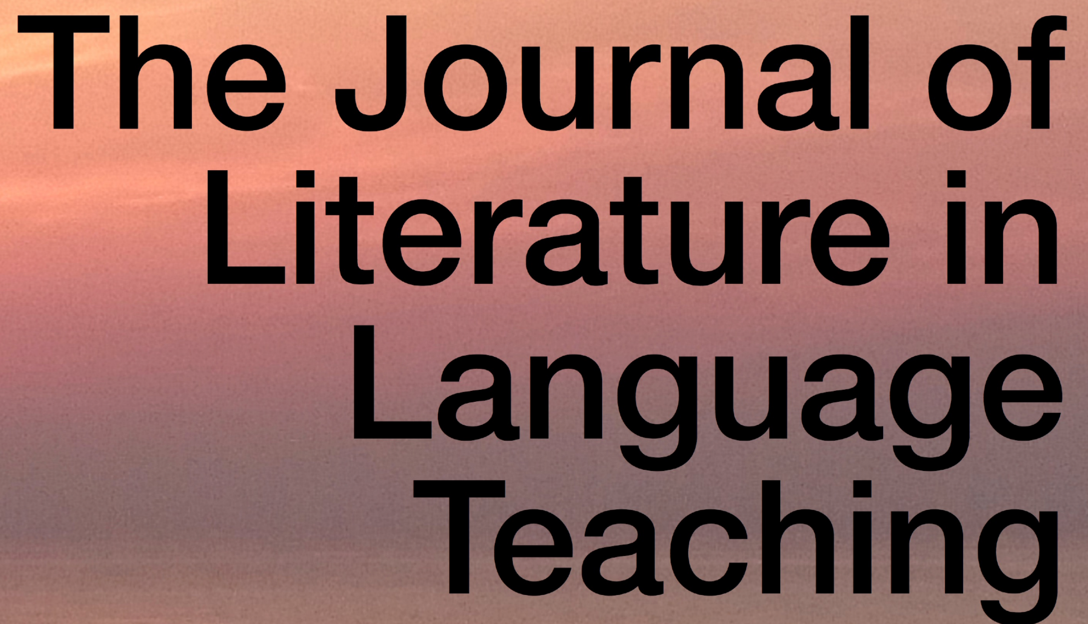

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From the Co-Editors

Friends and Colleagues,

Thank you for your support of this eighth 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, the we bring you articles from writers in the USA, Turkey and Japan about diverse topics including using Latina literature in the Japanese EFL classroom, the use of word lists to inspire and foster students' creative writing in Turkey, the use of *waka* (tanka) in a Kansai university and one ESL student's expression of gradual self-realisation through his predominantly English poems. Readers are also updated on the presentations and activities at the Liberlit Conference held in Tokyo earlier in 2016.

For readers who don't already know, there will be a **LiLT Forum in Kyoto** on September 17, 2016 and everyone is welcome to attend. Details are here: <http://liltsig.org/lilt-in-kyoto>

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 December and submissions are being accepted until October 9, 2016. 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>.

Once again, we would like to extend our gratitude to the contributors who have published in this journal and to very 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, 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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The Use of Creative Writing and Non-academic Vocabulary in English for Academic Purposes (EAP) Classrooms

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Abstract

This paper is an overview of a teacher intervention design conducted with English for Academic Purposes (EAP) learners at a higher education institution in Turkey. It emerged from problems encountered at some stages of in-class implementations of a preoccupation with academic writing at the expense of other types of free writing and overuse of academic vocabulary in inappropriate contexts. The main research question was as follows: How can I familiarize EAP students with creative writing and foster their use of non-academic vocabulary? The data were collected from 54 advanced learners in two EAP classrooms over the course of an eight-week period through a variety of hands-on tools prepared to enable them to undertake creative writing practice and use non-academic vocabulary. On the basis of the findings derived from the pre-test and post-test administrations as well as the qualitative analyses done on the participants' writing submissions, using creative writing tasks was beneficial for the participants, who reported gains in confidence and positive attitudes towards creative writing and non-academic vocabulary.

Keywords: creative writing, free writing, non-academic vocabulary, productive vocabulary, skills development, EAP

Introduction

As a powerful and inspiring source of language, literature has significant value in language teaching settings for a variety of reasons. It is used to develop both linguistic and cultural knowledge and also to increase learner motivation to interact with the target language. Considered an "ally of language" (Brumfit and Carter, 1986), literature provides language teachers with an immense variety of genres (poems, plays, short stories, and novels) to be used in the classroom. Many books,

reports, and papers put forward the value of creative language by stating that integration of literary works into curricula or in-class implementations could facilitate language acquisition and motivate learners to use the target language to a greater extent (Bussinger, 2013; Carter & Long, 1991; Franz, 2005; Hanauer, 2010; Hirvela, 2005; Holmes & Moulton, 2001; Iida, 2013; Kim, 2004; Maley, 2012; Ostrow & Chang, 2012; Paran, 2008; Ross, 2007; Smith, 2013; Vandrick, 2003; Wang, 2009; Ying, 2008). Considering the above, four main reasons for using literature in language teaching are provided by Collie and Slater (1990): Literature includes valuable authentic materials and reflects real-life contexts; facilitates language enrichment and learners' developing receptive and expressive language skills; enables learners' cultural enrichment and familiarity with the context of the target language; and fosters personal involvement and enthusiasm with the target language. In consideration of such functions, literature could be incorporated into language teaching in many ways, one of which is, no doubt, as a tool to improve students' writing skills. Providing literary texts as examples or models in advance of writing sessions and using creative writing prompts during writing instruction is thought to be an effective start to strengthen the link between literature and students' writing skills.

Improving writing skills

Being one of the essential components of EAP curricula, teaching writing is generally treated both as a means of consolidating the linguistic competence of learners as well as an ends to develop a specific language skill, which is defined as communication via written texts (Nystrand, 1986). Seeing writing as an effective tool of textual transmission of information to the readers, the preliminary pedagogical purposes of writing are considered to be communication, fluency and learning (Raimes, 1983).

Although there appear to be a variety of approaches and methods regarding how to teach writing, product and process approaches dominate many of the implementations in language classrooms (Badger & White, 2000). As a mainstream approach, product-based orientation tends to attach more importance to the output or end product of the writing processes, which are, according to Brown (1994), supposed to "(a) meet certain standards of prescribed English rhetorical style, (b) reflect accurate grammar, and (c) be organized in conformity with what the audience would consider to be conventional" (p. 391). Process-based orientation, on the other hand, tends to prioritize the content or the message to a greater extent than the rules of the language. Silva and

Matsuda (2001) describe this approach as “helping students discover their own voice; allowing students to choose their own topic; providing teacher and peer feedback; encouraging revision and using student writing as the primary text of the course” (p. 67).

Regardless of the approach (whether product or process) adopted in language classrooms, writing is primarily an *expressive* use of language (Britton et al., 1975), which not only covers formal frames but also informal everyday communication. Although written language could become increasingly formalized and aim to inform, argue, or persuade rather than simply to ‘share’, its expressiveness does not disappear (Applebee, 2000). Building on this proposition, teaching writing in EAP classrooms is apt to become highly formal and structured by virtue of curricula or assessment. Nevertheless, creative aspects of writing ought to be taught, as well, because they are, in a sense, an imaginative representation of emotions, events, characters and experiences (Maley, 2012).

Creative writing

Using literary works in second and foreign language teaching settings is not encountered as frequently as it is in first language teaching (Iida, 2011). One possible reason is that teachers tend to focus more on the accurate production of the target language through drills rather than fluency (Zyngier, 1994) and learners attach more importance to learning how to write academically and accurately rather than creatively (Iida, 2013; Paran, 2006). However, creative language exists in various aspects of everyday communication as well as a part of written works. Therefore, the need to acquire creative language besides academic language becomes a requirement for current language learners, as well. This need is observed more by language teachers who tend to consider all aspects of the language they teach and encourage language earners to undertake different types of free writing.

Even though there are numerous studies done on the benefits of using literature for language teaching, very few empirical studies have focused specifically on the use of creative writing in language classrooms (Hanauer, 2010; Iida, 2013). One of them was a study by Hanauer (2010) who investigated the relationship between writing poetry and second language learning and claimed that L2 poetry was beneficial to learners’ individual perspectives, emotional states, and self-reflections. Another was by Iida (2011) who studied the impact of *haiku* writing on learners’ ability to write prose in a second language setting and found a positive effect. Bussinger (2013) also reported gains

in confidence among learners after a four-week period of creative writing process in which learners produced stories. In a similar vein, Smith (2013) asserted that "vocabulary use in fiction writing appears to be more varied and of higher quality than academic writing produced by the same students" (p. 15).

As a summary of all those points, Maley (2012) provided the following list of justifications for the inclusion of creative writing tasks in language classrooms: (a) enabling language development at all levels including grammar, vocabulary, phonology, and discourse; (b) fostering 'playfulness' that motivates learners to take risks with the language and explore it without fear of criticism; (c) assisting right brain functions; and putting emphasis on emotions, sensations and intuitions; (d) enabling an increase in motivation, self-confidence and self-esteem; (e) feeding into more creative reading; and (f) helping to improve expository writing, as well.

In view of all the points discussed so far, I, as a language teacher, attempted with this intervention to fill in the gap left by the absence of creative writing activities within our EAP curricula. Considering the current preoccupation with academic writing at the expense of other types of writing, I intended to assist EAP learners to play with the target language independently without academic constraints.

Method

This study mainly adopted a pretest-posttest research design and focused on contextual concerns and practical elements of language teaching as it existed not to prove a theory, but to improve practice. The research context comprised 54 advanced learners from two different EAP classrooms at a public university in Turkey. The rationale behind this study emerged from a need encountered at some stages of an in-class writing implementation which is the absence of non-academic or creative writing tasks in the curricula of EAP programs and learners' challenges in using non-academic vocabulary in appropriate contexts. As such, the study aimed to answer the following research question: *How can I familiarize EAP students with creative writing and foster their use of non-academic vocabulary?*

Both qualitative and quantitative techniques were used to investigate the research question and the data were collected over the course of an eight-week period through a variety of hands-on tools. Two types of tasks were implemented within the scope of this intervention: *vocabulary revision files*, including a wide range of words representing mostly non-academic items in order to

promote their more productive usage (see Appendix 2 for the sample items), and *creative writing tasks* to provide the participants with the opportunity to play with the target language by using the non-academic items covered in vocabulary revision files (see Appendix 3). Perceptions of the participants on creative writing and productive vocabulary usage were gathered through pre-test and post-test procedures (see Appendix 1 and 4 for the questions in the pretest and the posttest).

The intervention took eight weeks and was completed in two ways with two different groups, which led the discussion of the findings of the study. The first step started with a pretest designed to assess entry attitudes and perceptions of the participants on the intended intervention. In line with the gaps identified in the pretest, five vocabulary revision files and five creative writing tasks were developed by the researcher (see Appendices). Prior to the implementation, all the participants were provided with a short introductory session about what creative writing is, what its elements are, how a creative writing piece could be produced, and what kind of tasks are to be included in the scope of this intervention. They were also given some models of creative writing pieces taken from literary texts. At this point of the study, participants were divided into two groups: Group A and B. In advance of creative writing sessions, Group A was provided with vocabulary revision files through fifteen-minute contextual revision sessions. Those files included 10 to 15 non-academic vocabulary items. Group B, on the other hand, were given the same creative writing tasks without a vocabulary revision session. Both groups were given about one week to complete each creative writing task and submit their work. The creative writing tasks involved:

(1) *secret confession* – a personal letter addressed to a close friend, girl/boy friend, teacher, family member, the police, or readers of certain magazines/papers;
(2) *short story competition* – writing the most creative beginning/ending for a given extract;
(3) *random words epigraph* – writing a poem with randomly chosen entries;
(4) *historical fiction* – a diary of an historic figure; and
(5) *jumble story* – a mix and match story using randomly-chosen characters, setting, time, and situation (see Appendix 4 for more detail)

At the end of the intervention period, having completed vocabulary revision sessions and creative writing tasks, the participants were administered a posttest in order to provide feedback about the implementations and the possible changes in their perceptions on creative writing and non-academic vocabulary.

Results

The general findings revealed that both of the participant groups developed positive attitudes towards creative writing and obtained initial skills for creative writing by being engaged in the tasks. Group A felt better about their level of productive use of non-academic vocabulary and were able to use many of the non-academic vocabulary items covered in the revision sessions appropriately.

Findings in relation to pretest

The pretest indicated that the participants were not sufficiently knowledgeable about what creative writing is, except for five participants, who defined creative writing as an imaginary genre depending on feelings or dreams and as writing that appeared in novels, poems, or stories. More than half (*f*=30) of the participants stated that they did not have any idea about creative writing. On the other hand, most of them (*f*=41) expressed their desires to learn and benefit from creative writing and thought that creative writing would help them develop their writing skills and productive vocabulary usage. There were also some negative attitudes revealed by some participants. Five participants thought they lacked the talent for creative writing; four participants felt they might not like it; two participants described it as an inborn talent; and two participants found creative writing a hard task to undertake with their level of English.

When asked whether they had ever written creatively before, more than half of the participants (*f*=35) answered "*No.*" The rest claimed that they had done creative writing. However, it was seen, in the follow-up question, that only five of them had real experience with creative writing such as writing poems, lyrics, letters, or diaries in their English courses at high school. Some participants (*f*=13) stated that they had done creative writing in their Turkish language classes.

As for the last part investigating the students' perceptions on their productive use of academic or non-academic vocabulary, a great majority of the participants (*f*=48) indicated that they were able to use academic vocabulary in their written works while only one-third of them (*f*=18) reported that they were able use academic vocabulary without difficulty in spoken language. On the other hand, only a few participants (*f*=8) reflected that they would be able to use non-academic vocabulary they learned in written or spoken English while one third of them (*f*=17) would feel unable to use non-academic vocabulary effectively. The rest (*f*=29) thought that they could either

use non-academic vocabulary to some extent or would have difficulty in remembering the words acquired previously.

All those points reported by the participants in pretests could mean that EAP learners are so tightly engaged with academic writing and academic vocabulary that they cannot go outside the bounds of formalized language.

Findings derived from the participants' writing samples

A total of 151 writing samples, in different lengths, were analyzed to examine the changes in the participants' styles of non-academic writing and use of non-academic vocabulary. To start with the submission rates demonstrated in Table 1, Group B (f=68), who were not offered any vocabulary revision sessions, tended to submit a little fewer number of tasks compared to Group A (f=83). The major divergence between the submission rates of Group A and B was related to the task titled *Jumble Story*. When the samples of both groups were compared, vocabulary revision sessions in the case of Group A played a significant role in raising the frequency of their productive use of non-academic vocabulary. This finding could imply that receiving extra input of non-academic vocabulary even as revision might result in better use of target vocabulary in the case of Group A.

Table 1 *Submission Rates of Tasks by Groups*

Creative Writing Tasks*	Group A	Group B
	f	*f*
Task 1. Secret Confession	21	17
Task 2. Short Story Competition	14	14
Task 3. Random Words Epigraph	17	17
Task 4. Historical Fiction	10	9
Task 5. Jumble Story	21	11
Total	83	68

*Submission rates do not diverge much except for the Jumble Story, which could imply that both groups freely enjoyed doing creative writing.

During the analyses of the participants' writing submissions, it was seen that there were striking differences between the two groups. In this sense, the percentage of the use of non-academic vocabulary by the students in Group A ranged from 30 to 82% across various tasks and reached a cumulative of 61%. When the appropriate use was investigated, it was seen that 67% of the non-academic vocabulary used in Task 1; 78% in Task 2; 60% in Task 3; 75% in Task 4; and 90% in Task 5 appeared in an appropriate context. As a cumulative rating, 74% of the vocabulary used in creative writing tasks of Group A was contextualized appropriately (see Table 2).

The same analyses were performed on the submissions of the students in Group B. Accordingly; the proportions were much lower. 6% of the non-academic vocabulary in Task 2; 2% in Task 3; and 3% in Task 5 were used by the students in Group B. A cumulative of 1.8% was used appropriately in the writings (see Table 2). The percentages above suggest that because the students in Group B did not receive any vocabulary revision sessions, they did not attempt to use non-academic vocabulary in their writings. This finding seems to justify the inclusion of vocabulary revision files within the scope of this intervention.

Table 2 *Productive Vocabulary Usage in Tasks by Groups*

Creative Writing Tasks	Group A (%)		Group B (%)	
	Usage*	Adequacy**	Usage*	Adequacy**
Secret Confession	80	67	0	-
Short Story Competition	82	78	6	4
Random Words Epigraph	30	60	2	2
Historical Fiction	81	75	0	-
Jumble Story	31	90	3	3
Cumulative	61	74	2.2	1.8

*These percentages were calculated by adding each attempt in writing tasks to use a non-academic item covered in vocabulary revision files (e.g., If 12 out of 15 revised vocabulary items were used in writing, it gives 80% usage).

**These percentages were calculated by adding each correct usage of non-academic items in writing tasks (e.g., If 12 out of 12 items used were appropriate in context, it gives 100% adequacy).

Finally, the submissions of the participants were examined in a qualitative tradition with the aim of assessing improvement in their non-academic writing style. In both of the groups, a remarkable change in their styles throughout the intervention was observed and their submissions tended to be reflective of more individual emotions and personal perspectives. For instance, Extract 1 is an example of a secret confession letter written by a student from Group B. It was the first creative writing task given to the students at the beginning of the intervention. At this stage, sentence structures that this particular student used were more academic and the presentation was more formal. The letter the student wrote was indicative of a structured organization of essay-type writing. This particular student either did not grasp the scope of the task or was not used to going beyond academic constraints. Another example from the same student is provided in Extract 2, which is a piece of a sample for the last creative writing task assigned to students at the last session of the intervention. The change in style could easily be seen as the student demonstrated freer and more confident expressions in her writing. As the student was in Group B, usage of non-academic vocabulary was not as frequent as that of the students in Group A.

Extract 1. *Sample for Task 1*

"*Surely, everybody has a secret in his/her life. This secret might be about family life, school, lessons, friends, people, or love. I think love is a big secret in our life. Nobody knows how someone loves someone else or how much loves. Generally, we, humankind, love ourselves most. But if we are talking about love, everything changes. Sometimes, we love someone else more than ourselves. We think only him or her. Sometimes, we cannot think ourselves. It is a strange emotion but it is so…"*

Extract 2. *Sample for Task 5*

"There was a heavy downpour. Little Matthew was sitting under a bridge. He was damn cold. He was waiting for the rain to stop. In his old and torn trousers, Matthew tried to warm up himself. But no way! He was so scared by the lightning that tears were falling down on his cheeks. Suddenly an old and ugly woman appeared by the river…"

For other examples of writing submissions by other participants, see Extracts 3 to 8. During the analyses of other extracts, it was seen that students started to free themselves from the fear of

criticism regarding their ideas, emotions, and imaginations. Knowing that this intervention was an extra-curricular implementation and would not have any impacts on final grades, the students enjoyed discovering their capabilities and limits in relation to their use of English language. The pleasure they received from creative writing could easily be seen in their pieces, most of which may have been a topic for movies, sitcoms, documentaries, and other types of fiction. The creativity they reflected through those pieces far exceeded my expectations as I had only known these students from in-class activities and their writings from assignments and formal exams.

Extract 3. *Sample for Task 1*

"Dear Teacher,

I'm sorry to tell you all these things but I am sleepless for many days. Do you remember the day you saw your new car badly scratched with punctured tires? That was me! Everything started when you told me to leave the classroom and not to come back till I did my assignment. The first thing that I saw when you kicked me out of the classroom was your new car. With the ambition to take revenge, I couldn't control myself and did all the things you…"

Extract 4. *Sample for Task 2*

"I was alone in the house reading a scary ghost story. As rain was falling silently outside, the only sound was the ticking of my grandfather's clock. The dying fire cast an orange glow onto the walls. Suddenly I saw a ghost who was wearing sleeveless pink shirt and sunglasses feeding mosquitoes on my woollen blanket. I jumped out of the sofa and a helicopter flew into my room through the window. The pilot threw a rope down and screamed at me to hurry up…"

Extract 5. *Sample for Task 3*

Last night, there was a lightning

While I was camping

It was too risky

To drink some whisky

I was talking to the mosquitoes

Which were dancing on my little toes

There was something flying in my mind

"Oh God, these mosquitoes are so kind!"

Once I had a dog to take care of

Yet he died after he jumped off

I know this is a goddamn weird

Then I saw a man with purple beard

Suddenly I heard a strange sound

Hoping that it belonged to a hound

I was going to burst into tears

But I faced up with my silly fears

No time to make an objection

That's because of natural selection

I drew a picture and painted

Before I saw the hound and fainted

My eyes were wide open and I saw a beam

Oh what? Was it just a dream?

Mum was sitting by my side and saying that

"Next time, don't forget putting the blanket"

Extract 6. *Sample for Task 4*

"I'm Isaac Newton and the thing that scares me most in my life has always been seeing a rotten apple. As you all know, once upon a time, a rotten apple fell down on my head while I was sitting under an apple tree in my garden. Since then I have never sat under an apple tree. I know this is paranoia. And you might think that I am a potential maniac. But a rotten apple is a psychoactive fruit for me. Whenever I see one, I remember my miserable years. Because of the toxins in the apple that fell down on my head, I had to spend six years at a clinic and attend daily treatment programs…"

Extract 7. *Sample for Task 5*

"Carlos woke up by the side of a polluted stream. His clothes were covered with mud and were torn. Suddenly, he saw his car got stuck in the stream. It was foggy and dark. There was no sound and light. He could hear just voices of owls…"

Extract 8. *Sample for Task 5*

"Sitting at the porch of an old farmhouse, Linda, a 93-year old woman, was busy with thinking about years that passed quickly throughout her life. It was late at night. Such a lot of thoughts were flying in her mind that sleep was too far from her eyes…"

Findings in relation to posttest

At the end of the implementation stage, a short post-test (see Appendix 4) was administered to the participants to see if there were changes in their perceptions about and attitudes towards creative writing and non-academic vocabulary usage. In the first part, participants were asked to define creative writing in their own words. Their definitions exhibited the change in their perceptions and knowledge about creative writing. Specifically, the participants defined creative writing as: free writing without strict rules and borders (f=13); something improving creativity or productivity (f=10); using imagination, feelings, and thoughts (f=8); something developing vocabulary (f=6); and something fostering actual writing (f=2). Regarding their exit attitudes towards creative writing, it was seen that 84% found it enjoyable; 37% found it beneficial; 27% thought that it gave them freedom; 17% thought that it refreshed and developed their thinking; and 7% found it necessary. On the other hand, 10% did not enjoy doing creative writing and another 10% found it fairly difficult.

In the second part, the participants were asked to rank the creative writing tasks according to them being difficult, easy, and enjoyable. The results revealed that the task the students perceived to be the easiest was *random words epigraph* (46%), which was followed by *secret confession* and *short story competition* (23% each). *Historical fiction*, on the other hand, received the highest ratings in relation to the most difficult task (50%). When the students were asked which task they enjoyed the most, half of the participants selected *random words epigraph*, which could imply that the students tended to find a task easier if they enjoyed it more or vice versa (see Table 3).

Table 3 *Participants' Attitudes towards Creative Writing Tasks (post-test results)*

Tasks	the easiest %	the most difficult %	the most enjoyable %
Secret Confession	23	13	10
Short Story Competition	23	7	17
Random Words Epigraph	46	17	50
Historical Fiction	0	50	10
Jumble Story	7	13	13

In the final part, the students' perceptions in relation to their level of productive use of non-academic vocabulary were investigated through preset percentages. In line with the results, the groups were compared and striking differences were obtained. As shown in Table 4, Group A, who had vocabulary revision sessions, reported that they had a higher level of non-academic vocabulary usage, which ranged from 60 to 100%. To exemplify, 68% of Group A thought that they were able to use the vocabulary acquired in revision files to a facility of 80 to 100%. And the rest (32%) thought that they were able to use the vocabulary acquired in revision files to a facility of 60 to 80%. Receiving no vocabulary revision sessions, Group B, on the other hand, reported that they had a lower level of non-academic vocabulary usage, which ranged from 0 to 80% facility. Nevertheless, their perceptions were higher than their actual usage of non-academic vocabulary in the writings as they were able to use the non-academic vocabulary covered in the files to an extent of 2 to 3% (see Table 4).

Table 4 *Perceptions on non-academic Vocabulary Usage by Groups*

Question	Preset Percentages	Group A	Group B
		f	*f*
To what extent were you able to use non-academic vocabulary you acquired in advance when doing your creative writing tasks?	0 - 20%	-	5
	20 - 40%	-	4
	40 - 60%	-	8
	60 - 80%	8	8
	80 - 100%	17	-

Conclusion

On the basis of the findings emerging in this research, EAP learners' perceptions about and attitudes towards creative writing could be directed to a positive extent through various tasks implemented in a two-month period, and their productive use of non-academic vocabulary could also be fostered with the help of vocabulary revision files. The implementations performed within the scope of this study seem to be beneficial to L2 learners in an EAP context, and could be used as an attempt to insert creative writing tasks into the curricula of EAP programs, which could make learners more familiar with creative writing styles. The literature reviewed throughout this paper discusses additional benefits of creative writing from a variety of perspectives. Specifically, the inclusion of literary works or creative writing tasks into language classrooms is claimed to contribute not only to learners' creative writing but also to their academic writing abilities (Bussinger, 2013; Hirvela, 2005; Ostrow & Chang, 2012), vocabulary building (Ying, 2008) and communicative competence (Smith, 2013). This improvement could be ensured at all levels, because no matter what levels of proficiency the learners bring to class, "creative writing offers an avenue for all students to improve their English writing skills" (Ross, 2007, p. 14). This study further justified that tertiary level students having more academic concerns and acquiring more formal language due to their curriculum could enjoy and benefit undertaking extra-curricular creative writing activities. Such an enjoyment could also motivate EAP teachers to include more free writing activities and more literary pieces pertaining to the target language they teach. Considering the positive gains on the side of both learners and teachers, using creativity in academic language instruction could facilitate the notion of seeing the language as a whole.

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Appendix 1 *Pre-test Questions*

Part 1: What do you know about creative writing? Can you give an example?

Would you like to do creative writing in this class?

Would it help you develop your writing skills and vocabulary usage?

Part 2: Have you got any creative writing experience before?

If so, what sort of writing was it, how did you feel when writing that piece, and how much did it help your writing skills?

Part 3: What is academic vocabulary? Can you give a few examples? How productively are you able to use non-academic vocabulary in written or spoken English?

What is non-academic vocabulary? Can you give a few examples? How productively are you able to use non-academic vocabulary in written or spoken English?

Appendix 2 *Sample Items from Non-academic Vocabulary Revision Files*

go bananas	*penny-pincher*	*reserved*
old as the hills	*battle of words*	*outgoing*
look blue	*pickpockets*	*weird*
burst into tears	*midpoint*	*open a can of worms*
sleeveless	*long johns*	*tolerate*
pinch	*mosquitoes*	*bamboozle*
give away secrets	*outmoded*	*fly in one's mind*

Appendix 3 *Creative Writing Tasks*

I. Secret Confession – a letter of your confession

"You must stay drunk on writing so reality cannot destroy."

Ray Bradbury - American writer

Think about a secret you have to confess that seems difficult to share with other people, but finally you have the courage and want to share it by writing. It can be a real event from your past memories or a completely imaginary situation that you could make up. It doesn't have to be related with your own life, as it could be someone else's confession shared with you some time ago. What is important here is to write it in first person singular as if you had experienced those events or situations. Write a letter in which you reflect on the secret, explore why it needs to be confessed, think about who will be affected if the secret is known, and consider why you are afraid. It is possible that you can write this confess letter in a paper-pencil format or as an e-mail. Still, it will be a real letter addressed to a particular person (a close friend, a girl/boy friend, a teacher, a school principal, a family member, etc.); a group of people (classmates, colleagues, relatives, etc.); or a society (the police, the public, a company, readers of certain magazines/papers, Internet followers, blogospheres, etc.) that might or might not be affected by your confession.

II. Short Story Competition – a short story of imagination

"The role of a writer is not to say what we all can say, but what we are unable to say."

Anais Nin - French-Cuban author

A magazine is running a short story competition. To enter the competition you have to submit a story <u>either</u> starting <u>or</u> finishing with the words given.

Starting options (choose <u>either of</u> the beginnings and complete the story):

I was alone in the house reading a scary ghost story. As rain was falling silently outside, the only sound was the ticking of my grandfather's clock. The dying fire cast an orange glow onto the walls. Suddenly……

Tuesday started like any other day: shower, breakfast, paper, crossword, and then don't forget the teeth. All was going well, on schedule, according to plan, just like any other Tuesday. Until! Until my……

Finishing options (choose <u>either of</u> the endings and write a beginning for the story):

……Now Richard was filled with regret as he looked around the space inside the four walls of the tiny cell. Thinking of the years lay ahead; he heard the heavy prison door shut behind him.

……Henry, standing at the entrance of the church, was staring at Angela with a flourish of fake joy. He showed his fingers kept crossed. Catching the signal from her ever biggest love, Angela brushed the skirt of her wedding dress, took a deep breath and walked towards where he was going to sit as a bride.

III. Random Words Epigraph – writing your poem

"To me, the greatest pleasure of writing is not what it's about, but the inner music that words make."

Truman Capote - American author

Decide on randomly-chosen entries from the vocabulary covered in this class. You can do this just by flipping through the page, closing the eyes, and putting fingers down on the page. After getting all the entries, you need to shape your list of entries into a poem, using <u>at least ten</u> of the

entries. You can, of course, use them all if you want. You can add articles, helping and to be verbs, coordinating conjunctions, and prepositions. It is all up to you to incorporate the themes and images that you are interested in. Be as creative as you can!

IV. Historical Fiction – a diary of a historic figure

Choose a historical figure. You can find background information about famous historic figures from the website: http://www.bbc.co.uk/history/historic_figures/

You can choose one of the following sentence beginnings and compose a diary in first-person, speaking as the historic figure you have chosen. You can explain the figure's wish, dream, regret, or fear. This is going to be a piece of diary that might be a topic for a prospective documentary. You can also create your own beginning sentence.

- *The thing that I regret most about my life is ....*
- *If I could accomplish one more thing, I would ....*
- *The accomplishment that I am proudest of is ....*
- *If I could live anywhere in the world, I'd choose ....*
- *The saddest moment in life was when ....*
- *My favorite childhood memory is ....*
- *The thing that scares me the most is ...*

V. Jumble Story – a mix and match story

There are four sets of cards: (a) character; (b) setting; (c) time; and situation. Choose a card from each set, mix and match them to create your own story.

Appendix 4 *Post-test Questions*

Part 1: Can you describe, in your own words, what the creative writing is?

How do you feel about creative writing now?

What are your opinions about creative writing?

Part 2: Which creative writing task do you think was the easiest/the most difficult to work on? Which one did you enjoy best when writing?

Part 3: To what extent were you able to use non-academic vocabulary you acquired in this class when doing your creative writing tasks? a) 0 to 20%; b) 20 to 40%; c) 40 to 60%; d) 60 to 80%; e) 80 to 100%.

“La Mano del Escritor” (the Writer’s Hand): Introducing Latina Poetry in English Class

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Abstract

Latino/as constitute the largest ethnic minority in the U.S. population, and having at least some contact with Latino/a culture and the Spanish language is a part of growing up in the United States. Indeed, Latino/a literature (written by residents of the United States, as opposed to Latin American literature, written by authors of the Spanish- or Portuguese-speaking nations south of the United States and in the Caribbean) is in fact American literature. Many works by Latino/a writers include code-switching, and are particularly valuable as they reflect the bilingual, ethnically-mixed reality of life and cultural identity for millions of Latino/as and their neighbors. There is a wealth of thought-provoking works to choose from, largely unexplored in English classrooms in Japan, with themes both culturally-specific and universal. Focusing on the works of Latina writers adds gender issues to the discussion, encouraging an intersectional approach, which means that culture, race, class, and gender are ideally viewed in context and in connection. Poetry has the added benefits of being short, strongly language-focused, and emotionally intense, which allows readers to connect personally with the works, even if the cultural or linguistic background is “foreign.” This paper focuses on four representative works by Latina poets, which have been read and enjoyed by students at two Tokyo universities.

Background and Terminology

The origin of my interest in Latino/a literature is highly personal, as I grew up in Los Angeles and Connecticut, where many of our neighbors were Latino/a: Mexican, in the former, and Puerto Rican, in the latter. “Minority” would in fact be a misnomer in describing these ethnic communities, because at least half of my elementary school classmates spoke Spanish at home. Spanish was spoken, along with frequent, natural code-switching, on the streets, in the shops, and in the hallways at school. The language and culture were a part of daily life. These memories had been buried after

a quarter-century of living in Japan, but returned as I began researching multi-ethnic writers for my course syllabuses, and I also began to realize that few of my colleagues seemed to be including the work of Latino/a writers, at least not as a main focus.

Latino/as are the largest ethnic minority in the United States, comprising nearly 18 per cent of the population. They originate from 21 different Spanish-speaking countries, and while bilingualism is not universal, it is widely considered in the Latino/a community to be a treasured, important cultural bond which links a wide variety of cultures. A full 95% of respondents to a recent survey considered Spanish speaking skill to be important or very important for their children (Taylor et al., 2012, para.2). Regarding terminology, there is disagreement about whether the term "Hispanic" or "Latino/a" is preferred. Hispanic, still used by the U.S. government, but disliked by many as it reflects the history of colonization, means anyone whose ancestors came from a Spanish-speaking country; thus, it technically includes Spain itself. Latino/a generally refers to anyone residing in the U.S. whose ancestors came from Latin America, so it can include Brazil, although this is also a source of dispute. Regardless, most Latino/as responding to a recent Pew Research survey said that they actually refer to themselves as being from their country of origin: Mexican, Cuban, etc. (Taylor et al., para 1).

As readers of this journal are undoubtedly aware, Spanish is a gendered language, unlike English and Japanese, in which words are socially marked. However, when writing in English "Latino/a," along with variations "Latin@" and "Latinx," is commonly used in both popular and academic texts to avoid using a generic masculine, in order to reflect "a history of the struggle of Latinas to fight for gender equality" and "foreground an all-inclusive (gender and sexuality) worldview" (Aldama, 2015, p. 4). Thus, "Latino/a" will be the main term used in this paper, although some readers may find it awkward. "Latina" will be used when referring specifically to the four female poets whose work will be discussed. "Hispanic" will only be used when used by the original author.

Rationale

For the above reasons, Latino/a culture, along with the Spanish language, should be viewed as a vital, significant part of U.S. culture, and therefore of American literature. If teachers ignore this, they are presenting an incomplete sampling and doing students a disservice. Based on nearly twenty years of experience teaching in Japan, I can safely report that almost all students in my

English classes have expressed interest in the culture of the U.S., but have a rather limited view of its racial and ethnic complexity. Gender, too, is a topic that draws interest, and I find that making students aware of the intersectional issues, the double oppression experienced by Latina women in mainstream American culture, is a worthwhile goal.

Moreover, because nearly all of the poets assigned in my classes are still living, students can identify with the language and culture more easily. These works are not only contemporary; they are authentic content material, and for most students (and not a few colleagues!) information about Latino/a culture is completely new. It is simply not being taught with any frequency in higher education in Japan.

Representative Poems

This paper will now take a closer look at four poems which have been well-received by English literature students at two universities in Tokyo. The first is by Carmen Tafolla, from San Antonio, Texas, near the Mexican border. Tafolla is known for her essays and fiction as well as poetry, and her engaging performances of her work are easily available online. She often omits the use of capital letters to reflect her bilingual heritage, as they are rarely used in Spanish except for proper names. Her poem "marked" (2004) begins as follows: "Never write with pencil, *m'ija*./ It is for those who would erase." *M'ija* is an abbreviated form of *mi hija*, which literally means "my daughter," but is used as a term of endearment, similar to "sweetheart" or "honey" in English. The narrator addresses a younger woman, not necessarily her actual daughter, encouraging her to express herself (possibly as a writer) and make her permanent mark on the world: "Write with ink/ or mud/or berries grown in gardens/never owned, or, sometimes, if necessary,/ blood" (p. 97). This final sentence, referring to the problem of Latino/a economic oppression in U.S. society, further acknowledges the debt owed to past generations, often forced to perform menial labor in order to provide better opportunities for their children.

A similar tone is found in the next poem, "apprenticeship," by Evangelina Vigil-Piñón (2011), also Mexican-American from Texas, and who, like Tafolla, often omits capital letters (NB: Vigil-Piñón changed her name when she married; her earlier work is published under the name Vigil.). "apprenticeship" is an *abuelita* (grandmother) poem, a subgenre of Latina poetry in which a wise grandmother gives advice, tells stories, and reminds her granddaughter of their history. Young children in Latino/a culture are often raised by their grandmothers while their parents are working.

This is also traditionally common in Japan, so it is a point with which many students can identify. Vigil-Piñon code-switches from English to Spanish throughout the poem: "…I do believe/lo que nos dice/la mano del escritor:/ that life is remembering" (*editor's translation: What the writer's hand tells us*). The grandmother is inspiring the poet's voice through storytelling, passing down family history and cultural traditions. The relationship between the narrator and her *abuelita* is warm, close, loving, and clearly a source of strength and empowerment for the writer, who concludes "I want to be an artist like her" (in Stavans, Ed., p. 1414).

Gender issues are more specifically addressed, along with a more challenging intergenerational relationship, in "Dusting," by Dominican-American poet and novelist Julia Alvarez (1996). The tone of "Dusting," unlike the two poems above, can be considered defiant, rebellious, even hostile. The narrator helps her mother with this most basic of household tasks, and repeatedly writes her name in the dust on the furniture, while her mother follows and immediately wipes her writing away: "She erased my fingerprints/from the bookshelf and rocker,/polished mirrors on the desk/scribbled with my alphabets." Her mother appears to silence her, putting limits on her and forcing her to play a traditional domestic role which might be considered oppressive. The daughter ends by declaring "I refused with every mark/ to be like her, anonymous" (p. 9). Rather than emulating and admiring her mother, the narrator rejects her. Her mother's insistence on making her daughter do household chores makes her all the more determined that her voice must be heard.

Interestingly, this was not the author's intention. In a reflective essay on her process in writing this poem and the others which she calls her "Housekeeping Poems," Alvarez (in Meyer, 2007) writes that she sees housework not as an "oppressive role," but as an art, "the crafts we women had," a creative way of expressing themselves. Indeed, she quotes Dylan Thomas: "we sang in our chains like the sea," finding beauty within the limitations placed upon her by cultural tradition. She asks, "Isn't it already thinking from the point of view of the oppressor to say, 'What we did was nothing?'" (in Meyer, p. 437). Thus, she does not deplore domestic work, but admires it as a statement of strength, creativity, and identity. By writing her name, she owns that dust, rather than letting it bury her.

The fourth and final poem is "The Chameleon" by Puerto Rican author Judith Ortiz Cofer (1993), which specifically addresses issues of racism and immigration. The author's family moved from Puerto Rico to the mainland U.S. when she was a child. Since Puerto Ricans are U.S. citizens,

they can move back and forth and work in the U.S. legally. Nevertheless, it is clear from this poem that Cofer is dealing with a cultural adjustment, and not feeling at home in her new location or in her own skin: "….I stayed the same,/ and kept him behind a screen/ until he had shown me his rainbow…." Unlike the captive lizard, she cannot change color, and must come to terms with her identity, thus overcoming her insecurity and the racism of white-dominated society. In a reversal of the traditional gaze, the chameleon watches the narrator: "He just kept his eyes on me/ as if waiting for me to change." Subject and object are deadlocked, and realizing that she must accept herself as she is, the narrator opens the door to the cage, but the chameleon stays and continues to watch her, and she repeats "his eyes on me/ as if waiting for me to change" (p. 147). In the end, the change must be from within: in her attitude, not her skin color. The tone can be viewed as either self-confident or simply accepting reality; hopefully, it is the former, although an important shift in consciousness is made either way.

Classroom Application and Student Response

These four poems were introduced at two different universities in Tokyo, in a required first-year class called "Discussion and Presentation," and in a third-year elective class, "Public Speaking and Performing Multiethnic American Poetry." All students were English Literature majors with a wide range of language skill levels. After a very brief introduction by the teacher, students selected the poems with which they felt the strongest connection, and formed groups with classmates who had chosen the same poem. They were asked to read the poems aloud together, while finding the literal subject, what they thought it represented, and the poem's tone or emotional atmosphere. After this initial reading and basic interpretation, they were allowed to spend a few minutes looking up their chosen poet's background on their mobile phones, and to underline or circle any words or sentences they thought were important or particularly impressive. The use of dictionaries was discouraged until they had made an effort to understand the meaning from context and share their first reactions. The instructor walked around the room, available for questions, clarification, and help with pronunciation, but at this stage the goal was for the students simply to grasp the main ideas on their own, and to connect emotionally with the poems.

After discussing and practicing in their groups, there was a whole class question and answer period, followed by a five-to-ten minute pair discussion and practice session with a classmate who was performing a different poem. During this session, each partner was required to make at least

one suggestion for improvement in content or delivery, and ask at least one question about their partner's poem. The next time the class met, each student gave a two-to-three minute presentation in which they recited their poems, followed by a brief analysis and reaction. While a student recited, their classmates filled out a simple evaluation form to critique and comment on each performance regarding the speaker's voice, expression, and understanding of the poem's meaning. Due to time constraints, questions and comments were shared after all the presentations were completed. Finally, a short reaction paper was assigned, to give students the opportunity to reflect further on their poems and on the presentations as a whole. Most agreed that hearing the same poem recited and analyzed by several different people deepened their appreciation and understanding, and a common remark in the essays was that they now liked poetry more than before and wanted to read more poems.

All of the poems evoked a strong personal response from the students. Tafolla's "marked" was seen as strong and inspiring. The last line, which exhorts the daughter to write in "sometimes if necessary/ blood," shocked several of the students because of its graphic imagery, but all of them found it impressive. When the instructor pointed out that "berries grown in/ gardens never owned" refers to the economic oppression of Latino/as in the United States, one student remarked that she admired the determination of people who worked at low-paying jobs so that their children could have better lives. At this expensive private university with its rather privileged student body, this moment of class-consciousness was a valuable experience.

"apprenticeship" was chosen almost exclusively by students, male and female, who either were studying Spanish, or who had fond memories of their grandmothers. Some students said that they did not connect with the poem, and therefore chose another, because they were intimidated by the code-switching. However, it was ultimately agreed that the Spanish words express the narrator's close bond with her grandmother and the Mexican-American culture, and their connection and appreciation of the poem increased once they realized that Spanish pronunciation is actually not so different from Japanese. The last line, in which the *abuelita* is called "an artist" for her storytelling, led to a discussion of the stories the students were told when they were children, and the universal importance of stories in any culture.

"Dusting" struck a chord, especially among the female students, who identified with the narrator's conflict with her mother. This poem, for those who selected it, reflected challenging mother-daughter relationships, and the desire to establish one's own identity. A lively discussion

arose in the first-year class, when students were asked to imagine the poem's narrator as a boy. The students felt that changing the child's gender completely altered the tone of the poem. A male student said, smiling, that he often "helped" his mother with housework in this way, but his behavior was seen as mischief, rather than actual rebellion. For the female students, however, the tension between mother and daughter was felt to be much more serious.

"The Chameleon" proved to be the most popular poem among the students in both classes. Although none of them was familiar with Puerto Rican culture, most could relate to the child's desire to be someone else, to change in order to fit in with her peers, to become more attractive and socially acceptable. They were particularly fascinated with the idea that "changing color" refers to racism, both in society and within the narrator herself. They were surprised to learn that discrimination based on skin color is a serious problem even within the Latino/a community, and this proved to be an excellent opportunity to introduce the concept of internalized oppression. They also expressed much interest in Cofer's description of the immigrant experience, although as mentioned above, her family already had U.S. citizenship; they did not actually immigrate, but simply moved from one part of the country to another. One student commented that the chameleon may represent America's "rainbow" of ethnic groups, while the cage represents the limitations placed upon people of color by racist stereotypes. Finally, they were impressed by the last stanza, which expresses the author's conclusion that ultimately, people have to accept themselves as they are.

Conclusion

While great strides toward gender equality and ethnic diversity have been made, English literature curricula in Japanese higher education, and probably many other locations around the world, tend to emphasize canonical, mostly white, male writers. Introducing contemporary, multiethnic works written by women not only broadens students' perspective, it allows a language focus which is modern, accessible, and reflects the diverse reality of American society. It also provides instructors with the opportunity to encourage students' cultural sensitivity and awareness of racism and sexism. In particular, a gap exists in students' knowledge because Latino/a writers rarely appear on syllabuses, despite them being such a large, vital part of American culture. On the other hand, for teachers who prefer not to focus explicitly on political issues, the poetry of Tafolla, Vigil-Piñón, Alvarez, and Cofer is worth reading simply for its literary quality, and has proved to be both enjoyable and thought-provoking material for the language and literature classroom.

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Appendix 1 *Useful websites for classroom activities*

www.everydayfeminism.com has excellent short articles with an intersectional feminist focus.

www.readwritethink.org The name says it all!

www.poetryoutloud.org is a site for a well-known recitation contest in the U.S. Has scoring rubrics, tips for presentation skills, suggestions for practice, and videos of recitations by the amazing young people who have won this contest (some of which can also be found on YouTube).

www.tolerance.org has teaching activities, resources for reflection and professional development, and articles about all aspects of tolerance, diversity, and how we can work to eliminate all forms of discrimination.

www.teachingmatters.org has excellent downloadable worksheets to get your students reading, understanding, and writing poetry.

www.diversityinc.com has timelines and fact sheets for most minority groups in the U.S. and excellent articles about eliminating discrimination and encouraging diversity.

http://www.pewhispanic.org/ is a one-stop resource for reliable information about the Hispanic population of the United States.

www.latinorebels.com is an independent media page with news, culture, and commentary of, by, and for the Latino/a community.

Using Parallel Texts to Teach *Waka* (Tanka): An Introduction to a Preliminary Research Project

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Abstract

Under the project to globalize Japanese universities, the instruction of Japanese culture in English both at home and abroad is of increasing interest (MEXT 2015). This paper introduces a text designed to facilitate the instruction of a fundamental part of Japan's literary heritage, *waka*. This multinational and multilingual literary project was launched by Morita Teiko, professor at Otemae University, a small, private institution in western Japan. Here, the authors introduce the bilingual text, and describe broad ways it can be an asset in any literary or EFL classroom. Furthermore, many of the techniques we discuss here are broadly applicable to the instruction and enjoyment of Japanese poetry in English.

CLIL Education in Japan

As part of globalization, English and international communication are becoming increasingly more important. Within Japan, companies such as Honda, Sony, Softbank, Shiseido, Rakuten, and UNIQLO, among others, have adopted English for use in business, making international communication skills a practical tool for domestic and international work (Neeley, 2012). In Japanese universities, the increasing prominence of English language instruction is accompanied by pedagogical shifts toward content and language integrated learning (CLIL) courses designed to promote not only language proficiency but also learning autonomy.

With the launch of its Global 30 project, internationalization and content-based English language higher education has become a priority for MEXT (MEXT, 2008; 2015a). Thirteen Japanese universities were selected to launch the globalization project, which has a stated goal of increasing the numbers of international students in Japan to 300,000 (MEXT, 2008). In the thirteen institutions, degree programs in several subjects, from the sciences to the humanities, are offered entirely in English (MEXT, 2012). In fact, while hard science and computer technology classes

make up the bulk of Global 30 degree program courses offered across the thirteen universities, Japanese Cultural Studies are also prominent in the course listings (MEXT, 2015b). Initially, the project seems to be reporting some success. As part of the Global 30 project, Osaka University is offering high level classes, which are very popular with students, and they plan to continue the courses after the Global 30 project finishes (Parsons and Walker, 2014).

Related to this internationalization is the establishment of similar Global Studies departments or divisions in universities across Japan that offer content courses taught in Japanese. Chilton (2016) gives the example of Tama University's School of Global Studies, and in this article I draw on my experiences as part of Otemae University's Institute of International Education. In fact, there are numerous similar examples to be found in all manner of universities across Japan. While these may not be degree-granting programs, they are aimed at offering courses to teach content courses for both Japanese students who want combined content and language education as well as foreign exchange students who often wish to study Japanese culture. In many cases, the English levels of the international students are higher than their Japanese. Homework may be bilingual, but class discussions take place in English.

At Otemae University, Global Japan Studies courses are classes that are offered for credit and are part of both the International Relations and the English Communication major programs. The literature class is an elective that is taken by many students who want to study content-based courses in English. The classes are small, usually around twenty students. There is a mix of students, including high level Japanese students; international students who are enrolled in a four-year degree program at Otemae; and short-term study abroad students from America or Europe. Native languages include Japanese, Korean, Tagalog, Thai, Chinese, French, and English, among others. The course aims to introduce canonical works of Japanese literature while at the same time introducing the fundamentals of reading literature. Teaching the class in Japan to an international group of students learning both Japanese and English allows for further, nuanced discussions about translation and how the languages actually work. Classes are student-led and discussion-based, with some questions and guidance from the teacher, as discussed below.

Scholars at Sophia University, one of the thirteen, elite institutions participating in the Global 30 program, have published a series of books on CLIL instruction in Japan, situating it within global trends and arguing for its efficacy, and giving broad recommendations for CLIL implementation in Japanese universities (Watanabe, Ikeda, & Izumi, Eds., 2011; Izumi, Ikeda &

Watanabe, Eds., 2012; Sasashima, Ed., 2011). Broadly speaking, CLIL combines the 4Cs (communication, content, cognition, and community) (Izumi, Ikeda & Watanabe, Eds., 2012), making it a content-driven course that also extends language education (Coyle, Hood, & Marsh, 2010).

There are several difficulties in teaching CLIL courses in Japan. Students come from many countries and have different academic backgrounds, making some more familiar with the content-based subject matter than others—indeed, some students have little interest in the subject at all. Compounding, the lack of knowledge of subject matter, English and Japanese language levels can be very mixed, and oftentimes a student's native language is neither English nor Japanese. At the same time, a common uniting factor in such courses is a shared interest in the subject. The next difficulty, then, is finding materials that are appropriate to a CLIL course of mixed level students from diverse cultural backgrounds.

Teaching Literature in Japan

In my own CLIL courses, I teach Japanese literature and culture. Classes tend to be between 15-30 students, with a mix of both high level Japanese students and international learners. The students who enroll in my literature classes are interested in literature but have no experience of studying it formally. In this article, I discuss a textbook designed for literature classes where the target language is not the same for all students.

One of the notable elements of Japanese literary culture is the long history of poetry. Most students are familiar with haiku, a poetic verse of 17 syllables in three lines (the syllabic pattern is 5-7-5). Students and poets around the world compose haiku in every language, and it has become a truly global phenomenon.

In contrast to the global recognition of haiku, *waka* (*tanka*) has received comparatively less international attention. This may be in part because it is a challenging literary form to translate. Indeed, historically, waka has been treated as a uniquely Japanese genre, and has been held up as an example of the exceptionalism of Japanese aesthetic sensibilities, in particular by right-leaning thinkers such as Shoichi Watanabe (Yoshino). While recent scholarship has debunked the mythology of the exceptionalism of Japanese poetry (Kawamoto, 2000), teaching tanka in CLIL courses in Japan remains a challenge for the reasons given above. Thus, many CLIL courses that teach Japanese literature in English to Japanese and international students (and, too, many Japanese

literature classes in Western institutions) tend to focus on short stories, and perhaps haiku, as being representative of Japanese literature.

To correct this omission and to make waka more accessible to international audiences, Morita Teiko, a professor at Otemae University, a small, private institution in western Japan, has launched a research project that includes scholars of Japanese literature from several nations designed to create bilingual texts for use in literature classes. Although the project is ongoing, in February of 2016 she edited a preliminary textbook compilation of five waka poems by Kakinomoto no Hitomaru (Poem No. 266, Volume 3 of the *Man'yoshū*); Fujiwara no Toshinari (Poem No. 259 in Volume 4 of the *Senzai wakashū*); Gomizuno-o (from *Gomizuno-o in gyoshū*); Kagawa Kageki (from *Keien isshi*); and Akashi Kaijin (from *Hakubyō*). The poems we selected cover a broad time frame, from 710 to the 1930s. In keeping the range so large, we aimed to demonstrate the endurance, continuity, and at the same time the transformations of the poetic form.

The layout of our text

Each poem has six discussion points, written in both English and Japanese. These are:

An introduction to the author

An introduction to the historical milieu and the specific circumstances relevant to understanding and interpreting the poem

The poem itself

The poem in romanized form

A glossary of terms and their poetic or grammatical meanings

An English translation of the poem

Through its bilingual nature, the text we have designed lends itself to many uses. First, the text itself can be a basis of classroom discussion. Tanaka (2015, 2016) has advocated for the use of bilingual mirror texts and for productive discussions based on poetry in translation. For some students, their Japanese is stronger than their English, and for others, the opposite is true, so that using the text creates a fairly uniform level of understanding to begin class discussions. By using a bilingual textbook, learning in two languages is foregrounded, and the text explicitly fosters classroom discussion of the function and meaning of language. That is to say, this textbook is designed with the mirror text function in mind, and it also foregrounds the act of translation as a

discussion starter. See Figure 1 for the example pages for a poem by Akashi Kaijin and how it is presented in the text.

1.

在るまじき命を愛しくうちまもる噴水の水は照り崩れつつ
明石海人
Akashi Kaijin

①作者概説
本名野田勝太郎（1901-1939）、静岡県沼津市に生まれた。「海人」以外に「明石無明」というペンネームも用いた。小学校に教員として勤めながら妻と結婚し、子供二人も生れた。しかし、26歳のとき、ハンセン病と診断され、兵庫県の私立明石楽生病院などで治療した後、1932年、32歳のとき、国立療養所長島愛生園に入園した。入園する前から絵や日記などを書いていたが、愛生園に入ってから、愛生園の眼科で歌人であった内田守（ペンネーム内田守人）の援助によって、34歳頃から熱心に短歌を発表し始めた。親戚からの経済的な支援を受けながら、短歌の才能によって、特別扱いをうけたと言われている。文壇からも注目され、1937年の『新万葉集』に11句が掲載された。さらに、亡くなる直前に歌集『白描』が出版され、ベストセラーとなり、25万部が売れたといわれる。病気が進化する過程で盲目になり、気管切開もうける。1939年 6月 9日に永眠した。

A Brief Introduction to the Author
Real name Noda Katsutarō (1901-1939), born in Numazu City in Shizuoka. He also used the pen name "Mumyō," or "No light." While working as an elementary school teacher he married his wife and they had two daughters. At the age of twenty-six, however, he was diagnosed with Hansen's disease. He entered the national hospital of Nagashima Aisei-en after receiving private treatment from regional institutions like Akashi Rakusei Hospital. Before his institutionalization, he sketched and kept a diary, but after he entered Aisei-en, with the encouragement of eye doctor and tanka poet in his own right, Uchida Mamoru (pen name Uchida Morito), at age 34 Kaijin began to compose tanka in earnest. Because he received financial support from his family and because of his poetic talent, he was said to have received special treatment within Aisei-en. He was recognized by the literary coteries of the time, and in 1937, 11 of his poems were selected to appear in the national compilation of the New Man'yōshū. In addition, immediately before his death he published the poetry collection Ink Sketches, which went on to become a best seller, with more than 250,000 copies sold. As his illness progressed, he first went blind and underwent a tracheotomy before passing away on June 9, 1939.

2.

②自画像 (Self Portrait)

1934年、神谷書庫
1934, held at the Kamiya Library of Aisei-en

③本文
在るまじき命を愛しくうちまもる噴水の水は照り崩れつつ

④ローマ字表記
Aru majiki
Inochi wo oshiku
Uchimamoru
Fukiage no mizu wa
Teri kuzure tsutsu

⑤語釈

在るまじき Arumajiki
［連語］《動詞「あり」の連体形+打消し推量の助動詞「まじ」の連体形。連体詞的に用いる》あってはならない。あるのがつらいというニュアンスもある。
A phrase (the verb "to be," ari, in its attributive form and the negative conjectural auxiliary verb "maji" in it attributive form. It is used as an adnominal adjective to mean something should or cannot be; it connotates something unpleasant or a dissatisfaction with circumstances.

命を愛しく

inochi wo oshiku
「命」はハンセン病を宣告された明石海人自身の命。病を宣告されたので、これまでよりいっそう自分の命を慕わして愛しく感じている。
In this context, "inochi" refers to the life of Akashi Kaijin himself after he has been diagnosed with Hansen's disease. With this phrase the poem expresses a tender sadness and gentle longing for the life that has been completely changed by this diagnosis.

うちまもる uchimamoru
《他動詞ラ行四段活用》じっと見つめる。
→ Verb, to stare fixedly at.

噴水の水は
Fukiage no mizu wa
上野の博物館の広庭にある噴水。詞書に「行楽の人に群れて、上野の山に来つれどもまた行くべき方もなく、人なき処をもとめて博物館の広庭をさまよふ」とある。
Concretely, this is the fountain in the gardens around the museum in Ueno. The note that introduces this poem (*kotobagaki*) states: "I need not to have come among the crowds; I came to the hills of Ueno as I had nowhere to go; looking for a deserted place, I wander through the grounds of the museum."
The fountain evokes imagery of sparkling water spurting up. In this poem, however, rather than the strength of the power of the water shooting through the air, the emphasis is on the dissolution.

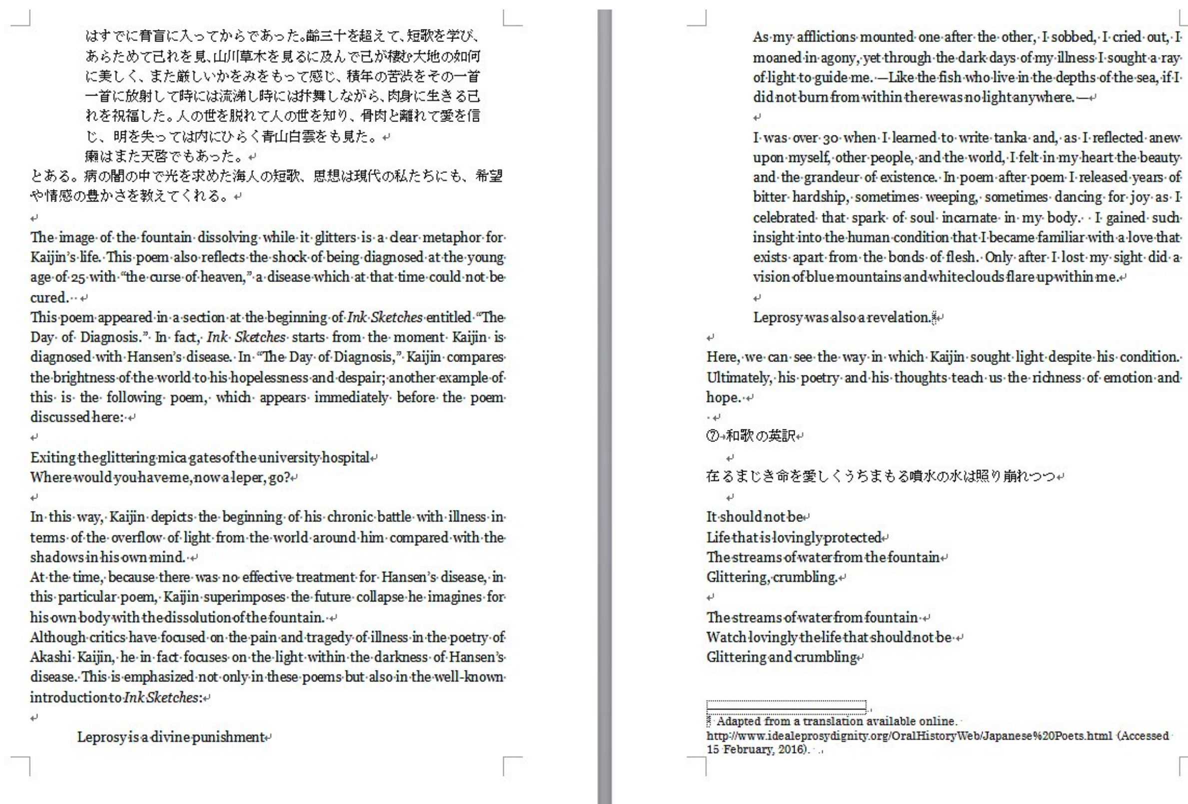
照り崩れ terikuzure
この歌の前に、「診断を今はうたがわず春まひる癩に堕ちし身の影ぞ踏む」という歌があり、季節が春とわかる。海人は桜満開の頃、東京帝国大学医学部付属病院でハンセン病と診断され、1926年 4月末に富士根尋常高等小学校を退職する。春の昼の太陽に照らされ、輝きながら噴水が立ち上がり崩れてゆく様子が海人の心を暗に示すように描写されている。
The poem before this piece reads:
I cannot now doubt my diagnosis, at noon on a spring day
I descend into leprosy, trampling the shadow of my body
From this, we know the season that the poem was written in was spring; his illness was diagnosed at the hospital attached to the medical division of Tokyo Imperial University around the time when the cherry blossoms were in full bloom in the spring of 1926. He resigned from his teaching position at Fujine Higher Elementary School in late April of that year.
This poem depicts the midday springtime sun glittering in the water as it sprays and then dissolves.

つつ tsutsu
［接助］《動詞・動詞型助動詞の連用形に付く。》和歌などの末尾に用いられ、余情・感動を表す。
Tsutsu is a conjunctive particle used to connect verbs and verb-type auxiliary verbs. It is used with the continuative form of a verb and implies an ongoing or continuing action.
When used at the end of a *waka* poem in this way, *tsutsu* hints at an excess of emotion, inexpressible in words. It gives voice to emotion while amplifying the feeling and its recurrence.

⑥解釈
輝きながら崩れていく噴水が自分の人生と重ねて描かれている。25歳の若さで、当時治療のできない「天刑病」（ハンセン病）と診断されたショックがこの歌に表れている。当時、ハンセン病は特効薬がなく、しだいに体が崩れていくと思われていた。海人は自らの崩れていく容貌と噴水の動きを重ねて描いている。
この歌が収められた連作「診断の日」は『白描』の第一部の冒頭にある。つまり『白描』は海人がハンセン病を宣告される場面から始まっているのである。「診断の日」の中には、海人が世界の輝きと自分の絶望を対比して描いた次のような歌もある。

雲母ひかる大学病院の門を出でて癩の我の何処に行けとか

このように、闘病生活の始まりを、光あふれる世界と自分の心の中の影を対比させながら描いてゆく。
一般的に海人の作品は病苦の悲劇に注目して読まれるが、海人自身がハンセン病の闇の中に光を求め、見いだそうとする心の働きがあることにも注目したい。例えば、『白描』の序に、
癩は天刑である
加はる笞の一つ一つに、鳥咽し慟哭しあるひは呻吟しながら、私苦患の闇をかき捜って縷の光を渇き求めた。—深海に生きる魚族のやうに、自らが燃えなければ何処にも光はない—さう感じ得たのは病



はすでに育盲に入ってからであった。齢三十を超えて、短歌を学び、あらためて己れを見、山川草木を見るに及んで己が棲む大地の如何に美しく、また厳しいかをみをもって感じ、積年の苦渋をその一首一首に放射して時には流涕し時には抃舞しながら、肉身に生きる己れを祝福した。人の世を脱れて人の世を知り、骨肉と離れて愛を信じ、明を失っては内にひらく青山白雲をも見た。
癩はまた天啓でもあった。
とある。病の闇の中で光を求めた海人の短歌、思想は現代の私たちにも、希望や情感の豊かさを教えてくれる。

The image of the fountain dissolving while it glitters is a clear metaphor for Kaijin's life. This poem also reflects the shock of being diagnosed at the young age of 25 with "the curse of heaven," a disease which at that time could not be cured.
This poem appeared in a section at the beginning of *Ink Sketches* entitled "The Day of Diagnosis." In fact, *Ink Sketches* starts from the moment Kaijin is diagnosed with Hansen's disease. In "The Day of Diagnosis," Kaijin compares the brightness of the world to his hopelessness and despair; another example of this is the following poem, which appears immediately before the poem discussed here:

Exiting the glittering mica gates of the university hospital
Where would you have me, now a leper, go?

In this way, Kaijin depicts the beginning of his chronic battle with illness in terms of the overflow of light from the world around him compared with the shadows in his own mind.
At the time, because there was no effective treatment for Hansen's disease, in this particular poem, Kaijin superimposes the future collapse he imagines for his own body with the dissolution of the fountain.
Although critics have focused on the pain and tragedy of illness in the poetry of Akashi Kaijin, he in fact focuses on the light within the darkness of Hansen's disease. This is emphasized not only in these poems but also in the well-known introduction to *Ink Sketches*:

Leprosy is a divine punishment

As my afflictions mounted one after the other, I sobbed, I cried out, I moaned in agony, yet through the dark days of my illness I sought a ray of light to guide me. —Like the fish who live in the depths of the sea, if I did not burn from within there was no light anywhere.—

I was over 30 when I learned to write tanka and, as I reflected anew upon myself, other people, and the world, I felt in my heart the beauty and the grandeur of existence. In poem after poem I released years of bitter hardship, sometimes weeping, sometimes dancing for joy as I celebrated that spark of soul incarnate in my body. I gained such insight into the human condition that I became familiar with a love that exists apart from the bonds of flesh. Only after I lost my sight did a vision of blue mountains and white clouds flare up within me.

Leprosy was also a revelation.[1]

Here, we can see the way in which Kaijin sought light despite his condition. Ultimately, his poetry and his thoughts teach us the richness of emotion and hope.

⑦ 和歌の英訳

在るまじき命を愛しくうちまもる噴水の水は照り崩れつつ

It should not be
Life that is lovingly protected
The streams of water from the fountain
Glittering, crumbling.

The streams of water from fountain
Watch lovingly the life that should not be
Glittering and crumbling

[1] Adapted from a translation available online. http://www.idealeprosydignity.org/OralHistoryWeb/Japanese%20Poets.html (Accessed 15 February, 2016).

Figure 1. Example of a poem by Akashi Kaijin as detailed in Morita (Ed).

Parallel Text Method

Parallel texts, or mirror texts, that present material bilingually, have several advantages. First, the safety net of the native language allows beginning learners to grasp the content and gives them some scaffolding to follow classroom discussions. It allows the learner to more easily make connections in the target language, whether that language is English or Japanese. It thus becomes a source of input of particular value in CLIL classes where some students may be learning Japanese while others may be studying English. The parallel text is an important tool to ensure that all learners grasp the content, so that students can engage with vocabulary and grammar at their own level while still following the main points of the lesson.

For advanced language learners, the benefits may be even greater. They can better understand the nuances and details present in both texts, and this often drives classroom discussion. It can be an important way to introduce "authentic" language (Tanaka, 2015). It can also be an introduction to discussions of translation methodologies and the way linguistic meaning is created.

By using the parallel text method for tanka instruction, we have aimed to promote comparative reading between the two texts. At the same time, we hope that the inevitable

differences between nuances in the two texts will be productive in stimulating classroom discussion, in particular with the translation of the poems itself. No translation is perfect, and at times students question the reasons why the text has been translated a certain way, or foreground nuances that the translation obscures.

Textbook Uses

To give an example of how this text can be used, instructors can start with one of several pre-reading activities. First, because it is a CLIL-based class, the text does provide some contextual information about the poets and their eras. This should be expanded upon in class. The text provides basic information that serves as a base that the teacher can expand upon in multiple ways—historically, culturally, or through a discussion of the social function of poetry and poetry as a rhetorical performance.

In addition, teachers can supplement the text with more information about modes of reading. Waka in particular were meant to be read aloud. The text includes a brief discussion of literary qualities of the poem and how meaning is created in literature.

An example of this would be the poem by Akashi Kaijin, given above. The poem describes a fountain, and students are asked to describe feelings or ideas they associate with the imagery in the poem. For reference, Akashi's poem and two alternative English translations read as follows:

在るまじき命を愛しくうちまもる噴水の水は照り崩れつつ

It should not be
Life that is lovingly protected
The streams of water from the fountain
Glittering, crumbling.

The streams of water from fountain
Watch lovingly the life that should not be
Glittering and crumbling

Before reading, students are asked what kind of feelings they associate with fountains, or bright sunny days. Teachers can write keywords from the brainstorming session on the board before

talking about how such descriptions work within poetry to create complex resonances and give the poem greater meaning.

Then, after reading the poem, students talk about the ways the images affect the way they read the poem. Certainly, the bright, sunny day and glittering water from the fountain is meant to contrast with the inner turmoil of the poet, who has just been diagnosed with Hansen's disease. The poem links the crumbling bright fountain to the destruction of a young life without mentioning the illness or the writer's circumstances. The language used is straightforward and unadorned, yet the final poem is all the more powerful for it. It offers an entry point for discussion of form and content in poetry, as well as how meaning is created through what is not expressed.

Furthermore, the mirror nature of the text allows for rigorous academic engagement with poetic content and issues of translation. The translations we offer are not perfect, but rather are designed to be conversation-starters in their own right. For some poems, we offer alternative translations. For example, to return to the Kaijin poem, students can compare the Japanese original to both translations and decide which is the most appropriate, or offer their own revised translation. In this poem, in particular, the grammar allows for multiple interpretations, with the transitive verb "*uchimamoru*" expressing an active sense of the fountain lovingly watching over a life that has been devastated by a diagnosis of Hansen's disease. In discussing the translation, then, students would have to discuss grammar points and decide how they influence the meaning of the piece. The alternative translations foreground or place less emphasis on the active nature of the verbs.

Akashi's poem is unusual in that he is writing about a devastating but uncommon life experience, and also because he was writing what was then known as a distinct literary genre, that of "leprosy literature." When I have taught this poem I have provided a lesson about the diagnosis, treatment, and history of Hansen's disease in Japan and its connection to literature. I have traced how writing comes to be categorized as genre, and how genre changes the way we read. I often then look at other examples of writing by people who were diagnosed with the illness and subject to the government's quarantine policies. The poem, then, actually serves as a starting point for the way in which literature intersects with bodily experiences and larger social issues.

The case of Akashi Kaijin and Hansen's disease literature in Japan is an example of minority literature in Japan, but in fact poetry is a major part of Japanese literary culture. Thus, culture itself can be used to engage students in literature; one way is to ask students what the poems say about Japanese culture or aesthetics. For example, cultural milieu that have specific meanings in Japanese culture can be found in Kakinomoto no Hitomaro's poem:

近江の海夕波千鳥汝が鳴けば心もしのに古思ほゆ

O plovers of the Ōmi Sea

That cry and glide, frolicking with the evening waves

When you cry

It is as though my heart withers with sorrow

Recalling the bygone glory of the capital at Ōtsu

Here, then, the instructor could ask students the image they have of Ōmi Sea, or present-day Lake Biwa, or the plovers. For more advanced students, a research project on Lake Biwa's cultural significance and poetic symbolism could be appropriate, with students working in pairs or groups. Students often particularly enjoy researching the symbolism and history of animals and their use in poetry.

Poems like this that feature specific examples of animals and moods lend themselves well to another effective post-reading activity. I often ask students to draw the scene they imagine from reading the poem. I have found that asking students for artistic representations of poetic scenes stimulates classroom discussion and is a broadly engaging activity. It also often forces them to engage with social and historical contexts in their depictions. For this poem, some students drew a lonely landscape, for example, while others added the courtier-poet and his dream of the capital. Students are often keen to compare and contrast their images, and talk about why they made certain decisions in the scene they sketched. In fact, when I have done this activity in the past, students have actively questioned their classmates' sketches, asking for more information or the reasoning behind certain representations.

I have often followed up individual student reports by asking the students to compose their own bilingual poem that draws on symbols in the text. This forces students to not only write a poem, but think about language and grammar as they translate it for themselves or in teams. I have also sometimes asked students to compose a poem on a certain topic, such as a plover, in Japanese, and then asked their partner to translate it. The students are invested in their work and often protest if they feel their intent has been translated incorrectly. Such exercises are engaging ways to extend the lesson while remaining fully grounded in poetic symbolism and historical traditions.

How the text itself is used, then, is designed to be very flexible. It can be assigned for homework or gone over together in class. Teachers can use the detailed cultural and grammatical explanations as springboards for creative engagement in the class, or they can use the bilingual text

as a starting point for discussions about what is lost or gained in translation. Morita Teiko aimed to create a broadly adaptable and multifaceted bilingual text that introduces an important element of Japanese literature that is often neglected.

A discussion of the text itself might include the introduction of other poems that use similar imagery (in these examples, we might use other poems that draw on the image of a fountain, or more canonically, a plover, such as the poem by Minamoto no Kanemasa in the *Kinyo wakashū* (*Collection of Golden Leaves*, 1127):

淡路島かよふ千鳥の　鳴く声に　幾夜寝覚めぬ　須磨の関守
（「金葉和歌集」冬288）

The sounds of plovers
Flying from Awaji Island
How many times did they wake
The barrier keeper
At the Suma check point?

While we have given a translation here, students might be asked to translate the piece for themselves, to find commonalities in the imagery of the two pieces, or to compare and contrast the different historical contexts or symbolism in the poem. Another activity would be for students to rewrite the poem as a one-page short story, capturing the emotions and some of the background of the original text. Students might also use the emotions or the imagery to compose their own poems.

In short, while basing the lesson on this text, the possible creative engagements are numerous. There is a wide variety of creative pre-reading activities, activities with the text itself, and creative extensions of the material that are made possible by the bilingual nature of the text. Overall, as the centerpiece of a class on traditional Japanese poetry, the text is a powerful tool to assist students in thinking about history, symbols, meaning, and poetic imagery.

Conclusion

In conclusion, by incorporating tanka into the classroom, teachers not only have the benefit and full play of creative activities that can be associated with literary instruction, but they also draw on the benefits of teaching or discussing Japanese cultural contexts at the same time. The parallel text layout further encourages student engagement for higher-level language students and from all cultural backgrounds.

Our text compilation project is ongoing and as we use our bilingual tanka textbook in our CLIL classes we continue to revise and refine it. Here, we aimed to introduce our techniques and encourage literary scholars to introduce tanka into their courses.

Note: If you are interested in using our materials in your classes and would like a copy of the text, please contact k.tanaka@otemae.ac.jp.

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Identities in an ESL Poetry Book: A Case Study of One Chinese Student

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Abstract

This study aims to explore how one Chinese ESL undergraduate student, Jia-Hao, constructed his multiple identities through his English-language poetry and how he code-mixes in his translingual creative writing practice within a studying abroad context in the U.S. The collected data are one interview with Jia-Hao and a poetry book created by him, containing an introduction, ten poems and reflective writings as the conclusion. Through examining the theme of father-son relationship in his poetry book, the results indicated that Jia-Hao showed multiple and fluid identities. These multifaceted representations of his poetic identity reinforce the concept that identity is socially, culturally, and historically constructed. Moreover, by examining his identity construction, the study also explores how this Chinese ESL student code-mixes in translingual poetry writing practice, where he presents the ownership of his multilingual competence. Finally, this study proposes a translingual poetic literacy pedagogy in language classrooms.

Introduction

There is increased discussion on the use of creative writing in ESL/EFL contexts (see Dai, 2010, 2011; Garvin, 2013; Hanauer, 2010, 2011, 2015; Iida, 2012a, 2012b; Nicholes, 2015; Tin, 2010; Smith, 2013). However, few studies have examined ESL/EFL students' poetry written in their second language from the perspective of identity. As many scholars have illustrated, there is strong relation between identity and writing because identities and voices are constructed through language forms, such as speech and writings (Cox, Jordan, Ortmeier-Hooper, & Schwartz. 2010; Ivanic & Camps, 2001; Schiffrin, 2006). This implies the presence of identity in poetry writing as well.

The notion of identity is defined by Mendoza-Denton (2008) as an "active negotiation of an individual's relationship with larger social constructs, in so far as this negotiation is signaled

through language and other semiotic means" (p. 475). Then, in order to examine one's identity construction, it is important to explore one's relationship to self-generated writing and social context. Hanauer (2010) extended the exploration of identity in poems written by second language students. According to him, poetic identity is "participants' [student writer's] subject position on autobiographical events and experiences expressed through the focusing potential of literary language resulting from a specific physical and discursive content of writing" (p. 62). In other words, poetic identity focuses on the self-positioned experiences and self-referential language expressions instead of being bound by grammar rules or traditional poetic features. This concept of poetic identity reinforces the association of writing, experiences, social contexts, and self-positionality with identity. Using this notion of poetic identity, Hanauer's presented a case study that looked at a Japanese female student's poetic identity construction through her 10 poems on parental divorce. The data showed that the student was able to present several discursive identities and showcase a self-developmental process throughout the parental divorce event. Hanauer's study provides insights on L2 students' poetic identity construction, but as stated earlier there are few studies that examined their poetry written in a second language from the standpoint of identity. Therefore, in this study, I will explore how one Chinese ESL student, Jia-Hao (pseudonym), constructed multiple identities through an English-language poetry book of his creation. Besides that, I will also analyze how Jia-Hao code-mixes in his translingual creative writing practice as a Chinese ESL student while studying abroad.

Methodology

Conducted through qualitative methods, this paper aims to "take a holistic perspective which preserves the complexities of human behavior" (Black, 1994, p. 425) of one participant. Participants were from an ESL college writing class in the U.S. The researcher asked permission from the instructor of the class to make an announcement regarding the research topic and protocols. At that time, students were asked if they would like to participate in the research study. The collected data are presented as followed: (1) Poetry books students wrote as the assignment of the class and (2) One 30-minute interview. The poetry books contain an introduction, ten poems and reflective writing as the conclusion. The interview data were digitally recorded and transcribed. Pavlenko (2007) indicated the importance of choosing language used between the interviewer and interviewee. The first language of this particular participant is shared with the researcher, the focus of this paper, Jia-Hao was given autonomy to choose the language of the interview: English,

Mandarin, or code-mixing. The interviewee's preference was mainly Mandarin.

According to Hanauer (2010), there are three categories for examining poetic identity: (1) context of writing analysis, (2) content analysis, and (3) stylistic analysis of literary and linguistic choices. In the case of Jia-Hao, the context of writing was an ESL college writing class in the U.S. He was a study abroad student from China and he was an Accounting major in his twenties. The topic of Jia-Hao's poetry is the relationship between his father and himself, which prompted the researcher to conduct a content analysis of his identities constructed in his poetry book focusing on his relationship with his father. In addition, the interview with Jia-Hao was analyzed to explore how he perceived his own identity constructions in his poetry. Last, the analysis on Jia-Hao's poems will also focus on his representation of his poems in terms of style and literary choices. Through these analyses, the researcher was able to address the following research question: How does one Chinese ESL student, Jia-Hao, construct his identities in his poetry book within a studying board context?

Analysis of Poetic Identity: Exploring Father-Son Relationship in Jia-Hao's Poetry Book

In the introduction of his poetry book, Jia-Hao wrote the following to express his own inner feelings toward his relationship with his father:

> I feel myself like a kite, I pursuit freedom and l enjoy the way of flying in sky, but sometimes ups and downs will under my dad's control. Now, I guess he releases the rope, because he thinks that this is the time he should make a decision to let me have a wider sky and fly higher. As for me, I guess it is time to let he see how higher I can fly and how many views I can scan by myself. I always feel sorry about what I did before to my father. But as an adult, I just cannot say those things to him, because I do not know how to start and how to express all my emotions.

As clearly expressed in the excerpt, Jia-Hao's poetry book is centered on the relationship with his father. He revealed his reluctance or hesitance to disclose his inner feelings to his father. However, he took a step further to share his emotions toward his father through his poetry book. The title of the poems and the content outline of each poem in Jia-Hao's poetry book are as follows:

1. *My own life* – on the mindsets of having personal space from the parents.
2. *The gap between our two* – on the sense of fear to be intimate with his father.
3. *A view of his back* – on the moment of worrying about his father.

4. *At the moment* – on the moment of departing his father to America for studying.
5. *Brotherhood* – on a lesson learnt from his father about brotherhood.
6. *Key* – on his thought to repair the relationship with his father.
7. *My future* – on his realization of what his father has done for him.
8. *My friend* – on his first attempt to break the ice with his father.
9. *Lesson* – on the lessons that his father taught him.
10. *Am I wrong* – on questioning whether he himself is the one who is mistaken the whole time.

As seen from the order of the poetry book, the poems showcase a transition from distancing himself from his father and being afraid to be close to the realization of his father's love and life lessons. In the following, from a content analysis, the poems are divided into five stages to explore Jia-Hao's identity construction: (1) the gap, (2) the epiphany, (3) the recognition, (4) the change, and (5) self-examination.

First Stage: The Gap

1. My own life

An own place is what I needed.
I can release my feelings and encourage myself.
I'm the person who wants his privacy space.
I can study and enjoy my spare time.
So, please do not entry my room without my permission.

The first poem sets up an opening tone for Jia-Hao's need to be distanced from his parents. The poem is composed in five lines and among them, three lines start with the pronoun *I*. This adds a greater sense of wanting empowerment and privacy. It is interesting to see how Jia-Hao associates his own room as a place that he can release his feelings or enjoy. This entails a wall against to the interaction with his family.

2. The gap between our two

The longest distance between my father and me is not how far we have been separated.

But the inner gap in our mind.

We have different personalities.

We have different outlooks.

I’m kind of nasty,

He is kind of mature.

We cannot find something in common.

The second poem continues the theme of being distanced from his father. However, this time, the distance is not just a physical gap; instead, it is inner thoughts. The pronoun *we* is usually used as a collective term to represent a close and connective group of people. In this poem, the three usages of pronoun we showcase a strong sense of dichotomy between Jia-Hao and his father. In these two poems, his poetic identity is strong for being himself and different from his father while still maintaining a connection. However, if Jia-Hao had used he or I, the separation would have been magnified.

Second Stage: The Epiphany

3. A view of his back

He is getting older, I’m growing up.

So does my little brother.

He has a busy job, but after work,

He has to worry about our homework.

Every time, I saw the view of his back,

I asked myself,

What can I do for him?

As shown in the poem, Jia-Hao started to understand his father’s hard work. Compared to the first poem, where he used the pronoun I more to indicate a stronger sense of self, now the pronoun *he* is used. This shows Jia-Hao is beginning to see his father’s perspective. However, his understandings remain behind the scene just like the view of his father’s back means he has not yet revealed his feelings towards his father. He only looks at his father from behind silently and wonders what he can do for his father. The poem ends in a question, “What can I do for him?” This depicts Jia-Hao’s uncertainty toward his role as a son.

4. At the moment

They decided to let me get out of there.

I'll go to America.

The place where is full of challenge and opportunity.

At the moment, I can clearly see his uneasy.

I'll flight to America in 10 minutes.

I'm going to check in.

At the moment, I look back my dad,

I will never forget his face.

I secretly make a decision.

I would not come back until me getting along well in my career.

This poem captures the moment when Jia-Hao is departing in the airport from China to America. As described in the poem, readers can see the father's facial expressions from Jia-Hao's eyes: uneasy. This sense of uneasiness revealed subtly a father's love to a son without words, which is understood by Jia-Hao at that moment of looking into his father's face. Connected to Jia-Hao's uncertainty as a son from the previous poem, he constructs a more definite statement of what he perceives he should do as a son despite the fact that it is still hidden from his father. This continues the theme that Jia-Hao is reluctant or hesitant to disclose his inner feelings to his father.

Third Stage: The Recognition

5. Brotherhood

I'm nasty, so does my brother.

We fight each other.

My father used his way to let me understand that my younger brother is the one who needs me to protect in my lifetime.

I rejoice I know this before being an adult.

This poem demonstrates a lesson learnt from Jia-Hao's father that he needs to take care of his little brother. Jia-Hao acknowledges his immaturity for being unruly. The idea of being im-

mature connected to the second poem, *The Gap Between Our Two*. In the second poem, Jia-Hao indicates the gap between his father and himself (i.e., I'm kind of nasty. He is kind of mature). Different from the second poem that emphasizes the differences between them, Jia-Hao in this fifth poem recognizes it is this difference of his father and him that teaches him a life lesson before he can become mature as an adult.

6. Key

If there is a key can open our minds,

We need to talk and solve some spiritual problems.

Also, we need to find some common themes between our two.

I need your support about what I'm doing right now.

I will always get you back absolutely, too.

Maybe this is a long progress to find the key.

But I'm ready to go.

As shown in this poem, Jia-Hao constructs a more rational and convinced tone. Again, he acknowledges the differences between his father and himself. Unlike in the previous poem where he recognizes the importance of his father's life lesson despite the fact that they are different, Jia-Hao moves a step forward in this poem to being willing to bridge the gap. Also, this is the first time in his poems that he addresses his father as "you." This creates a sense of closeness that he could not reach as presented in the early poems. At the same, there are few communications between Jia-Hao and his father, and this poem showcases the first conversation that is initiated by himself as a son to his father. Moreover, it is interesting to see the use of "our two." This is a translingual way of using English that is developed from Mandarin (i.e., 我們兩), his first language.

7. My future

My father has ever said that he wanted me to be a successful person.

Now, he never says that again.

But at the mean time, I start to keep those words in my mind.

I know that achieving the goal will cost me a long time period.

But I'd like to take that challenge.

In this poem Jia-Hao's describes his strong and certain voice toward recognizing the need to change the relationship with his father. The poem also hints at his regret for not listening to his father when he was younger, but now he starts to keep his father's words in mind because his father stops trying. One can interpret that Jia-Hao realizes his father's expectations toward him as a son. So once his father no longer says anything, Jia-Hao then becomes eager to achieve his goal in order to prove his worthiness. Although it is still hidden by Jia-Hao from his father, this shows a sense of attachment and affection towards his father.

Fourth Stage: The Change

8. My friend

The only relationship between my father and I is father-son stuff.

Now, I'd like to change it.

I did not like him because I did not understand him.

But now, the circumstance has changed.

So it is time for me breaking the ice.

I want to make friends with my father.

Unlike the previous stage where Jia-Hao shows a willingness to change the relationship with his father, this time he proposes a plan: to make friends with him. The line, *I did not like him because I did not understand him*, captures his recognition of the misunderstanding. The gerund, breaking, emphasizes the act that is present and continuing. However, he might have chosen breaking on purpose, but maybe not. Also, the proposed friendship with his father invites a more conversational and casual relationship that they have failed to have as presented in the first poems.

9. Lesson

I have learned many lessons from my father.

He told me that if you want to get something,

You have to give something up.

That is called opportunity cost.

Before you make a decision,

You should compare the margin benefits and margin costs.

He encourages me to be a rational person.

The opening line of the poem indicates an attitudinal change toward his father because he realizes that his father has taught him many lessons. As shown in the poem, his new tone when referring to his father is delighted and honored. The use of pronoun *you* shows an interaction between the father and the son for the first time from the father's perceptive. This creates a sense of acceptance and approval of his father's wisdom and life lessons.

Fifth Stage: Self-Examination

10. Am I wrong

I was doing the thing that I thought was right.

But the truth is that I messed up all the time.

I ignored my father's advice.

I insisted my initial thought.

……

I do not want to be a loser anymore.

So I guess something should be changed.

Many aspects of doing one thing should be taken into consideration.

That is what in my mind right now.

But, I'm still wondering that if I am wrong about doing my own business with my own thoughts?

Unlike all the other poems in the collection, this last poem focuses on Jia-Hao's self-reflection. This is his first time to critically examine his relationship with his father. Also, this is his first time admitting his mistake of being stubborn and ignoring his father's advice. Jia-Hao finally agrees to take the different opinions into consideration, which can be seen as a big shift from the initial poem. It is also interesting to see Jia-Hao posts a question. The question form of the line softens his agreement to the idea of being wrong.

Jacob and Ochs (1995) define the concept of co-construction as "the joint creation of a form, interpretation, stance, action, activity, identity, institution, skill, ideology, emotion, or other culturally meaningful reality" (p. 171). In line with the notion of co-construction, Jia-Hao constructs fluid and multifaceted representations of poetic identity that cover a wide range of interactions, emotions, transition, and negotiations, and this coincides with the results from

Hanauer's (2010) case study that a Japanese ESL student transformed from her parental divorce experience. Moreover, many other scholars have reiterated the concept that identities are socially constructed and a self could not exist without interaction with others (Block, 2006; Kramsch, 2000; Mendoza-Denton, 2008; Norton, 1997). Jia-Hao's ten poems also reinforce the concept that identities are socially, culturally, and historically constructed.

In the case of Jia-Hao's poems on his father-son relationship, there are five stages that he underwent: (1) the gap, (2) the epiphany, (3) the recognition, (4) the change, and (5) self-examination. Jia-Hao had transitioned from being reluctant to being more comfortable in sharing inner feelings towards his father. Jia-Hao had transformed from a son who was eager to distance himself from his father to a son who was able to appreciate his father's advices. He had even further developed to a more matured person who was capable of critically examining himself in the relationship with his father. Through these negotiations and transitions, readers can interpret that Jia-Hao's poetry writing assignment invites him to broaden his worldview from an exclusive sense of self to a more interactive and social individual.

Jia-Hao's Poetry Book Within a Studying Abroad Context

As Pavlenko and Lantolf (2000) illustrated, the process of learning a second language is a participation in different communities in which learners re-construct and construct their identities. Brouwer and Wagner (2004) wrote that in the second language community, "learning is situated; learning is social; and knowledge is located in communities of practice" (p. 33). Moreover, a person's identity is shaped not only by the community s/he participates in, but also by the community s/he does not take part in (Norton, 2001; Wenger, 1998). Therefore, in order to examine Jia-Hao's identity further, there is a need to explore the idea of the different communities in which he may or may not participate.

The idea of examining identity associated with being inside or outside different communities relates to Bhatt (2008)'s the concept of "third space." According to Bhatt (2008), the definition of "third space" is "linguistic hybridity," which "gives rise to possibilities for new meanings and, at the same time, presents a mechanism to negotiate and navigate between a global identity and local practices" (p. 182). This notion of third space entails using code-mixing in speech or writings, it creates the situation where ownership of the languages is gained by its users. This concept coincides with growing translingual studies that highlight hybrid literacy negotiations and interactions among all individuals (see Canagarajah, 2013; Hanson, 2013; Krall-Lanoue, 2013;

Lu & Horner, 2013).

As an example, Jia-Hao brought his identity as a young Chinese man into his poetry book and performed his Chinese identity by writing a phrase in Chinese characters without any explanations for the readers. This proves that Jia-Hao reached a level of “multicompetence” (Cook, 1992) and presented his poetry book as a translingual practice. He explains in the introduction of his poetry book:

> When we have some special day that need celebrate, he [Jia-Hao’s father] always asks all family members to put everything in our hands down and gather together, he would like to be the first one to make a toast and propose everybody cheers. He likes that feeling and also enjoys the happiness of a family union. There is an old saying, “家和万事兴” I guess he regards this adage as his motto.

The phrase “家和万事兴” is a Chinese saying that means if the family lives in harmony, all affairs will prosper. The reason why Jia-Hao used the Chinese characters and sayings in his poetry book was discussed in the interview. A verbatim excerpt (including pauses) from the interview follows:

> 1: 我覺得很有趣，因為，而且我記得你那個簡體字寫完之後，你並沒有特別解釋說這句話其實是什麼意思，然後因為我可以讀得懂中文，所以我非常可以知道說你整篇想表達的含意是什麼，可是有些人沒有辦法讀中文。
>
> *I found it interesting, because, and I remember that after writing down the sentence in Chinese character, you do not explain the meaning of it. And because I can read Chinese, so I can fully understand what you are trying to say in your work, but there will be people who don’t understand Mandarin.*
>
> 2: Hmm
>
> 3: 所以他們可能就會比較沒有辦法理解，所以你為什麼會選擇這個方式把那些東西放在你的詩集裡面?
>
> *So they may not be able to understand, so why do you choose this way to present it in your poetry book?*

4: 一方面是因為我英語不好，所以我覺得就是就用這個中文的這種話可能更能表達我的意思，因為我實在是想不出來有什麼，怎麼能讓措辭去描述這種話

On the one hand is my poor English, so I felt using this Chinese sentence might express my ideas more. Because I really can't think of any, what words to describe this.

5: Hmm

6: 然後，再一個就是說，我覺得在我這個 poetry book 裡面加一點，加入中國元素才有可能可以顯得更新穎。

And, on the other hand, I feel adding some Chinese elements in my poetry book, it might be more novel and eye catching.

As shown in line 4, Jia-Hao feels his English is not sophisticated enough to communicate his thoughts in this American community, and he also thinks that Chinese can more clearly describe his feelings. In other words, it might be said that Jia-Hao creates an "imagined community" (Norton, 2001; Wenger, 1998) between his Chinese community and the American community. In this imagined community, not only will Jia-Hao's parents not be able to read his poetry because it is written in English, but also some of the non-Chinese-background readers may fail to understand part of his poetry book. That is to say, only those readers who have access to both English and Mandarin can understand his ideas throughout his work. Thus, Jia-Hao's poetry book can be considered as a "third space" site to present his translingual literacy (Bhatt, 2008). This translingual literacy is important because Jia-Hai is able to use all his linguistic resources and present languages beyond a monolingual model with English-only or Mandarin-only. In this sense, the concept of writing involves code-mixing without compartmentalizing languages.

As many studies have pointed out, multilingual writing can enable students to be the agentive writers (Canagarajah, 2006; Lee & Barton, 2011; Yi, 2010). Some scholars believe that writing multilingually reveals the authentic representation of the writer's voices and identities (see Lee & Barton, 2011; Yi, 2010). In this regard, Canagarajah (2013) proposed that the term translingual is needed. The neologism translingual can "go beyond the dichotomy mono/multi or uni/pluri" (Canagarajah, 2013, p. 2). Moreover, as Lu and Horner (2013) stated, a translingual approach places the language act as a dynamic process that looks at co-constructions among language users, languages, and contexts. Overall, the results of this study affirm the valuable use of poetry writing in ESL/EFL classrooms to invite students to write multilingually and translingually.

Toward a Translingual Poetic Literacy Pedagogy

Even though we cannot generalize that Jia-Hao's poems are the only way ESL students construct their identities in poetry, he shared interesting and valuable examples that explored the complexity and beauty in constructing identities and translingual literacy in poetry writing. Also, studies have shown that ESL/EFL students tend to lose their voice and identity in writing classes within ESL/EFL contexts (see Iida, 2012a, 2012b; Liao, 2012; Matsuda, 2001; Pennycook, 1996). Among them, Pennycook (1996) posited the idea that ESL/EFL students fail to develop ownership of English. He wrote, "it remains an alien language—and thus to write 'in their [students'] own words' is not something that can be done in English" (p. 225). Jia-Hao's writing reflects this sense of alienation. Both in the interview with Jia-Hao and his poetry book, he perceives himself as having a shortage in English writing. In Jia-Hao's reflections, he wrote, "I check up my grammar, because this is still my problem of using English to write."

However, by constructing himself as a writer he gains a sense of achievement from writing poetry in English, such as expressed in the conclusion of his poetry book: "I look at my poems, I am so excited. I never imagine that I can write those things. But, in fact, I did." This is in line with previous studies that indicate writing poetry writing can invite ESL/EFL students to gain their writer's identity (see Hanauer, 2010, 2011; Iida, 2012a, 2012b), Jia-Hao's statement cited here implies that the poetry assignment in an English composition class enabled him to develop a beginning ownership of English. Moreover, his statement does not mean that it is wrong in stating that L2 students fail to develop ownership of English; instead, it can be interpreted that L2 students can develop their ownership of English if they are exposed to writing assignments that encourage and invite this ownership.

In addition, L2 students can find it easier to express their identity when writing poetry because it is not necessarily bound by grammar rules. Students are encouraged to write more freely and to invest more deeply in a personal level of their work. As presented earlier, the topic of Jia-Hao's poetry book is on a father-son relationship, and his reflection in the poetry book indicated the reason for his choice of topic:

> I finally realized that I love my father and I want to express my real feelings about guilty. I did many things that hurt my dad's heart. Now, I'm growing up and starting to consider how to make it up to my father. At this time, I wrote those poems in order to decrease my sense of guilty and show my real emotions to readers.

One can interpret that it is this poetry project in a context far away home that has invited Jia-Hao to come to this understanding of his father's love and to be able to express his feelings that he was unable to do earlier in his life. As a result, this study finds that writing poetry as a translingual literacy approach can promote the use of code-mixing in language classrooms and the development of ownership.

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Liberlit 2016 report for LiLT

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The seventh annual Liberlit conference was held at Tokyo Women's Christian University on February 22, 2016, with the largest number of presenters and participants to date. Genially hosted by Noriyuki Harada and Neil Addison, there were over thirty presentations held in three strands of simultaneous sessions, engaged with the conference theme of "Intercultural limits and liminality." Shared highlights of the day's schedule included a concert of baroque chamber music by Barnaby Ralph and Ayako Otomo (some lovely recordings from this are available via the Liberlit website), a plenary presented by Takayuki Tatsumi and a postgraduate presentation contest, with an academic career development discussion session following. The day then wrapped up with the Liberlit party.

Presenters discussed ways they use literature and also offer their students opportunities to create their own literature, bringing experiences of liminality and border crossing (to use the conference theme phrases) into their classrooms in Japan. While this report is necessarily limited, the conference schedule (in the downloadable "attendee pack") on the Liberlit website includes the abstracts from all the presenters.

Dawn Lucovich and Amy Holdsworth began the day presenting research on the contents of international and school literature curriculums for students planning to attend universities abroad, including students who are presently "returnees." Asking, "What do high school students with significant experience living abroad in the language environment of these study programs actually prefer to read?" Lucovich and Holdsworth also showed reading lists from a variety of settings and discussed the differences in emphasis shown by curriculum developers, highlighting and contrasting expectations on what constitutes appropriate preparation for students intending to join, or rejoin, western settings of literature studies and education.

Esmat Azizi shared his research from academic writing classrooms, where he has been experimenting with supplementing the set tasks and syllabi schedules with additional L2 creative writing, and gathering student feedback. Azizi has found that rules-focused academic writing tasks tend to drain student confidence in their L2 writing and increase fear of making mistakes. In

contrast, creative writing builds both self-expression and self-knowledge in formerly discouraged L2 writers; encouraging experimentation, enjoyment and growth in second language writing. Pointing out that "learning a language is entering a new community," Azizi found in surveys that incorporating some liberation from "industrial English" generated more student confidence in their abilities to express themselves. He further discovered, regarding peer feedback sessions, that students were loathe to do peer reading when assigned to review classmates' academic English, but most students reported enjoying reading and providing peer feedback on each others' creative writing. Stimulating active communication this way also gently guided his students to develop and participate in new communities of L2 English users; producing blogs, plays, newsletters and anthologies for themselves, as well as strengthening their skills and confidence in academic English writing.

Yuka Kusanagi presented on incorporating picture book reading for English non-majors, utilizing illustrations in the books to scaffold accessibility of the texts and understanding of the stories. Thanks to illustrations, she could help build in awareness of cross-cultural differences from Japan that students may not have been able to notice or learn about had the reading material been print alone. Examples of books included the classic *Goodnight, Moon* by Margaret Wise Brown, and *The Red Tree* by Shaun Tan. Kusanagi also challenged and broadened students' skills with creative writing assignments based on class translations of poems from Japanese to English, crossing, re-crossing, and finally, reshaping borders of L2 English.

Anna Husson Isozaki suggested from recent reading courses that integrated multimodal approaches in foreign language reading can reduce cognitive load and facilitate learner engagement with cultural aspects of novels and memoirs. Reading along with audiobooks and film as complementary input, literature circles, and creative writing and artwork in response to stories helped shift student questioning from simple comprehension-focus to more questions on cultural issues, deeper in the texts. Student discussions spontaneously took up religious practices, family, class, ethnicity, and bullying issues that novels and memoirs touched upon, with learners expressing widening perspectives on previously distant-seeming issues.

Alec McAulay introduced transnational screenwriting, scripts, and filmmaking, and how cultural limits are loosened and definitions are stretched when the writers and filmmakers are collaborating across borders themselves. Noting that screenplays are particularly appropriate literature for L2 readers because of their clear format, McAulay then discussed a mixed-purpose

course in which diverse students with disparate English skills shared a course in film. McAulay addressed this challenge by pairing students into teams of international and Japanese students, setting them to writing screenplays together, and scaffolding assignments to help the students create their own films. Asking also, "What is a 'Japanese' film and what is not?" McAulay gave a number of insider-view (and amusing) examples of outside experts attempting to define and enforce boundaries, putting their own lack of understanding on display. In contrast, and through dealing directly across diversity and contradictions, McAulay's students were equipped with both skills and more options for observing cultures, and defining their own identities.

In her presentation titled, "Experiencing Tumultuous Asia," Lisa Yinghong Li inspired her audience with her literature course for international students in Tokyo, bringing in powerful memoirs by modern writers around Asia and simultaneously developing students' historical and cultural awareness of the contexts of these narratives. Li shared resources she discovered which helped make her integrated course plan achievable. Among her recommendations were Columbia University's "Asia for Educators" and Michigan State's "Windows on Asia," the Wilson Center Digital Archive, the Library of Congress, and even the Goodreads website, to help students understand issues raised in books such as *Life and Death in Shanghai*, *The Sacred Willow*, *To Kill a Tiger*, and *When Broken Glass Floats*.

Chutatip ("Tip") Yumitani presented on the enduring appeal and the deep cultural issues embedded in *Anne of Green Gables*, and how when bringing this well-loved story from 1908 to her students she is also struck by political, religious, and other factors taking a role in the story. Rather than letting religious references to the *Lord's Prayer,* "Providence," and political terms like "Liberals" versus "Conservatives" render the novel opaque, Yumitani considered the issues of "if" and "how" to engage with these factors, and help her English non-major students widen their cultural understanding across the story's borders of both time and place.

Kumiko Hoshi presented on bringing reading circles into her teaching in Nagano, setting students to roles such as plot summarizer, character analyzer, researcher, and discussion director, then using the subsequent discussions as a base for student presentations. Paul Sevigny also shared how he is bringing TESOL pedagogy and literature theory together, using novels and literature circles in his classroom. Carefully scaffolding from discussions of familiar topics into more challenging assignments such as writing short stories themselves, Sevigny focuses on preparation for study abroad and active participation in L1 English university classroom discussions.

Michael Pronko delivered a fast-paced presentation on an epiphany reached thanks to bright students delivering right answers to teacher questions in the classroom, and their inquiry ending there. Pronko added, “We live on questions but don’t bring that into the classroom,” and related his experience when he stopped asking questions and directed his students to start, pointing out that if students create their own questions, they are developing many skills. Pronko shared some of the effects he has observed since making this change, noticing that instead of “tracing the path of what their teacher knows,” his students began leading themselves through their books. With this increased democracy in the classroom, interaction increased as well. Students, after developing a set of questions, can find others with the same questions; team up, and find yet other members with possible answers. Escaping generic question lists and having students work at their own pace simply makes intrinsic sense with literature study, Pronko argued, since both life and literature understanding do not follow dictates and timetables.

With apologies for the abbreviated coverage of this report, please see the Liberlit website for a more comprehensive view of the day. http://www.liberlit.com/new/ Better still, readers are encouraged to participate in the next Liberlit Conference, experience the full story for themselves, and keep this grassroots literature teaching movement (and party) growing.

Announcements

There will be a **LiLT Forum in Kyoto** this summer on **September 17, 2016**. We look forward to your participation as a presenter and/or listener. Please refer to the <liltsig.org> for specifics.

Issue 5.2 is expected to be published in late December 2016 and submissions are being accepted now. **The deadline for submissions for the next issue is October 15, 2016**. 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, 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. 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. Carefully formatted submissions in Pages, MS Word or Libre Office are fine.