enjambment in the poem above indicates a deliberate choice and placement of lines. The reader can understand that "he" is the narrator's father, and the narrator sits "on the summit/waiting for the bus." The final two lines, taken from two vastly different poems — I can almost smell you/under the sakura trees — create an especially striking image.

As I'd hoped, some students even became caught up in reading entire poems and in sharing them with others. At the end of the 90-minute class, students exchanged their cento poems with each other. They were given the option of reading their poems out loud to the class, but preferred to read them silently.

After completing their poems, students were asked to write a brief assessment of the exercise. While most felt that creating a cento was difficult or challenging, their overall reaction was positive. For example, one student wrote, "It is difficult for me to understand what the author says, but it is interesting to connect some lines." Another student wrote, "I found that even if I don't read the entire poem, I can see nice sentences which move my mind. That is, reading only parts of poems is also interesting."

Conclusion

Although poetry can appear to be complex and intimidating even to native speakers, my Japanese students were allowed to interact with verse on their own terms. None of these students were majoring in literature or other humanities subjects, and few were especially proficient in English. While in some cases they may have taken a Basic English course to further the development of English skills acquired in senior high school, few had ever written a poem in English before this class. They were given simple guidelines providing structure, which freed them to concentrate on language. By choosing lines which they found comprehensible and which had resonance, they were able to construct personally meaningful poems out of lines written by others. Students found this exercise to be fresh and enjoyable, even when they found it to be difficult.

I believe that this exercise could be expanded in a number of ways. Writing centos is a way to give students a taste of poetry, but it could also be a supplemental activity in a larger literary unit. For example, in the study of a particular poet, students could produce centos as a way of discovering common themes. Students could also create centos out of student-produced poetry, or out of non-literary texts.

Overall, this activity is highly adaptable and results in a sense of accomplishment in students. Furthermore, they can learn about a new form of poetry, develop a better appreciation for authorial ownership, and enjoy playing with language. The resultant poems show an understanding of narrative and an appreciation of language. Further study is necessary to determine whether the exercise heightened students' awareness of the importance of citation.

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Artwork and Drama Activities Using Literature with High School Students

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Abstract

Previous research in English as a Foreign Language (EFL) suggests that the use of literature in the teaching and learning of a foreign language can enhance motivation in students. However, literature or literary texts are rarely used during English instruction in Japanese high schools. Given this context, a classroom project for a second-year English class was designed with the aim of making literature as a learning material more accessible to the target learners. Throughout the year of the project, the students were given opportunities to interact with literary texts and activities created by the teachers. This paper describes two experimental approaches (making a piece of artwork and the making of a play) that were part of the project.

ここ数年，外国語教育における文学教材を対象とした研究が多く，文学の読みが学習の動機付けにつながることが指摘されている。欧米に限らず，日本のEFL環境においても，教材としての文学が注目されているといえるが，高校生を対象とした研究は比較的少ない。本研究はその点を踏まえ，文学の読みが英語の学習動機付けにつながるという立場から，高等学校の英語の授業に文学教材を用いた芸術作品の作成及び演劇という二つのオルタナティブなアプローチを導入し，その効果について考察を深めるものである。本稿では，上述した二つのアプローチの内容と調査結果について述べる。

Previous research in English as a Foreign Language (EFL) indicates that reading literary texts can benefit language development and suggests that the use of literature in the teaching and learning of a foreign language can also enhance motivation in students (Gilroy & Parkinson, 1997; Hall, 2005). Literature is also considered "inherently authentic" and "very motivating due to its authenticity" (Khatib, 2011, p.202). Furthermore, reading literature in the language class can be an enjoyable learning experience (McKay, 2001; Richings, 2012). In this sense, recent studies indicate the potential benefits of literary texts in foreign language learning. In Japanese high schools, how-

ever, little attention has been given to the use of literature and literary texts are rarely used during English instruction (Erikawa, 2004; Ono, 2011). More precisely, there is little explicit discussion about its usage and its potential benefits (Takada, 2006). Given this context, a two-year long classroom project (2014-2015) for a second and third year English class was designed with the aim of making literature as a learning material more accessible to the target learners as they were not given any chances to read literary texts in their first year of high school. For every term in both 2014 and 2015, students were given different activities created by the instructors to enhance not only their English skills but also their appreciation of literary texts. This paper reports on two activities-making a piece of artwork and making a play-that were introduced in 2014 and the findings from student questionnaire responses about their perception of these two activities with literary texts.

Methods

Participants and Context

The participants were 41 second-year male high school students (16 to 17 years old) from a large private high school in Japan. The English course where the study was conducted is a team-taught elective course offered to second- and third-year low-intermediate to intermediate level students. The target students' GTEC scores for 2013 were between 309 and 613, which equals A1-A2 level of the Common European Framework of Reference for Languages (CEFR) scale.

During the three terms in 2014, the class met twice a week, with 19 classes for Term 1 and 2, and 13 classes for Term 3. Each class was 45 minutes long. The syllabus for this project was to teach the four macro-skills. However, the focus was on reading, while still incorporating listening, speaking, and writing class activities. To introduce the students to literary texts, graded readers[1] were used instead of authentic texts to ensure a maximum of comprehensible meaning-focused input. Although the ER approach is a solid way of introducing literature, it was only partially adopted for this project. Meaning, it included only four graded readers[2] for this year: one graded reader per term and one as summer homework. For this project, Level 1[3] was chosen as a starting point. The texts were also selected with the intention of arousing students' curiosity and fostering their interest in the reading of literary texts. Along with the graded readers, four different activities were introduced each term: timed reading, story-writing, making a piece of artwork, and making a play. These activities were all related to the readings of literary texts. In this paper, the latter two activities will be discussed. The artwork was an activity prepared for the second term and the play

for the third term. All students were given a post-questionnaire at the end of each term to elicit information about their attitudes towards the introduced activities. The questionnaires for the artwork activity and drama activity respectively consisted of three dichotomous questions asking for a yes/no response and one open-ended question.

The Artwork Activity

For the artwork activity, the class took part in a reading competition called "Oxford Big Read" (Oxford University Press, 2016). Oxford Big Read is a reading competition for junior-senior high, college, and university students throughout Japan, held every year in the fall. The Oxford Big Read rules are simple; read one graded reader and create a 2-D item in the form of a poster, a postcard, or a book cover, include a review and a recommendation in English based on an interesting point about the story. The artwork should also be hand drawn and should be the student's original work. The teacher registers the participating class, selects the best items and then submits them. The Oxford Big Read awards several prizes too: student prizes, teacher prizes, and institution prizes. We decided to enter the Oxford Big Read competition because it was hoped that with a specific goal in mind (i.e., creating individual postcards[4]), the students would be motivated enough to read through a literary text in class and at home and be ready to work on their artwork in groups throughout the term. As mentioned above, the target learners had almost no experience with reading literary texts in the English class, thus motivation was a crucial factor. However, the students were very enthusiastic about this idea of reading a story and actually doing something with it.

First, for this activity, the students were asked to choose one book from a list provided by the teachers who had selected four books[5] for this term, based on level and total amount of chapters. It was necessary to select books with a similar amount of chapters so that the students would have a similar reading load. Then, every week, students had to read two chapters and complete a worksheet in class using the book. On the worksheet, the students had to describe the characters and their characteristics from the assigned chapters they had read as homework. In addition, they also had to write down a particular passage or quote from the book they found interesting and could later use for their artwork. After reading the whole book, students who had read the same story sat in groups of four or five students to complete a second worksheet which consisted of writing a summary of the story, a recommendation of the book, and one quote or catchy sentence (Appendix A). This summary, recommendation, and quote would become the final text on the postcard. Following the completion of these worksheet based activities, the students could then begin their artwork. A

couple of classes were dedicated to drawing and coloring. After drawing a draft on white paper (A5 size), the students were each given a postcard (100 x 148 mm) to finish their artwork. This process took several weeks. Finally, the teachers chose the best items and submitted them. Figure 1 and 2 are two items that were selected. These are black and white copies but the actual postcards were very nicely colored and exercised significant levels of ingenuity.
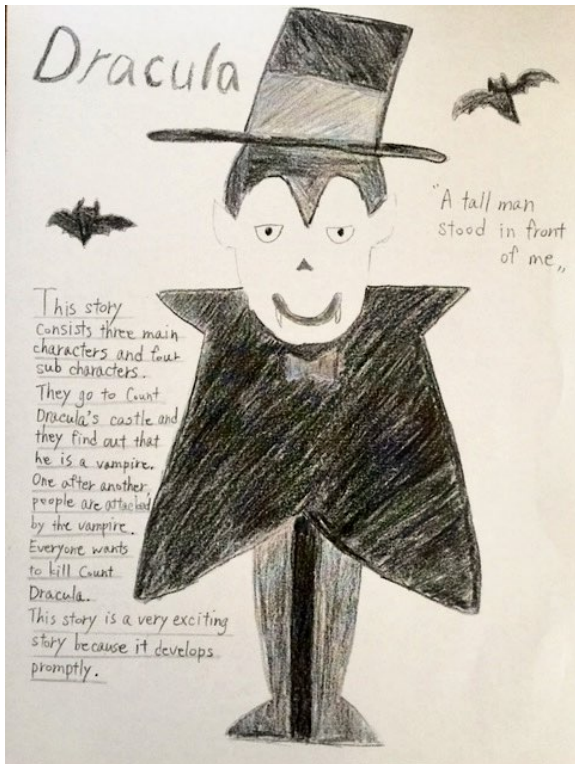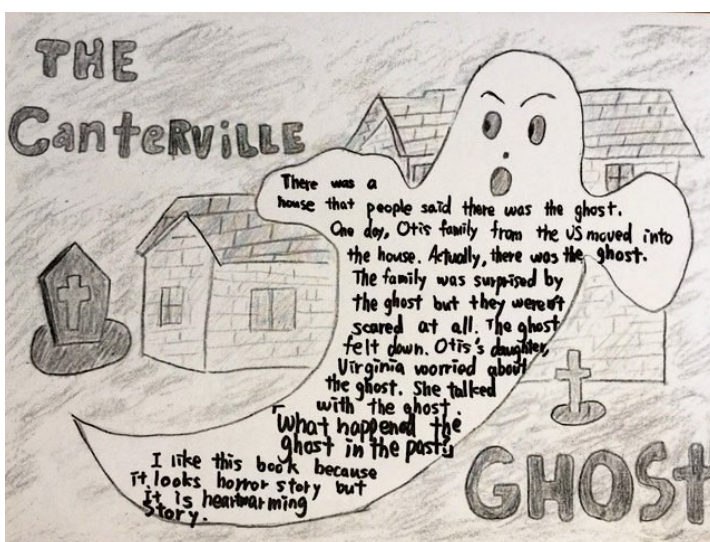

Figure 1. "Dracula"

*Figure 2. "*The Canterville Ghost"

The Drama Activity

For the drama activity in the third term, students had to create their own story in groups and demonstrate it in front of the class in the form of a play. They also had to read one graded reader as homework, but this time the story was not directly reflected in their play. In other words, the students were not required to use the appointed graded reader to fill in a worksheet as in the artwork activity where they had to use the story to complete the drawing task. The graded reader was to keep the students interacting with literary texts while creating their own story. First, the teachers performed a sample play with instructions on how the activity would be conducted. In the second class, the students were divided in groups. The goal for each group was to make a story by choosing genre, setting, characters, plot, and also their individual role in the play. In the third class, the students brought together their ideas in their groups, discussing the story line (i.e., prologue, event, turn and change, conclusion) and completing one worksheet (Appendix B). Then they had three to four classes to write the script in English and prepare and practice their performance in class (Appendix C). The three last classes were dedicated to the actual performances and discussion. There were 10 groups of four or five students. Three groups had respectively chosen "War," "Comedy," and "Education" as their genres, two groups selected "Sports," and "Romance," and three groups opted for "Mystery." Thus, there was variety and originality. Table 1 shows a list of the ten topics decided by each group.

Table 1

Topic List

Group 1	British and German soldiers fight against each other in World War I.
Group 2	Table tennis player Ai falls in love with the tennis coach.
Group 3	Elementary school students make fun of their teacher.
Group 4	High school students in the track and field club fall in love with the same girl.
Group 5	On Christmas day, a husband and wife go to Disney Land. Somebody gets killed.
Group 6	One night, in a convenience store, someone is accused of burglary.
Group 7	Detective Watson knows who is the suspect of a murder but needs more evidence.
Group 8	Bob becomes a soldier and has to leave his family.
Group 9	One day, a man is killed. There are two suspects.
Group 10	Two friends have to face each other in a boxing match.

The play had to be longer than five minutes and each performer including the narrator had to speak at least 10 lines. During the performances, the students were also required to evaluate each other based on the four storyline elements: prologue, event, turn and change, conclusion, as well as energy and memorization. Although some students were nervous, all groups performed their play with confidence and displayed surprising energy. The students also greatly enjoyed watching each other's performance as can be observed from the video. At the end of the term, some students mentioned they had not only enjoyed preparing their play but also watching the other groups perform.

Results

Unfortunately, there was no winning prize for the students for the Oxford Big Read activity, but looking at the results of the post-questionnaire administered in the last class of the second term, most of the students had enjoyed this activity. As Figure 3 shows, 40 students (98%) liked this activity. Only one student (2%) did not, saying that he did not like drawing. For item 2, *Did you enjoy working on your artwork in class?*, 25 students (61%) agreed, and 16 students (39%) did not. Some negative opinions were, "I don't like drawing" and "I'm not good at drawing." For item 3, *Do you think this activity helped you improve your English reading and writing skills?*, received high affirmative responses with 37 students (90%) agreeing and 4 students (10%) disagreeing. The four students disagreeing provided the following reason to explain why they thought so: "I didn't really feel I learned a lot." Other opinions received for the open-ended question *Freely write your opinion about this activity* included positive and negative comments. Some students mentioned, "This felt more like an art class." "There was too much time for drawing," and "I think there are other ways to improve English skills." On the other hand, some students wrote, "Very exciting lessons," and "Short stories are fine, but this time I thought that reading one long story was challenging and interesting."
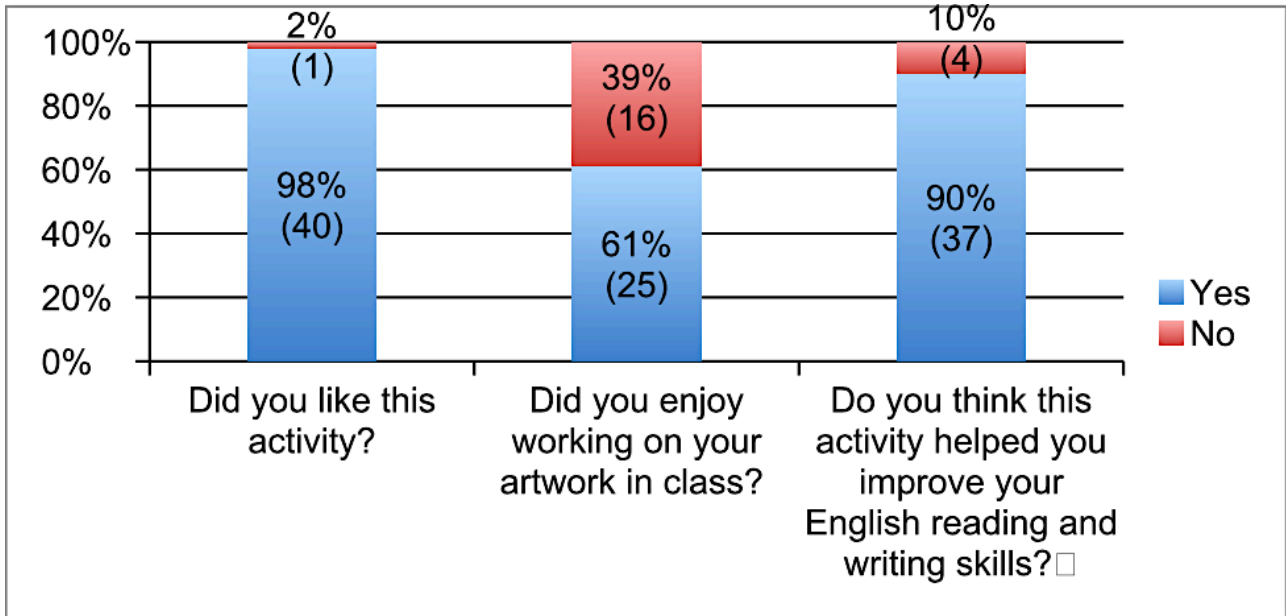
Figure 3. Student perceptions of the artwork activity

At the end of Term 3, when the students were asked if they liked the drama activity, 38 students (93%) agreed, and three students (7%) disagreed (Figure 4). For item 2, *Did you enjoy working on your play in class?*, 31 students (76%) said yes, and 10 students (24%) said no. Some reasons for their negative opinion were, "We used too much class time," and "Some students didn't prepare." For item 3, *Do you think this activity helped you improve your English reading and speaking skills?*, 39 students (95%) agreed, only two students (5%) responded negatively saying that they thought there wasn't enough time for the teachers to check all the scripts in detail. As for other opinions about this activity, one student thought that there was too much to memorize, and another student thought performing in front of the class was too embarrassing. Also, one student indicated that it would have been nice if they could have watched the video of the plays afterwards. Other positive comments were, "I was really nervous but the result was satisfying," and "Working on the script really helped me improve my writing skills."
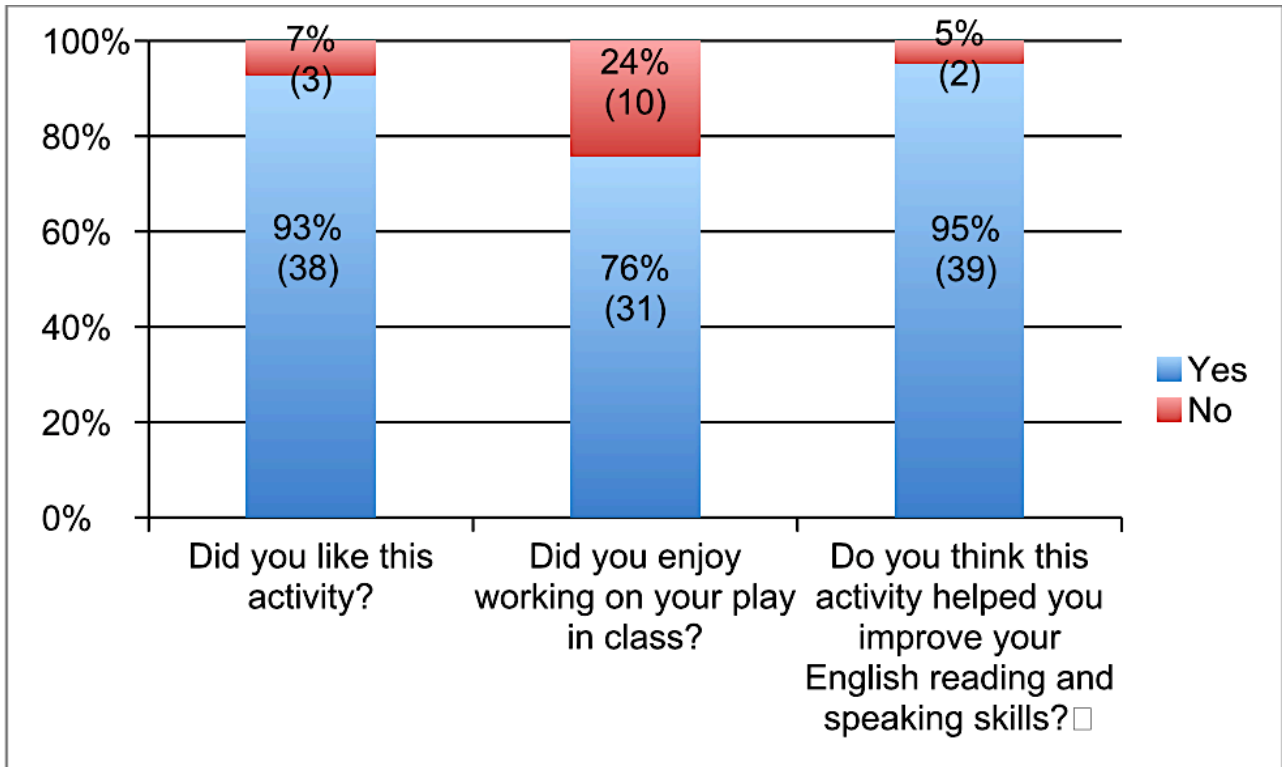
Figure 4. Student perceptions of the drama activity

Discussion

In all, the student responses to the artwork activity and drama activity proposed by the study were extremely positive, in spite of the fact that most of the students were participating in such activities for the first time. One point to consider, however, is that some students felt frustration during the drawing portions of the artwork activity and the performance part of the drama activity. These impediments are two things that should be examined for improvement of the activities.

Perhaps the most encouraging results about the introduced methods were student comments, such as: "I want to do this activity again" for the artwork activity, and "This activity was really fun" for the drama activity. Also, the results showed that these kinds of activities can easily be related to readings of literature. Not only can students' reading, but also their writing, speaking, and listening motivation can be stimulated through these activities. But what is most important for this study is that the students could acquire the confidence to read literary texts in class and at home without feelings of boredom or a desire to reject "literature." Taking these results into consideration, it can be concluded that low-intermediate to intermediate level second-year high school students

may benefit from reading a narrative text after a limited amount of instruction. However, further research in a number of classrooms is needed to conclude exactly what the specific benefits are and improve the quality of the introduced methods. In short, in this paper, experiences of integrating literature into language learning activities in the English class at a Japanese high school were presented and its implications were discussed.

Author Notes

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Footnotes

[1] Oxford Bookworms Library https://elt.oup.com/?cc=jp&selLanguage=ja , and Penguin Readers http://www.pearson.co.jp/catalog/pearsons-graded-readers.php?lang=ja.

According to Nation (2009), although the levels in different grader readers' series are not identical with each other in the number of levels, or the amount of vocabulary at each level, this difference is not considered a serious problem.

[2] "O. Henry Short Stories" (Term 1, Penguin Readers), "The Crown" (summer homework, Penguin Readers), one book from the following titles for Term 2: *White Death*, *Love or Money*, *The Canterville Ghost*, *Dracula*, and *Sherlock Holmes Short Stories* (Term 3, Oxford Bookworms Library).

[3] Level 1 of the graded readers corresponds to level A1 of the Common European Framework of Reference for Languages (CEFR).

[4] For this class, postcards were chosen as 2-D item for reason of size.

[5] Two Level 1 books: *White Death* and *Love or Money*, and two Level 2 books: *The Canterville Ghost*, and *Dracula*.

Appendix A: Summary, recommendation, and catchy sentence worksheet

Writing Introduction / Recommendation for The Book

Title of Your Book 【 *The Canterville Ghost* 】

Group Members

    Leader: Class (C) No. (   ) Name (

          Class (C) No. (   ) Name (

          Class (C) No. (   ) Name (

          Class (D) No. (   ) Name (   )

> Notice:
> 1) Don't write the whole story.
> 2) Don't write the ending of the story.
> 3) Think about the readers.
> 4) <u>Write no more than 5 sentences</u>.

◆Introduction / Recommendation

1. Otis family bought a house it was said that the ghost lived in the house.

2. In the house, strange phenomenon happened.

3. The ghost tried to surprise Otis family but they weren't surprised.

4. After that, the ghost was surprised by Otis family.

5. Virginia know the ghost's history, and she played for the ghost.

◆A Catchy Sentence: A couple of sentences to attract the readers.

What do you do in the "death garden"?

Appendix B: Storyline worksheet

Role Play Project: 2

Group No. 1

      Members:

1. Your GENRE

Romance / Comedy / Fantasy / Sports / (War)/ Mystery / Horror / Daily Life / Education / Others (_____)

2. The STORY LINE

against.

Prologue	British and German fought ∧each other in WW1
Event	They stopped fighting during only ~~Chrismas~~. Christmas.
Turn & Change	They played together. Play what??
Conclusion	They fought each other again from ∧the next day. Sounds like ~ comedy as well!!

3. Descriptions of CHARACTERS

Names	· Narrator · Character's Name	Descriptions (age / gender / job / etc.)
	Narrator	--
	German army	26 age / male / (nothing)
	British army	26 age / male / barber
	British army	26 age / male / pro soccer player /

4. Rules

※1: Narrators: AT LEAST 10 lines.

※2: Each character: AT LEAST 15 lines.

※3: You MUST MEMORIZE the lines.

EXAMPLE

1. GENRE

Romance / Comedy / Fantasy / Sports / War / Mystery / Horror / Daily Life / Education / Others (_____)

2. The STORY LINE

Prologue	Masa and Vicky are talking about job hunting in the cafeteria.
Event	They find out that they will be separated (Hokkaido & Okinawa)
Turn & Change	A bee comes in. Masa hugs Vicky to protect her.
Conclusion	Masa proposes to Vicky. Vicky accepts his proposal at the airport.

3. Descriptions of CHARACTERS

Names	· Narrator · Character's Name	Descriptions (age / gender / job / etc.)
	Narrator	--
Masa	Masa	22 years old / male / university student / becomes a banker and goes to Hokkaido
Vicky	Vicky	22 years old / female / university student / works for a resort hotel in Okinawa They have known each other for a long time.

English Seminar 2014 3rd Term (Nishimuro & Richings)

Role Play Project: Script (English Version)

Group No. 1

Members:

#		Line
1 ( ) :		Bang Bang Bang!! (others : with their guns ready
( ) :		In World War I., British and German fought against each other
( ) :		This is a miracle story.
1 ( ) :		This is intensive war.
1 ( ) :		Yes.
2 ( ) :		The intensive war continued for a few days and Christmas day comes.
1 ( ) :		Today is Christmas day. So today is Christmas, why don't we drink together and stop this war
2 ( ) :		Nice!!
2 ( ) :		This beer is good.
2 ( ) :		I made beer in my company.
3 ( ) :		I am a barber.
3 ( ) :		I am a soccer player.
3 ( ) :		Really? OK! Let's play soccer.
4 ( ) :		Before playing soccer, may I cut your hair?
4 ( ) : Yes sure. Thank you		
4 ( ) :		Lets play soccer
3 ( ) :		They played soccer peacefully.
( ) :		After that everyone did funeral of friends who died in this war.
5 ( ) :		They were good people.
5 ( ) :		He was very kind.
5 ( ) :		If this war finishes, we are very happy.
6 ( ) :		We don't want the war.
6 ( ) :		I don't want to do like this.
6 ( ) :		I want to play soccer sooner.
4 ( ) :		That night, They drank beer and talked to each other.
7 ( ) : Look.		There are my family.
7 ( ) :		They are very pretty girls.
7 ( ) :		She is my wife.
8 ( ) :		She is beautiful
8 ( ) :		If this war finishes, can I visit your house?
8 ( ) :		Of course!
9 ( ) :		I want to meet my family sooner.
9 ( ) :		I have a fiancee.
9 ( ) :		You must go back to your home country alive for your fiance,
5 ( ) :		They talked until late at night.
( ) :		Another day begins.
10 ( ) :		I have to return soon
10 ( ) :		I don't forget about today. / (Fukuda) The sun is rising.
11 ( ) :		Good bye!
11 ( ) :		Good bye!
11 ( ) :		Good luck!
6 ( ) :		The war restarted.
( ) :		British won this war.
( ) :		

→ back

An Interview With Simon Bibby, LiLT Founder, on the State of LiLT and Literature in EFL

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The Journal of Literature and Language Teaching (Gregg McNabb) virtually sat down with Simon Bibby for what turned out to be an enjoyable and wide-ranging conversation about this SIG and perspectives about the roles of literature in EFL.

Q: Hello Simon, tell us a little bit about yourself

I teach in Kobe, at a private women's university there, where I am currently tenure track. I am from the UK originally, and came here 16 years ago, after having completed postgraduate teacher training in Bath. I did the typical *eikaiwa* thing for a few years, then moved onto part-time employment at university, then to a contract position, and now am tenure track. In my free time I play chess, but don't get the time to play as much as I'd like!

Q: How did LiLT come about?

If I remember correctly, I think the Literature in Language Teaching (LiLT) SIG has just celebrated its fifth birthday! The idea came about rather by accident. I was teaching at a well-known private university in Kansai, in the "Policy Studies" department, where there were "Discussion Seminar" classes. I noted that when politics came up in discussion, students appeared to lack elementary political knowledge. I first sought to remedy that deficit through creating a current news topics course, then through an *Animal Farm* course. I designed this as a sort of "Politics 101, through a novel" course, and incorporated study of all sorts of things, including the political spectrum, a quick run-through of early 20th century Russian history, rhetoric, propaganda, all through the reading of a classic literary text. I discussed this course earlier in these pages (Bibby, 2014b).

Well, such was my situation, and my course. But, I wondered about others doing similar things, and I wanted to talk about the use of literature with other teachers. I assumed that there would be a national group for this, presumably within JALT. But no, there was not one, so I decided

to set one up. Which, at the time, probably was not a very clever idea in terms of energy required, time and stress levels, and as a relative unknowing JALT outsider. After some initial struggles getting it underway, after some early kind help from friends and colleagues (Jane Joritz Nakagawa, Wendy Jones Nakanishi, Michael Herke, Gavin Brooks, Kurt Hartje (RIP), Bill Hogue thank you all!) getting it through the first year or so, then with steady growth, I think considerably thanks to the organisational skills of Tara McIlroy, here we are now five years later, continuing to publish, and continuing to grow. We are well-established, sizeable in member numbers, and with a solid cohort of patient, good-humoured, professional and hard-working volunteer officers. Things are good!

Q: Could you explain briefly about JALT, and about how LiLT SIG sits within the larger umbrella organisation?

JALT is set up as a Non-Profit Organisation (NPO). There are Special Interest Groups (SIGs), which are themed, and there are Chapters, which are regional. There is an annual membership fee, of which some of the funds go to the designated local chapter, and some to a chosen SIG. There are meetings three times a year, called Executive Board Meetings (EBM), at which representatives from both sets of groups meet with the JALT board to discuss, organise and plan. To start a SIG, you need a certain amount of names signed up to demonstrate 'interest', which is then put up for discussion at an EBM, ultimately with a "yes" or "no". Generally, a tentative "yes" will be given, unless the idea is too wacky. That said, there have been some legitimate concerns raised about the growth in the number of SIGs, and there appears to be a general feeling of sorts that a loosely applied brake would be helpful in this regard.

LiLT is a mid-sized SIG with just over 60 members, and is stable. We promote the use of literature in language classes, and aim to help members as best we can by providing avenues to share ideas, to collaborate, to publish and to present. Intersections between chapters and SIGs occur as chapters have members and a venue for events, but often lack themes and speakers. SIGs have themes and can offer speakers, but lack a venue, so a helpful synergy is evident there. We worked with Kyoto Chapter who kindly hosted us in September 2016, and are looking to work together with Yokohama (I think tentatively set for June) and other chapters in 2017.

Q: How about the journal? How was it started?

The journal was prompted by the comments of a friend and then colleague, Gavin Brooks. He said that a key point emerging from one JALT Publications meeting was that "Members do not

want to publish in a publication that is not worth publishing in." Informed by this, I thought that the best approach for members looked to be to set up something that was worth publishing in, which would have to be a journal. My query was then "What is required to be 'a journal?'" And when you look around, and ask around, it is not terribly clear. The only way to do something is to do it, so I chose to do so, and set up a new journal, *The Journal of Literature in Language Teaching* with Gavin's editorial help, which was invaluable. The first issue was tricky, because one is seeking to conjure something out of nothing. Word gets out over time, more people come on board to help review and edit, and it does get easier. Tara McIlroy helped with workflow, putting some effective systems in place. Gregg McNabb, who is both Editor and Membership Chair, wow, now does a fabulous job organising workflow, double-blind reviewing and publishing. Thanks here go to our team of reviewers, who are rigorous and hard-working but, as reviewers always are, unsung.

Q: Onto the actual literature itself now. How do you choose?

Remembering, I touched on this in an earlier paper I wrote in these pages (Bibby, 2011, Bibby, 2014a). And Paul Hullah discussed this several years ago in an interview (Bibby, 2012). A key point that Paul made was that literature will often be for somewhat higher level learners, after they have been furnished with the language base that they need. This is coming after the massed input (for example through extensive listening and extensive reading), and the multiple communicative skills courses. Using literature comes along later, and as I see things, is not intended to replace the essential language study. This is not some ill-conceived "Bard for Beginners: An EFL Approach," and we need to remember that. Nevertheless, there is a massive amount of "literature"one can use, so even on a single day for 90 minutes, students can experience the joy of reading some "real" English.

Summarising briefly, the texts should not be too long. The syntax should be manageable, and sentences should ideally not be awash with multiple-clause sentences, as these become impenetrable for the L2 reader. Evaluating the lexical level is tricky. Ideally, there should not be too many words at a level that leaves students baffled and lost. The texts should be of likely interest, though naturally this is difficult to guess — different people are … different. But there is a certain shared humanity, certain human universals, so texts that likely offer something "human" to engage, to entice, and to provoke are likely to be effective choices for your students. And here we have a certain conundrum. While it is difficult to find such texts, — and this is the question I am asked most to recommend a book of short stories, or to suggest texts that "work" at tertiary level, and at

school level — they do exist. As native educators in this SIG, probably we should make a list for the benefit of others.

Q: Indeed, if that's the question people ask, to save you from repeating yourself too often, can you suggest some texts for readers?

Yes, I can! For short stories: "The Lottery" (Shirley Jackson), "The Pedestrian" (Ray Bradbury), "Harrison Bergeron" (Kurt Vonnegut), "The Ones Who Walk Away From Omelas" (Ursula le Guin), "Bliss "(Katherine Mansfield) have all worked really well. "The Lottery" has a black-and-white film available in sections on YouTube, so watch that. There is a fun short animation of "The Pedestrian" which is worth showing to students, again available on YouTube. A 26-minute short was made of "Harrison Bergeron," called 2081. It sticks closely to the text, and is a short of considerable emotional power. I'd suggest to read, discuss and then watch the movie short at the end.

For an actual novel, I recommend *Animal Farm* of course. It is just 128 pages in the Signet edition. It is 10 chapters which fit nicely into a fifteen-week university semester, with a suggested pre-reading set of primer activities, and a final assessment at the end. *1984* is too long. Do others have suggestions? Please share.

For poems, due to their relative brevity, they are much easier for teachers to look around and choose. Obvious ones, and ones that you will have read at school are "The Road Less Taken" and "Stopping by Woods on a Snowy Evening" (Robert Frost). Life choices to make, life choices made, regrets, life itself. Aside from the pertinent themes, these are suitable poems for introducing rhyme schemes and meter. It is worth noting that reading poetry to oneself, and reading aloud, can be useful tools for trying to minimise or extinguish katakana pronunciation, too.

Rudyard Kipling's "If," a classic, and a real British favourite, is made all the more horribly poignant, noting that it was written for his son, who died so soon after joining battle. What is it to be a "man," or more generally, to be an adult? You can find Hollywood actor Harvey Keitel reading "If" on YouTube, and I have used this as an example of poetry reading.

I think it is helpful here to offer some less obvious suggestions, texts that are variously fun, bittersweet, everyday. Poems that appear relatively simple in structure and language, and which may suggest to students that using language creatively / using creative language is (well) within their reach. A personal favourite is John Hegley, a UK performance poet, who I once saw live, some twenty years ago. Consider also using the work of UK spoken word artist Mark Grist, a former

school English teacher, who became famous for his poem "Girls Who Read" and for his "battle rapping."

Q: What do you think about using literature in translation?

This depends partly on the type of course, the course aims, and how the course fits into the overall curriculum. In a general English type class, I see no real issue. For the teacher, this is a case of finding short texts that offer language input, ideas, and issues to discuss. Translated Chekhov short stories would work. *The Stranger* / *The Outsider* (both translations of *L'Etranger* are used) by Albert Camus would be a plausible choice. However, for a more English Literature styled class, I ardently aver against. I remember asking a student some years ago what book she was reading in her English Literature class. *The Little Prince* was her reply (*Le Petit Prince* in French). This seems wholly inappropriate, as in designated "literature" classes the assigned texts have added weight as cultural artefacts (Carter & Long, 1991). A German literature course would not incorporate Dickens, and a Spanish literature class would not offer up study of Proust. To offer up from another language culture is, for me, not just wrong-headed, but is culturally fraudulent.

Q: Some ask: "I am not a literature expert. Can I use literature in my classes?" How do you respond to that?

Certainly, you can. I am not an expert either. Alas, I gave up English literature study at sixteen, due to a tedious teacher dictating "meaning" of a succession of ill-chosen texts, and due to the disturbingly narrow UK education system which requires one to drop all but three to four subjects after the age of sixteen. Regarding how I approach a course, I teach myself in the holiday before class about the text, and give myself a review course in "things literary." So read around, teach yourself. Start with reading the chosen text by yourself, then with the "rough guides" such as *Sparknotes*, which you can read online. Then read more widely and deeply and your confidence will rise, and surely you'll be ready. I'm not teaching "literature" as a major, but I am using literature to support language learning.

Key, I think, and where my own English teacher at school went so wrong, is to invite students to make meaning, and to do so with texts that are likely to appeal to them. As teachers, please do not dictate meaning. "Take notes. Write this down." And regurgitate when required. "Yeah, this means X, this line means Y, what the poet really means in all this was Z." While no doubt such a teacher is well-meaning, in response there is a serious danger that students will duly fail to engage with the text, and with each other. And duly students tune out, check phones, do their

make-up, and then doze off, as normal RULEs apply — Regular University Lecture Experiences. And I am not sure we want that. Instead, there is ambiguity, and we can celebrate this — the lack of clarity need not be problematic, but can be a comfortably intriguing place: a place of thinking and of inquiry; a place of themed discussion amongst peers.

Q: How do you get students involved? How can teachers invite students to try to make meaning and discuss texts?

That's a good question. I am sure there are many ways, and I am sure that many of you, many of the readers here, will have wonderfully creative ways to do so. Please do share these here, in the present publication, and in presentations at the various events in Japan — at the Pan-SIG event, at biannual Mini-Conference and at JALT National. For our international readers, noting that we have reached beyond Japan's shores, JALT National Conference is an international conference, so please feel free to apply to present, from wherever you may be.

I'll humbly offer what I do, and what seems to have been effective in my classes. I am not suggesting that one size fits all, but this has been a good fit for higher level learners. Most of my students have been TOEIC 550-plus, but some have been in mixed-ability classes, from around 350 TOEIC level to fluent returnees. Prior to any reading, in the first week of the class, sometimes in the first two weeks, I would offer a range of related questions to get students thinking in useful directions. I sought to expose students to some of the ideas that would likely emerge later through the multiple texts, and have them think on their own, and to discuss these ahead of time. I offer sets of questions, grouped conceptually in paper handouts. Question sets are followed by a textbox for personal responses, and I allocate a period for responding. From this, put students in pairs or small groups (maximum four, perhaps three is optimal) to share responses and discuss. Walk around, prompt and probe a little to push the thinking, but do not give "answers." Because there are not any, and also as this is setting up the course — students need to be able to think and to express views in a supportive environment. This is likely unusual for many students, perhaps the first time, and it needs setting up sensitively and carefully. Tiptoeing is the order here, not stomping.

Students sometimes will read in class, sometimes at home and I have varied that. It depends on what is happening and on class time. This is flexible. Some core comprehension questions help students to understand what is 'happening' in any text — the essentials. Students complete, share and co-construct. Sometimes students may misunderstand, often even. This is their L2, and they are reading blocks of unadulterated text, so this is to be anticipated. Students help each other, and then

the teacher can then bring the class together in plenary to work through and read through to ensure understanding. Reading aloud is a viable option, sharing the reading between students, with the teacher carrying the bulk of the reading. Helpfully, an early bout of reading aloud can be valuable for the teacher to quickly understand the continuum of strong to weak students.

Following comprehension of a text, then move toward consideration of possible deeper meanings, of alternatives. And this is done via a worksheet with question prompts and large textboxes in which students record their own ideas. There are multiple challenges here for our language learner students, not just linguistic, but also cognitive — engaging in a text in L2 (reading being a "psycholinguistic guessing game" (Goodman, 1967) — that just in reference to L1 reading), and seeking multiple alternative and "deeper" meanings, a reading between and beyond the lines. It's tricky, and this needs always to be at the forefront of our teacher minds. The approach I offer above consistently works, and works well in scaffolding (Bruner, 1960) students from surface initial reading to deeper considerations. Students do offer interesting and varying interpretations and views, and have been able to justify these readings.

Q: Do you have a favourite text to use?

This is probably "The Ones Who Walk Away from Omelas," because of the ambiguity of the ending, and the considerable possibilities for discussion of such ideas as scapegoating, of utilitarianism, of utopia and happiness, of responsibility, and of personal choice. Personally, "2081" is a wonderful film short, too, adapted from "Harrison Bergeron." The look in the father's eyes — a briefest tear shed of seeming recognition and of a fleeting understanding.

Q: Have there been any particular "wow" moments?

There have been many memorable moments, often of "life" discussion as much as of a blinding linguistic light being shone. I'll offer several:
First, using "Bliss," with three female students, I remember how this led to a discussion of family, and of one student's grandparents, living with her in a not uncommon extended family set-up who were against her traveling overseas. There was a big discussion amongst the students about family, being female in Japan now, changing generations, and about independence. Another time was with a student who was a boxer, a forthright but pleasant guy who had kept failing classes. Not conventionally academic, but he had really thrown himself in *Animal Farm*, and had incredible passion in class discussions. (Spoiler Alert — skip to the next section if you have not read *Animal*

Farm). Another student who told me she had cried when Boxer died, and other students saying they had reacted in the same way. Third, using "Harrison Bergeron," a student pertinently queried the level at which a desired uniform 'equality' would be imposed. "Why should equality be at a low level? Why should equality not be at a high level?" Finally, the last was a student engaging with Frost's "Stopping by Woods on a Snowy Evening." The final lines of the poem repeat, and are perhaps the most famous final lines of any poem: "And miles to go before I sleep, / And miles to go before I sleep." She suggested that the first is a literal sleep, while the second is actual death. An obvious reading to some of you perhaps, as mature educators with experience of reading a wide range of literature, but for a late teen working through such things in a second language, this impressed me.

Q: Have you faced any problems?

As a general point, satire is difficult, and possibly best avoided. Or if not avoided, prepared more fully prior, explaining the aspect that is to be satirised, as students are unfamiliar with the actual, so something satirising the actual just will not be understood. In films such as "Robocop" and "Starship Troopers," the satirising of viewer fetishism of the militaristic will likely be missed by your students, as it was by mine.

A specific reference now. "The Ones Who Walk Away From Omelas" is a great text, but there is a huge chunk of description, of the town and of the festival. I reassure in advance that this section contains a considerable amount of vocabulary that will be unfamiliar.

Be wary that challenging texts can be too challenging, and that it's not worth disciplinary issues over. I've not had any issues at all, but some of the dystopian texts have been perhaps near the mark, particularly "Battle Royale," though this was a class option, which one group of students chose, and only used once. For *1984*, I used the older black and white version to support it. For *Animal Farm* I do warn students not to expect a happy-happy Disney affair, and that all life should not be expected to be cartoonish, with happy endings.

Q: Any final thoughts?

Literature offers content and context for the classroom, as I suggested prior (Bibby, 2014b). People meet, and what do we so often talk about? We talk about soaps on TV, about books, and the latest films. Conversations have content. And, it's the same here with course content. For once,

students, assuming a high enough level, have some real (or "authentic" if that floats your terminological boat) stuff to read, to think about, and to talk about. The engagement drives the language learning. I am convinced of this. Readers, give some literature a language classroom try!

Thanks a lot for your time and insights, Simon. I'm sure you've given our readers food for thought. And best wishes for 2017!

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Different Types of Difficult

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Teaching an English literature class of about twenty-three students with a steep gradient of abilities and interest, I was puzzled as to how present real literature that while accessible, would be interesting and could cater for all the class members' needs and levels.

Having come across Raymond Carver's works some years ago, I thought that they would be suitable for at least some of my students as they are written in a very sparse style. In my hunt I was lucky to come across two of his stories that might be uniquely suited to teaching English literature in an EFL context.

Carver's two short stories, "A small good thing" and "The Bath" are very similar. They both are about people struggling to deal with sudden tragedy in their lives, and have the same basic plot, events, and characters. "The Bath" is much shorter at twelve hundred words than "A small good thing" at about eight thousand, and is written in a terse unadorned style that creates a sense of unreality and non-comprehension almost as if certain of the senses have been stunned or numbed. "A small good thing" is written with far more detail and discursion; the events are lived rather than observed, characters more minutely drawn and emotions more elaborately expressed. These two stories can meet the challenge of teaching students who are interested in English literature but have not yet acquired the skills to read it unaided.

Using these stories also provided me with an insight into what constitutes "difficulty" to the student and obstacles to their enjoyment of foreign literature. I had thought that the more unadorned the language the easier it would be for the students to enjoy, however a questionnaire distributed among the students brought this assumption into question. The bulk of the students found that the lack of detail in "The Bath" prevented them from following the progression of the story and from

becoming engaged with the characters. They said they enjoyed the much longer and seemingly more more complex, "A small good thing" more. Despite this, I find it hard to believe that they would have been able to penetrate "A small good thing" without having read the simpler version of the story first.

As literature in the current EFL context is in danger of being marginalized and as teachers are increasingly required to show the practical applicability rather than the intellectual or artistic aspirations of their teaching, and taking the above into account, using two versions of a text can help us bridge this gap. Through comparison we can illustrate the effect of vocabulary choices and the different structural options available to express a single meaning. We can teach the mechanics of language. At the same time we can enjoy the aesthetic effect of the original while maintaining a communicative English environment in the classroom with the aid of the "simpler" text. In the current vogue for graded readers offered as substitutes, we have been provided with a wide range of simplified, and by no means inferior, texts that used in conjunction with the originals or extracts thereof might provide a gangplank to board for a voyage toward a fuller experience of literature for the student.

Shakespeare's Romeo and Juliet Via Literary Darwinism: LiLT in Kyoto Presentation

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Abstract

As evolutionary theory has become such a cornerstone of biology, it has been incorporated across many disciplines with consilience, for some, the desired goal. Literature is no exception: the thought being that human evolution has shaped our behavior, thus our literary preferences. Shakespeare's *Romeo and Juliet* revolves around aggression and love and is full of examples that illustrate a wide range of evolutionary concepts. Zeffirelli's film version of the play is first viewed by students in a content-based Life Science course. The text of various scenes is analyzed giving intuitive examples that hold a mirror up to our nature.

進化論が生物学の礎となり、異なる分野が分野を越えて学説などの合意に至り一体化してきた。それはある分野には望ましい結果となった。文学においても例外ではない：人間の行動は進化の過程で形作れてきたように、文学嗜好も同じように進化してきたのである。シェイクスピアのロミオとジュリエットの激しい攻撃性や愛といった題材を熟考していくと、それは幅広い進化論の概念で解説することが出来るのだ。ゼフィレッリ監督のシェイクスピアは、初めてライフサイエンスの分野から学生に考察されることとなった。様々なシーンの表現は、直感的に我々の本質を映し出す鏡として解析されるのである。

Shakespeare is the cornerstone of the western literary canon (Bloom, 1995) and is performed and revered all over the world. He has been praised by many to the extent that he is revered as a god with his own religion that some call bardolatry. His universal appeal is due to his profound grasp of human nature — "a mirror held up to nature" as Hamlet states. Never one to shy away from controversy, Bloom (1998) has argued that Shakespeare pushed the bounds of what it means to be human, expanding and enlightening our intellectual possibilities. It has been argued Shakespeare is a product of western imperialism — a white male foisted upon the impressionable minds of students by the ivory tower of western academia, and that human nature is a myth (Greenblatt, 1980, O'Toole, 2012, and Taylor, 1991). This relates to culture wars and the nature vs. nurture debate: is the mind a blank slate that is written upon by your environment, or do genes influence our behavior (Pinker, 2002)?

My view is that as human nature is coded into all of us, Shakespeare penned his characters accordingly, and, perhaps more importantly, spending valuable class time on this white western male is time well spent. In my experience most Japanese EFL students have heard of him, and are receptive to learning about this cultural icon; the Shakespeare industry (i.e., the vast cultural, academic, and economic forces that exist to perpetuate Shakespeare) has done its job. Using *Romeo and Juliet* to highlight biological characteristics is also a fillip aimed at cultural determinists as well as support for literary Darwinism (Carroll, 2011).

Reasoning

This is not a literature course, but a content-based (CB) course: Life Science (LS). CB courses should hold students' interest via the subject matter. However, this is not applicable as very few LS students admit to much interest in science. *Romeo and Juliet* and love do interest the students. Zeffirelli's award winning film engages them more than a standard science text will. Also, by nature, humans are interested in narrative and drama which leads to more efficient learning and memory retention (Boyd, 2009, and Gottschall, 2012).

Course

Zeffirelli's *Romeo and Juliet* is watched with a few interruptions in order to provide some background of details found in the play but not in the film. Luhrmann's party and balcony scenes are also viewed. Portions of the film and corresponding text from the play are discussed to introduce biological topics: aggression, love, sexual dimorphism, kin selection, parental investment, human universals, mate selection, and finally the adaptive value of art.

The play opens with a brawl that introduces the feud between the two houses: Montague and Capulet. Tybalt illustrates aggression in young males well. I use his wide-eyed angry facial expression when confronting Benvolio to introduce Ekman's universal facial expressions (1971). Students are asked which sex is more aggressive—more inclined to violent crime—and what age range with six age groups for each sex. Students each year correctly and unanimously choose young males. In order to impress that all discussions of human behavior relate to probabilities, not certainties, I relate a personal story: my daughter at age two during a beach outing smashed me in the face with a plastic shovel (not a tiny shovel, but almost one meter in length) when not allowed to drink any of my tea. Extrapolate at your own risk.

Capulet illustrates aggression in middle aged men, particularly his talk with Paris following the Prince's edict that the feud with Montague must end, and at the party. His demand that Tybalt not "in his house do Romeo disparagement" segues to Brown's (1991) human universals—hospitality is found in every culture ever studied.

The feud and the unthinking vehement adherence by each household to it ties into Hamilton's theory of kin selection called inclusive fitness, (Hamilton 1964). This concept is — like knowing that young males are the most aggressive group — intuitively grasped, but the underlying genetic benefits are not. Dawkins's (1976) selfish gene theory follows. It is stressed that humans do not consciously calculate their future returns and genetic benefits, but that our adapted minds (Barkow, Cosmides, & Tooby, 1992) function in order to do so. Our minds are products of millions of years of evolution in which some mental functions were more favorable than others in negotiating the savannahs and more importantly the treacherously savage politically charged societies of humans. Success meant progeny.

Sexual conflict and parental investment are illustrated by how Juliet and the nurse worry about whether Romeo's intentions are honorable or not. Juliet must be sure that she chooses her mate wisely or face dire consequences. Such is not the case for males. Here, the students compare the parental investment of a female and male and how such influences behavior. Other species such as rabbits are discussed. Of particular interest are sea horses and birds of the genus Phalaropus where the males rear the young. The pronounced effects that this reversal of parental investment causes are discussed in detail.

I discuss mate selection which leads to what is important in a mate for Yanomamo women — unokai (Chagnon, 1968). Unokai men have more status than non-unokai, and father more children. To become unokai a male warrior must kill an enemy. We are all products of our nature and nurture.

Romeo's lustful infatuation with Rosaline and Luhrmann's portrayal of Romeo ingesting the "love drug" ecstasy prior to the party (the students have always missed this) leads to neurotransmitters, and the stages and chemistry of love (Fisher, 2004). Also, the implications of Romeo falling in love with Juliet while tripping on ecstasy provide fruitful discussion: students must think about the ethical ramifications and support their thoughts, and are also curious about such culture. I next discuss the chemical nature of our brain in which all of our reality is interpreted or hashed together.

Some lines from the balcony scene are examined for how emotive they are. I explain that poetry has the power to move us, but what are the survival benefits of creating poetry or any kind of art; how is art adaptive? An artist spends time creating imaginative pieces, time that could have been spent procuring food or a mate. Art (e.g., music, drama, and literature) is a human universal (Brown, 1991), so there must be some biological payoff. Various competing theories of why humans value art are discussed (Barash, 2012, Boyd, 2009, Dissanayake, 2012, Miller, 2000, and Pinker, 1997), though the naughty thumb of science has not demystified the art riddle: yet.

Author's Note

John Frederick Maune's interests include evolutionary psychology, literary Darwinism, and mind, brain, and education. He has presented on various topics therein, recently at NeMLA 2016, Atiner 2016 Conference on Literature, JALTCALL & the Brain 2016, and HBES 2016.

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Announcements

The **Central Japan Literature Society** will meet on <mark>Saturday, January 28, 2017</mark> at Toyohashi University of Technology. If you will attend, please send your materials in advance by e-mail so that everyone can have time to read and reflect. For details, contact eugeryan@gmail.com

The 8th Annual Liberlit Conference
Demystifying Without Diminishing the Literary Text
<mark>Monday, February 20, 2017</mark>
Tokyo Woman's Christian University
Contact: Neil Addison: neiladdison@lab.twcu.ac.jp

There will likely be a **LiLT Forum in Yokoyama** on <mark>June 12, 2017</mark>. We look forward to your participation as a presenter and/or listener. Please refer to the <liltsig.org> in spring for specifics or if you are able to present, contact Simon Bibby, Tara McIlroy, Kevin Stein or our new Co-Programme Chairs, Steven Pattison and Paul Sevigny.

Issue 6.1 is expected to be published in late summer of 2017 and submissions are being accepted now. **The deadline for submissions for the next issue is** <mark>May 12, 2017</mark>. You do not necessarily need to be a member of JALT to publish in this journal. The editors are happy to receive well-researched scholarly writing including letters (commentary on previous submissions), textbook reviews (directly related to teaching literature), interviews, student-produced work in literature that you have shepherded in ways that readers may find interesting and useful, and "My Share" type examples of how literature has been used to good effect in your lessons, buttressed with empirical evidence.

In general this journal follows APA conventions, but with a few minor deviations for the sake of appearance. British writers are asked to use American punctuation conventions.

Further information is available from the LiLT SIG website <liltsig.org> and from the editors of this journal via email to liltsig@gmail.com. You may also submit directly to greggmcnabb@gmail.com.

Editorial Policy

The Journal of Literature in Language Teaching, the refereed research journal of the Literature in Language Teaching (LiLT) Special Interest Group, invites research articles and research reports on using literature in language classrooms in Japanese and mainly Asian contexts. Submissions from international contexts are accepted based on overall interest and applicability to the journal's readership. Further details can be found at <liltsig.org>

The editors encourage submissions in seven categories:

.	(1)	FEATURE ARTICLES: Full-length articles, (Feature Articles, FA) detailing research or discussing theoretical issues. Between 2500-4000 words.

.	(2)	LITERATURE IN PRACTICE: Slightly shorter, more directly practical than Feature Articles. Descriptions of how teachers use literature in their classes. Explain clearly for other teachers to be able to readily apply. 2000-3000 words.
	Note: On occasion, select "My Share" style activities of how literature was used or advanced in your lessons may also be accepted.

.	(3)	Interviews with SIG members: about themselves, their ideas and their teaching experiences using literature. Maximum 2500 words.

.	(4)	Write-ups by presenters themselves of their recent presentations (format somewhat akin to proceedings)

.	(5)	Conference reports by attendees at literature-themed events.

.	(6)	Comments on previously published *LiLT Journal* articles (*Talk back*).

.	(7)	Book and media reviews (*Reviews*).

Articles should be written for a general audience of language educators; therefore, statistical techniques and specialized terms should be clearly explained.

Authors are solely responsible for the accuracy of references and reference citations.

Style
With slight modifications, this journal follows the *Publication Manual of the American Psychological Association*, 6th edition. We recommend that authors consult recent copies of this journal for examples of documentation and references. For consistency, please use American punctuation conventions. Carefully formatted submissions in Pages, MS Word or Libre Office are fine.