The Journal of Literature in Language Teaching

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From the Editor

Friends and Colleagues,

Thank you for your support of this tenth 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, a special issue, in his introductory editorial, **Professor David Hanauer** of Indiana University of Pennsylvania describes the significance of the work of this issue's contributors: **Nouf Alshreif, Jun Akiyoshi, Lara M. Hauer, Fang-Yu Liao, Riza E. Masbuhin, J. Nicholes, and S. Roy**, young native and L2 researchers who have been researching the impact of L2 learners' poetry from various perspectives. **Simon Bibby** reviews *Literature* by Paran and Robinson (OUP) and **Tara McIlroy, Quenby Hoffman Aoki, Atsushi Iida and Gregg McNabb** summarize their recent presentations at the LiLT Forum at the PanSIG conference in Akita (May 19-21).

The **2017 JALT Conference** will be held from November 17-20 in Tsukuba, approximately an hour north of Tokyo. Please refer to https://jalt.org/conference for full details. The LiLT SIG will host Malu Sciaramelli. Please see malusciaramelli.weebly.com

As always, LiLT members and readers from around the world are invited to submit their own observations and findings, as well as their 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 at the end of December and **submissions are being accepted until October 15, 2017**. Further information is available at the LiLT SIG website http://liltsig.org and from the editor of this journal via email: liltsig@gmail.com. You can also submit directly to greggmcnabb@gmail.com.

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

Gregg McNabb – Editor

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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Empirical Studies of Creative Writing in the Second Language Classroom: Challenging the Oxymoron

Editors: David I. Hanauer, Aaron Beasley, Fang-Yu Liao, and Justin Nicholes

Editorial

The concept of second/foreign language creative writing is still considered by some as an oxymoron and the idea that creative writing can and should be taught in the language classroom is still often seen as incredulous. Equally puzzling to some is the idea that the investigation of L2 creative writing should be an empirical endeavor directed by quantitative or mixed methods designs. The current Special Issue of *The Journal of Literature in Language Teaching* is dedicated to the investigation of creative writing in the language classroom using empirical methodologies and aims to offer some insight into what a teaching and research agenda dedicated to creative writing could look like. We offer data, research approaches and some outcomes with which to consider the fascinating aspects of second/foreign language creative writing.

In these studies, we also offer conceptual and methodological models that may be used to research creative writing across the curriculum. As the humanities, at least in the US, faces threats of lost funding, we may be called upon to defend ourselves and our importance to higher education more convincingly. We may find it useful to point to cross-disciplinary movements such as STEAM (science, technology, engineering, arts, and mathematics) and learning activities such as science-fiction prototyping, which illustrate how creative writing supports areas of study that government's value. Yet while creative writing is already being used in other disciplines to spark students' imaginations in the sciences, what remains is for creative writing scholars to bring to the table what we know about the process and teaching of creative writing to support systematic study of how creative writing assignments and experiences may engage and motivate students.

The studies presented in this Special Issue emerged from a two-year research group situated at Indiana University of Pennsylvania dedicated to the investigation of creative writing with second/ foreign language learners. The research group was comprised of a very international group of investigators all interested in the intersection of writing and language teaching. As with many teachers in the language arts, access to empirical methodologies was partial and understanding

and exposure to creative writing was limited. But as with any research groups, extended shared work and cooperation leads to positive outcomes. We mention this in the introduction to this special issue as a way of saying that the people who conducted the studies presented here did not necessarily start with deep understandings but developed through reading, writing, researching and presenting their findings. Similarly, our hope is that by sharing our collective output in a single volume, it will inspire others to join us in this endeavor and to conduct their own studies of creative writing in the language classroom. As evidenced here, there is still much that we do not know and would like to know about the pedagogical, textual, psychological and sociological aspects of creative writing in the language classrooms across the world.

We do, however, make a start and build upon previous work conducted in this area. The papers in this special cover three main topics: 1) *Genre Characteristics and Differences between Poetry and Prose*; 2) *Poetry Writing Ability and Processes*; and 3) *Poetry Pedagogy and Evaluation*. Together this set of papers with their adjacent literature reviews and methodological approaches enhances our current knowledge particularly in relation to poetry writing in the language classroom and sets an agenda for future research in this area.

As stated above, we think the collection of papers presented here provides an interesting introduction to a series of issues relating to L2 creative writing. This is intended to raise more questions than it answers, and we hope that any thoughts emerging from the reading of these papers will lead you to consider your own projects. Finally the editors of the special issue would like to thank the leadership of *The Journal of Literature in Language Teaching* for the opportunity to develop and present this collection of papers and results from our research endeavors in the arena of creative writing in a second language.

David I. Hanauer, Aaron Beasley, Fang-Yu Liao, and Justin Nicholes

Graduate Studies in Composition and TESOL

Indiana University of Pennsylvania

Evaluating Second Language Student Poetry: A Study of Instructors

Lara M. Hauer
PhD Candidate
Composition & TESOL
English Department
Indiana University of Pennsylvania

David I. Hanauer
Professor of Applied Linguistics/English
Graduate Program for Composition & TESOL
English Department
Indiana University of Pennsylvania

Lead Assessment Coordinator
SEA-PHAGES Program
Hatfull Laboratory
Pittsburgh Bacteriophage Institute

Abstract

While poetry is used in teaching composition in U.S. university IEP writing courses, methods of evaluating poetry still remain unclear. The aim of this study is to investigate the way college composition instructors evaluate poetry written by second language (L2) student writers in a composition course, and factors influencing their judgment. In a survey, 23 instructors assigned grades to five "non-professional" poems generated from a corpus by Hanauer (2010, 2015a). Subsequently, they provided explicit reasons for assigning those grades, and ranked 10 criteria in order of importance when evaluating the poems. The highest ranked items were imagery, emotional connection, and expressiveness, while the three lowest were grammatical conventions, rhyme, and topic. Similar to previous studies on textual qualities of L2 poetry and beauty judgements, data analysis indicates that instructors tend to approach evaluation of student poetry by considering aesthetic qualities and their own genre understandings. Implications are discussed for instructors incorporating poetry in an ESL or EFL course context.

Keywords: Second language, poetry, evaluation, writing instructors

Increasingly within the framework of the L2 literacy classroom, creative writing and in particular poetry, is being utilized to supplement other literacy tasks (Disney, 2014; Hanauer, 2010, 2011; Iida, 2011, 2012). As with other aspects of the language classroom, students expect to receive feedback and to be evaluated on their poetry writing. However, assessment and poetry writing is often considered to be antithetical; with the former considered judgmental and fixed to established conventions and the latter subjective, personal and offering creative, unique usages of language. If poetry is being used in the language classroom, it is necessary to have some guidelines and appreciation of the way teachers might approach the process of assessing such writing. It is within this context that the current study was developed. The main aim of this study is to understand the way in which professional writing instructors evaluate poetry written by second language student writers and thus to offer some guidelines and understanding of ways in which this form of evaluation could be conducted.

Reading and Evaluating Second Language Poetry

The evaluation of student poetry poses a challenge for instructors of writing and the mechanisms used to evaluate poetry within the language classroom remain relatively underexplored. Bizzaro (1993) has suggested that one of the problems in evaluating student poetry writing might be the lack of consistent standards for the evaluation of poetry. Bizzaro discusses four frameworks that potentially could be applied to evaluating poetry: New Criticism, reader response criticism, deconstruction, and feminism. His preference is for evaluations emerging for New Criticism and reader response criticism. He suggests that response sheet checklists, portfolios and primary trait scoring negotiated between instructors and students in conferences aimed at poetry revision for evaluating creative writing be used for evaluation. Bizzaro states, "I want to provide students with the kind of evaluative material that will enable them to revise their poems later...[and] understand both how they were graded and why they received the grade that they did" (p. 202).

Two articles appearing in *The English Journal* reveal the dilemmas that composition teachers face when evaluating student poetry. LeNoir (2002) acknowledges the discomfort that teachers can face when assigning a grade to poetry that may be deeply personal and the subjectivity that is involved in passing judgment. He suggests maintaining consistency in method, and teacher-student negotiation of rubrics that may include such items as "creativity/originality, imagery, readability/flow, style, detail/development, clarity, mechanical cleanliness, conformity to curricular

requirements (e.g., form), effectiveness/cleverness in use of language and language devices (e.g., simile, metaphor), and complexity of thought" (p. 61). Griswold (2006) also suggests creating assessment lists including "effectiveness (students' use of specific poetic devices that they are currently learning or have learned), Process (effort, shown through their writing process), and Mechanics" (p. 71). While LeNoir's and Griswold's suggestions are useful for evaluating poetry, they were not specifically developed in relation to poetry written in a second language and as such may not relate to this population.

More recently, Iida (2008) has examined poetry assessment in an EFL context and has designed analytic rating scales with a rubric for assessing haiku (p. 178). He calls attention to the "limited number of evaluation systems for haiku poetry" as reported "in academic journals in TESOL and even other fields" (p. 174). Addressing this need, his analytic scale contains categories including personal voice, audience awareness, organization, haiku conventions, and L2 linguistic conventions, overall focusing on a humanistic approach to evaluation.

While not directly a study of assessment, Hanauer (2015) has studied how TESOL and writing graduate students make judgments about the beauty of second language poetry. In this framework, a decision about the beauty of a poem is in itself an evaluative aesthetic judgment or in other words, an assessment. Within this study, the beauty of a poem was empirically related to the reader's evaluation of how well the poem was crafted and the degree to which this elicited an emotional response. Specifically, increased levels of perception of the quality of the writing and increased levels of emotional response translated into increased rating of the beauty of a particular poem. The whole of the judgment of the aesthetic qualities of the poem was situated within a causal relationship in which the social sanctioning of the writer as a poet enhanced the degree to which the poem was considered to have been well written and able to elicit an emotional response, which in turn increased the beauty of the poem. The results of this study are interesting in terms of assessment in that they both point out the core features readers are responding to (perception of how well the poem is written and its degree of emotional salience) as well as suggesting that if an instructor responded positively to a poem this would change the students' aesthetic evaluations of their own and others poetry.

Overall, the existing scholarship on ways of evaluating student poetry in the language classroom is limited. Within the creative writing community, as represented in the remarks of Bizarro (1993), there is an assumption of the difficulty of conducting poetry writing assessment.

Applied linguists such as Hanauer and Iida see the option of reaching some guidelines on assessing poetry. Perhaps, the most promising direction is hinted at within Hanauer's (2010) approach to poetry pedagogy in which the instructor responds to student poetry as a reader. In this approach, the features of poetry reading combine with the responses to poetry of an informed reader (as explicated in Hanauer 2015) to evaluate the poem.

Methods

Participants

Twenty-three professional writing instructors completed an online survey (Qualtrics). Instructors were contacted through an email. The majority of participants (78%) were first language (L1) English speakers. The remainder consisted of native speakers of Chinese, Ghanaian, Thai, and Japanese. All participants had graduate level education in North America; the ages ranged from 18 to 50; and 65% identified as female (with 45% identifying as male). On a simple yes/no question, all participants indicated that they considered themselves competent to rate non-professional, second language poetry. All data were collected from participants in accordance with and under the supervision of the Indiana University of Pennsylvania's IRB board (Log #16-250).

Data Collection Instrument and Process

The survey instrument comprised a task grading five L2 student (non-professional) poems written for a college composition course, explaining the reasons for the grade they assigned and ranking 10 criteria in terms of their importance to the rater in evaluation of the five poems. The specific instruction for the ranking task was: "*Think about the poems you just rated. Please rank the following criteria in terms of their importance in making your choice, with 1 being very important and 10 being not important.*" The criteria consisted of the following central components of poetry taught within most educational language programs: imagery, emotional connection, figurative language, form/structure, grammatical conventions, expressiveness, inspiring new thought, word choice, rhyme/sound, and poem topic. The poems used in this study came from Hanauer's (2010) corpus of second language student poetry. These poems had been used in the previous study of beauty judgements (Hanauer, 2015). The poems were randomly chosen from a corpus of 1,000 second language poems (Hanauer, 2015) and have been characterized as short, imagistic poems which elicit emotional responses.

Analytical Approach

The main aim of this study is to understand the way in which professional writing instructors evaluate poetry written by L2 student writers. The central aspect of this analysis is calculating the rankings of importance of 10 features of poetry reading used in judging the quality of a student poem. However, average rank orders will only be significant if there is agreement among raters on the rank orders. Accordingly, as a first stage, an inter-class correlation (ICC) was calculated to assess the degree of agreement among the 23 raters. If high levels of agreement are achieved on an analysis of this type, the conclusion is that the raters are using the different features of poetry reading in a similar way in order to rate the quality of poetry written by L2 writers. Once inter-rater reliability has been established, average rank orders of poetry reading features can then be established. To further validate and understand the instructors' evaluations of poetry written by second language writers, two additional analytical steps were taken. A computational linguistic approach consisting of a simple word counts was used to validate the poetry reading feature rankings. The program TextAnalyzer was used to find high frequency words in the instructors' responses. Finally, instructors' written explanations were analyzed thematically using a content analysis approach to further explicate and understand the ways in which instructors understood and utilized the different features of poetry reading in their evaluations. The thematic analysis was by 2 raters in accordance with guidelines of a content analysis approach.

Results

As explained in the Methods section, the first issue to be dealt with empirically is the degree to which there is inter-rater reliability in the ratings of the 10 features of poetry reading. Since the survey involved rank ordering of 10 poetry reading features by the same 23 participants, a two-way mixed, Interclass Correlation Coefficient with mean ratings and absolute agreement was calculated. A very high degree of reliability was found between instructors on the ranking of the poetry reading features. The average measure ICC was .968 with a 95% confidence interval from .931 to .991 [$F_{(9,198)} = 28.55$, $p<.0001$]. The outcome of the ICC suggests that the raters were in high agreement over the rank ordering of the poetry reading features that they use in evaluating poetry written by L2 writers.

Since high levels of inter-rater agreement were found, the average rank order of items can be established. Table 1 presents the average rank order for each of the poetry reading features measured in the current study. As can be seen, the top three ranking features consist of imagery,

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emotional connections and expressiveness, suggesting that readers are responding to the genre conventions of actually reading a poem rather than as a language-orientated writing task. To further support this interpretation, it is interesting to note that both topic and grammar, which are usually central features of writing evaluation, were considered the least important among all the ranked poetry reading features. Overall, the data presented here suggest that the instructors are responding to the genre of the writing and evaluating features considered important for this type of writing.

Table 1

Mean rank rating for 10 poetry reading features used in the evaluation of poetry written by second language writers

Poetry Reading Feature	Rank Order	Mean Ranking	Standard Deviation
Imagery	1	2	1.41
Emotional Connection	2	2.69	1.76
Expressiveness	3	3.82	1.58
Figurative Language	4	4.56	2.1
Inspiring New Thought	5	5.3	2.45
Word Choice	6	6.04	2.03
Form and Structure	7	6.08	1.92
Rhyme and Sound	8	7.6	2.29
Topic	9	7.95	1.94
Grammar	10	8.91	1.59

In order to further validate the findings of the rank order analysis, the written explanations of reasons instructors gave for the evaluations of the poems they read were analyzed in terms of frequency of word counts. Table 2 presents the highest frequency content word counts. The basic assumption of a validation of this kind is that the rankings made by the participants should be reflected in the open-ended written explanations of how they evaluated the poems they read. As can be seen in Table 2, this is indeed the case. The highest frequency words appearing 13 times or more

reflect issues of positive feeling and imagery. Importantly, within this list, instructors explained their evaluations in terms of connection, beauty, emotion and creativity. All these words validate the rank order data and also suggest that the instructors were responding to the genre of poetry as actual poetry readers.

Table 2
Highly frequency words appearing in instructors' written explanations of the reasons for providing a specific evaluation of a poem written by a second language writer

Word	Frequency
Like	29
Feeling	17
Nice	15
Imagery	15
Image	14
Good	14
Feel	13
Clear	9
Sounds	9
Structure	9
Hope	8
Heart	8
Tense	7
Liked	7
Images	7
Connection	6
Beautiful	6
Emotion	6
Creative	6

The final analysis that needs to be presented deals with the qualitative understanding of the different ranks presented. In order to explore the instructors' understandings, we conducted a thematic analysis of the written explanation of how the poetry evaluations. The results of this analysis are in Table 3. As can be seen in the instructors' responses, the different features of poetry are used for both positive and negative evaluations of the poetry that they read.

Table 3

Instructor statements explaining poetry evaluations organized in thematic categories

Thematic Category	Instructor Statements
Imagery	• The primary reason why I assigned A grade for this poem is that the poet could successfully describe the image of piano and her feeling. • I like the poem's central image of an empty frame. • The imagery is very clear with this poem. • Imagery is not especially original. • Simple imagery- has potential, but too trite as is. • This poem's imagery was nice and seemed to be a tribute to a lost love or family member. • The imagery of sights and sounds is effective. • I'd encourage this student to use more descriptive terms, to really invoke images. Ex: "The smell of beer"... what's that really smell like? • Only an A? This is great...tons of imagery and meaning to that imagery

Emotional Connection	- Poem 1 was intriguing. I think it had a very interesting way of guiding readers through the speakers' emotions. - I can see some emotions and descriptions here, but it needs a bit more to engage the readers. - Lots of good emotion here and description. - This is a poem with emotion and as a reader, I can feel that. Also, I can see the student poet's motions in the first stanza like I was there with him/her. - This poem feels unfinished - we have the image of a piano that makes music but there is no energy here. No emotion. - I enjoyed the description of this poem. I could also understand and feel the feeling of emptiness in this poem. - Clear but I suggest add more feeling - Evocative. The two stanzas evoke competing/contrasting images between the middle line. There is nice symmetry to this poem. - Powerful sentiment. - Wow - this poem is very personal and powerful. The feeling of hope shines through the description of the poem.
Expressiveness	- I think this poems' speaker displays a confidence that could be interpreted by readers as positive and motivating. - The speaker is honest with the thoughts he shares both about what is happening now and what he remembers from the past. - This does a nice job of creating a setting and implying something about the speaker's sense of self and involvement. The back story is insufficient to support the final emphasis on dancing. - I like how the third stanza uses the future tense and expresses hopes and wishes - This poem helps the readers engage in the speakers' thoughts.
Figurative Language	- Limited use of poetic devices - I also liked that this poet could use metaphor. For example, I interpreted that "snow-white" indicates not only the color of the keyboard, but also her/his feeling when she touches the keyboard (maybe, the keyboard was a bit cold). Also, s/h used "light and bright" to describe her/his feeling when make some sounds.
Inspiring New Thought	- The images were sort of cliché and basic in the opening lines. - I gave this poem an "A" because it seems to utilize some rhetorical modes that can encourage thinking amongst the readers. - Surprising and fresh message at the end. - Prior to the "I" entering the poem the descriptive terms feel cliche. - Some fresh ideas and nice focus on a key moment/experience.

Word Choice	• Word choice is good, also like the adverb use in the poem. • I love the use of pronouns. • Why "lingers"? This choice of word seems to contradict "cut from albums" because lingers indicates unwelcome or neutral feelings, but "cut from albums" indicates a willful act to extricate pain. • A bit heavy handed with adverbs and adjectives. • What I did not like about this poem is s/he uses "you." I personally interpreted that the loss of somebody important is associated with the poet, and not with me as a reader.
Form and Structure	• The way the last few lines shift across the page provides readers with the illusion of the speaker "letting go" of who he/she is describing. • I like what the student has done with the use of space/white space on the page and enjambment and how that form complements the content. • I like that it is succinct and cohesive. I appreciate the writer's play with the line structure but I don't know that I derive any particular meaning from it. • I like the structure of this poem. For instance, the usage of sentence initial lower case (e.g., your image, or, lingers, or in my heart, etc.) indicates that the sentence is still ongoing even when that sentence is located in a new line. Also, I liked hr/his aesthetic structure (e.g., location of "lingers," "or," :in my heart," "a cut," and "empty frame"). This indicates that loss of picture indicates loss of somebody important for the poet. • I like that the line structure seems to reflect the movement of the person/people dancing. • Effective spacing and line breaks and sparsity of language near the end. • It's not clear to me why this poem is structured the way it is. • Why the weird spacing? Let the words do the work. • Structural issues make the message a bit unclear • I like the way the author staggers the lines to show movement, which reminds me in a way of dancing.
Rhyme and Sound	• I would love to "hear" the sound of the piano that this author feels light and bright. • Nice sounds. • Almost too stilted...whether the meter or the rhythm...sounds very choppy.
Topic	• It's a tough thing to write about but the second half is touching because it talks about the desire to get things back to normal • Why title it the dance when the poem is about movement of dancing not the idea of dancing. The article "the" points to the wrong thing. • I like the topic - it's ripe for expression.

Grammar	• Grammar is awkward.
	• The image of the adult holding the child's hand needs to be revised; it's not the image the writer wishes to describe because of the grammatical ambiguity.
	• The tense shifts from first person to third person to second person in each stanza is very nice.
	• The grade for this poem is a low C, maybe even D. The verb tense shift is confusing. Tense shift can be done but the tense is not consistent with what is happening in the poem.
	• Passive voice doesn't feel like right choice in 2nd stanza
	• For me, the switch in tenses is very eloquent because it's a flashback technique, almost a PTSD-type flashback style of conveying emotion....
	• Why the change in tense?

Discussion

The central aim of this study was to understand the ways in which professional writing instructors evaluate poetry written by L2 student writers. The results of this study offer an answer to this question. The instructors in this study were consistent in their agreement over the ranking of the features important for assessing poetry. Importantly, the three highest ranking features of poetry reading used in evaluating second language poetry consisted of imagery, emotional connection and expressiveness. These features echo work done in previous studies on both the textual qualities of poetry written by second language writers (Hanauer, 2010) and the way in which beauty judgments are made (Hanauer, 2015a). Poetry written by second language writers using the writing approach outlined in Hanauer (2010) are characterized by the presence of imagery, personal voice and emotion (Hanauer, 2010, 2015b). Furthermore, beauty judgments for this type of second language poetry focus on the perceived quality of writing and the emotional content of the poem. Based on the results presented here, it seems that the instructors' way of approaching the evaluation of the student poetry they were presented with was to consider the aesthetic aspects of the poem and to read this poem within the genre conventions of poetry.

In recent years, there have been calls to include poetry writing in the second language classroom (Disney, 2014; Garvin, 2013; Hanauer, 2010, 2011, 2014; Liao, 2016). These calls emphasize the potential of poetry to offer genre diversity as well as ownership and engagement with personal writing in a second language. While these are admirable aims in themselves, most educational settings require student work to be evaluated and graded. The study presented here aims to interact with this issue. It seems that the instructors do have a way of approaching the evaluation

of second language student poetry writing. They seem to address these poems as poems and themselves as poetry readers. This approach prioritizes the features of poetry used to make an aesthetic judgment of a poem; but situates these features within an evaluative framework. Consideration of Table 4 which presents the instructors' explanations of the usage of the different features clearly shows how these elements can be used in an evaluative way for both positive and negative conclusions. It is also important that while none of these teachers had had direct instruction in the assessment of second language poetry writing, there was extensive agreement among the instructors on what was important to consider.

Previous research (Garvin, 2013; Hanauer, 2014, 2015; Iida, 2008, 2011; Liao, 2016) has shown that there are benefits to the usage of creative writing in the language classroom, but for this approach to be practical, students do need to receive feedback. The study presented here suggests that poetry written by second language writers can be evaluated by teachers using their own perceptions of poetry reading. This is an aesthetic response tied to the features of poetry reading which offers feedback from within this position of appreciating the beauty of the written poem. If we position the results found here with Bizarro's (1993) suggestion that the aim of assessment in a poetry class is to direct revision, a space can be constructed for the L2 writing instructor working with poetry. In this context, the writing instructor reads the student poetry as a poetry reader, makes an aesthetic judgment, considers and evaluates the usage of the poetic features and integrates this both within the assignment of a grade and as a point of discussion with the student for revision. Language and beauty, poetry and writing become the center of discussion offering a very different type of student-teacher interaction. As suggested by Iida (2008) and Hanauer (2014), this suggests a very different orientation for the teacher of writing than that which is usually experienced in the L2 classroom.

In some ways, the conclusions of this study change the self-positioning of a writing instructor in the same ways as the writing of poetry changes the positioning of the student writer. Poetry evaluation allows the teacher the option of actually interacting with the emotive and communicative content of the student writers and to offer feedback dealing with the concept of beauty in language. There is a freedom for the teacher in a position of this kind, and no doubt student conferencing around evaluations of this type would be radically different from other interactions present within the language classroom. It is with the hope of facilitating discussion and interactions dealing with aesthetics around poetic writing while maintaining the option of assessment that the current study was conducted.

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Piano

The piano shined
                        black and heavy
Keyboard
            snow-white,
Covered with a dark red cloth.
I washed my hands cleanly
I touched the keyboard
                          nervously.
The sounds ring
                  in my small room
My heart sounds,
              light and bright.

English Teachers' Desire to Teach Poetry: The Impact of Educational Backgrounds, Belief toward Poetry, and Level of Confidence

Riza E. Masbuhin
Indiana University of Pennsylvania

Fang-Yu Liao
Indiana University of Pennsylvania
f.liao@iup.edu

Abstract

This study aims to examine English teachers' desire to teach poetry writing. The underlying assumption directing this study is that frequency of poetry exposure will influence English teachers' desire to teach poetry. Specifically, the study is intended to find out the ways through which English teachers' educational backgrounds, perceptions toward poetry, and confidence level of poetry writing, influence their desire to teach poetry writing. English teachers from a university in Western Pennsylvania in the United States and from that in central Indonesia completed an online survey (n= 57). Statistical analysis revealed that the frequency of poetry instruction correlated negatively to English teachers' desire to teach poetry. Through the independent t test, it was found that the English teachers' country of education had significantly influenced their desire to teach poetry writing. In terms of teachers' perception of poetry and their level of confidence in poetry writing, the statistical measure indicated various results, both positive and negative correlations. This study provides guiding evidence that educational background has played a role in shaping English teachers' desire to teach poetry writing.

Keywords: English teachers, teaching poetry, perception.

Teaching poetry has long been recognized as an aspect of English language and literature curricula, which presents specific pedagogical challenges for teachers in many contexts (Wilson & Myhill, 2012). Although studies have shown that teaching poetry is useful for students (Iida, 2012a, 2012b; Hanauer, 2010), poetry teaching can be described as "peripheral" in the field of teaching English (Wilson, 2010, p. 53). In regards to the importance of teaching poetry, Hanauer (2003) asserts that teaching poetry promotes understanding and tolerance because "poetic discourse promotes understanding of individual experience and thus can play a role in advancing concepts of human diversity" (p. 79). Also, incorporating poetry into English lessons may strengthen students' abilities to infer and interpret from the linguistic and situational contexts of literary texts (Dymoke & Hughes, 2009). Despite the fact that poetry writing instruction is shown to be beneficial in language classrooms, Hanauer (2012) indicates that many students and teachers in ESL/EFL contexts are skeptical about using poetry in their writing class. The reason that many teachers avoid teaching poetry writing is they think that poetry is more likely to be taught as part of the reading curriculum rather than as part of the writing curriculum. Additionally, the teachers believe that "poetry writing is thought to be difficult." The lack of desire to teach poetry writing could be caused by educational experiences that teachers have had, such as the level of exposure and experience in writing poetry in both their personal and academic lives. However, empirical inquiry into the teaching of poetry writing is limited with respect to teachers' perception of and desire to teach poetry writing. This study therefore aims at investigating English teachers' perceptions toward teaching poetry in both mainstream and ESL/EFL contexts.

Literature Review

Several studies have shown the benefit of incorporating poetry writing into a language classroom (see Disney, 2014; Garvin, 2013; Hanauer 2010, 2012; Iida, 2012a, 2012b; 2016; Liao 2016; Widodo, Budi & Wijayanti, 2016). Language students had positive perceptions towards poetry writing (Iida, 2012b; Liao & Roy, in this issue). However, studies indicated that teachers shied away from teaching poetry for a variety of reasons such as a lack of confidence (Hughes & Dymoke, 2011). Hughes and Dymoke (2011) indicated that teachers were not confident to teach poetry if they were not familiar with the genre. Their study on pre-service teachers' perceptions of their multimodal poetry writing experiences demonstrated that the participants were able to write poetry in various poetic forms as they gained confidence to write poetry and reflected on themselves as writers. Also, their findings showed that as the pre-service teachers gained their con-

fidence to write poetry, they also became confident to act as models for poetry writers when incorporating poetry into their English classrooms. This suggests a close relationship between teachers' confidence levels of teaching poetry writing and their desire to teach poetry writing.

In addition, Wilson (2010) reported how in-service teachers of poetry writing perceive the practice of teaching poetry writing. His findings showed that these in-service teachers perceived teaching poetry writing as in relation to writer's autonomy, experimental writing, imagination, and evaluation. Wilson further indicated that these teachers associated intuitive thinking and craft with the teaching of poetry. This implies that all of them share a similar view of what poetry should be taught or cannot be taught, which indicates an influence of their own education, including both how they perceived poetry and how they were educated about poetry, on how they would teach poetry writing.

These studies have touched upon the ways through which English teachers perceive teaching poetry (Hughes & Dymoke, 2011; Wilson, 2010), but both of them only deal with English teachers in English speaking countries and K-12 settings. More empirical studies regarding ESL/ EFL teachers' perceptions toward teaching poetry are needed. As suggested by the aforementioned studies, the underlying assumption directing the current study is that English teachers' exposure to poetry, their confidence level toward writing poetry, and their perceptions toward poetry will affect their desire to teach poetry in their English classes. Therefore, the study is directed by the following research questions:

1. In what ways do English teachers' educational backgrounds influence their desire to teach poetry writing?

2. In what ways do English teachers' perceptions toward poetry influence their desire to teach poetry writing?

3. In what ways do English teachers' levels of proficiency in poetry writing influence their desire to teach poetry writing?

Methodology

Participants

Participants of this study were English teachers at a university in Western Pennsylvania and in central Indonesia. Of all the 112 teachers invited, 57 completed the full survey. Demographic information for the teachers participating in this study is provided in Table 1.

Table 1

Demographic characteristics of the participants (n= 57)

Characteristics	Number (n)	Percentage (%)
Gender		
Male	28	49%
Female	29	51%
First Language		
English	26	46%
Indonesian	28	49%
Others	3	5%
Country of Education		
USA	27	47%
Indonesia	25	44%
Others	5	9%
Strongest affiliation/Expertise		
Composition and TESOL	25	44%
Applied Linguistics	13	23%
Education and/or Curriculum	9	16%
Literature and Creative Writing	10	17%
Country Where (Currently) Teaching		
USA	29	51%
Indonesia	28	49%

Instrument

The instruments used in this study included 12 questions regarding teachers' educational background including their exposure to poetry reading and writing, and two questions regarding their desire to teach poetry (see Appendix A). Most of the aforementioned questions were designed in a 5-point Likert scale. We also provided one open-ended question asking the participants' reasons for their willingness or unwillingness to teach poetry writing in their English class. These questions were workshopped and validated before being used in this survey.

Data Collection

After validation of the instrument, the questions were distributed via an online survey software (Qualtrics). Upon the IRB approval (Log No. 16-252), an invitation email along with the link to the online survey was distributed to the English teachers at a university in Western Pennsylvania and central Indonesia through email and Facebook.

Data Analysis

The first step in analyzing the obtained data was to conduct descriptive analysis in obtaining an overview of the normality of data distribution. After analyzing the data descriptively, a Pearson correlation analysis was conducted. We also conducted an independent *t* test to find out the influence of different countries of education on English teachers' desire to teach poetry writing. Last, the verbal data gained from the open-ended questions were analyzed based on common themes.

<div align="center">

Results: Statistical Analysis

</div>

Before the online survey was distributed, internal-consistency reliability for questions regarding desire to teach poetry was measured with a Cronbach's alpha coefficient. The result was α = .95, indicating the internal consistency of a multiple-item scale was very high, suggesting good reliability for the scale. The next step in analyzing the data after obtaining the descriptive overview was conducting a correlation analysis to answer the first research question, namely "In what way do English teachers' educational backgrounds influence their desire to teach poetry?

Table 2 presents the Pearson correlations measuring variables related to educational backgrounds and teachers' desire to teach poetry writing. The findings presented indicate that:

1. There was a significant negative correlation between the length of poetry instruction and English teachers' desire to teach poetry writing ($r = -.27$, $p = .043$).

2. There was a significant negative correlation between the length of exposure to reading poetry in the first and second language, the length of exposure to poetry writing in the first and second language, and their desire to teach poetry writing.

Table 2

Pearson Correlations between English Teachers' Educational Backgrounds and Their Desire to Teach Poetry Writing (N=57)

		The desire to learn how to teach poetry	The desire to teach poetry writing
Years of poetry instruction	*Pearson Correlation*	-.194	-.269*
	Sig. (2-tailed)	.147	.043*
Frequency of reading poetry in L1	*Pearson Correlation*	-.448**	-.524**
	Sig. (2-tailed)	.000	.000
Frequency of reading poetry in L2	*Pearson Correlation*	-.454**	-.478**
	Sig. (2-tailed)	.000	.000
Frequency of writing poetry in L1	*Pearson Correlation*	-.337*	-.406**
	Sig. (2-tailed)	.010	.002
Frequency of writing poetry in L2	*Pearson Correlation*	-.354**	-.349**
	Sig. (2-tailed)	.007	.008

Note: ** correlation is significant at the 0.01 level (2-tailed); * correlation is significant at the 0.05 level (2-tailed)

An independent *t* test was conducted as a further analysis to see if English teachers' who earned their highest degree from the United States and from Indonesia had different beliefs toward poetry and exhibited different levels of desire to teach poetry writing. Table 3 presents the means and standard deviations for each item, measuring the two groups of English teachers' beliefs toward poetry and their desire to teach poetry. The findings indicate that:

1. English teachers who earned their highest degree from Indonesia showed a significantly stronger belief that a poet has natural talent (M = 1.56, STD = 1.00) than teachers who earned their highest degree from the United States (M = 3.30, STD = 1.43), *t* (50) = 5.02, *p* = .00.

2. English teachers who earned their highest degree from Indonesia evinced a significantly stronger belief that poetry must have rhythm (M = 1.12, STD = .60) than teachers who earned their highest degree from the United States (M = 3.81, STD = 1.24), t (50) = 9.86, p = .00.

3. English teachers who earned their highest degree from the United States showed significantly higher interest to learn how to teach poetry (M = 2.85, STD = 1.43) than teachers who earned their highest degree from Indonesia (M = 3.76, STD = 1.67), t (50) = -2.11, p = .04.

4. English teachers who earned their highest degree from the United States showed a significantly higher desire to teach poetry writing in their English class (M = 2.74, STD = 1.56) than teachers who earned their highest degree from Indonesia (M = 3.80, STD = 1.63), t (50) = -2.39, p = .02.

Table 3
English Teachers' Country of Education and Their Perception and Desire to Teach Poetry

	USA (n = 27)		Indonesia (n = 25)			
	M	SD	M	SD	t test	p
I believe that a poet has natural talent.	3.30	1.436	1.56	1.003	5.015**	.000
I believe that poetry must have rhythm.	3.81	1.241	1.12	.600	9.836**	.000
I would like to learn how to teach poetry in my English class.	2.85	1.433	3.76	1.665	-2.112*	.040
I would like to teach poetry writing in my English class.	2.74	1.559	3.80	1.633	-2.393*	.021

Note. *p < .05, **p < .01

In order to explore how English teachers' beliefs toward poetry influence their desire to teach poetry writing, another Pearson correlation was conducted. Table 4 presents the correlational analysis of variables related to English teachers' belief of the poetry and their desire to teach poetry. As can be seen in Table 4, the findings indicate that:

1. There was a significant positive correlation between English teachers' beliefs about the importance of teaching poetry and the teachers' desire to teach poetry.

2. There was a significant negative correlation between English teachers' beliefs about the impossibility of writing poetry and their desire to teach poetry.

Table 4

Pearson Correlations between English Teachers' Perception of Poetry and Their Desire to Teach Poetry Writing (N= 57)

		The desire to learn how to teach poetry	The desire to teach poetry writing
Poetry is important in social occasions.	*Pearson Correlation*	.388**	.369**
	Sig. (2-tailed)	.003	.005
I believe that a poet has natural talent.	*Pearson Correlation*	-.145	-.222
	Sig. (2-tailed)	.283	.097
I believe that learning to write poetry is impossible.	*Pearson Correlation*	-.390**	-.401**
	Sig. (2-tailed)	.003	.002
Knowing how to teach poetry is important.	*Pearson Correlation*	.795**	.850**
	Sig. (2-tailed)	.000	.000

Note: ** correlation is significant at the 0.01 level (2-tailed); * correlation is significant at the 0.05 level (2-tailed)

Another correlational analysis was conducted to investigate whether English teachers' level of confidence in poetry writing influences their desire to teach poetry. The findings presented in Table 5 indicate that there was a significant positive correlation between English teachers' level of confidence to write poetry in their first and second language, and their desire to teach poetry writing.

Table 5

Pearson Correlations between English Teachers' Level of Confidence in Poetry and Their Desire to Teach Poetry Writing (N = 57)

		The desire to learn how to teach poetry	The desire to teach poetry writing
I am confident that I can write poetry in my mother tongue/first language	*Pearson Correlation*	.368*	.402**
	Sig. (2-tailed)	.005	.002
I am confident that I can write poetry in my second/ foreign language	*Pearson Correlation*	.764**	.682**
	Sig. (2-tailed)	.000	.000

Note: ** correlation is significant at the 0.01 level (2-tailed); * correlation is significant at the 0.05 level (2-tailed)

Our last analysis aims to find out the reasons why English teachers are willing or unwilling to teach poetry. Out of 57 participants, 54 responded to the open-ended question concerning their reasons of (un)willingness to write poetry in English. Table 6 shows the thematic analysis of these reasons. There are three main thematic categories: negative attitude (59%), positive attitude (35%), and mixed attitude (6%). In the negative attitude category, seven themes emerged from 59% of the responses. Not in line with curricula (44%) is the most reported reason among all the respondents who were unwilling to teach poetry while six other themes had lower rates: not trained or difficult to teach poetry (31%), difficult for students to write poetry (25%), not useful or interesting for students (19%), time-consuming (9%), not interested in teaching poetry (6%), and unclear reasons (3%). As for the positive attitude category, five themes were found based on 19 responses: expression (42%), language development (42%), meaningful experiences (37%), creativity and innovative thinking (16%), and reasons not identified (5%). Plus, the mixed attitude contains three responses with both positive and negative viewpoints, which shows while some teachers might be willing to teach poetry writing, they have some concerns. Overall, Table 6 (next page) shows a much higher negative attitude (59%) than positive (35%) from these English teachers to teach poetry in their classrooms.

Table 6

Thematic Analysis English Teachers' Reasons of (Un)willingness to Teaching Poetry Writing (N=54)

Thematic Category	Subcategory	Ratio	Example
Negative Attitude *32/54 (59%)*	Not in line with curricula	14/32 (44%)	● My ENGL 101 course should focus on orienting students to items discussed relating to the rhetorical situation, not about how to write creatively in poetic form, which violates the course objectives for [the University's] English course, for instance.
	Not trained or difficult to teach poetry writing	10/32 (31%)	● I think it would be a disservice to my students to substitute important knowledge in the field of composition and rhetoric in a composition course in order to teach something that should be left to creative writing courses taught by professors with degrees in that field.
	Difficult for students to write poetry	8/32 (25%)	● Not all EFL students are capable in writing poetry in English.
	Not useful or interesting for students	6/32 (19%)	● I do not want to teach poetry writing in my writing class because I'd rather teach my students composition and grammar skills to improve their writing abilities. Poetry will not be very useful for them to apply jobs [sic] or to continue their study for higher degree.
	Time-consuming	3/32 (9%)	● After all, the time for teaching English is limited, incorporating poetry writing will be time - consuming
	Not interested in teaching poetry	2/32 (6%)	● I have no interest in teaching poetry whatsoever. I'd rather teach first-year composition and rhetoric that does not involve/incorporate poetry.
	Unclear reasons	1/32 (3%)	● Because not feeling well
Positive Attitude *19/54 (35%)*	Expression	8/19 (42%)	● I would like to use poetry writing in my language classrooms since I believe students can express their emotions through poetry writing. I am positive that poetry writing in language classrooms allows students to reflect upon their personal life experiences and produce a text that is related to their interest and background.

Language development	8/19 (42%)	● Teaching poetry is beneficial to improve my students' vocabulary and their sense of art. Also, it will be good to give in [sic] every language skills, since it can be integrated for four language skills.
Joyful & meaningful experiences	7/19 (37%)	● I want to learn to teach poetry in my English class to make the class fun, to get students to think of other genres, and to get students to go through a possibly transformative experience.
Creativity & innovative thinking	3/19 (16%)	● I really want to teach poetry in my English class because it can make my students to be more creative and promote innovative thinking.
Reasons no identified	1/19 (5%)	● Wanting.

Discussion

This section will discuss how English teachers' educational backgrounds, perceptions toward poetry, and level of confidence in poetry writing influence their desire to teach poetry in their English classes. We are aware that the limited number of participants involved in this study has prevented us from generalizing our findings. However, despite this limitation, the study offers some insight about the correlation between the teachers' backgrounds, their perceptions of poetry, and their desire to teach poetry writing.

First, our findings contradicted the popular assumption that English teachers who have more exposure to poetry, i.e., having higher frequency of reading and writing poetry both in their first and second language, might have higher desire to teach poetry writing. Rather, our findings suggested the opposite, that is, the more frequent the English teachers are exposed to poetry learning, the lower their desire to teach poetry writing. This is in alignment with the finding from Liao and Roy's study (in this issue) that the more frequently that L2 students are involved with poetry reading and writing in their first and second language, the less they are interested in writing poetry. Low level of desire to teach poetry writing might be caused by the English teachers' educational experience when they were at school as found in Liao and Roy's study. Specifically, their unwillingness to teach poetry writing might be related to the English teachers' skepticism that poetry is difficult for both teachers and students as reflected in our qualitative finding. This coordinates with Liao and Roy's argument that a higher poetry reading and writing frequencies would result in having an idealistic expectation toward what a poem should be like.

Second, when analyzing the country of education, we found that English teachers' desire to teach poetry writing varied significantly with the countries where they earned their highest degree. Compared with English teachers earning their degree from ESL contexts (i.e. the United States), English teachers earning their highest degree in EFL contexts (i.e., Indonesia) perceived learning to write poetry as less feasible, demonstrating a lower desire to incorporate poetry writing in their English classes. Therefore, we seek to understand factors that cause the difference between the two groups of teachers. Our findings indicated that English teachers earning their highest degree from EFL contexts perceived that poetry was closely associated with rhythm and talent compared to the ones who received their degree in ESL contexts. This suggests that if one perceives poetry as closely related to rhymes and talents exemplified in the classic poetry, one will have a lower desire to teach poetry writing and consider it less possible to learn poetry writing. On one hand, it can be understood that English teachers in EFL contexts are primarily exposed to the model of classic poetry throughout the process of becoming English teachers, such as poems by Wordsworth and Shakespeare. On the other hand, English teachers who earn their degree in ESL contexts are more likely to be introduced to different forms of poetry and poetry from different eras and cultures. Based on these assumptions, we argue that being exposed primarily to classical poetry might have negative effects on English teachers' perceived ability to write and teach poetry. The negative effects of the exposure to classical poetry on English teachers' desire to teach poetry correspond with Liao and Roy's study (in this issue) that English majors tended to feel inferior about their poetry writing ability, resulting in having a lower desire of writing poetry, compared to engineering majors. However, more studies are needed to examine the influence of English teachers' backgrounds on their perceptions toward poetry from a socioeconomic perspective, such as the levels of education and income.

Third, our data also showed the top three reasons for not being willing to teach poetry writing, were not incorporating poetry in the curricula, not being trained/finding it difficult to teach poetry writing, and finding it difficult for students to write poetry. Based on these qualitative findings and the negative effects of prioritizing learning classic poetry, we have come up with the following administrative guidance. First, because, the most reported reason for the teachers' unwillingness to utilize poetry writing in English classrooms is that teaching poetry is not in line with the curricula, this shows a need to incorporate creative writing as a component in the curricula. Studies have shown that poetry writing is useful for teaching ESL/EFL students to become engaged

with the critical self-exploration of their thoughts, emotions, and experiences (Garvin, 2013; Hanauer, 2010, 2012; Iida, 2012a, 2012b, 2016; Liao, 2016). Additionally, educational program administrators should offer professional development opportunity for their teachers to be involved in workshops that introduce them to different varieties of poetry writing other than classic poetry. As suggested by Dymoke and Hughes (2009), if teachers are exposed to poetry in a variety of poetic forms, they will gain confidence in their ability to view themselves as competent writers of poetry. Once they experience poetry writing in a positive light, it is expected that they will demonstrate increased expectations toward their students' ability to write poetry.

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Appendix A

Survey Questions

1. How many years of poetry instruction (e.g, poetry, novel, fiction) have you had from your previous education?

   a. 0-5 years

   b. 6-10 years

   c. 11-15 years

   d. 16-20 years

   e. 21-25 years

   f. Over 26 years

2. How frequent have you read poetry in your mother tongue (first language)?

   a. Never

   b. Seldom

   c. Sometimes

   d. Often

   e. Always

3 How frequent have you read poetry in your second/foreign language?

   a. Never

   b. Seldom

   c. Sometimes

    d. Often

    e. Always

4. How frequent have you engaged in poetry writing in your mother tongue (first language)?

    a. Never

    b. Seldom

    c. Sometimes

    d. Often

    e. Always

5. How frequent have you engaged in poetry writing in your second/foreign language?

    a. Never

    b. Seldom

    c. Sometimes

    d. Often

    e. Always

In the following questions please rate your answer on the scale of

    1=strongly agree

    2=somewhat agree

    3=neither agree nor disagree

    4=somewhat disagree

    5=strongly disagree

1. Poetry is as important as social occasion such as funerals and weddings
2. I believe that a poet has natural talent
3. I believe that learning to write poetry is impossible
4. Knowing how to teach poetry is important
5. I would like to learn to teach poetry in my English class
6. I would like to teach poetry writing in my English class

Demographic information: Please answer the following questions.

7. What is your mother tongue/first language?
8. What is your second/foreign language?
9. From which country did you earn your highest degree?

10. What is your age?

    a. 20-29

    b. 30-39

    c. 40-49

    d. Above 50

11. What is your gender?

    a. Male

    b. Female

    c. Other

12. What is your strongest affiliation within the field of English teaching?

    a. TESOL

    b. Rhetorical and/or Composition

    c. Applied Linguistics

    d. Education and/or Curriculum

    e. Literature

    f. Creative Writing

    g. Others (Please specify: _____)

13. Which country are you teaching now?

Japanese L2 Writers' Self-Perceived Voice in Haiku Poetry and Academic Prose

Jun Akiyoshi
PhD Candidate: Composition & TESOL
English Department
Indiana University of Pennsylvania

Abstract

The primary purpose of this study was to investigate Japanese L2 writers' self-perceived voice in haiku poems and explanatory prose. Seventy ($N = 70$) Japanese L2 writers in Japan and in the US participated in an online survey. During the survey, participants were asked to compose both a haiku poem and a short explanatory prose, followed by four attitude questions pertaining to their perception of voice (personal experience, understanding of life, demonstration of self, and connection between writing and self). Statistical analysis revealed that participants had a significantly better "understanding of life" in prose than in the haiku. A similar result was reported when 70 participants were divided by their previous L1 haiku writing experiences. On the other hand, however, statistical analysis showed that participants with L2 haiku writing experience showed significantly more awareness of voice in both the haiku and prose ("understanding of life" and "connection between writing and self" in haiku and prose, and "demonstration of self" in haiku). The results demonstrate that participants perceived voice while writing haiku and prose, but that their self-perception seemingly depended on some factors such as previous L1/L2 haiku writing experience.

Keywords: haiku poem, prose, L2 poetry writing, voice, Japanese L2 writers

As a means of second language (L2) learning and teaching, haiku poetry is now receiving scholarly attention in Japanese English as a foreign language (EFL) context. For example, in the English lesson introduced in Teranishi and Nasu (2016), an English haiku poem is used to help EFL learners deeply understand a longer English poem with the relevant theme. Haiku poems can also help EFL learners make connections between reading and writing, enhancing their extensive reading (Iida, 2013). More importantly, teaching L2 haiku poetry writing can develop EFL learners' ability to express their voiced thoughts, feelings, and selves by linguistically expressing learners' own lived experiences as content for haiku (Iida, 2008, 2010a, 2011, 2012a, 2016a, 2016b; McIlroy et al., 2015).

From a pedagogical perspective, especially in the Japanese EFL education context where grammar-translation is still pervasive (cf. Floris, 2013; Nagamine, 2014), expressive aspects of teaching L2 haiku poetry are challenging, and yet highly valuable (Iida, 2008). Although haiku itself is not new as a literature genre, teaching L2 haiku poetry composition is a relatively new enterprise. Therefore, the primary objective of the present research is to contribute knowledge to the body of work on L2 haiku poetry writing, especially addressing its relationship with Japanese L2 learners' sense of voice. The following section will introduce some past literature on L2 haiku poetry. Then, based on the previous studies, the current research raises two questions: (1) To what degree do L2 learners perceive their voice in haiku more than in academic prose? and (2) To what degree do L2 learners perceive their voice differently depending on their previous learning/training experiences of L2 haiku poetry writing? What follows are a brief description of the research design, and detailed reports on the research results and findings.

Review of Literature

Principles and Characteristics of L2 Haiku Poems

A haiku poem is usually characterized by its unique structure—a short three-line poem basically consisting of a 5-7-5 syllable pattern with a seasonal reference and a cutting word that separates haiku poems into two meaningful chunks (Iida, 2008, 2010a, 2016b; Kimura, 2014; Teranishi & Nasu, 2016). However, English haiku poems written by Japanese L2 learners show some distinctive varieties at structural, linguistic, and textual levels (Iida, 2010b, 2012b, 2016a). At the structural level, Iida (2010b) reports that Japanese native speakers composed English haiku using less traditional syllable patterns and more direct seasonal references—especially, Iida (2010b) assumes that Japanese haiku poets of English decided to directly describe seasons (e.g., spring,

summer, fall, and winter) to make their haiku poems comprehensible to the English-speaking audience and culture. Additionally, by quantitatively analyzing L2 haiku corpora, Iida (2012b, 2016a) has reported distinctive features of L2 haiku poems at the linguistic and textual levels. Following Hanauer's (2010) methodological framework, Iida analyzed corpora of 200 L2 haiku poems (2012b) and 773 L2 haiku poems about traumatic experiences (2016a). In both studies, regardless of the size and theme of the corpora, L2 haiku poetry is characterized as "short, personal, direct, and descriptive poetry which incorporates the writers' emotional concerns for their own experiences" (Iida, 2012b, p. 73), which also retains "L1 transfer effects such as the influence of Japanese linguistic and rhetorical knowledge on L2 poetic texts" (Iida, 2016a, p. 132).

As identified above, L2 haiku poetry seemingly encompasses flexibility and adaptability as a creative literature genre. However, the utmost importance of L2 haiku poetry should be identified in its role as a pedagogical means of "meaningful literacy instruction" (Hanauer, 2012; Iida, 2016b) in which L2 learners can "understand, interpret, feel and express her or his personally meaningful understandings to themselves and within social settings" through linguistically expressing "everything that makes up the experience and understanding of the learner, including issues of identity and self perception" (Hanauer, 2012, p. 108). The essence of this meaningful literacy is frequently mentioned in L2 haiku poetry writing studies that put pedagogical emphasis on L2 writers' voice (Iida, 2008, 2010a, 2011, 2012a, 2016a, 2016b; McIlroy et al., 2015).

Voice in L2 Haiku Poem

Conceptualizing haiku from a social-expressivist perspective, Iida (2011) has stated that "voice, audience and context" are the three essential components in haiku poetry composition (p. 32). Especially, while various outcome values have been identified in L2 haiku poetry teaching, Iida has repeatedly emphasized a connection between L2 learners' haiku poetry writing and their development and awareness of "voice" (2008, 2010a, 2011, 2012a, 2013, 2016b; McIlroy et al., 2015). Referring to past literature, Iida (2011) has defined that "voice in haiku" is associated with "the writer's thoughts and feelings based on experience" (p. 32). Haiku can be a catalyst for the writer to "construct and develop voice and express" her/his self—a sense of "who I am" (Iida, 2011, p. 32). Put simply, haiku enables writers to reflect their lived experiences and helps writers to rediscover their thoughts, feelings, and meanings of life by linguistically expressing their experiences (e.g., Iida, 2016a). With this definition, voice in haiku, as seen in Hanauer (2015), can also be interpreted as "a provisional, linguistically directed performance of identity at a given time

and place and within a specific social and cultural context" (p. 69), which can be expressed in a written poetic form.

A close connection between creative poetry writing like haiku and L2 writers' voice can also be corroborated by recent research by Hanauer (2015), in which he empirically investigated English as a second language (ESL) college students' ability to generate discernable voice in their poems. As such, there is evidence that creative poetry writing, including haiku, can facilitate L2 writers' enhanced awareness of voice. Indeed, as mentioned above, it is pedagogically expected that through learning, reading, and writing L2 haiku poems, L2 writers are able to describe themselves in an expressive way (e.g., Iida, 2008, 2010a, 2013; McIlroy et al., 2015).

Potential Areas of Research Concerning Voice in L2 Haiku Poetry

Voice in haiku poetry writing and prose writing. As a form of social-expressivist pedagogy and meaningful literacy instruction, L2 haiku writing education can enable L2 learners to develop an ability to express themselves in a written text. That being said, while voice in a written discourse has received continuous interest and discussion (e.g., Hanauer, 2015; Matsuda, 2001; Matsuda & Tardy, 2007; Riyanti, 2015; Spiro, 2014), additional attention and research would be required in the field of L2 haiku poetry composition which is a relatively new enterprise as aforementioned. For instance, in the ESL poetry writing research, Hanauer and Liao (2016) have examined voice in poetry and prose, and report that ESL students in their study perceived a sense of voice in academic writing more than in creative writing, which goes against an expectation from past literature (e.g., Hanauer, 2015; Iida, 2010a, 2011, 2012a, 2016a, 2016b). In addition to this research result, it is remarkable that previous studies have not delved into L2 haiku poets' self-perception of voice. Therefore, it should be worth investigating whether L2 writers can self-perceive their voice while composing L2 haiku. Also, in order to have a contrastive view, as in Hanauer and Liao (2016), research needs to see differences between haiku poems and academic prose in terms of L2 writers' self-perception of voice.

Influence of previous haiku writing experience. In addition to the self-perception of voice in L2 haiku poetry, it is worth thinking and examining to what extent L2 learners' previous experiences of writing haiku poems influence their self-perception of voice in general. Iida's (2012a, 2012b, 2016a, 2016b) studies have reported that L2 learners' voice is identifiable in their L2 haiku poems, yet the L2 learners in the aforementioned studies had received some instruction on

L2 haiku poetry writing for a certain amount of time. Hence, it is not yet known whether trained and untrained L2 haiku writers show differences in terms of their perception of voice. Taking all of the above discussions together, the current study now has two objectives: (1) investigating to what extent L2 writers can self-perceive a sense of voice in their haiku poems and academic prose; and (2) investigating the influence of previous learning/training experiences of L2 haiku poetry writing to the writers' self-perception of voice in haiku and prose. More specific research questions are addressed below.

Research Questions

Drawing upon previous findings on L2 haiku and voice in L2 creative writing, two research questions are raised as addressed below:

1. To what degree do L2 learners perceive their voice in haiku more than in academic prose?
2. To what degree do L2 learners perceive their voice differently depending on their previous learning/training experiences of L2 haiku poetry writing?

In order to answer these questions, this study collected quantitative data from Japanese L2 writers in Japan and in the United States. The following sections will provide an overall study design, as well as contrastive analysis results regarding Japanese L2 writers' senses of self-perceived voice in haiku and academic prose.

Overall Study Design

Data Collection

After research approval was obtained from the Institutional Review Board (IUP log 16-241), a research invitation message was posted on nine SNS group pages of Japanese student organizations in the United States. The same invitation message was also digitally disseminated to some groups of college students at three universities in Japan. Research participation was voluntary, participants' confidentiality was ensured, and Qualtrics online data-gathering software was employed.

Participants

Seventy ($N = 70$) participants completed the survey. Regarding the participants' academic background, 61 were students, and nine were non-students (e.g., teachers, company employees, a recent MA graduate, etc.). Out of 70 participants, 47 reported that they had learned how to write haiku in Japanese, and 49 reported that they had experienced writing haiku in Japanese. Regarding learning and writing experiences of haiku in English, only two reported their learning experience,

and five reported their writing experience.

Instrument for Data Collection

The instrument used in this study included (1) two writing prompts for haiku and prose, (2) four attitude questions repeatedly provided upon participants' completion of haiku and prose writing, and (3) seven demographic questions about participants (Figure 1). During the survey, after reading and agreeing with a given informed consent form, participants were asked to compose a short haiku-style poem, and then to answer four attitude questions. In a similar vein, participants were also asked to compose a short explanatory prose followed by the same attitude questions. After completing these processes, participants were finally asked to provide some demographic information. The following sections provide further information about the instrument used in this research.
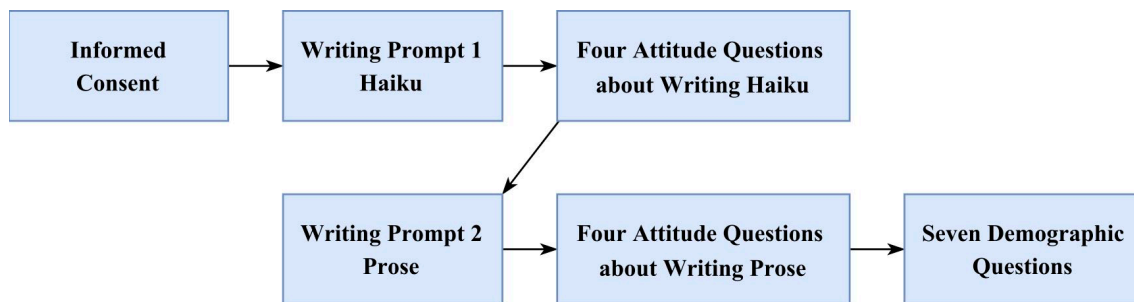
Figure 1. Contents and procedure of the instrument

Writing prompts. The first component of this research instrument included two writing prompts that were respectively followed by four attitude questions pertaining to self-perception of voice. By asking participants to actually compose haiku and prose, this study attempted to measure participants' self-perception of voice without relying on their imaginary experiences and perceptions of writing haiku and prose. The first writing prompt asked participants to compose a short haiku-style poem in which participants poetically described beautiful scenery imagined in their mind. This writing prompt reflects the meaningful literacy writing prompt proposed by Hanauer (2012), which is also used in creative writing research (e.g., Nicholes, 2016). The second writing prompt asked participants to compose a short piece of explanatory prose in which participants attempted to consider how their imagined beautiful scenery could be kept safe and open to the public. The primary purpose of this second writing prompt was to obtain a comparative view between participants' self-perceptions of voice in haiku-style poetry writing and in academic-style prose writing. The writing prompts used in this study are presented in the following table (Table 1).

Table 1

Writing Prompts for Haiku-Style Poem and Explanatory Prose

Type of Writing	Prompt Instruction
Haiku-Style Poem	Please think of a view in nature that you find particularly beautiful. Imagine it in your mind. See the colors, hear the sounds and smell the air. Now, in the box provided below, write just three images (one on each line) that present the sights, sounds or smells of that view. Do not use full sentences in writing this description. Think about this piece as a short haiku-style poem. Please write your poem in English.
Explanatory Prose	You just wrote a haiku-style poem about a view you find beautiful. In the space provided below, please write a short paragraph-length explanation about what you can do to keep this natural view safe and open to the public. Imagine that you are writing to someone who does not know about this topic. This paragraph should be in the style of an academic explanatory paragraph. Please write in English.

Attitude questions. As the second component of the research instrument, after completing each writing task, participants were provided four attitude questions that they were asked to rate on a 5-point Likert scale (1 = strongly disagree; 5 = strongly agree). These questions aimed to measure participants' self-perceptions of voice in haiku-style poems and explanatory prose. Following the interpretation of voice in L2 poetry writing (Iida, 2010a, 2011; Hanauer, 2015), as well as poetic identity and meaningful literacy (Hanauer, 2010, 2012), this research conceptualized that voice in haiku is associated with (1) expression of personal experience, (2) understanding of life, (3) demonstration of self, and (4) connection between writing and self. The content of the attitude questions is as follows (Table 2).

Table 2

Four Questions after First and Second Writing Tasks

Questions: When writing haiku-style poem/explanatory prose,	1 SDA	2 D	3 N	4 A	5 SA
I felt that I successfully managed to express my personal experiences.					
I felt that I successfully managed to present my understanding of my life.					
I felt that I successfully managed to show who I am as a person.					
I felt that the content of my writing was very connected to who I am.					
Note. SDA=Strongly Disagree; D=Disagree; N=Neutral; A=Agree; SA=Strongly Agree					

Demographic questions. The last component of the research instrument included seven demographic questions. Upon the completion of the two writing prompts and subsequent attitude questions, participants were asked to report their nationality, current residential place, current academic status, and their learning/writing experiences of haiku in their first and second languages (L1/L2). The content of the demographic questions is presented below (Table 3).

Table 3

Demographic Questions at the End of Survey

Demographic Survey Questions								
What is your nationality?	Japan	Other (specify)						
Are you a current Japanese resident?	Yes	No						
What is your current academic status?	Fr	Sp	Jr	Sr	M1	M2	Other	
Have you ever learned how to write haiku in your mother tongue?	Yes	No						
Have you ever written haiku in your mother tongue?	Yes	No						
Have you ever learned how to write haiku in English?	Yes	No						
Have you ever written haiku in English?	Yes	No						

Note. Fr=Freshman, Sp=Sophomore, Jr=Junior, Sr=Senior, M=Master

Data Analysis

In this study, a descriptive analysis was conducted at first to obtain an overview of the collected data, including the normality of data distribution. In order to answer two research questions, this study further obtained descriptive data related to three conditions: (1) overall difference of self-perceived voice between haiku and prose; (2) influence of L1 haiku poetry writing experience; and (3) influence of L2 haiku poetry writing experience. In all these conditions, data were identified as normally distributed. Then, this study conducted a paired-samples *t*-test to see overall differences, and independent-samples *t*-tests to see influences of previous writing experiences of L1/L2 haiku poems. Figure 2 outlines the data-analysis process.
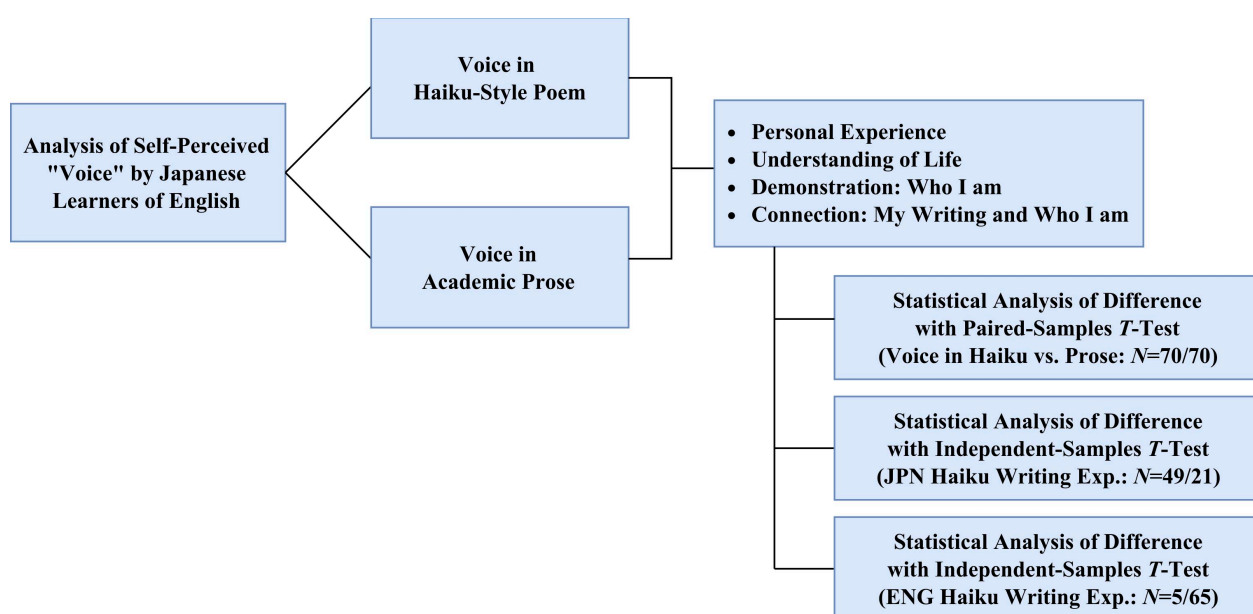
Figure 2. Schematic outline of research foci and data-analyses process.

Limitations of this Research

There are a few limitations in this research. The first and the most important limitation is the uneven sample size under the last experimental condition—influence of L2 haiku poetry writing experience to participants' self-perception of voice. As Figure 2 briefly indicates, when the participants were divided by their previous writing experiences of L2 haiku poems, there were only five participants who had written haiku poems in their second language, and the other 65 participants had no previous L2 haiku poetry writing experience. As such, although data showed statistically significant results (Table 7), as this research will report later, this huge disparity in sample size unavoidably leaves room for discussion. Hence, it should be noted that the second research question is quite difficult to answer with statistically rigorous support.

In addition to this uneven sample size, this research should also note that it did not delve into the influences of participants' previous L1/L2 haiku learning and writing experiences. Indeed, while the research instrument asked participants whether they had learned or written L1/L2 haiku poems, it did not further question why participants had lacked those learning or writing experiences. Also, even when participants reported their previous L1/L2 haiku writing experiences, the survey instrument did not further question to what extent participants were trained in writing L1/L2 haiku poems. As this research will mention later, because of this limitation, this research can only provide speculative conclusions about the influence of participants' previous L1/L2 haiku learning and writing experiences.

Results: Statistical Analyses on Self-Perceived Voice

Descriptive Analysis Result for an Overview of Data

The following table on the next page indicates the results of descriptive statistical analysis (Table 4). It shows means, medians, standard deviations, and 95% confidence intervals of likelihood for reported levels of self-perceived voice in haiku-style poems and academic-style explanatory prose.

Table 4

Means, Medians, Standard Deviations, and 95% Confidence Intervals for Haiku and Prose

N=70	Mean		Median		SD		95% Confidential Interval			
							Lower		Upper	
	Haiku	Prose	Haiku	Prose	Haiku	Prose	Haiku	Prose	Haiku	Prose
Personal Experience	2.66	2.63	2.00	2.50	1.23	1.14	2.36	2.36	2.95	2.90
Understanding of Life	2.34	2.66	2.00	3.00	0.95	1.13	2.12	2.39	2.57	2.93
Demonstration: Who I am	2.66	2.66	2.00	2.50	1.14	1.15	2.39	2.38	2.93	2.93
Connection: My Writing and Who I am	2.49	2.60	2.00	3.00	1.20	1.16	2.20	2.32	2.77	2.88

Note. Skewness for "Personal Experience" is .498(h)/.062(p); for "Understanding of Life" is .416(h)/.032(p); for "Demonstration: Who I am" is .233(h)/.187(p): for "Connection: My Writing and Who I am" is .733(h)/.94(p).

Difference Between Voice in Haiku and Prose

After the descriptive overview was obtained, the present research conducted the paired-samples *t*-test in order to see whether participants sensed self-perceived voice in haiku poems more than in academic prose. Table 5 shows the result of this paired-samples *t*-test, and its findings are depicted below:

1. There is a significant difference in participants' understanding of life in haiku-style poem (*M* = 2.34, *SD* = 0.95) and in academic prose (*M* = 2.66, *SD* = 1.13); *t*(69) = -2.43, *p* = .018.

2. There is no significant difference in personal experience, demonstration of self, and connection between writing and self in haiku-style poems and in explanatory prose.

Table 5

Paired-Samples T-Test Result on Difference Between Haiku and Prose (N: 70)

	Haiku		Prose			
	M	**SD**	**M**	**SD**	**t-test**	**p**
Personal Experience	2.66	1.23	2.63	1.14	.28	.778
Understanding of Life	2.34	0.95	2.66	1.13	-2.43*	.018
Demonstration: Who I am	2.66	1.14	2.66	1.15	.00	1.000
Connection: My Writing and Who I am	2.49	1.20	2.60	1.16	-.79	.432

Note. *p < .05

Although the above findings partially answer the first research question, more in-depth analyses of the collected data were conducted to answer the second research question. To this end, this study further conducted independent-samples t-tests under two conditions: (1) differences in self-perceived voice in haiku and prose by participants with/without haiku poetry writing experience in their first language (Table 6); and (2) differences in self-perceived voice in haiku and prose by participants with/without haiku poetry writing experience in their second language (Table 7). The following sections show the result of these independent-samples t-tests.

Self-Perception of Voice by Participants with/without L1 Haiku Writing Experience

Table 6 shows the result of the independent-samples t-test under the first condition: differences in self-perceived voice by participants with haiku poetry writing experience in their first language ($N = 49$) and those without ($N = 21$). The findings based on this statistical analysis are depicted below:

1. Participants with previous haiku writing experience in their first language showed significantly stronger connection between their writing and their self in academic prose ($M = 2.80$, $SD = 1.10$) than participants without previous experience ($M = 2.14$, $SD = 1.20$); $t(68) = -2.22$, $p = .03$.

2. There is no significant difference between participants with/without previous L1 haiku writing experience in their senses of personal experience, understanding of life, and demonstration of self in academic prose.

3. There is no significant difference between participants with/without previous L1 haiku writing experience in any aspects of voice in haiku-style poem.

Table 6

Self-Perceived Voice in Haiku and Prose by Students with/without L1 Haiku Writing Experience

		Exp. (*n*=49)		Non-Exp. (n=21)			
		M	SD	M	SD	t-test	p
Haiku	Personal Experience	2.80	1.22	2.33	1.20	1.458	.149
	Understanding of Life	2.41	0.91	2.19	1.03	.881	.382
	Demonstration: Who I am	2.73	1.08	2.48	1.29	.867	.389
	Connection: My Writing and Who I am	2.57	1.21	2.29	1.19	.911	.365
Prose	Personal Experience	2.71	1.17	2.38	1.16	1.093	.278
	Understanding of Life	2.78	1.09	2.38	1.20	1.349	.182
	Demonstration: Who I am	2.78	1.10	2.38	1.24	1.319	.192
	Connection: My Writing and Who I am	2.80	1.10	2.14	1.20	2.220*	.030

Note. *p < .05

Self-Perception of Voice by Participants with/without L2 Haiku Writing Experience

In a similar way to statistical analysis in Table 6, the independent-samples *t*-test was also conducted to see the influence of participants' previous writing experiences of haiku poems in their second language (i.e., English). Table 7 indicates the result of this independent-samples *t*-test, and the contingent findings are depicted below:

1. Participants with previous haiku writing experience in their second language showed significantly better understanding of life in haiku-style poems (*M* = 3.20, *SD* = 1.10) than participants without previous experience (*M* = 2.28, *SD* = 0.91); *t*(68) = 2.16, *p* = .035.

2. Participants with previous haiku writing experience in their second language showed significantly clearer demonstration of self in haiku-style poems (*M* = 4.20, *SD* = 0.84) than participants without previous experience (*M* = 2.54, *SD* = 1.08); *t*(68) = 3.37, *p* = .001.

3. Participants with previous haiku writing experience in their second language showed significantly stronger connection between their writing and their self in haiku-style poems (*M* = 3.60, *SD* = 0.89) than participants without previous experience (*M* = 2.40, *SD* = 1.18); *t*(68) = 2.21, *p* = .03.

4. There is no significant difference between participants with/without previous L2 haiku writing experience in their senses of personal experience in haiku-style poems.

5. Participants with previous haiku writing experience in their second language showed significantly better understanding of life in academic prose (*M* = 4.00, *SD* = 0.71) than

6. participants without previous experience ($M = 2.55$, $SD = 1.10$); $t(68) = 2.91$, $p = .005$.

7. Participants with previous haiku writing experience in their second language showed significantly stronger connection between their writing and their self in academic prose ($M = 3.60$, $SD = 1.14$) than participants without previous experience ($M = 2.52$, $SD = 1.13$); $t(68) = 2.05$, $p = .045$.

8. There is no significant difference between participants with/without previous L2 haiku writing experience in their senses of personal experience and demonstration of self in academic prose.

Table 7
Self-Perceived Voice Between Students with/out L2 Haiku Writing Experience

		Exp. (n=5)		Non-Exp. (n=65)			
		M	**SD**	**M**	**SD**	**t-test**	**p**
Haiku	Personal Experience	3.60	1.52	2.58	1.18	1.813	.074
	Understanding of Life	3.20	1.10	2.28	0.91	2.157*	.035
	Demonstration: Who I am	4.20	0.84	2.54	1.08	3.365**	.001
	Connection: My Writing and Who I am	3.60	0.89	2.40	1.18	2.213*	.030
Prose	Personal Experience	3.40	1.14	2.55	1.16	1.574	.120
	Understanding of Life	4.00	0.71	2.55	1.10	2.908**	.005
	Demonstration: Who I am	3.60	0.89	2.58	1.14	1.934	.057
	Connection: My Writing and Who I am	3.60	1.14	2.52	1.13	2.047*	.045

Note. *p < .05, **p < .01

Additionally, in order to see intra-group difference within the five participants who experienced writing haiku poems in the second language ($N = 5$), paired-samples t-test was further conducted. According to this analysis, five participants showed no significant difference in their perception of voice in haiku-style poems and in academic prose. This statistical result indicates that differences can be identified only in relation to the existence of previous writing experience of L2 haiku, which in turn corroborates the findings in Table 7.

However, as already stated in this research report, while Table 7 seemingly shows significant differences, the huge discrepancy in sample size (5 vs. 65) makes it difficult to claim the above findings to be statistically rigorous ones. Despite this problem, however, the current report can still be meaningful in terms that it attempted to offer a viewpoint that was less focused in L2

haiku writing research. However, as following section will discuss, it is strongly recommended that L2 writing researchers who employ creative poetry writing—especially L2 haiku composition—in their EFL writing classrooms will conduct future studies that compensate for this sample size problem.

Discussion

This present research aimed to answer two research questions: (1) To what degree do L2 learners perceive their voice in haiku more than in academic prose? and (2) To what degree do L2 learners perceive their voice differently depending on their previous learning/training experiences of L2 haiku poetry writing? The statistical analyses conducted under the three different conditions provided unique findings. At first, when 70 participants' senses of self-perceived voice were contrastively analyzed between haiku poems and explanatory prose, participants showed significantly better "understanding of life" in explanatory prose (Table 5). This result goes against the expectation based on past literature (e.g., Hanauer, 2015; Iida, 2010a, 2011, 2012a, 2016a, 2016b). However, since Hanauer and Liao (2016) have also reported a similar finding about creative writing and prose writing, the current research result may not be necessarily an unlikely one. Although it may go beyond the primary focus of this research, this first result has a pedagogical implication for Japanese EFL education. According to Table 5, while participants showed more awareness of voice in prose writing, their awareness was actually identified only in one component out of four (i.e., understanding of life). What can be speculated from this result is that participants might have less awareness of voice in their L2 writing—which this research conceptualized as "expression of personal experience," "understanding of life," "demonstration of self," and "connection between writing and self." This lack of awareness might make participants have difficulty showing significant difference between poetic voice and academic voice; as such, participants might lack the idea of expressing themselves in an L2 text in general. Indeed, some previous studies mentioned that expressive L2 writing including voice issues is less frequently handled in Japanese EFL education (e.g., Iida, 2008, 2013). Hence, the result in Table 5 may support the aforementioned speculation. Since expressive voice in L2 writing is very meaningful in Japanese EFL education that has come to put more emphasis on communicative aspect of language (Iida, 2008, 2010a), the result in Table 5 may add an evidence to the need for teaching Japanese EFL learners how to express themselves in an L2 text. Regarding this issue, Hanauer's (2012) meaningful literacy instruction or Iida's (2011, 2012a, 2016a, 2016b) L2 haiku poetry writing

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instruction will be useful and can be recommended for instructors in Japanese EFL composition classrooms. Indeed, the aforementioned Iida's studies have shown the efficacy of teaching L2 haiku in Japanese EFL context. Nonetheless, in order to obtain further empirical support for the influence of teaching L2 haiku writing in raising Japanese EFL writers' awareness of voice, continuous studies that observe its long-term influence should be needed and recommended.

Next, in order to further delve into the different self-perception of voice between haiku and prose, this research conducted independent-samples *t*-tests, catalyzing participants' previous writing experiences of L1/L2 haiku poems as influential factors. According to the statistical analyses, a unique finding was obtained about the relationship between participants' self-perception of voice and their experience of L1 haiku writing. Interestingly, those who experienced L1 haiku writing showed significantly stronger "connection between writing and self" in explanatory prose rather than in haiku poems (Table 6). Since a paired-samples *t*-test on overall differences between haiku poem and prose also showed that participants had more awareness of voice in one component of prose (Table 5), it can be speculated that participants who attended this study had more awareness of voice in prose in general. Regarding this result, since the influence of L1 haiku poetry writing to the self-perception of voice in L2 haiku poetry writing is less focused in this research report, this result may suggest a call for future studies.

Meanwhile, another set of intriguing analysis results was obtained in the relationship between self-perception of voice and previous L2 haiku writing experience. Five participants who experienced writing haiku in the second language showed significantly better "understanding of life," clearer "demonstration of self," and stronger "connection between writing and self" in haiku poetry writing. They also showed significantly better "understanding of life" and stronger "connection between writing and self" in academic prose. Thinking of some previous studies that reported the L2 haiku poets' ability to express their voice (Iida, 2011, 2012a, 2016a, 2016b), L2 learners' learning/writing experiences are seemingly associated with their developed awareness of voice. In this way, the results identified in the current research could show connection to the existing knowledge in the field of L2 haiku writing. Also, it is worth noting that the results involve a quite important pedagogical implication—L2 haiku poetry writing is a more meaningful experience than its L1 counterpart for Japanese EFL writers in terms of obtaining more awareness of voice. In other words, it can be purported that L2 haiku poetry writing education plays an important role in developing learners' ability to express themselves in an L2 written discourse.

However, although a positive influence of L2 haiku poetry writing experience was identi-

fied, the very small number of experienced L2 haiku writers in the current research ($N = 5$) unavoidably leaves some space for further discussion. Future studies that include more equally balanced size of participant population with/without L2 haiku poetry writing experiences should be recommended. Additionally, the research instrument needs to be modified for future research since it does not include questions to further delve into participants' previous L1/L2 haiku writing experiences, as well as the influence of those experiences. As a result, some findings reported in this research may possibly be speculative ones. In addition to sample size problems, the contents of the research instrument should receive reconsideration for future research studies.

Conclusion

By asking two research questions, this study aimed to contribute knowledge of L2 haiku poetry writing education. Taking all the statistical reports together, it was concluded that Japanese L2 writers in this study showed relatively more awareness of voice in prose than in haiku in general (Tables 5 and 6). On the other hand, it also needs to be noted that Japanese L2 writers' self-perception of voice might receive positive influence from their previous L2 haiku poetry writing experience. As shown in Table 7, experienced L2 haiku poets showed more awareness of voice, and this result may add further evidence to the pedagogical importance of teaching L2 haiku poetry writing in terms of raising learners' awareness of voice in a written discourse. However, unfortunately, the unequal number of participants has left some disputable space in this study. Also, the research instrument does not include questions to further delve into the influence of previous haiku writing experience. This present study recommends researchers who employ creative poetry writing in their EFL composition classrooms to conduct further studies that compensate for the problems identified in this research report.

Acknowledgement

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EFL Students' Perceptions of Writing Poetry in English: The Effect of Educational Backgrounds and Belief Towards Poetry

Fang-Yu Liao
Indiana University of Pennsylvania
f.liao@iup.edu

Sukanto Roy
PhD Candidate: Composition & TESOL
English Department
Indiana University of Pennsylvania

Abstract

This study aims to investigate how L2 students perceive poetry writing. Forty-nine EFL undergraduate students in Bangladesh participated in an online survey, in which they were asked to answer questions regarding their educational backgrounds, beliefs towards the genre of poetry and writing poetry in English, and demographic information. Statistical analyses revealed that there is a significant negative correlation between L2 students' frequency of reading and writing poetry in English and their confidence, desire, and learning interests of writing poetry in English. This suggests that extensive exposure to poetry may lead to an unrealistic expectation of what a poem should be like. The major findings also indicated that L2 students' discipline has an effect on how they perceive poetry writing in English: L2 engineering students had higher confidence and desire to write poetry in English compared to English literature major students who believed that learning to write poetry is impossible. This study argues that learning English canonical poetry can have a colonial and detrimental effect on L2 students' confidence and interest in writing poetry in English.

Keywords: writing poetry, EFL, second language, perception

Some English teachers think that it is difficult to teach poetry writing in English as a first language (Wilson, 2010), let alone in an L2 writing class (Masbuhin & Liao, in this issue). However, studies have shown that teaching poetry writing in an L2 writing class can be effective and useful in a multilevel class in a multicultural group: China (see Garvin, 2013), South Korea (see Disney, 2014), Japan (see Iida, 2008, 2010, 2012a, 2012b, 2016a, 2016b), India (see Mittal, 2016), and U.S.A. (see Hanauer, 2010, 2012, 2014; Liao, 2016). It has been shown that ESL/EFL learners can express their feelings, emotions, and experiences through poetry (Chamcharatsri, 2013; Garvin, 2013; Hanauer, 2015a; Iida, 2012a, 2012b; Liao, 2016). Going further, Iida (2012a) showed that L2 students are able to transfer the skills learned in L2 poetry writing to other genres of writing, such as prose writing. However, it needs more empirical research to further examine the values of poetry writing. Therefore, if scholars propose the use of poetry writing and encourage teachers to apply it in language classrooms, then it is important to examine L2 students' perceptions of writing poetry as an assignment in language classrooms. Therefore, this current study aims to explore how L2 students perceive poetry writing.

Literature Review

While a body of literature has explored and demonstrated poetry writing practices in the field of composition and creative writing: poetry writing practices in primary or secondary schools (see Gutzmer & Wilder, 2012; Hudson, 2013) and poetry writing practices in higher education (see Bizzaro, 1993; Rillero, 1999), they have not considered L2 students or multilingual students as part of the student groups. Moreover, Wilson (2010) addressed the absence of empirical studies on L1 poetry writing pedagogy as well as reported that the studies with empirical data on the topic of poetry pedagogy are mainly "a synthesis of practical and rhetorical sources" (p. 55). With these reasons, it is more relevant to address the studies with empirical data on second language poetry writing for this current study.

The empirical research on poetry writing in English as a second language can be categorized into five areas: (1) the use of poetry instruction in language classrooms (Disney, 2014; Garvin, 2013; Hanauer, 2010; Iida, 2012a); (2) the characteristics of an L2 poetry corpus: Hanauer, 2010; Iida, 2012a, 2016a); (3) poetic identity (Hanauer 2010; Iida, 2016b; Liao 2016); (4) the differences in expressing emotions through writing poetry in both L1 and L2 (Chamcharatsri, 2013); and (5) English teachers' perception towards teaching poetry (Masbuhin & Liao, in this issue). These studies demonstrate an understanding that L2 students are capable of writing poetry in English to

express their emotions and a sense of who they are as individuals. It also showcases the value of poetry writing in different forms and in various contexts, such as China, Japan, South Korea, and U.S.A.

However, we still do not know enough about L2 students' perceptions of poetry writing. Hanauer and Liao (2016) explored the negative and positive perceptions of L2 students' academic and creative writing experiences. They invited 19 L2 student participants to share three positive and three negative writing experiences. Based on their results, creative writing was shown to involve more positive experiences than academic writing. Nevertheless, poetry writing described in their study was considered as a negative experience for some L2 students. More empirical studies are needed to explore how L2 students perceive poetry writing.

Iida (2012b) offered additional insight into L2 students' attitudes, perceptions, and emotions towards writing poetry in English. In his study, 20 participants underwent six weeks of haiku instruction in a university in Japan where they composed 10 haiku poems about unforgettable moments. His data showed that the students were able to notice the value of writing poetry, including vocabulary self-expression, applicability to other genres, and audience awareness. Besides, based on his findings, emotions involved in composing haiku yielded a higher percentage in positive emotions like interest and sense of achievement than negative emotions like anxiety or frustration. The perceived value and predominant positive emotions involved yielded a 70 % acceptance rate towards haiku writing with 40% of the students feeling resistant and 15% feeling unsure towards writing haiku. This implies that L2 students in the study were willing to write haiku in English after experiencing haiku instruction in their classroom. Nevertheless, many L2 students may not have experienced poetry writing instruction in English classrooms, so it is vital to understand more about how L2 students perceive writing poetry in their second language in order to identify indicators that influence their willingness to take on poetry writing instruction.

Methodology

Research Questions

In order to investigate the overarching question—how L2 students perceive poetry writing—our study aims to explore the following four research questions:

1. In what way do L2 students' educational backgrounds concerning poetry impact their perceptions of poetry writing?

2. In what way do L2 students' beliefs towards poetry impact their perceptions of poetry writing?

3. In what way do L2 students in English literature and engineering majors differ regarding their perceptions of poetry writing?

4. What are L2 students' reasons for being willing or unwilling to write poetry in English?

Participants

The participants in this study are 49 undergraduate students of a private university in Bangladesh, who were enrolled in different majors, such as Bangla, English literature, TESOL and linguistics, electrical engineering, and business. Their first language is Bangla, which is the national language of Bangladesh; English is a second language. Thirty-one participants are male and 18 are female. The second author contacted the vice chancellor of a private university in Bangladesh and requested permission to have the undergraduate students of the institution as our research subjects. After getting IRB approval, the anonymous link of our Qualtrics survey was sent to the vice chancellor along with the invitation email for the students. The vice chancellor then disseminated the online survey to all the undergraduate students of the institution. Participation in this study was in agreement with the protocol approved by the host institution (Log # 16-255).

Instrument

The instrument was designed and the data was collected through the online survey software, Qualtrics. After workshopping and validating the instrument for content and construct validity, the resulting instrument included three sections: educational backgrounds, beliefs towards poetry and writing poetry in English, and demographic questions. Survey question types ranged from multiple-choice questions, 5-point Likert scale questions, and open-ended questions (see Appendix A).

Data Analysis

The use of descriptive analysis on the collected data through SPSS examined the overview of the dataset and the assumption of normality. Pearson correlation tests then were utilized to explore the relationship of L2 students' educational backgrounds and beliefs towards poetry with their perceptions of poetry writing. Next, a one-way ANOVA was computed to compare the effect of English literature and engineering majors on perceptions of poetry writing. In order to examine the differences among English literature and engineering majors, post hoc Tukey HSD tests were

conducted. Last, thematic analysis of open-ended questions helped to answer why the participants of this study were (un)willing to write poetry in English.

Results

All the variables concerning educational background and the desire to write poetry in English were normally distributed, so Pearson correlations were computed to examine the inter-correlations of the variables. Table 1 indicates that many directions of the correlation were negative. First, the frequency of reading poetry in L1 negatively correlates with interest to learn to write poetry in L2, $r(47) = -.38$, $p = .008$. This means the more frequently these L2 students read poetry in their first language, the less interest they reported toward learning to write poetry in English.

Table 1

Pearson Correlation Between L2 Students' Educational Backgrounds and Their Desire to Write Poetry (N = 49)

		Knowing How to Write Poetry Is Important	Confidence to Write Poetry in English	Desire to Write Poetry in English	Interested to Learn to Write Poetry in English
Years of Poetry Instruction	Pearson Correlation	.032	.016	.117	.006
	Sig. (2-tailed)	.829	.912	.425	.966
Frequency of Reading Poetry in L1	Pearson Correlation	-.235	-.216	-.163	-.376**
	Sig. (2-tailed)	.104	.136	.264	.008
Frequency of Reading Poetry in L2	Pearson Correlation	-.139	-.574**	-.500**	-.348*
	Sig. (2-tailed)	.340	.000	.000	.014
Frequency of Writing Poetry in L1	Pearson Correlation	-.114	-.390**	-.269	-.277
	Sig. (2-tailed)	.434	.006	.061	.054
Frequency of Writing Poetry in L2	Pearson Correlation	-.334*	-.672**	-.586**	-.371**
	Sig. (2-tailed)	.019	.000	.000	.009
Majors	Pearson Correlation	.238	.491**	.441**	.308*
	Sig. (2-tailed)	.099	.000	.002	.031

**correlation is significant at the 0.01 level (2-tailed); * correlation is significant at the 0.05 level (2-tailed)

Second, frequency of reading poetry in L2 negatively correlates with confidence to write poetry in L2, $r(47) = -.57$, $p = .0001$, desire to write poetry in L2, $r(47) = -.50$, $p= .0001$, and being interested to learn to write poetry in L2, $r(47) = -.35$, $p = .014$. This means that the more frequently these L2 students read in English, the lower confidence they have to write poetry in English, the lower desire to write poetry in English, and the lower interest they have to learn to write poetry in English. Third, frequency of writing poetry in their L1 negatively correlates with confidence to write poetry in L2, $r(47) = -.39$, $p = .006$, which means that the more frequently these L2 students write poetry in their first language, the lower confidence they have to write poetry in English. Next, frequency of writing poetry in L2 negatively correlates with all four desire variables: knowing how to write poetry is important, $r(47) = -.33$, $p = .019$, confidence to write poetry in L2, $r(47) = -.67$, $p= .000$, desire to write poetry in L2, $r(47) = -.59$, $p= .000$, and being interested to learn to write poetry in their L2, $r(47) = -.37$, $p = .009$. Other than these strong negative correlations aforementioned, Table 1 also shows that majors correlate to confidence to write poetry in English, $r(47) = .49$, $p = .000$, desire to write poetry in English, $r(49) = .44$, $p = .002$, and interest to learn to write poetry in English, $r(49) = .31$, $p = .031$. This indicates that studying in different majors has an effect on these L2 students' confidence to write poetry, their desire to write poetry, and their interest in learning to write poetry in English.

Since their major was found to be correlated with L2 students' desire to write poetry in English, a one-way ANOVA was then calculated to further compare the effect that having different majors had on L2 students' desire to write poetry in English. In order to compute the statistical analysis, only three majors with close numbers were included: English literature (n: 13), TESOL and linguistics (n: 13), and engineering (n: 10). A statistically significant difference was found among three majors with respect to confidence to write poetry in English, $F(2, 33) = 10.36$, $p = .000$, and on being interested to learn to write poetry in English, $F(2, 33) = 8.81$, $p = .001$ (see Table 2). Table 3 shows that the mean confidence is 1.77 for English literature students, 2.31 for TESOL and linguistics students, and 3.50 for engineering students. Post doc Tukey HSD tests indicate that the English literature students (M = 1.77, SD = .927) differed significantly in their confidence to write poetry in English compared to engineering students (M = 3.50, SD = .850). Table 3 also shows that the mean interest is 1.77 for English literature students, 2/62 for TESOL and linguistics students, and 3.70 for English literature students. Post doc Tukey HSD tests also indicate that the English literature students (M = 1.77, SD = .927) differed significantly in their interest to learn to

write poetry in English compared to engineering students (M = 3.70, SD = 1.160). Although Table 2 shows that majors do not have a significant effect on L2 students' belief that learning to write poetry is impossible, Table 3 indicates that English literature students (M = 3.77) rated higher in this statement than those engineering students in this study (M = 3.00). This means that these English literature students tend to believe that learning to write poetry is impossible compared to engineering students.

Table 2
One-Way Analysis of Variance Summary Table Comparing Majors on Confidence to Write Poetry in English and Desire to Write Poetry in English

		SS	df	MS	F	*p*
Learning to Write Poetry Is Impossible	Between Groups	4.408	2	2.204	2.88	.070
	Within Groups	25.231	33	.765		
	Total	29.639	35			
Confidence to Write Poetry in English	Between Groups	17.312	2	8.656	10.36	.000
	Within Groups	27.577	33	.836		
	Total	44.889	35			
Interested to Learn to Write Poetry in English	Between Groups	21.071	2	10.535	8.81	.001
	Within Groups	39.485	33	1.197		
	Total	60.556	35			

Note. *p < .05, **p < .01

Table 3
Means and Standard Deviations Comparing Three Majors (Post doc Tukey HSD Tests)

Major	n	Learning to Write Poetry Is Impossible		Confidence to Write Poetry in English		Interested to Learn to Write Poetry in English	
		M	SD	M	SD	M	SD
English Literature	13	3.77	.927	1.77	.927	1.77	.927
TESOL and Linguistics	13	3.08	.862	2.31	.947	2.62	1.193
Engineering	10	3.00	.816	3.50	.850	3.70	1.160
Total	36	3.31	.920	2.44	1.132	2.61	1.315

Furthermore, in order to investigate if there was any association between L2 students' beliefs towards poetry and their desire to write poetry in English, a correlation was computed. As seen in Table 4, L2 students' perceptions regarding the importance of poetry in social occasions positively correlates with their desire to write poetry in English, $r(47) = .39$, $p = .006$, and being interested to learn to write poetry in English, $r(47) = .34$, $p= .018$. Also, L2 students' perceptions regarding the importance of poetry in expressing feelings positively correlates with their desire to write poetry in English, $r(47) = .42$, $p = .003$. This means that if L2 students consider poetry as important in social occasions or poetry as important in expressing feelings and experiences, they have a greater desire to write poetry or interest in learning to write poetry in English. Not surprisingly, L2 students' perceptions that learning to write was impossible negatively correlates with confidence to write poetry in English, $r(47) = -.40$, $p= .005$. This means if L2 students consider learning to write poetry as impossible, they will have lower confidence to write poetry in their second language. Last, students' perceptions regarding the importance of learning poetry positively correlates with all three variables: confidence to write poetry in English, $r(47) = .33$, $p = .022$, desire to write poetry in English, $r(47) = .50$, $p= .000$, and being interested to learn to write poetry in English, $r(47) = .65$, $p = .000$. This indicates that if L2 students can understand the value of writing poetry, then they will have higher confidence, desire, and interest in learning and writing poetry in their second language. Besides this, Table 4 also shows that L2 students' perceptions that people are born with the ability to write poetry does not have any significant correlation with L2 students' desire to write poetry in English, but it indicates a positive trend of relationship. This implies that having the presumption that poems are written with innate talent, L2 students are still able to have higher confidence and desire to write poetry in English. Next, the perception that poetry must have rhymes also does not have any strong statistical correlation with L2 students' desire to write poetry. It shows a negative trend of relationship, which means if L2 students believe the use of rhymes is required in writing poetry, they may tend to have lower confidence and desire to write poetry in English. However, from the thematic analysis of the open-ended responses, three students revealed an alternative perspective that they are willing to write poetry due to the use of rhymes (see Table 5). More results of their (un)willingness to write poetry are presented in the paragraph after Table 4.

Table 4

Pearson Correlation Between L2 Students' Beliefs Towards Poetry and Their Desire to Write Poetry (N = 49)

		Confidence to Write Poetry in English	Desire to Write Poetry in English	Interested to Learn to Write Poetry in English
Poetry is important at social occasions such as funerals and weddings.	Pearson Correlation	.183	.386**	.335*
	Sig. (2-tailed)	.208	.006	.018
Poetry is important in expressing feelings, emotions, and experiences.	Pearson Correlation	.186	.422**	.224
	Sig. (2-tailed)	.202	.003	.121
I believe that people are born with the ability to write poetry.	Pearson Correlation	.261	.175	.216
	Sig. (2-tailed)	.071	.228	.136
I believe that poetry must have rhymes.	Pearson Correlation	-.175	-.136	.149
	Sig. (2-tailed)	.228	.351	.307
I believe that learning to write poetry is impossible.	Pearson Correlation	-.398**	-.218	-.070
	Sig. (2-tailed)	.005	.132	.633
Knowing how to write poetry is important for me.	Pearson Correlation	.326*	.499**	.650**
	Sig. (2-tailed)	.022	.000	.000

** correlation is significant at the 0.01 level (2-tailed); * correlation is significant at the 0.05 level (2-tailed)

Our last analysis aims to find out the reasons why L2 students are willing or unwilling to write poetry in English. Out of 49 participants, 46 responded to the open-ended question concerning their reasons of (un)willingness to write poetry in English. As a note to explain thematic analysis conducted here, one response was seen as able to apply to multiple themes. A single response, then, was sometimes counted as representing multiple categories. Table 5 shows the thematic analysis of these open-ended reasons. There are three main thematic categories: positive attitude (61%), negative attitude (15%), and neutral attitude (4%). In the category of positive attitude, five themes were emerged from that 61% of the responses.

Table 5

Thematic Analysis on L2 Students' Reasons of (Un)willingness to Write Poetry in English (N = 46)

Thematic Category	Subcategory	Ratio	Example
Positive Attitude 28/46 (61%)	Expressive	23/28 (82%)	• I'm willing to write poetry because it gives me a way to express my hidden thoughts beautifully. It makes me feel like a human as I get a chance to communicate with my soul or my mind. I believe it's a huge container to preserve my emotions, ideas, dream and desires. Poetry gives me wings to fly away from this chaotic reality where everything seems so lifeless and machine-like. • Poetry is an expression of very deep emotions… Poetry spreads color in mind. Poetry is able to bring out the silence behind words.
	Creative	4/28 (14%)	• I want to write poetry because I think it is one of the most effective ways to unleash my creativity…
	The Use of Rhymes	3/28 (11%)	• As I am willing to write poetry, there are some reasons: 1. it has a rhythmic patterns which attract someone…
	Joyful	2/28 (7%)	• Poetry is the Golden Fleece that is waving in the Spring breeze. I want to hold that Fleece to reach the unending pleasure. That's why I am willing to write poetry.
	Interesting	1/28 (4%)	• I am willing to write poetry because it is interesting to me and I love it so much.
Negative Attitude 16/46 (15%)	No Interests	9/16 (56%)	• I find science to be more interesting than poetry though I like novel, drama or fictions but never had any inclination towards poetry. • I am not willing to write poetry because I don't really like poetry & think of it as waste of time.
	Unable to Write/ Express	6/16 (38%)	• I am very practical person. I cannot formulate my own fantasy that would be reflected in the poetry. That's why, I guess, I do not feel enthusiasm to write poetry.
	Less Expressive Compared to Other Genres	1/16 (6%)	• I love to read poetry sometimes but don't like it too much It's a part of literature but I prefer writing novel, and other literature works are far more expressive than poetry
Neutral Attitude 2/46 (4%)	Response with No Negative or Positive Indicator	2/2 (100%)	• I think I always enjoyed others poetry, never tried to write my own. • I believe those people who write poetry, they born with that some kind of skill. Some people love to write poetry, some love to read other persons work.

As can be seen, poetry being expressive (50%) is the most reported reason among all respondents who were willing to write poetry in English while four other themes were described with lower percentage rates: poetry being creative (14%), using rhymes (11%), being joyful (7%),

and being interesting (4%). As for negative attitude, three themes were found based on 16 responses: poetry offering no interests (56%), being unable to write/express feelings (38%), and being less expressive compared to other genres (6%). Finally, open-ended survey data about students' neutral attitudes toward poetry contain two responses without any positive or negative indicators, which seemed to mean that students held a more open attitude towards writing poetry in English. Overall, Table 5 shows a much clearer accepting attitude (61%) from these L2 students to write poetry in English.

Discussion

The study aims to explore how L2 students perceive poetry writing. We acknowledge that the number of participants is limited and it is contextualized in Bangladesh, so we cannot generalize the findings. However, despite these limitations, the study does offer some understandings on L2 students' perceptions towards poetry writing. The findings suggest that L2 students who have had more exposure to poetry might have more positive perceptions towards writing poetry. Still, it is thought-provoking that one of our major findings showed that the more frequently these L2 students read and write poetry in both their first and second language, the lower confidence, desire, and interest they have toward writing poetry in English.

This striking finding corroborates earlier findings from Hanauer and Liao's (2016) study on L2 students' negative perceptions towards their poetry reading and writing experiences. For instance, one L2 student, Ruoshi, described her assigned poetry reading experiences and confessed that "I got C on my poetry as well, because I don't care, and then like, I don't remember that, so what is the intention of the poet of saying this word, how do I know?" (Hanauer & Liao, 2016, p. 221). This implies that L2 students might not be able to understand the classroom-provided poetry texts and find it perplexing to read, which leads to a failure in acknowledging the value of poetry instruction. As for poetry writing experiences presented in Hanauer and Liao's (2016) study, one participant, Agnes, described her poetry writing experience in the following way: "[i]t was painful at that time when I wrote my poem in English. The reason is that I am not good at writing Chinese poems already, how can I write English poems" (p. 221). This suggests that L2 students might see themselves as being incapable of writing poetry based on their understandings and experiences of poetry in their first language. It could also suggest that the task might not have been suitably fronted. All in all, this noteworthy result may shed light on students' tendency to hold unrealistically high expectations of what a poem should be like. This expectation may contribute to a perception

that some students may think they cannot write a poem in English. This finding also connects to Masbuhin and Liao's paper in this issue (p. 21-36) on their English teachers' perceptions towards teaching poetry, in which further discussions can be found.

Regarding the negative correlations between L2 students' frequency of reading/writing poetry in L1/L2 and their perceptions of poetry writing, another major finding of our study indicated that L2 students majoring in engineering have higher confidence to write poetry and higher interests to learn to write poetry compared to students majoring in English. It may be assumed that L2 English literature students have more exposure and instruction in reading published poetry in their educational background compared L2 engineering students. As Hanauer (2015b) affirmed, authorial acknowledgment has a significant effect on the emotional response and judgment of a poem's writing quality. This means that if one poem is identified as published, one will review the poem with increased emotional response and higher evaluation of the writing quality compared to that same poem identified as non-published (Hanauer, 2015b). What this suggests is that L2 English literature students in our study underwent this process of evaluating classic poetry, which may lead to associating the quality of poetry with author attribution. This association may have resulted in students having lower confidence and interest to write poetry in English. Therefore, based on our data, we argue that learning English canonical poetry may have a colonial effect, resulting in these students perceiving their English language abilities as inferior. Again, more discussion on this colonial effect can be found in Masbuhin and Liao's paper in this issue. Still, more studies are needed for further discussion on major differences and its factors. Consequently, what does our data suggest for English teachers in the global Englishes settings? Our findings discussed above do not imply that English teachers in ESL or EFL contexts should reduce the frequency of poetry reading or writing instruction or avoid introducing English poetry in classrooms. Instead, our data suggest that L2 students are willing to write poetry in English because they are able to express themselves. Thus, if we want our L2 students to acknowledge the value of the poetry reading or writing instruction we introduce in language classrooms, we need to invite them and ourselves to broaden the concept of poetry to a less authorial and prestigious notion. A definition is given by Hanauer (2004) that poetry is "a literacy text that presents the experiences, thoughts, and feelings of the writer through self-referential use of language that creates for the reader and writer a new understanding of the experience, thought, or feeling expressed in the text" (p. 10). This definition stresses poetry as having personal, meaningful, liberating, emotional,

and interactive relationships with self, texts, and others. By introducing this concept of poetry along with L2 poetry samples (e.g., Hanauer, 2010), L2 students can be invited to embrace the diversity in poetry as a genre and the concept of global Englishes in L2 poetry. Moreover, the data suggest that L2 students are less inclined to write poetry because of their low interest and inability to express and write. So, if a poetry writing instruction is scaffolded for L2 students in a way to expose them to a more open concept of poetry, to showcase to them that writing poetry in English is accomplishable, and to invite them to practice expressing emotions in English, they may be more likely to acknowledge the value of poetry writing and be interested in learning how to write poetry in English. With this being said, there is a need for more discussion on how to scaffold the ways, skills, or vocabulary for L2 students to express emotions, feelings, and experiences in English.

In conclusion, the findings presented in this study indicate that the more frequently L2 students read poetry in both their first and second language, the lower confidence, desire, and interest they have toward writing poetry in English. Another major finding also suggests a colonial effect of learning English canonical poetry on L2 students' confidence and interests to write poetry in English. Nevertheless, different approaches in poetry writing instruction should be examined and discussed to further identify factors to influence L2 students' perceptions and satisfaction toward the poetry writing instruction they receive.

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Appendix A: Survey Questions

Section 1: Educational Backgrounds

Please answer the following questions (you should choose only one option).

1. How many years of poetry instruction have you had in your previous education?

    a. 0-1
    b. 2-3
    c. 4-5
    d. 6-7
    e. 8-9
    f. 10+

2. How frequently have you read poetry in your first language (mother tongue)?

    a. Never
    b. Seldom
    c. Sometimes
    d. Often
    e. Always

2. How frequently have you read poetry in your second language?

    a. Never
    b. Seldom
    c. Sometimes
    d. Often
    e. Always

3. How frequently have you written poetry in your mother tongue (first language)?

    a. Never
    b. Seldom
    c. Sometimes
    d. Often
    e. Always

5. How frequently have you written poetry in your second language?

    a. Never
    b. Seldom
    c. Sometimes
    d. Often
    e. Always

Section 2: Beliefs Towards (Writing) Poetry

In the following questions, please rate your answers in the scale.

1. Poetry is important at social occasions such as funerals and weddings.

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

2. Poetry is important in expressing feelings, emotions, and experiences.

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

3. I believe that people are born with the ability to write poetry.

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

4. I believe that poetry must have rhythms.

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

5. I believe that learning to write poetry is impossible.

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

6. Knowing how to write poetry is important for me.

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

7. I am confident that I can write poetry in my second language (foreign language).

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

8. I am interested in writing poetry in my second language (foreign language)

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

9. I would like to learn to write poetry in my second language (foreign language).

   Strongly Agree I----------I----------I----------I----------I Strongly Disagree

10. Please write down the reason (s) why you are willing/not willing to write poetry.

   _____

Section 3: Demographic Questions

    11. My first language (mother tongue) is: _____

    12. My second language (foreign language) is: _____

    13. My current major is: _____

Metacognition and Creative Writing: Implications for L1 and L2 College Writing Experiences

Nouf Alshreif
PhD Candidate: English Composition and TESOL
English Department
Indiana University of Pennsylvania
n.f.alshreif@iup.edu

Justin Nicholes
PhD Candidate: English Composition and TESOL
English Department
Indiana University of Pennsylvania
j.nicholes@iup.edu

Abstract

This study explored differences in metacognition between poetry writing and short story writing and between first-language (L1) and second-language (L2) writers. One hundred and thirty-two (N = 132) US college students composed a poem and a short story (L1 = 40, L2 = 92). After each writing experience, participants completed 10 creative writing metacognition items. Nonparametric statistical measures of difference indicated that poetry writing elicited greater metacognition than short story writing for L2 writers in the areas of (a) awareness of the emotional demands of the task, (b) attention to word choice, (c) awareness of how successful writing strategies were, and (d) quality of the writing upon finishing it. In addition, L1 and L2 writers differed in some areas, with (a) poetry and short story writing strategy metacognition being greater for L2 writers, (b) poetry and short story planning metacognition being greater for L2 writers, and (c) short story monitoring metacognition being greater for L1 writers. In addition to suggesting that creative writing may foster writing metacognition for L2 writers of English, results reflect previous scholarship on poetry (Hanauer, 2014; Martínez, 2001) and corroborate the positive influence of teaching L2 poetry (Hanauer, 2012, 2014; Iida, 2012) and L2 short story writing (Nicholes, 2015) to foster learners' awareness of their metacognitive processes.

One of the pedagogical approaches to teach writing is adopting meaningful literacy instructions. As Hanauer (2010, 2012) argued for meaningful literacy instructions, research in the creative writing field investigated how promoting learners to write poetry and short stories is associated to self-understanding, identity formation, and For Hanauer (2012), poetry writing helps writers to express their emotions and reflect on their life experiences. For Iida (2012), poetry is a means to develop second-language literacy and to perform identity. Additionally, Nicholes (2015) has pointed to benefits of having second-language (L2) writers analyze and write short stories that were used to guide students through persuasive writing genre in composition classrooms. In a study conducted by Garvin (2013) and used poetry in English Composition classes, L2 writers showed more confident in their writing and developed linguistically. These studies suggest the possible role of metacognition in these types of writing, but as yet, this has not been investigated in L2 creative writers. The present study aims to investigate metacognition in L1 and L2 poetry and short story writing.

Understanding Metacognition

Metacognition can be understood as an individual's ability to reflect on, monitor, and control his/her knowledge and thoughts (Flavell, 1979). Scott and Levy's (2013) quantitative study suggested a two-factor model of metacognition consisting of (a) metacognitive knowledge and (b) metacognitive regulation, with each component consisting of multiple subprocesses. Even though writing scholars have related metacognition to writing development (Negretti, 2012), few studies have framed their findings with specific models of metacognition. One recent attempt to solve this problem comes from Gorzelsky, Driscoll, Paszek, Jones, and Hayes (2016), who identified metacognitive components of writing. These components represented metacognitive moves that students use in college-level writing. Gorzelsky et al.'s (2016) taxonomy, which helped to direct our own measurement of metacognition, includes the following eight subcomponents:

1. Person (Knowledge of Cognition)
2. Task (Knowledge of Cognition)
3. Strategy (Knowledge of Cognition)
4. Planning (Regulation of Cognition)
5. Monitoring (Regulation of Cognition)
6. Regulation/control (Regulation of Cognition)

7. Evaluation (Regulation of Cognition)

8. Constructive metacognition.

In the present measurement of metacognition, the aim was to make meaningful links to metacognition theory and research by designing an instrument after the scholarship noted above.

In addition to measuring metacognition based on available theory and research, this study aimed to look at L2 writing and metacognition. Negretti (2012) examined the correlation between student-writers' meta-monitoring and writing processes. Negretti (2012) suggested that metacognitive awareness seems to be tied to a student's ability to self-regulate her/his learning and to develop a "personal writing approach" (p. 173). In accordance to Gorzelsky et al.'s (2016) study, students' metacognitive processes appear to support writing knowledge transfer and, as a result, to support a student's overall development as a writer. Specifically, their findings suggest that metacognitive capacities may potentially help to promote writing knowledge transfer (pp. 244-245).

Although metacognition has received attention in writing-studies research overall, creative writing scholars have not systematically explored how L1 or L2 English language writers perceive their metacognitive processes while writing poems or short stories. Hanauer (2014) defined L2 poetry writing as a literacy practice "aimed at facilitating an authentic and meaningful writing experience for L2 writers" that can be "a medium for personal exploration and expression" (p. 22). As argued by Hanauer (2014), writing poetry can allow L2 writers to explore and understand both the internal and external worlds of the individual. Accordingly, studies of how poetry relates to metacognition enable an understanding of ways through which L2 writers might connect their internal and external worlds to diminish the boundary between their writing processes and their writing products. Martínez (2001) theorized that poetry could be used in composition classrooms to foster metacognition awareness and to enhance students' writing. Still, this claim remains unsubstantiated and more work is needed to understand mechanisms that link creative writing experiences with a writer's overall development. Accordingly, the present study aimed to contribute to the small pool of work available about creative writing pedagogy by investigating how L1 and L2 students perceive their current creative writing practices.

Using a quantitative research design, the present study examined how metacognition of L1 and L2 writers is related to creative poetry and short story writing. This study furthers an understanding of metacognitive dynamics that occur while writing poems and short stories using English as an L1 or L2. Accordingly, findings of this study connect to current literature, highlight-

ing the importance of L2 poetry writing to foster metacognition awareness (Martínez, 2001) and exploration of writers' internal worlds (Hanauer, 2014) as well as making a new case for L1 and L2 short story writing.

Research Questions and Hypotheses

Two research questions guided the present study:

Research Question 1: Are there differences in L1 and L2 writers of English self-reported metacognition when engaging in poetry and short story writing?

Research Question 2: Do L2 writers of English report different levels of self-reported metacognition when engaging in poetry and short story writing than L1 writers?

H0: No difference will appear among reported metacognition of L1 poetry and short story writing or metacognition of L2 poetry and short story writing.

H1: Significant difference will appear among reported metacognition of L1 poetry and short story writing and metacognition of L2 poetry and short story writing.

To answer these questions, the present study invited participation from L1 ($n = 40$) and L2 ($n = 92$) participants who were current or former graduate or undergraduate English majors over the age of eighteen. The first language of these L2 writers are distributed as the following: 71 first language speakers of Arabic, 9 first language speakers of Indonesian, Ambon-Malay and Bahasa, 5 first language speakers of Chinese, 2 first language speakers of Urdu, 2 first language speakers of Persian, 1 first language speakers of Bengali, 1 first language speaker of Japanese, 1 first speaker of Kabiye. Regarding gender, 14 male L1 students responded to the survey and 26 female L1 students agreed to take the survey. Additionally, 34 male L2 participants responded to the survey while 58 female L2 participants took the survey. Regarding educational background of L1 participants, 19 reported that they were postgraduates (PhDs, M[F]As, and recent graduates), and 23 that they were undergraduates. Regarding educational background of L2 participants, 40 reported that they were undergraduates, and 52 reported that they were postgraduates (PhDs, M[F]As, and recent graduates).

Participants were writers who (a) had taken creative writing classes in high school, as college undergraduates, as college graduate students, or in another situation involving formal creative-writing courses; (b) were practicing English creative writers; (c) had a history of reading literature; (d) had taken or currently were taking English classes, including first year composition; or, (e) had experienced creative-writing assignments in other courses, including but not only in

English composition. The request to participate in the survey and the Web-based informed consent process were conducted in accordance with Indiana University of Pennsylvania's IRB (log no. 13–185). Research sites were a Midwestern US public university, a Western US private university, relevant listservs, and social-media student groups. After receiving IRB approval, the online survey was distributed through professors and was posted at relevant students' groups in social media networks.

Instrument

The instrument used in this study went through a validity plan to ensure content validity, comprehensibility, and construct validity. The concept of metacognition was operationalized based on Gorzelsky et al.'s (2016) metacognition taxonomy, Schraw and Dennison (1994), and Scott and Levy (2013). The survey had two writing prompts each followed by 10 metacognition items. To ensure content validity in the instrument, the survey items were workshopped with a team of researchers working in the field of composition, applied linguistics, and creative writing studies. Every member of the team assessed the two scales independently and reported back on what the instrument seemed to be measuring. In accordance to the feedback given, the researcher reworded some items for clarity.

The workshopping of these items ensured that the current study's operationalization of metacognition reflects the components and subcomponents described in the writing taxonomy. As researchers have yet to define creative writing metacognition, this survey is exploratory and serves to provide a basic understanding of metacognition as it relates to creative writing. Additional validation occurred while generating the poetry and short story writing prompts. The two writing prompts were created to be clear, concise, and directly related to students' life experiences. To validate the content of these prompts, the writing prompts were workshopped with a team of researchers in the field of composition, applied linguistics, and creative writing studies to discuss how the two prompts could be expected to sustain students' intellectual and emotional processes while writing. The created prompts were intended to involve students' thinking as well as emotional processes. Through piloting of the survey, comprehensibility and construct validity were explored for the instrument. A group of L1 and L2 English writers took the survey and reported back on what they understood the survey to be asking, whether the survey was easy to understand, and how practical the survey seemed. The survey that resulted contained two writing prompts (Table 1). The prompt of the short story engages students in a meaning making activity that assist "to make life experiences meaningful" (Kramp, 2004, p. 107). The prompt was designed in accordance of the

definition provided by Kramp (2004), who argued that "stories preserve our memories, prompt our reflections, connect us to our past and present, and assist us to envision our future" (p. 107).

Table 1

Prompts for Poetry and Short Story Writing

Type of Writing	Writing Prompt
Poetry	Think about a time in your life when you needed help from someone and that person helped you. In 5-8 minutes, visualize the experience, think of why this individual helped you, and how you felt about it. Write a short poem of three to four lines that focuses on images of this experience.
Short Story	Think about a time in your life when you needed help from someone, but that person did not offer any help. In 5-8 minutes, write a short story that describes the event. Explain why you think that person did not offer any help.

Each writing prompt was followed by 10 metacognition items to be rated on a 5-point Likert scale (5 = strongly agree, 4 = agree, 3 = neither agree nor disagree, 2 = disagree, and 1 = strongly disagree). The 10 items were:

1. I was aware of my strengths as a writer.

2. I was aware of my weaknesses as a writer.

3. I was aware that emotion is an important component of the task.

4. I used multiple writing strategies.

5. I paid attention to the choice of my words.

6. I was aware that my writing strategies are successful.

7. I was thinking about learning new writing strategies to develop my writing.

8. I made sure that I understood what I should do.

9. I made decisions on the most successful writing strategies to use.

10. After writing, I asked myself about the quality of what I had written.

Internal-consistence reliability was measured with a Cronbach's coefficient alpha statistic for the 10 items for each of the metacognition measurements. Results were as follows: $\alpha = .815$ (poetry), and $\alpha = .759$ (short stories). Internal consistency reliability warranted averaging data from survey items into single scores for data analysis.

Data Analysis

To answer the first research question (*Are there difference in L1 and L2 writers of English self-reported metacognition when engaging in poetry and short story writing?*), data was checked for core assumptions. With the finding of non-normally distributed data, a series of data set-appropriate n-Whitney U tests were run. Figure 1 summarizes the research design used.
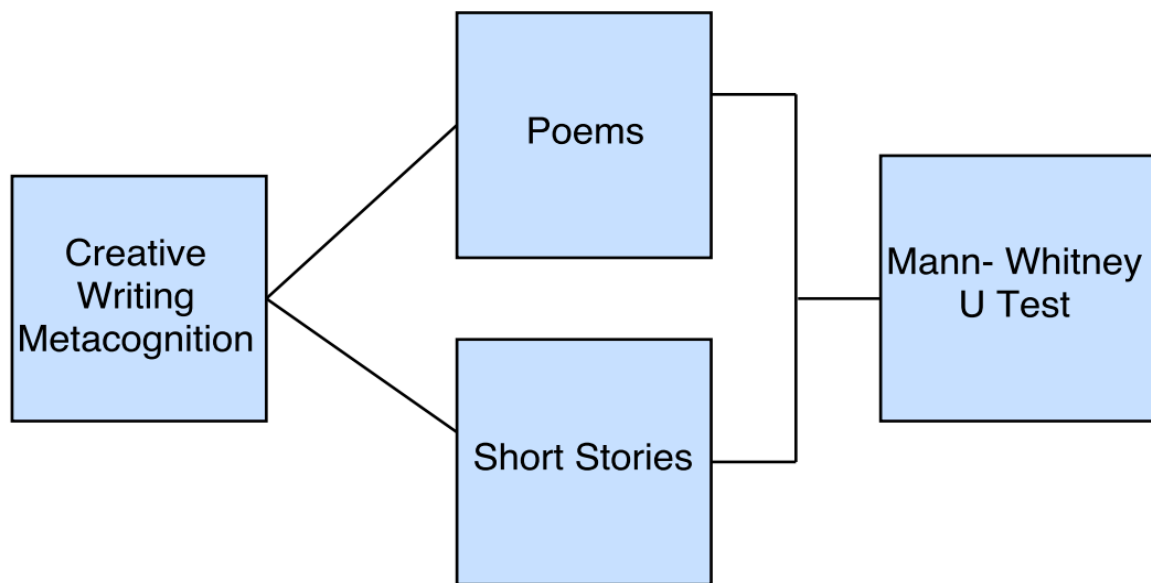
Figure 1. Research design to compare metacognition of L1 writers while writing poetry and short story and metacognition of L2 writers while writing poetry and short story

To answer the second research question (*Do L2 writers of English report different levels of self-reported metacognition when engaging in poetry and short story writing than L1 writers?*), again data was checked for core assumptions, and a series of Mann-Whitney U tests were run. Figure 2 summarizes the analytical procedure used.
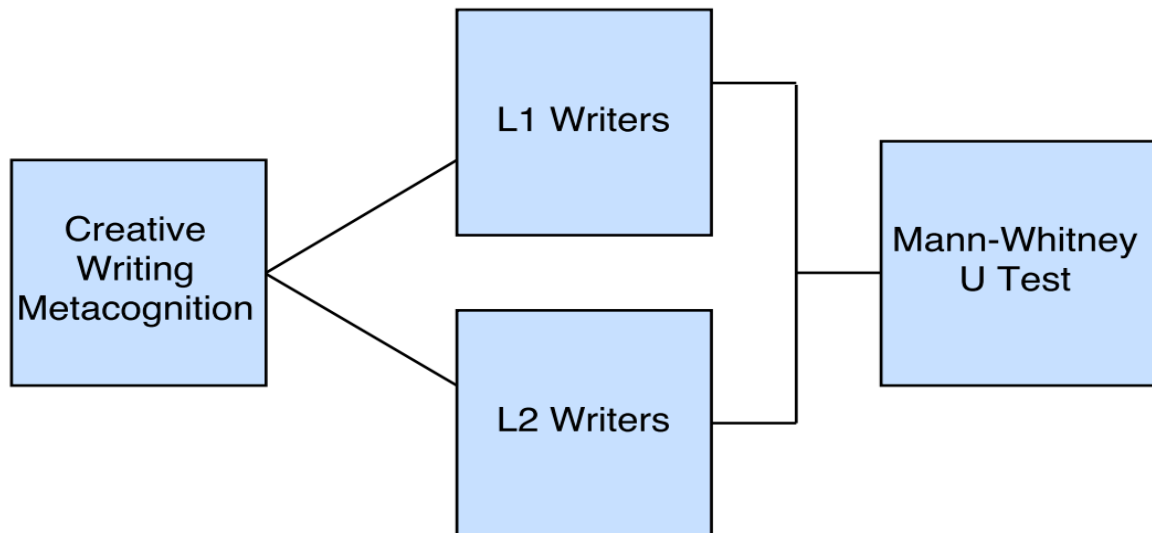
Figure 2. Research design to compare metacognition between the two groups of writers

Results

Table 2 presents the means, medians, standard deviations, and 95% confidence intervals of likelihood for reported levels of creative writing metacognition between poetry/short story genres and L1/L2 writers.

Table 2
Descriptive Data for Creative Writing Metacognition

Item		M		Mdn		SD		95% Confidence Interval			
								Lower		Upper	
		Poetry	Story	Poetry	Story	Poetry	Story	Poetry	Story	Poetry	Story
I was aware of my strengths as a writer.	L1	3.80	4.15	4.00	4.00	1.22	.893	3.41	3.86	4.19	4.44
	L2	3.97	4.07	4.00	4.00	1.22	.823	3.41	3.89	4.19	4.24
I was aware of my weaknesses as a writer.	L1	3.90	3.93	4.00	4.00	1.13	.917	3.54	3.63	4.26	4.22
	L2	4.04	3.98	4.00	4.00	.913	.838	3.85	3.80	4.23	4.15
I was aware that emotion is an important component of the task.	L1	4.50	4.30	5.00	4.00	.785	853	4.25	4.03	4.75	4.57
	L2	4.59	4.04	5.00	4.00	.713	.901	4.44	3.86	4.73	4.23
I used multiple writing strategies.	L1	3.00	3.05	3.00	3.00	.906	1.06	2.71	2.71	3.29	3.39
	L2	3.63	3.43	4.00	3.00	1.00	.941	3.42	3.24	3.84	3.63
I paid attention to the choice of my words.	L1	4.35	4.15	4.50	4.00	.770	.864	4.10	3.87	4.60	4.43
	L2	4.22	3.88	4.00	4.00	.800	.900	4.05	3.69	4.38	4.07

I was aware that my writing strategies are successful.	L1	3.53	3.65	4.00	4.00	.987	1.00	3.21	3.33	3.84	3.97
	L2	3.77	3.42	4.00	3.00	.985	.842	3.57	3.25	3.98	3.60
I was thinking about learning new writing strategies to develop my writing.	L1	2.88	2.88	3.00	3.00	1.22	1.24	2.48	2.48	3.27	3.27
	L2	3.51	3.44	4.00	3.50	1.05	.998	3.30	3.23	3.73	3.64
I made sure I understood what to do.	L1	4.25	4.28	4.00	4.00	.743	.751	4.01	4.04	4.49	4.52
	L2	3.97	3.98	4.00	4.00	.857	.784	3.79	3.82	4.15	4.14
I made decisions on the most successful writing strategies to use.	L1	3.28	3.50	3.00	4.00	1.04	1.01	2.94	3.18	3.61	3.82
	L2	3.57	3.45	4.00	4.00	.929	.918	3.37	3.26	3.76	3.64
After writing, I asked myself about the quality of what I had written.	L1	4.25	4.08	4.00	4.00	.776	.971	4.00	3.76	4.50	4.39
	L2	4.17	3.82	4.00	4.00	.820	.889	4.00	3.63	4.34	4.00

Table 3 presents the mean ranks, sum of ranks, *U* values, and *p* values of Mann-Whitney U test comparisons made between poetry and short story metacognition and between L1 and L2 writers' metacognition.

Table 3
Mann-Whitney U Test Comparisons Made

Variables	Grouping	Mean Rank	Sum of Ranks	*U*	*p*
L1 Poetry VS Short Story Metacognition (*n* = 40)					
Strengths Awareness	Poetry Story	37.80 43.20	1512.00 1728.00	692.00	.273
Weaknesses Awareness	Poetry Story	41.14 39.86	1645.50 1594.50	774.50	.793
Emotion Awareness	Poetry Story	43.26 37.74	1730.50 1509.50	689.50	.231
Writing Strategy Usage	Poetry Story	40.08 40.93	1603.00 1637.00	783.00	.864
Word Choice Selection	Poetry Story	43.05 37.95	1722.00 1518.00	698.00	.284

	Grouping	Mean Rank	Sum of Ranks	U	p
Awareness of Writing Strategy	Poetry Story	38.83 42.18	1553.00 1687.00	733.00	.495
Planning	Poetry Story	40.65 40.35	1626.00 1614.00	794.00	.953
Monitoring	Poetry Story	40.06 40.94	1602.50 1637.50	782.50	.853
Control	Poetry Story	37.96 43.04	1518.50 1721.50	698.50	.311
Evaluation	Poetry Story	41.98 39.03	1679.00 1561.00	741.00	.538

L2 Poetry VS Short Story Metacognition (*n* = 92)

	Grouping	Mean Rank	Sum of Ranks	U	p
Strengths Awareness	Poetry Story	91.08 93.92	8379.50 8640.50	4101.50	.700
Weaknesses Awareness	Poetry Story	95.08 89.92	8747.00 8273.00	3995.00	.480
Emotion Awareness	Poetry Story	109.46 75.54	10,070.00 6950.00	2672.00	.000*
Writing Strategy Usage	Poetry Story	97.78 87.22	8996.00 8024.00	3746.00	.160
Word Choice Selection	Poetry Story	102.19 82.81	9401.50 7618.50	3340.50	.008*
Awareness of Writing Strategy	Poetry Story	102.45 82.50	9425.50 7594.50	3316.50	.008*
Planning	Poetry Story	95.08 89.92	8747.00 8273.00	3995.00	.493
Monitoring	Poetry Story	92.98 92.02	8554.50 8465.50	4187.50	.892
Control	Poetry Story	95.91 89.09	8824.00 8196.00	3918.00	.358
Evaluation	Poetry Story	102.93 82.07	9470.00 7550.00	3272.00	.004*

L1 (*n* = 40) VS L2 (*n* = 92) Poetry Metacognition

	Grouping	Mean Rank	Sum of Ranks	*U*	*p*
Strengths Awareness	L1 L2	64.31 67.45	2572.50 6205.50	1752.50	.649
Weaknesses Awareness	L1 L2	64.55 67.35	2521.40 6196.00	1762.00	.682
Emotion Awareness	L1 L2	63.04 68.01	2521.50 6256.50	1701.50	.410
Writing Strategy Usage	L1 L2	50.40 73.50	2016.00 6762.00	1196.00	.001*
Word Choice Selection	L1 L2	70.90 64.59	2836.00 5842.00	1664.00	.341

Awareness of Writing Strategy	L1 L2	60.20 69.24	2408.00 6370.00	1588.00	.191
Planning	L1 L2	53.04 72.35	2121.50 6656.50	1301.50	.006*
Monitoring	L1 L2	74.61 62.97	2984.50 5793.50	1515.50	.078
Control	L1 L2	58.45 70.00	2338.00 6440.00	1518.00	.095
Evaluation	L1 L2	68.70 65.54	2748.00 6030.00	1752.00	.635
L1 (*n* = 40) VS L2 (*n* = 92) Short Story Metacognition					
Strengths Awareness	L1 L2	69.75 65.09	2790.00 5988.00	1710.00	.489
Weaknesses Awareness	L1 L2	65.46 66.95	2618.50 6159.50	1798.50	.822
Emotion Awareness	L1 L2	74.48 63.03	2979.00 5799.00	1521.00	.088
Writing Strategy Usage	L1 L2	56.93 70.66	2277.00 6501.00	1457.00	.048*
Word Choice Selection	L1 L2	74.63 62.97	2985.00 5793.00	1515.00	.083
Awareness of Writing Strategy	L1 L2	74.10 63.20	2964.00 5814.00	1536.00	.110
Planning	L1 L2	53.99 71.94	2159.50 6618.50	1339.50	.010*
Monitoring	L1 L2	76.21 62.28	3048.50 5729.50	1451.50	.035*
Control	L1 L2	67.86 65.90	2714.50 6063.50	1785.50	.777
Evaluation	L1 L2	74.81 62.89	2992.50 5785.50	1507.50	.080

* = statistically significant difference ($p =/< .05$)

Are there differences in L1 and L2 writers of English self-reported metacognition when engaging in poetry and short story writing?

   L1 writers and creative writing. Results of Mann-Whitney U tests to answer this question revealed that, for L1 writers of English, no statistically significant difference appeared between metacognition while writing poetry versus metacognition while writing short stories.

   L2 writers and creative writing. However, results of Mann-Whitney U tests for L2 writers of English yielded the following statistically significant differences:

1. A Mann-Whitney U test indicated *task* metacognition specifically related to *emotion* was greater for poetry writing (*Mdn* = 5.00) than for short story writing (*Mdn* = 4.00), *U* = 2,672, *p* < .001. (Task metacognition related to emotion was measured with the item, "I was aware that emotion is an important component of the task.")

2. A Mann-Whitney U test indicated *task* metacognition specifically related to *word choice* was greater for poetry writing (*Mdn* = 4.00) than for short story writing (*Mdn* = 4.00), *U* = 3,340, *p* = .008. (Task metacognition specifically related to word choice was measured with, "I paid attention to the choice of my words.")

3. A Mann-Whitney U test indicated *writing-strategy awareness* metacognition was greater for poetry writing (*Mdn* = 4.00) than for short story writing (*Mdn* = 3.00), *U* = 3,317, *p* = .008. (Writing-strategy awareness metacognition was measured with, "I was aware that my writing strategies are successful.")

4. A Mann-Whitney U test indicated *evaluation* metacognition was greater for poetry writing (*Mdn* = 4.00) than for short story writing (*Mdn* = 4.00), *U* = 3,272, *p* = .004. (Evaluation metacognition was measured with, "After writing, I asked myself about the quality of what I had written.")

Do L2 writers of English report different levels of self-reported metacognition when engaging in poetry and short story writing than L1 writers?

Poetry metacognition for L2 writers. Results of Mann-Whitney U tests to answer this question revealed the following statistically significant differences regarding poetry metacognition:

1. A Mann-Whitney U test indicated poetry *writing strategy* metacognition was greater for L2 writers (*Mdn* = 4.00) than for L1 writers (*Mdn* = 3.00), *U* = 1,196, *p* = .001. (Writing strategy metacognition was measured with the item, "I used multiple writing strategies.")

2. A Mann-Whitney U test indicated poetry *planning* metacognition was greater for L2 writers (*Mdn* = 4.00) than for L1 writers (*Mdn* = 3.00), *U* = 1,302, *p* = .006. (Planning metacognition was measured with, "I was thinking about learning new writing strategies to develop my writing.")

Short story metacognition for L1 and L2 writers. Results of Mann-Whitney U tests to answer this question revealed the following statistically significant differences regarding short story metacognition:

1. A Mann-Whitney U test indicated short story *writing strategy* metacognition was greater for L2 writers (*Mdn* = 3.00) than for L1 writers (*Mdn* = 3.00), U = 1,457, p = .048 (Writing-strategy metacognition was measured with, "I used multiple writing strategies.")

2. A Mann-Whitney U test indicated short story *planning* metacognition was greater for L2 writers (*Mdn* = 3.50) than for L1 writers (*Mdn* = 3.00), U = 1,340, p = .010 (Planning metacognition was measured with, "I was thinking about learning new writing strategies to develop my writing.")

3. A Mann-Whitney U test indicated short story *monitoring* metacognition was greater for L1 writers (*Mdn* = 4.00) than for L2 writers (*Mdn* = 4.00), U = 1,452, p = .035 (Monitoring metacognition was measured with, "I made sure that I understood what I should do.")

Discussion and Conclusion

Major findings of the study suggest that poetry and short story writing activate different metacognitive abilities in the L2 writers but not in the L1 writers of English who participated in this study. Specifically, poetry writing activated greater metacognition than short story writing for L2 writers in the areas of (a) task metacognition specifically related to emotion, (b) task metacognition related to word choice, (c) writing strategy awareness metacognition, and (d) evaluation metacognition. The issue of L2 poetry writing eliciting or making writers aware of significant emotional aspects of the task reflects earlier work on L2 creative writing (e.g., Chamcharatsri, 2015; Hanauer, 2010). The second finding here, that poetry writing relates to greater metacognition, also builds on earlier research indicating students' awareness of vocabulary development through L2 poetry (Garvin, 2013). Newer findings that require further investigation are that L2 poetry writing elicited greater writing strategy awareness and greater evaluation metacognition.

Additional major findings here suggest that poetry writing and short story writing may stimulate significantly different metacognitive processes for L1 and L2 writers of English. Specifically, (a) L2 writers reported greater writing strategy metacognition while writing both poetry and short stories, (b) L2 writers reported greater planning metacognition while writing both poetry and short stories, and (c) L1 writers reported greater monitoring metacognition while writing short stories. Related to the first two significant differences between L1 and L2 writers, Gorzelsky et al.'s (2016) taxonomy described strategy metacognition as a kind of knowledge of cognition and planning metacognition as a kind of regulation of metacognition. That being the case, it may be that the experience of writing poetry and short stories supports both knowledge and regulation of cog-

nition most strikingly in writers who are using English as an additional language. Compared to L1 English writers, then, L2 English writers may especially benefit from being exposed to poetry and short story writing when the goal is to support a writer's knowledge and regulation of cognition. Implications for teaching may be that awareness-raising of cognition about and while writing may then be discussed and explored in class when the focus is other kinds of writing. These findings also extend previous research findings (Negretti, 2012) that have provided genre-specific findings that support the importance of teaching L2 poetry. This finding also supports previous research that argues for the importance of teaching L2 poetry (Hanauer, 2010, 2012, 2014) while also making a case for the teaching of, and more research into, L2 short story writing.

Another noteworthy finding is that L1 writers of English reported greater monitoring metacognition while writing short stories, but not while writing poetry, than did L2 writers. Gorzelsky et al.'s (2016) taxonomy described monitoring metacognition as a kind of regulation of metacognition. That being the case, it may be that the experience of writing short stories supports this regulation of cognition most strikingly in writers who are using English as their mother tongue. In our survey, monitoring metacognition was measured by the item, "I made sure that I understood what I should do." More research is needed here to understand if L1 writers may have had greater exposure to writing creatively in earlier educational experiences compared with L2 writers, or if this kind of regulation of metacognition is more possible when writing creatively in a person's mother tongue.

Accordingly, the results pertaining to L1 and L2 writers suggest that poetry and short story writing fosters writing metacognition for each group in different ways but may have especially noteworthy benefits for writers using English as an L2. These findings reflect earlier research that creative writing helps to develop students' writing because it correlates with students' metacognition, which is found to contribute to students' writing development (Negretti, 2012). This finding also connects to Hanauer's (2014) definition of poetry and Iida's (2012) argument that poetry stands as a means to develop L2 literacy.

This study is an earlier attempt to understand the construct of metacognition while reflecting on the writing taxonomy that is based on qualitative data collected by Gorzelsky et al. (2016). On the other hand, qualitative research to accurately conceptualize creative writing metacognition is needed. While this study can be perceived as exploratory, it initiates a call to further investigating creative writing metacognition for its potentially valuable pedagogical implications.

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Book review: *Into the classroom: Literature*

Simon Bibby
Kobe Shoin Women's University
bibbysimon@gmail.com

This new title, *Literature* is a new addition to the recent Oxford University Press 'Into the Classroom' series. Other titles include, for example, *Bringing extensive reading into the classroom*, *Mixed ability teaching*, and *Bringing technology into the classroom*. The co-writers of the present text are Amos Paran and Pauline Robinson, experienced and long-serving language teachers and researchers who are both based in the UK. The former has recently been interviewed for *The Language Teacher*, issue 41.2, by Simon Bibby (the present reviewer) and Anna Husson Izosaki.

The text is comprised of three sections. The first section 'Establishing the groundwork' (units 1-3) offers the reader a general introduction to using literature in the language classroom. The first unit therein looks at literature, and considers the nature of what we may think of as literary language. The second unit looks at different approaches for using literature in language classrooms. The third unit discusses how language students may respond to the use of literature, including consideration of relevant aspects such as background knowledge and intertextual knowledge. The second section (units 4-7), 'Working with literary genres' looks at four genres of literature respectively; short stories, poetry, novels and then drama. The third and final section 'Working with related genres' (units 8-9) considers connections between other creative art forms, notably paintings, music and film.

Comparing with previous leading texts in the area of literature in language teaching, this text leans more toward the approach of Sage's (1997) 'Incorporating Literature in ESL Instruction', now sadly out of print, than Brumfit and Long's (1986) 'Literature in Language Teaching' and Hall's (2015, 2nd edition) 'Literature in Language Education', in offering a more directly user-friendly, accessible and practical approach. Clearly, the text is not written to be an 'academic' tome, but as a hands-on guide for teachers interested in using literature in their classrooms, with ease of use in mind.

Noting this robustly practical approach, the book is well-designed, well-structured and an

easy read. The tone adopted is that of a helpful and friendly senior colleague. The distinct parts and units, then of further subsections, break up the text conveniently, making it easy to dip into and speedy to find what one is interested in. A glossary is provided at the back, plus a list of suggested websites to use to gather literary materials to use. Too often, language texts for both teachers and students are unduly cluttered, whereas the A4 size format here allows for plenty of white space, considerably adding to the user-friendliness. Icons are employed in left margins throughout, for example a pointy finger alongside 'Try this' and a check mark for 'Getting it right', which further direct the reader-user. Oddly omitted however is an initial key for this, which may help to initially situate the reader -- it is not difficult to understand, but it is always helpful to make the approach and the reasoning behind this explicit. This minor suggested shortcoming aside, the overall print design is superior to that usually found in such teacher guide series, for which the authors and publishing house are to be commended.

This is certainly a book for teachers rather than academic researchers, and in that regard is a welcome and effective addition to anyone's 'literature in language teaching' library. Overall, this reviewer can recommend the present 'Into the classroom: Literature' text to more seasoned users of literature in their classrooms, to those looking to get underway, and to all those of us somewhere along this spectrum. The former group will likely benefit from picking up some new approaches to using literature, from examples of texts to use across differing genres, and how to use these new texts. As an example, I particularly appreciated the 'literature art and music' section, and the discussion of how to interlink creative genres within classes. For teachers considering adding something new and literary to their pedagogical armory, this text offers an ideal starting point.

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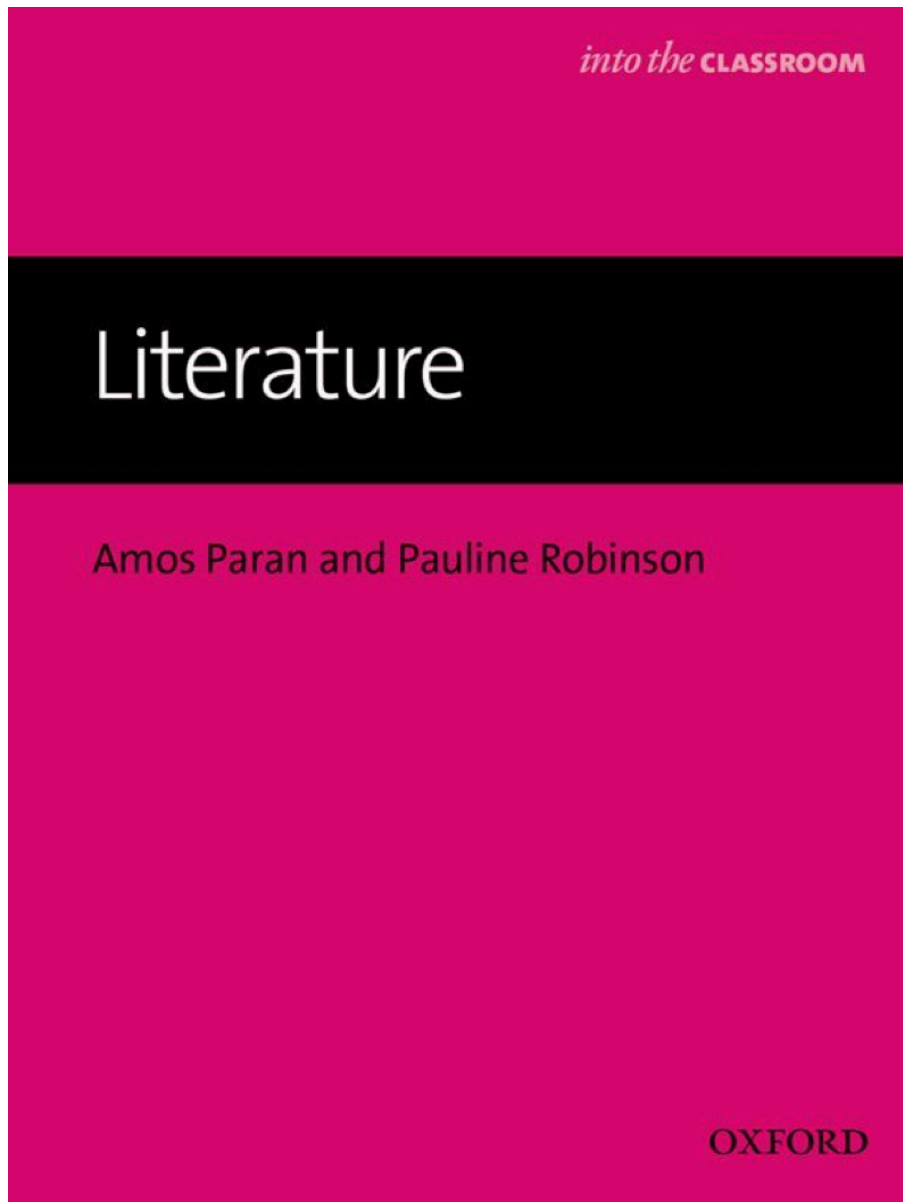
Conference report on the PanSIG
Conference, Akita International University, May 19th-21st, 2017

Tara McIlroy
Meiji University
mcilroy@meiji.ac.jp

Quenby Hoffman Aoki
 Sophia University
quenbya@yahoo.com

Atsushi Iida
Gunma University
a.iida@gunma-u.ac.jp

Gregg McNabb
Shizuoka Institute of Science and Technology
greggmcnabb@gmail.com

The PanSIG conference this year was held at Akita International University, Akita prefecture, from 19th-21st May. The conference theme, "Expand your interests" was one which reflected both the community aspect of PanSIG, and the notion of the growth mindset. Akita International University is a Japanese National University which has exceptional facilities in a rural setting. The campus has an international design and atmosphere, and a very spacious feel throughout the campus, which was entirely suited to the idea of expanding interests and collegiality. The conference event began on Friday with tours of the impressive university library and self-access centre. Participants to the conference gathered from all over Japan, travelling to the somewhat remote location by train, plane and bus. Concurrent sessions included a dozen separate individual talks with two poster sessions over the weekend. In this conference report we report on a selection of the presentations which had literary themes or used literary texts in a variety of settings.

The PanSIG has strong ties to literature for a number of reasons. One is the diversity of the SIG's membership. Many of the LiLT SIG members are also part of different, connected SIGs such as the Extensive Reading SIG or the Gender Awareness SIG. We have members of the SIG who are also involved and active in three, four, five or more other SIGs. This year the conference overall

had a poetic feel due to the location of the peaceful Akita University campus, and it was encouraging to find that out of the presentations related to literature there were a number which had poetry as a focus. It may simply be that poetry use continues to have ongoing support amongst a small but dedicated group of teachers. Or it could be that more people are talking about it than before. Finally, there could be some kind of increased use of poetry which is beginning to reflect some of the research into literature and poetry reading in the wider fields of literary reading and cognitive studies, which would be a welcome development indeed. In this short conference report we summarize selected presentations related to the LiLT SIG and literature use in language classrooms from the PanSIG conference, 2017.

Selected presentations

R. J. Walker from Reitaku University talked about a university course he designed which makes use of song lyrics in creative and engaging ways. In his presentation, *Multimodality and the song: Exploiting popular song in the university classroom*, the creation of the course and specific activities which have been made were introduced. Walker began by introducing some methods of selecting songs for the course. This included the lexical approach which may encourage the selection of songs through analysis of the words and difficulty level of vocabulary. Next he went on to look at the multimodal approach of selecting songs, that is to select songs by beginning with other modes such as textual, aural, spatial or visual modes and then work with the text and the music video that accompanies the work in order to use texts creatively. The course design included an A-Z format for each class of the semester, which allowed for some very unusual topics and could be adapted as the semester developed. Overall this presentation helped to bring a fresh look at the use of songs and was successful in doing so through its focus on multimodal approaches to the texts.

Atsushi Iida's talk, *Exploring the teaching practicum experience through L2 poetry writing* described a Japanese pre-service teacher's experience of teaching English as a foreign language in secondary school through poetic data. Iida, who is currently an Associate Professor of English at Gunma University, discussed the value of poetry writing in the L2 classroom and explored the use of L2 poetry as qualitative data. From a methodological perspective, Iida analyzed five poems written by the Japanese pre-service teacher of English and illustrated how her voice and identity were represented in each poem. In this talk, Iida also emphasized the importance of teaching pre-

service teachers reflective practice through writing (e.g., journal, diary, or poetry) in the teacher education program as a way to better understand themselves as lifelong language learners and future in-service teachers.

While not directly related to literature, Quenby Hoffman Aoki's presentation, *Do Gender!: A Content-based Gender Studies Class* described practical ways in which an officially skills-based class can be adapted to include meaningful content related to gender. Aoki, who teaches at Sophia University, outlined principles and objectives of the course, along with several activities that participants will be able to use in class themselves, such as discussion and writing based on student-generated questions, gender identity, gender-neutral language, and the gender-based division of labor. To quote the presenter's supervisor, "Everyone has gender!" Inspired by these words as she developed the course, Aoki emphasized that this topic affects our lives in countless ways and can be addressed in any class with students at any level for both authentic content and language skill development.

Gerry Yokota's presentation, *Gender multimodality intersectionality* was a thoroughly enjoyable journey through a range of genres and tasks which have been used with post-graduate students but could be adapted for different levels. Professor Yokota, from Osaka University, has extensive experience in developing courses for advanced learners which suit their needs and interests, while taking into account their cultural background. Starting with Noh theatre and finishing with the Hollywood adaptation of *The ghost in the shell,* Yokota moved between discussion of multimodality, positionality and gender theory, which can all be utilised in a hybrid way to develop ESL learner's engagement with classroom texts. To help explain the texts, she presented synopses of the texts and analysed them in a variety of ways, also touching on cognitive linguistic analysis using categorization and metaphor theory. This was an engaging and original presentation which was highly engaging professional development for the audience participants.

In this poster presentation, J. Solomon from Hirosaki University introduced a position about poetry in language classrooms. Poetry, like literature in general, is something of a marginalized genre. His presentation, *In support of poetry in the EFL classroom* took the position that poetry has a place in the language classroom for a variety of reasons, including usefulness, its relation to content and language integrated (CLIL) learning and so on. Other benefits include discussion of poetry as an engaging tool, being something that can promote multimodality and performance, using close reading and interpretive skills. Solomon suggested that poetry can offer opportunities

for self-expression which may be absent from other types of texts or approaches. This presentation further presented an argument for the creative use of poetry in language learning settings and showed that there are still some discussions to be had about poetry use in language teaching contexts.

LiLT SIG forum

The authors of this conference report also worked together to jointly present a forum at the conference, on Sunday, 21st May. The aim of the forum was to provide an overview of some of the recent work by the SIG and to help connect with the members of the SIG through sharing these activities. Some of the recent events include: developing and producing the journal; working on administrative elements of the SIG to create branding and a logo; and conducting outreach activities in local chapters. One of the challenges has been finding a space in the ELT calendar for such activities, since there are already a number of events and the timing and scheduling can be a challenge. Trying to find a place for the SIG which suits the needs of the members and the capacity of the teaching calendar to cater to additional events such as mini-conferences has been one recent concern. In the forum, Atsushi Iida spoke about publishing in academic journals. In particular, he gave advice to authors who might be looking for places to publish their work internationally. Iida outlined some principles for selecting journals which potential authors could heed and use straight away. Next, Gregg McNabb talked about the editorial side of producing *The Journal of Literature in Language Teaching* while talking about some of the upcoming work that the journal has been doing to respond to greater interest in the journal internationally. Quenby Hoffman Aoki outlined a series of activities for use with the concept of reader response using poetry in a literature classroom with learners who benefitted from an active learning approach. Tara McIlroy finished off the forum by talking about the SIG's six years of progress and invited participants of the forum to consider some options for the future of the SIG. Towards the end of the allocated time for the forum there was a small amount of time remaining and so it was possible to invite the audience for comments about the talks and the topics. The feedback from the forum was very positive and we look forward to the next forum event in November in Tsukuba, with our invited guest Malu Sciamarelli from the C-group.

More information about the PanSIG conference can be found at <PanSIG.org> where a link to the conference proceedings can also be found. The PanSIG proceedings provides a record of

current trends and activities in the education field which can help to inspire others to get involved in SIG activities and future conferences. The 2018 PanSIG conference will be held in Tokyo.

About the authors

Quenby Hoffman Aoki teaches in the English Literature Department at Sophia University, and includes literature, global issues, and fluency practice in her classes whenever possible. Her research interests include literature in the language classroom, global issues (especially gender, race, and environmental problems), fluency, and all aspects of the writing process. She is a Member-at-Large for the LILT SIG.

Atsushi Iida is Associate Professor of English in the University Education Center at Gunma University. He was awarded his Ph.D. in English (Composition and TESOL) at Indiana University of Pennsylvania. His research interests include second language (L2) writing, poetry writing, literature in L2 education, and writing for scholarly publication.

Tara McIlroy is a Co-coordinator of the Literature in Language Teaching SIG. She is teaching literature and academic skills at Meiji University's School of Global Japanese Studies in Tokyo. Her interests include literary reading, investigating uses of creative texts and uses of world literature in the language classroom.

Gregg McNabb is an associate professor of English in the Faculty of Informatics at Shizuoka Institute of Science and Technology. His main educational interests are writing and publishing reading textbooks and the improving the support role of e-learning platforms. He dabbles in poetry and short story writing.

Announcements

The Central Japan Literature Society meets periodically in Shizuoka prefecture on weekend afternoons. Participants present poetry or original work. If you are interested, please contact janejoritznakagawa@gmail.com

The next **JALT Conference** will be held **from November 17-20** in Tsukuba, Ibaraki Prefecture, about one hour north of central Tokyo. According to the website, the conference theme will be:

"Language Teaching in a Global Age:Shaping the Classroom, Shaping the World"
This year's conference theme addresses the vital need for foreign language skills in our multicultural world and the special mission of classroom instructors to prepare students to survive and thrive in a global age. The theme highlights the increased contact that our learners have with foreign tourists, residents and co-workers from around the globe, the new communication technologies that enhance borderless language learning, and the need for language instructors to "think globally, teach locally."

At the JALT conference, LiLT is one of the proud sponsors of **Malu Sciaramelli**, a highly regarded educator, poet, author, and scholar. To become better acquainted with her work, please refer to malusciaramelli.weebly.com

Issue 6.2 of this journal is expected to be published in late December of 2017 and submissions are being accepted now. **The deadline for submissions for the next issue is October 15, 2017**. You do not necessarily need to be a member of JALT to publish in this journal. The editors are happy to receive well-researched scholarly writing including feature articles, letters (commentary on previous submissions), textbook reviews (directly related to teaching literature), interviews, student-produced work in literature that you have shepherded in ways that readers may find interesting and useful, and Literature in Practice articles of how literature has been used to good effect in your lessons, buttressed with ample empirical evidence.

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

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

Editorial Policy

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

The editors encourage submissions in seven categories:

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

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

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

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

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

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

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

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

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

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