

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

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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.

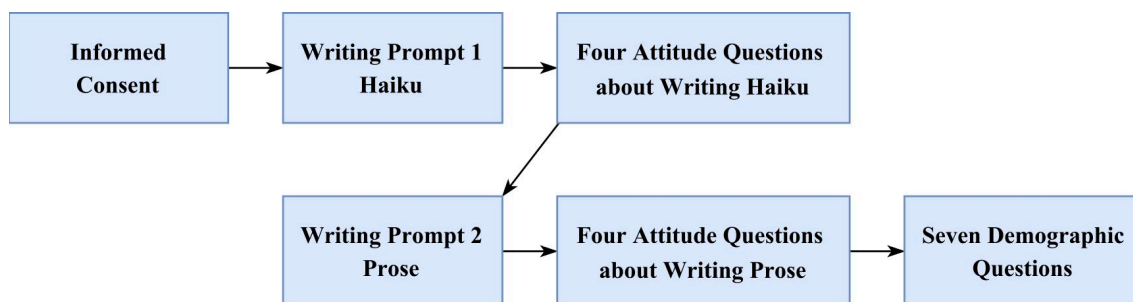


Figure 1. Contents and procedure of the instrument

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:	1	2	3	4	5
When writing haiku-style poem/explanatory prose,	SDA	D	N	A	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.					
<i>Note.</i> 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.

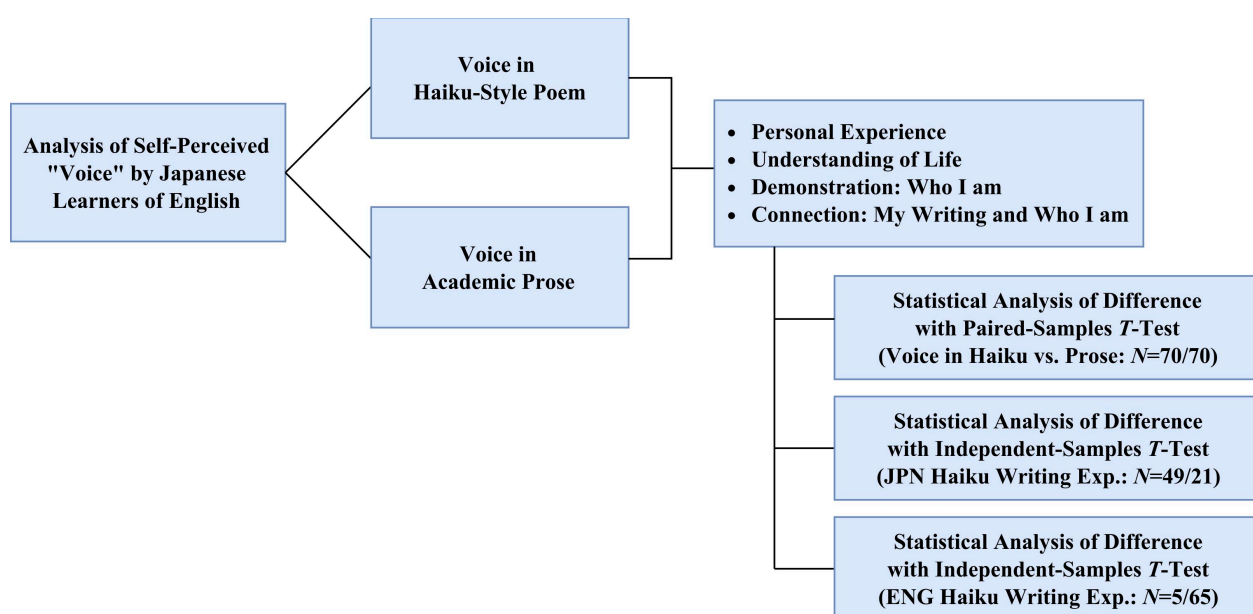


Figure 2. Schematic outline of research foci and data-analyses process.

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		t-test	p
	M	SD	M	SD		
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. (<i>n</i> =49)		Non-Exp. (<i>n</i> =21)		t-test	p
		M	SD	M	SD		
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. (<i>n</i> =5)		Non-Exp. (<i>n</i> =65)		t-test	p
		M	SD	M	SD		
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

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

I appreciate all the editors of this journal for their feedback to my research. Especially, I deeply thank Dr. David Ian Hanauer for his invaluable academic support to this research project, and Mr. Justin Nicholes for his continuous and supportive mentoring throughout every single stage of this project.

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