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From the Editor

Friends and Colleagues,

Thank you for your support of this eleventh 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 **Justin Nicholes** extends the boundaries of literature in language teaching in a case study that explored the disciplinary identity of a second-language (L2) writer as she experienced a literary-analysis and L2 fiction-writing workshop that involved imagining and writing about her future life and career. Next, **Alan Shelton** examines the merits of using graphic novels as valuable educational materials for literature in ESL classrooms making reference to vocabulary analysis tools familiar to corpus linguistics. Then **Meredith Stephens** offers her rationale for choosing an ESL reader by Suzanne Kamata (see below) rather than an EFL reader and why she read the story aloud to the class. **Lorraine Kipling** describes her course design that involves engaging with students' interest in Aesop's fables with the aim of activating analytical and critical thinking skills. **Atsushi Iida** and **Malu Sciamarelli** summarize their presentations in the 2017 JALT LiLT Forum "Creativity, Poetry, Stylistics, and Culture." **Paul Sevigny** adds his contribution to the forum, reporting on the complexities of a cultural-stylistic approach to teaching creative short story writing with mixed abilities advanced L2 learners. Finally, in Announcements, ever-prolific, veteran language educator **Suzanne Kamata** indicates where her latest books can be found.

The **2018 JALT PanSIG** will be held from May 19–20 at Toyo Gakuen University in Tokyo (Hongo Campus). The **2018 JALT Conference** will be held from November 23–26 in Shizuoka. Please refer to https://jalt.org/main/conferences for full details.

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.

In an effort to expand the opportunities for including literature in the classroom, **from 2018 this journal will also welcome short submissions explaining how literature has been effectively and successfully used in your classrooms *as activities***. The concept and format should be similar to JALT's "My Share" (refer to any issue of *The Language Teacher* for examples).

The next issue of *The Journal of Literature in Language Teaching* is expected to be published at the end of the summer and **submissions are being accepted until May 20, 2018**. 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 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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Exploring Imagined Disciplinary Identity in Future-Scenario Autobiographical L2 Writing

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Abstract

This instrumental case study explored the disciplinary identity of a second-language (L2) writer as she experienced a literary-analysis and L2 fiction-writing workshop that involved imagining and writing about her future life and career. Data were short story drafts before and after the workshop and a post-writing interview. Data analysis consisted of story and transcript analysis through a communities of practice and imagined identities framework, in which actual communal experiences and interactions direct the creative character of imagination and identity negotiation. Results include that revising a short story about an imagined career scenario, while improving the writer's ability to communicate her story's theme fictionally, also self-reportedly prompted a less optimistic expectation of belonging in an imagined community as a Chinese professor in U.S. academia. This case adds nuance to a substantial body of research that describes L2 imaginative writing as mostly motivating and positive, and it urges further study into exactly how motivating or engaging creative or imaginative writing is when it draws on the communicative potential of the short story narrative genre, complemented by literary analysis and workshopping.

Keywords: Second language, creative writing, disciplinary identity

> Working in front of my desk for straight 4 hours, from 8 am to 12 pm, I rub my watery eyes and I feel the soreness. My eyesight is worse and worse as my health deteriorates. For ten years, I have gained 50 pounds and lost lots of hair. Who cares? Do I care? . . . Yes, I care but there is more important thing that I have not obtained yet. LOST and ALONE. I tell myself it is normal.
> ~ excerpt from Zhou Qi's[1] post-workshop short-story revision

[1] Pseudonym

Proof has been mounting in support of incorporating imaginative or creative writing into the second-language (L2) classroom. Benefits of L2 creative writing for L2 learning include greater awareness of English phonemes (Garvin, 2013), vocabulary expansion (Chamcharatsri, 2015; Garvin, 2013; Iida, 2012), more vivid writing (Garvin, 2013), heightened genre awareness (Garvin, 2013; Iida, 2012), establishment of voice (Hanauer, 2015; Iida, 2010; Maxim, 2006), and the emergence of self-empowering identity (Zhao, 2014, 2015). In addition to L2 creative writing representing a relatively positive experience for L2 writers (Hanauer & Liao, 2016), L2 writers may experience lowered inhibition, or increased motivation, while carrying out creative writing tasks (Garvin, 2013; Hanauer, 2010, 2012; Iida, 2012; Newfield & D'Abdon, 2015; Nicholes, 2015b; Zhao, 2015). To build on earlier work, the present study looks at a lesser investigated area in L2 writing—workshop-guided literary analysis and short-story revision and its relationship to disciplinary identity construction.

So far, some of the most influential work on L2 creative writing has investigated poetry (e.g., Chamcharatsri, 2015; Hanauer, 2010, 2015; Iida, 2012). Even more work has considered L2 personal narrative writing or L2 storytelling generally (Chamcharatsri, 2013; Early & Norton, 2012; Ghiso & Low, 2013; Holmes & Marra, 2011; Lee, 2013; Liang, 2015; Simpson, 2011; Weinberg, 2015; Zacharias, 2012). Meanwhile, empirical work on L2 fiction writing is relatively scarce. Among research into L2 fiction writing, Stillar (2012) used textual analysis to see how Japanese L2 writers of English wrote fictionally from first-person viewpoints of imagined marginalized members of Japanese society, reporting that students seemed open to assuming new points of view and of taking on new identities while writing. Looking into cognitive processes, Zhao (2014) found that L2 writers aligned "past experiences with the kind of identities they [saw] as appropriate, liberating, or convenient in the immediate creative writing context" (p.454).

Zhao (2014) used think-aloud protocols and content analysis of student-created short stories to investigate writers' concepts of themselves as writers (see also Zhao, 2015). In these two works above, the concept of identity has more of a self-reflective, cognitive component in terms of raising learner awareness of their own identities and possibly reshaping them, which corresponds with a more psychological construct of a person's sense of self.

In terms of workshops and pedagogy to guide L2 fiction writing instruction, Roberts (2013) initiated literary analysis with students in a fiction-writing workshop to help students with their own short stories, reporting that students saw these workshops as conducive to vocabulary and discussion-skill development. Also arguing in favor of a workshop model, Spiro (2014) described a creative writing pedagogy in which novice L2 writers looked to the work of experienced, practicing

writers to nurture voice through a learning cycle of "student choice of text, the articulation of reasons for their choice, applying their reading insights to writing creative texts of their own, and reflection on the process as part of a writing community" (p. 23). As a published writer of literary novels, short stories, and poetry, I drew on my background as a composer of literary art to follow Spiro's (2014) model in an earlier paper (Nicholes, 2015b). Specifically, I carried out a classroom workshop sequence involving reading of a short story, analysis of that short story, and arts-based work involving drawing of and creative writing about characters in the story and of the L2 writers themselves (Nicholes, 2015b). Overall, what these creative writing models have in common are (a) an introduction to the symbolic and expressive potentials of literary fiction, (b) a period of student reflection on what students found aesthetically and emotionally moving from the domain of literary writing, and finally (c) a period in which students try to use what they had encountered from the domain for unique, personal aesthetic/semiotic, imaginative expression. It is this three-part model of the creative writing workshop that I have aimed to investigate in the present study.

Imagination and imaginative expression have long been viewed as powerful contributors for language learning and identity construction. In the present paper, I follow the lead of theorists such as Butler (1990), Goffman (1959/1990), and Wenger (1998) in defining identity as performative. Identity performance positions a person, and results from positioning of a person, within and in relation to a community. A person's positioning can be defined "as a dynamic alternative to the more static concept of role" (van Langenhove & Harré, 1999, p. 14); it also refers to the process by which people present themselves in social action as "observably and subjectively coherent participants in jointly produced storylines" (Davies & Harré, 1999, p. 38). According to Davies and Harré (1999), people position themselves, although not always in an intentional way, by making use of "categories and storylines," in a process that may encompass "imaginatively positioning oneself" (p. 37). While navigating positioning, defined here as both a kind of dynamic role and also a process, a person enacts or performs identity. In the present study, performed identity appears in short story drafts written by Zhou Qi.

Wenger's (1998) social learning theory, drawing on the concept of communities of practice, describes the importance of imagination as a way of "expanding our self by transcending our time and space and creating new images of the world and ourselves" (p. 176). In a communities of practice framework, identity develops through negotiation of what our experiences of social membership mean, with this negotiation happening through mutual engagement in more immediate social interactions in specific times and places as well as through imagination (Wenger, 1998). For Wenger (1998), the link between mutual engagement and imagination is a strong one, as the

"creative character of imagination is anchored in social interactions and communal experiences" (p. 178). The term *imagined communities* comes from Anderson (1983/1991), who described it to explain a relatively recent advent of nationalism in humans' imagination; for Anderson, "[One's national community] is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (p. 6). Following Anderson's lead, Norton (2013) described imagined communities as "a desired community that offers possibilities for an enhanced range of identity options in the future" (p. 13). Norton (2000, 2001, 2013; see also Norton Peirce, 1995) found that a learner invested in learning a language to the extent that the language related to a desired imagined identity. For Norton (2001), "a learner's imagined community invited an imagined identity" (p. 166). Drawing on these conceptual frameworks, I conclude that exploring imaginative works can be done with the expectation that it offers insight into ways of being, and essentially ways of *belonging*, in specific communities of practice overall.

Autobiographical narratives serve as useful units of analysis for exploring imagined identities defined as they are here as resulting from negotiation of what our experiences of social membership mean and, therefore, how our experiences are meaningful in a particular community of practice. Not only do autobiographical narratives organize how we understand the events of our lives but also they index "the prevailing theories about 'possible lives'" (Bruner, 2004, p. 694) that may be part of communities of practice. Narratives are made up of storylines accessible in any one community, whether that community is concrete and immediate in space and time (Wenger, 1998) or imagined and distant in space and time (Anderson, 1983/1991). Thus how a writer describes herself in narratives about imagined futures can be expected to correspond with how a writer constructs her imagined identity at the moment of, and through, artistic composition.

In light of previous research and the present discussion of imagination, imagined communities, and imagined identities, this study presents a student's voice related to the experience of revising a short story about her imagined future.

Methodology

The stories presented below resulted from a process of eliciting short-story writing followed by a one-on-one workshop with the author. The workshop itself featured literary analysis and then revision. The goal of the workshop was to help Qi gain literary expertise to guide revision.

The qualitative tradition of the case study characterizes this study. Following Stake (2000), the case study can be thought of as "not a methodological choice but a choice of what is to be

studied" (p. 435). The present study can be described as an instrumental case study, in which the case provides insight into a central phenomenon (Stake, 2000). Here, Qi's participation and voice offer insight into the experience of L2 creative writing, specifically L2 fiction writing, as a writer gains literary expertise. Specific methodological steps carried out to amplify Qi's voice were as follows:

1. After Internal Review Board approval was secured (Indiana University of Pennsylvania, Log No. 15-298), an interested L2 writer originally from China, referred to with the pseudonym Zhou Qi, responded to a posted advertisement to participate in this research study on a university campus in Western Pennsylvania. Qi gave informed consent, then completed a pre-intervention survey. The survey had been piloted for content validity with three researchers in composition and applied linguistics. The instrument had also been piloted for construct validity by a sample of three L2 writers who were studying at the undergraduate, master's, and doctoral level of a TESOL program. The writing prompt was as follows: *Imagine yourself using English in the future with another person who also uses English. Write an interesting short story to describe the situation as clearly as possible.* The student had never had formal creative writing training or written literary short stories before.
2. After writing a first draft, Qi met with me to discuss a short story. The short story was Guo Xiaolu's "Winter Worm, Summer Weed." We met to discuss how Guo Xiaolu used modes of characterization (description, action, thought, exposition, dialog: D.A.T.E.D.) in service of her story's theme. After the discussion, Qi was sent a Qualtrics-delivered writing prompt. The prompt first directed her to review a video (Nicholes, 2015a) that recapped our analysis of how Guo Xiaolu used modes of characterization in her short story "Winter Worm, Summer Weed." After viewing the video, Qi then revised her story using a slightly revised prompt. The second prompt read as follows: *Like you did before, please imagine yourself using English in the future with another person who also uses English. Write an interesting short story to describe the situation as clearly as possible. Try to use D.A.T.E.D. to help the fiction communicate your theme*.
3. Finally, Qi met with me to discuss the choices she made in revising her story.

The study's design, then, involved the collection of pre- and post-intervention short-story data for analysis.

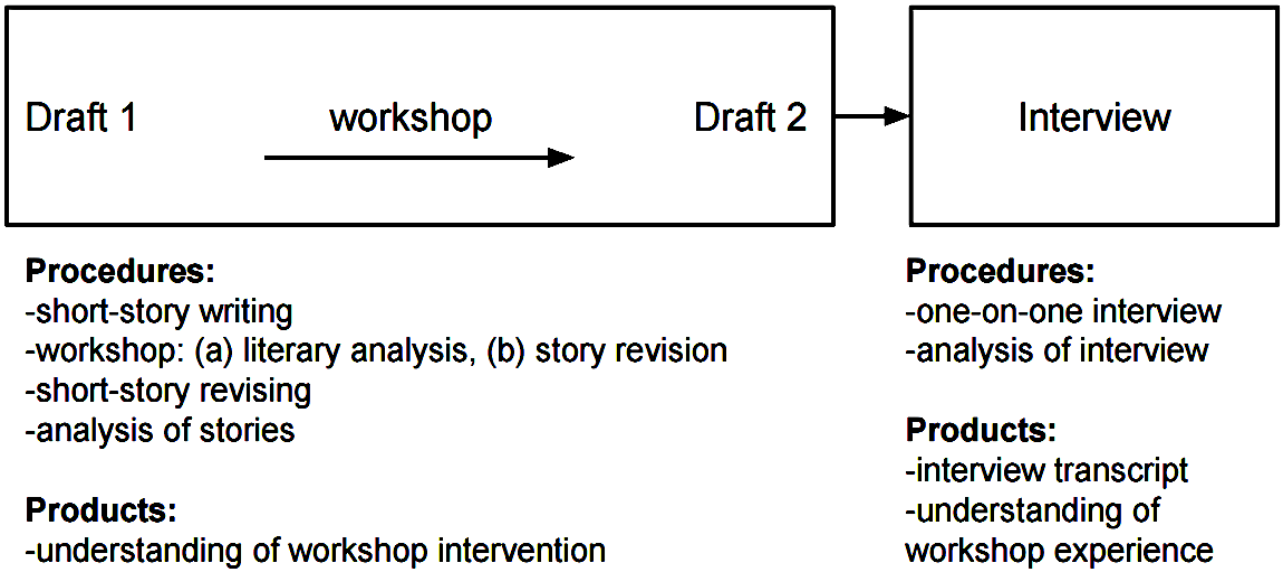

Figure 1. Visual diagram of the procedures of the study.

In the next section, I present Qi's stories, followed by sections in our interview in which she described the experience of writing the stories and experiencing the literary-analysis and creative writing workshop.

Results

Pre-Workshop Draft

It is the time for my class (ENGL 202). I step into the class right at 8:30am on Monday.

"Dr. Zhou, How was your weekend?" It is Jason, an American boy from Pittsburgh and he is one of the students in my class who is talkative and outgoing in class.

"I graded the research papers that you guys turned in last week, and I was beaten by that," I reply wryly to the student.

"Oh, I hope that is not my paper. It might be Tom's," he is smiling and pointing to Tom who is unaware of our conversation and turns up his face when he hears his name mentioned by someone.

"What happens. Does anyone call my name?"

"You are fine, Tom. We were talking about the research paper," I smiled and replied.

Tom goes back to his textbook and his face turns red.

"Ok, everyone. Time for the class, Let us spend some time talking about the research paper first . . ." The class goes on well as always.

Post-Workshop Draft

Working in front of my desk for straight 4 hours, from 8 am to 12 pm, I rub my watery eyes and I feel the soreness. My eyesight is worse and worse as my health deteriorates. For ten years, I have gained 50 pounds and lost lots of hair. Who cares? Do I care? . . . Yes, I care but there is more important thing that I have not obtained yet. LOST and ALONE. I tell myself it is normal. No sacrifice, no gain.

But now my body turns on the signal and warns me to take a break.

"Alright, time for a break. I need the break and I deserve it!"

I lift my hands to rub my face which is so dry, listless, and old. I am only 30 but look like already 40s. I stand up away from the lethal radiation (the computer) which destroys my face with acnes. Is everything worthwhile?! A question I ask every day but I always give myself hope. As long as I am working hard enough, everything will be paid back. Right? Then I would add, as long as I am happy and satisfied, I am willing to face the FATE. Comfort is needed.

I walk back and forth in my little, tiny, disordered office, no my HOME where I cried, laughed, and worked again. A patch of sunlight sneaks into my office and allures me to open the window. I come close to the wall and tip-toe. The window is so high that my index finger can barely touch. Finally, a wisp of wind gently touches my face. I feel better now, "Thank you." My eyes are watery again and I murmur to the world outside my office. A wall. Two worlds. At least, I am safe here.

"You know what the spicy chicken . . ." Noises are in the hall. Students are discussing their meals. My clock "shouts." I have four clocks, each of which has different functions. The shouting one has the shape of a dog which reminds me of time for the class. I grab my glasses and sort out the papers. Before I leave my office, I look at the mirror and push back my hair, disturbed by the wind. Everything will be fine.

I step into the class (ENGL 674). There are still five minutes for the class. Students keep coming into the class.

"Dr. Zhou, how was your weekend?" it is Jason, an American boy from Pittsburgh who is always smiling and talkative. He makes me feel safe.

"I was beaten by your research paper," I reply wryly to the student. I know he will not take that personally. But not all the students are like him. Sometimes I need to be cautious.

“Oh, are you kidding? That must be not mine.” He laughs with perceptible embarrassment, but soon he points to another student, “It must be Tom’s. Hey, Tom, be ready. You are ruined.” He always like to make fun of other students.

Tom, a shy, assiduous student who does not talk a lot in the class and kind of reminding me of myself as a student, is unaware of our conversation and turns up his face when he hears someone calls his name.

“Leave him alone, Jason. Tom, you are okay. We are just chatting,” I chime in and spare him from embarrassment. Tom goes back to his textbook and his cheeks turn red.

“Ok, everyone, I believe it is time for our class, and we have a lot to do today.” I look at my watch and announce the class. But students are still talking . . .

“Time for class,” I yell to them . . . in my imagination. Maybe I should wait. Five minutes pass . . .

“Time for class.” It is my third time repeating myself now . . . Class has started, kids . . . Class really starts . . .

I try to tell myself. Everything is worthwhile as long as I persist but for how long? Maybe God knows.

Discussion

Qi’s story changed qualitatively during the study. In Qi’s first draft, a young woman carries on playful exchanges with her students before the beginning of a university-level writing class. In the second draft, however, character thought as well as metaphoric details related to the story’s setting create a much more troubled, divided main character. These changes darkened the mood of what previously appeared as innocent, seemingly carefree exchanges with students.

When I asked Qi about her experience with the revision process, she explained her understanding of her thinking before and after the workshop[2]:

[7:17]

80	QI;	my ability to speak English is my identity.
81		If I speak English well, you know, um,
82		I might be more easily accepted
83		by my colleagues or students.
84		Um ... (3.0)
85		I don’t know actually after I started your, you know, study,

[2] Transcription conventions: [] = overlapping speech; () = pause duration; . = falling intonation at end of line; ? = rising intonation at end of line; @ = pulse of laughter.

86 I kind of, wondering,
87 do I still?
88 Before, uh.
89 Sorry my mind is [just like a mess]
90 JUSTIN; [No no, go ahead go ahead]
91 QI; Um ...(4.0)
92 After started the story, uh, the study
93 I wrote the story kind of make me to think
94 ...(2.0) is it really ...(1.5) good for me to stay in the United States.
95 I, I realize there will be a lot of challenges,
96 even though I speak very good English.
97 But you know my appearance is still here,
98 my face is still Asian face.

For Qi, writing vividly about a future scenario may have led to revision of that future. Vivid writing may have raised doubts in relation to how she looks, and how others may position her, in an imagined community of practice. These doubts seem to relate to what she described as her Asian appearance in perhaps a predominantly White or at least mostly non-"Asian" future imagined community. As such, she seems to have self-positioned through fictive characterization as more distanced from her imagined community of practice.

In the course of our discussion, Qi mentioned going back and forth in her mind while thinking about her future. In the follow excerpt, I asked for clarification about when this kind of thinking happened.

[11:19.2]
157 JUSTIN; Did this happen
158 when you wrote the first time?
159 or in [revising?]
160 QI; [actually] the second time.
161 The first time?
162 ...(2.0) you know, I feel like I'm more positive, about, my future life in the Uni@ted St@ates.
163 But for second part, the second, after I revised it?
164 I add more details,
165 I, I feel like I have more personal attachment to that piece,
166 I feel like I have more feelings in the second, uh, writing.

More vivid thinking about future scenarios through the symbolic and expressive potential of literary fiction, here, may also be associated with greater emotional expenditure in the writing.

Qi's life experiences and personal interactions during the study also self-reportedly contributed to how she imagined her future. During our post-workshop discussion, she made reference to a mentor, an associate professor of English, who was also Asian.

[12:33]

182	QI;	But whenever I look at her,
183		I feel like, imagine myself.
184	JUSTIN;	@@
185	QI;	And uh ...(2.0) her image?
186		Kind of ...(2.0) reflect my fu@ture i@mage,
187		I don't know why because she's, she, she also has a Asian face.
188		But she came to the United States much earlier than me,
189		and she was a professor right now
190		but she still need to do a lot of work a lot of effort and to negotiate her identity.
191		She was, she's an American but she still need to negotiate her identity.

Here, Qi reported that she used her mentor as a sort of mirror to imagine her own future. Qi reported that what was difficult for her talented and accomplished mentor could only be more difficult for her.

In sum, the experience of working on a revision of a fictive narrative about this L2 writer's imagined future involved more vivid imagining, which may have also involved visualizing complications to what seems to have been a more positive, happily naïve first draft.

Conclusion

The fiction writing workshop impacted how vividly Qi imagined her future life. Qi reported seeing the challenge of being a professor of English in the U.S. as daunting in a possibly unkind imagined community. Between the first and second draft of the story, and after a workshop with an experienced creative writer that involved literary analysis and guided revision, Qi self-reportedly invested more emotion into her imagined, fictionalized future—and with that investment also seems to have come a markedly less positive experience and less positive positioning and construction of an imagined identity.

This case study presents Qi's voice, and, in doing so, it nuances a growing body of L2 creative writing literature that has so far explained L2 creative writing as a mostly positive and motivating experience for writers (e.g., Garvin, 2013; Hanauer, 2010, 2012; Hanauer & Liao, 2016; Iida, 2012; Newfield & D'Abdon, 2015; Nicholes, 2015b; Zhao, 2015). This study offers support for further research that focuses on how individual writers experience creative writing, with focus on intersections of history, discipline, and identity. It also supports research into how life experiences involving interactions with cultural and societal discourses of exclusion may be thought about more vividly through the thinking capacity of literary and artistic conventions.

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A Multimodal Alternative to Traditional Literacy Pedagogy through the Graphic Novel *American Born Chinese*

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Abstract

This study attempts to demonstrate that graphic novels can be utilized as valuable educational materials for second language learners. It situates graphic novels within the argument surrounding the use of literature in ESL classrooms and suggests that graphic novels can offer a multimodal alternative to traditional literacy pedagogy. With this intention, the graphic novel *American Born Chinese* was examined using vocabulary analysis tools familiar to corpus linguistics. The analysis both determined the vocabulary size necessary for adequate comprehension, as well as identified mid to low-frequency vocabulary words occurring within the graphic novel using frequency lists compiled from the British National Corpus (BNC). As a result, glossaries of the mid to low-frequency vocabulary words identified in the analysis were inserted in the margins of the graphic novel on the page where they occurred to help facilitate pleasurable reading of the graphic novel for the participant of this study

この論文はグラフィックノベルを価値ある教育ツールとして英語学習者と教師のために役立たせようとする試みとして見ることができる。グラフィックノベルが伝統的なリテラシー教育のマルチモードな代替案の一つとして英語学習者に提供できるという提案をし、英語の授業における文学の使用についての議論範囲にその位置付けを試みている。この論文ではグラフィックノベルである「American Born Chinese（アメリカ生まれの中国人）」をコーパス言語学に精通した語彙分析ツールを用いて適切な理解に必要な語彙のサイズを測定し、ブリティッシュ・ナショナル・コーパス(BNC)の頻度リストを使って低頻度の語彙を明らかにした。グラフィックノベルをより理解しやすく楽しいものにするために、これらの低頻度の語彙を対象とし、テキスト内で定義した。

The use of literature in the English learner's classroom has a history of being critically questioned. For example, a contributor to the journal of *English for Specific Purposes,* Horowitz (1990) criticized those who, he believed, touted literature as "the answer" (p. 167) to the ESL profession. He thought literature was wrongly assumed as a panacea for teaching ESL students because of the desirable humanistic effects literature was assumed to provide, such as growth in emotional awareness, development of empathy, and critical reasoning.

His aim was to connect the literature debate with that of discourse communities by presenting and then refuting three major claims of the advocates for the use of literature in ESL. He asserted (1) teachers should initiate students into academic culture rather than promote the humanist agenda (education versus training), (2) teachers should not value literature over non-fiction for its supposed interpretative richness (metaphor and imagery not exclusive to literature), (3) teachers should not assume that writing about literature is transferable to other discourse conventions (Horowitz, 1990).

Horowitz (1990) believed the skills and knowledge gained from studying literature are not necessarily transferable to other courses because argumentation is field-specific. That is, discourse communities or the disciplines that students will enter each have their own rhetoric and conventions, which the composition instructor must teach. He concludes with the sentiment that, rather than simply accepting the claims made by the advocates for the use of literature in ESL, instructors should look at the use of literature in the classroom with a critical eye (Horowitz, 1990).

A critical eye is essential for teachers when deciding on how best to serve their students, and many factors are important to consider when deciding on material for classroom instruction, such as, the needs and wants of the student population. It's possible that students can be resistant to reading literary novels outside their field of study, if the novel strikes them as irrelevant, especially for science or engineer majors (Ferris, 2009). However, Spack (1985), when she was a Special Instructor for Foreign Students at Tufts University and Lecturer in the English Department at Boston University, encouraged ESL teachers not to hesitate in teaching literary novels simply because their students are science or engineer majors, because she believed reading material outside their field of study could be beneficial for them. She also believed that science and engineer students' writing suffered from a lack of exposure to writing outside of scientific and technical communities (1985).

Multimodal Texts

Spack (1985) encouraged an interdisciplinary dialogue between the humanities and sciences, which is not that different from multimodality and its attempt to mesh seemingly disparate modes of communication. Meaning-making and language production involves multiple modes or means, which all intertwine in a text, such as design, discourse, production, the relationship between words and pictures, and spatial matters (Kress & Leeuwen, 2001). The shared importance placed on these modes that were considered by some to be separate and distinct is refreshing. Multimodality tries to integrate what purists thought should remain segregated, and brings into question the field-specific nature of Horowitz's argument.

Authors and professors in the field of semiotics, Kress & Leeuwen (2001) asserted that traditionally "the most highly valued genres of writing (literary novels, academic treatises, and official documents and reports, etc.) came entirely without illustration and had graphically uniform, dense pages of print" (p. 1). They also asserted that, likewise, a similar uniformity existed in painting and music (2001). However, in some circles, a much more interdisciplinary flair has challenged this distinct preference for monomodality in Western culture. For instance, in the area of second language writing, Canagarajah (2006) attempted to make space for a multimodal and multilingual literacy tradition by bringing his readers attention to the issue through consideration of multimodal indigenous texts of South America, which are quite distinct from typical univocal western literature. For example, the Kene/Dami textualities of the Kashinawa in Brazil are multimodal texts that, "involve painting, alphabets, and drawing of figures and lines within the same page" (Canagarajah, 2006, p. 600). With this example, Canagarajah advocated for a pluralization of English and pointed to the hybrid nature that languages can entail (2006).

It appears though that Canagarajah overlooked the graphic novel and its rich history despite the pervasive univocal literary tradition in western academic institutions. Chun (2009), during his Ph.D. candidateship in Second Language Education at the Ontario Institute, saw graphic novels "… as part of a literacy continuum of multimodal resources with which students need to be conversant in today's world" (p. 146) and believed that the increasingly multimodal delivery of information requires "that students are exposed to and grounded in multiple modes of representation" (p. 146). Accordingly, Chun (2009) assumed that this exposure to graphic novels gives students more opportunities to succeed in school and beyond.

Critical Visual Literacy

During her tenure at Hunter College of the City University of New York in English education, Schieble (2014), supported the use of the graphic novel *American Born Chinese* by Gene Luen Yang to teach critical visual literacy and provided a sample analysis, which illustrated how not only words, but also images can communicate meaning. For example, Figure 1 demonstrates, through image syntax and layout, that United States school curriculum depicts knowledge and culture as Eurocentric and white. The notable United States map is offered without the designation of state lines in a monolithic manner and monochromatic color, along with the leaders that line the top of the chalkboard; whereas, the middle figure is presented as small and powerless (Schieble, 2014).

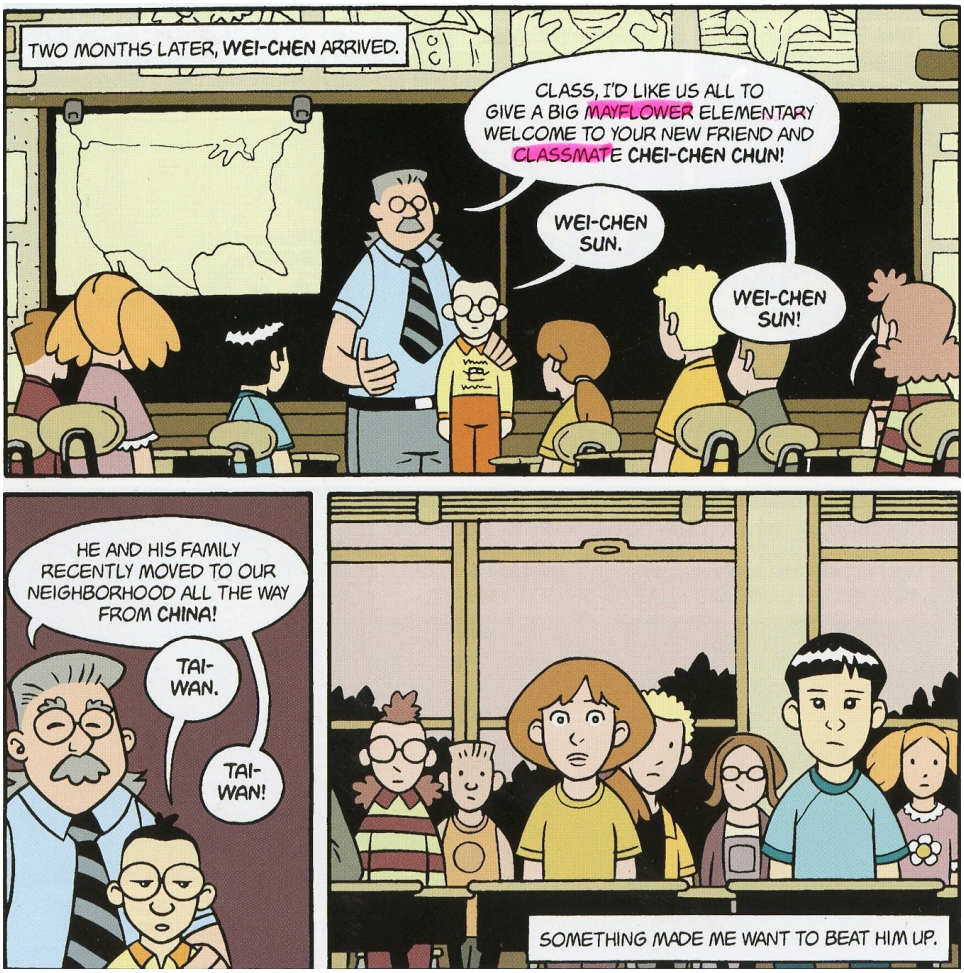

Figure 1. Excerpt used by Schieble for critical analysis

Textually, the mistakes made by the teacher are shown when he mispronounces the student's name and announces that the student is from China when, in fact, he is from Taiwan. According to Schieble (2014), "These blunders comment on the teacher's and school's limited linguistic and cultural knowledge about students who do not represent the mainstream" (p. 51). This example

offered by Schieble (2014) may be used in the classroom to elicit discussion or further develop student's abilities in critical analysis. Graphic novels that feature complex themes, current political realities, and coming-of-age narratives in a time of revolution have been recommended to use as a part of a critical ESL curriculum; examples include: *Barefoot Gen, Palestine, Safe Area Goražde,* and *Persepolis* (Chun, 2009).

Selecting a Graphic Novel

Two articles appearing in *The English Journal* offer advice in selecting graphic novels for classroom use. Pagliaro (2014) advised that English teachers must determine the criteria for quality examples to provide the highest quality texts to students, due to the differences in validity of graphic novels. As a result, he developed a rubric for determining the literary merit in graphic novels so that forward-thinking literacy educators can provide only the highest quality of texts to their students. Schwarz (2006), in attempts to expand literacies through graphic novels, recommended teachers orient themselves to the field of graphic novels by reading Stephen Weiner's *The 101 Best Graphic Novels* and Michele Gorman's *Getting Graphic! Using Graphic Novels to Promote Literacy with Preteen and Teens*. This writer has found Scott McCloud's *Understanding Comics* is also a good text to help develop an appreciation for the medium.

Using graphic novels in the classroom can present obstacles and concerns for teachers. One of those obstacles is finding classroom-appropriate works because not all graphic novels are appropriate, because some contain obscene language, as well as sexual or violent content. However, there are many legitimate multimodal texts that can be used to address the intellectual needs of ESL students. For example, *American Born Chinese* weaves three seemingly disparate stories together to create a compelling narrative that presents the struggles of identity for a second-generation Chinese American middle school student in a mostly white middle-class suburb of San Francisco. There, he struggles with feelings of alienation and shame because of his Chinese background, which make him to want to assimilate into the culture of his peers and reject his own identity.

Although educators need to be critical in their selection, graphic novels can be viewed as multimodal texts that are appealing to students. The researcher chose graphic novels as the focus of this study because they offer an engaging alternative to traditional literacy pedagogy with contextualized vocabulary and interesting content (Chun, 2009). In addition, the visuals associated with graphic novels help to promote comprehension by scaffolding the text, thereby giving struggling readers another route to make reading more enjoyable and easier to understand (Chun, 2009: Liu, 2004; Krashen, 1993; Pagliaro, 2014).

Word Coverage

Up to this point, the effects of a limited vocabulary, which can make the benefits of literature and multimodal texts inaccessible to non-native speakers, have not been discussed. For this study, *American Born Chinese* was chosen not only because it deals with cultural stereotypes, identity, and racism in America, but also because the author wrote it with a young audience in mind. Therefore, it is likely that the author used more common or high-frequency vocabulary words. Subsequently, the hypothesis is that this graphic novel will be more accessible in terms of vocabulary demands for non-native speakers.

Native speakers are thought to have a command of around 20,000 word-families, which one could interpret as the acquisition of 1,000 word-families per year of life up to the age of 20 (Nation, 2006). If beginning language learners use native speakers as their model, then they could have up to 20 years of language learning ahead of them. However, in practical efforts to speed up this endeavor, service lists have been compiled using corpus data that contain the most frequently occurring vocabulary words in English. For example, The New General Service List (NGSL), a list of 2,800 word-families, provides over 92% text coverage of a typical reading; the list was compiled from the two billion word Cambridge English Corpus of high-frequency vocabulary words for ESL learners (Brown et al., n.d.).

Nation (2006) developed a list of the 14 most frequent 1,000 word-family lists using data from the British National Corpus (BNC) to provide more accurate estimates of the number of word-families needed to read and listen to English intended for native speakers beyond the first few thousand-word vocabulary lists. He explored novels, newspapers, graded readers, children's movies, and unscripted spoken English, but left graphic novels unexamined. For example, 95% and 98% text coverage of the literary novel *The Great Gatsby* would require 4,000 word-families (plus proper nouns) and 9,000 word families (plus proper nouns) respectively (Nation, 2006). Table 1 summarizes the text coverage findings in several novels as reproduced from Nation's study (Nation, 2006, p. 71).

Table 1 *Text Coverage in Several Novels*

Word list	Lord Jim (%)	Lady Ch. (%)	Screw (%)	Gatsby (%)	Tono-Bungay (%)
2,000	87.29	88.09	91.71	87.71	86.95
4,000 + proper nouns	94.24	95.06	96.08	95.02	94.36
9,000 + proper nouns	98.06	98.22	98.52	98.47	98.00
Proper nouns	1.04	2.05	.50	2.12	1.55

The vocabulary sizes necessary for 95% and 98% text coverage of unsimplified texts is understood to provide adequate comprehension at 95% text coverage and pleasurable reading at 98% text coverage (Hirsh & Nation 1992).

Research Questions

1. What vocabulary size is necessary for non-native speakers to adequately comprehend the graphic novel *American Born Chinese* based on Hirsh & Nation's (1992) findings?
2. How can teachers use vocabulary analysis tools familiar to corpus linguistics to facilitate reading for pleasure or 98% text coverage?

Analysis

The researcher used the computer software program and vocabulary analysis tool AntWordProfiler (Anthony, 2014) to determine the necessary vocabulary size to read *American Born Chinese* with adequate comprehension based on Hirsh & Nation's (1992) findings. Computer analysis of a transcribed digital text file of the graphic novel determined that readers would need to be familiar with 4,000 word-families to obtain 95% text coverage (see Table 2), which is the text coverage percentage Hirsh & Nation (1992) found to be a requirement for adequate comprehension. To obtain 98% word coverage for pleasurable reading (as determined by Hirsh & Nation [1992]), readers of *American Born Chinese* would need to be familiar with up to 10,000 vocabulary word-families, which is 1,000 word-families more than the 9,000 word-families required for a typical novel (Nation, 2006). This contradicts the researcher's original hypothesis that the graphic novel *American Born Chinese*, because it was intended for younger audiences, would be more accessible than a regular novel in terms of vocabulary.

Word coverage percentages include coverage of proper nouns because proper nouns can be unfamiliar even to native speakers and carry a minimal learning burden (Nation, 2006). Therefore, previous research assumed that prior knowledge of proper nouns need not be included when calculating text coverage percentages. As a result, the researcher conducted two separate analyses of the graphic novel to come up with the figures in Table 2.

Table 2 *Cumulative percentage coverage figures for American Born Chinese by the ten 1,000 word-families from the BNC with and without proper nouns*

Word list (1,000)	Coverage without proper nouns (%)	Coverage including proper nouns (%)
1	83.32	84.68
2	88.66	90.11
3	91.25	92.73
4	93.35	94.87
5	94.19	95.7
6	94.91	96.43
7	95.37	96.79
8	95.69	97.11
9	95.87	97.3
10	96.06	97.5
11	96.21	97.65
12	96.44	97.88
13	96.53	97.97
14	96.62	98.06

American Born Chinese contains 8,099 tokens (words). As Table 3 shows, the words span over the 14,000 most frequent 1,000 word-families of the BNC word-families list. The first row of Table 2 shows that the first 1,000 word-families from the BNC account for 6,858 of the running words in the novel. This makes up 84.68% of the total running words. The first 1,000 words account for most of the tokens. The 14th 1,000 words in contrast accounted for seven of the tokens. As can be seen, knowing the first 1,000 words of the highest frequently occurring words in Nation's (2006) list would allow about 85% coverage of the graphic novel *American Born Chinese*.

Table 3 *Number of word families in each 1,000 word-family list from American Born Chinese*

Word list (1,000)	Tokens (%)
1	6858 (84.68)
2	440 (5.43)
3	212 (2.62)
4	173 (2.14)
5	67 (0.83)
6	59 (0.73)
7	29 (0.36)
8	26 (0.32)
9	15 (0.19)
10	16 (0.20)
11	12 (0.15)
12	19 (0.23)
13	7 (0.09)
14	7 (0.09)

Here is an extract from *American Born Chinese* with the list levels marked. Unmarked words are in the first 1,000 word-families. Those marked with (2) are in the second 1,000 families, with (3) are in the third 1,000. Those marked with (0) are proper nouns.

> When I move here to (0)America, I was afraid nobody want to be my friend. I come from a different place. Much, much different. But my first day in school here I meet (0)Jin. From then I know everything's okay. He treat me like a little brother, show me how things work in (0)America. He help with my (0)English. He teach me (3)hip English (3)phrase like "don't have a (2)cow man" and "word of your --" No, no… "Word to your mother." Haha. He take me to (0)McDonald's and buy me (0)French (2)fries. I think sometimes my (2)accent (2)embarrass him, but (0)Jin still willing to be my friend. In actuality, for a long, long, time my only friend is him (Yang & Pien, 2006).

In this short passage of 121 tokens, six of them are outside of the first 1,000 vocabulary word-families, further emphasizing the importance of high-frequency word-families for extensive reading.

Exploratory Case Study

The importance of understanding the first 1,000 high-frequency word-families is clear, however, the 85% text coverage it allows (see Table 2) is not enough for pleasurable reading or even adequate comprehension based on Hirsh & Nation's (1992) findings. Because reading for pleasure was identified as an effective means to achieve success in a first or second language (Krashen, 1993), one aim of this study was to determine how to facilitate pleasurable reading of the graphic novel *American Born Chinese.*

To accomplish this, the researcher utilized vocabulary analysis tools familiar to corpus linguistics and conducted an exploratory case study with an international student from Missouri State University. The participant was a 28-year-old female born in Japan, who moved to the United States three years prior to this study to pursue a Master's Degree in Early Childhood Education. She was an advanced vocabulary learner according to her test results from Nation's (n.d.) vocabulary size test and began formal instruction of English from a non-native English speaker beginning at the age of 12.

Because computer analysis determined that 98% text coverage of the graphic novel *American Born Chinese* required knowledge of the 10,000 most frequently occurring vocabulary word-families, the researcher placed a focus on vocabulary found in *American Born Chinese* occurring at the 5,000 – 10,000 levels to help ensure the participant a 98% comprehension rate for pleasurable reading (as determined by Hirsh & Nation [1992]). In addition, methodically targeting these words occurring at the 5,000 – 10,000 level was recommended for advanced vocabulary learners (Hellman, 2017).

Procedure

The researcher transcribed *American Born Chinese* into a digital text file and imported it into the computer program AntWordProfiler (Anthony, 2014) where each word of the transcript could be color coded according to which vocabulary level it occurred. The process is easily replicable because the 14 most frequent 1,000 word-family lists (each already separated into their own text file) are freely available from Nation's university website (Nation, n.d.). Once downloaded, the researcher imported the lists into AntWordProfiler, along with the transcribed digital text file of *American Born Chinese*. After the researcher loaded the transcribed text file and vocabulary lists into the computer program, a color-coded level list could be quickly produced to identify words at the 5,000 – 10,000 level (see Figure 2).

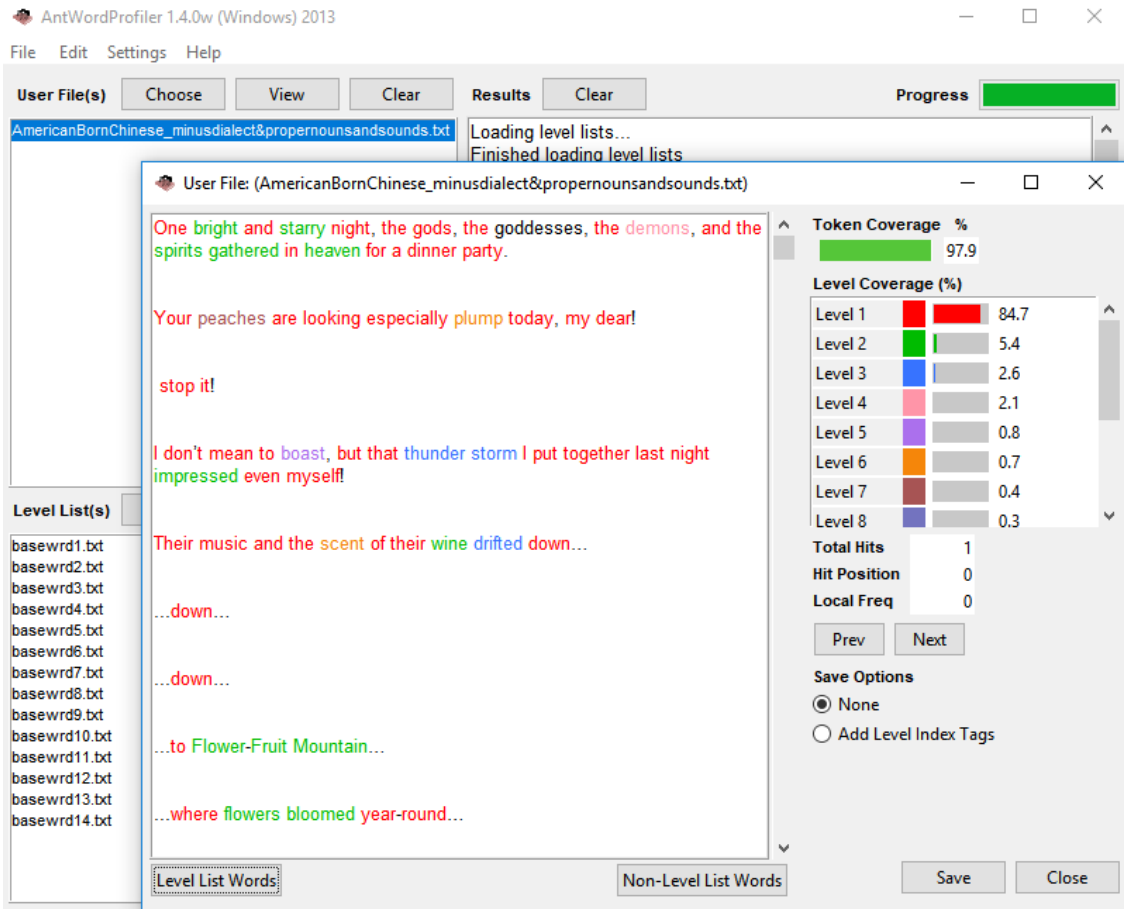

Figure 2. Screenshot of AntWordProfiler with level list words marked

Once located, the researcher highlighted the targeted vocabulary words of the graphic novel occurring at the 5,000 – 10,000 levels and provided definitions in English in the margins on the page where the vocabulary words occurred (see Appendix A). The graphic novel was then given to the participant of the study to read. After the completion of each chapter the researcher consulted with the participant to check comprehension and discern whether the participant found the glossaries helpful. Because the graphic novel contains informal language and culture-specific dialogue, the researcher spent some time as a cultural informant and as an interpreter of American slang and idioms. In addition to the end of chapter comprehension checks, a website and flashcard application, which uses automated spaced repetition scheduling (Memrise, 2016), was employed. The participant used the application to practice vocabulary within the 5,000 – 10,000 levels located in the text before each chapter as pre-reading vocabulary work.

The researcher gave no formal tests concerning the content of the graphic novel, agreeing with Krashen (1993) that reading for pleasure without homework, quizzes, or book reports is the often overlooked foundation of literacy education in foreign language instruction. Instead, the participant responded to general questions about the text, such as: Were you able to relate to the

main character or any other characters in the story? What were your thoughts about this chapter? Did you find the glossaries helpful? Were there any words you struggled with outside of the words contained in the glossary?

Results

From discussions with the participant, it was determined that, overall, she found the graphic novel engaging even though she was not able to directly relate to the main character's struggles with identity. Because she grew up in Japan, she already had a very strong sense of self when she came to America to study. However, the participant felt that this graphic novel was great supplementary material for her anti-bias education course, which she took at a graduate level.

Considering this graphic novel was read outside of her graduate studies, she found the glossaries particularly helpful and thought that without the use of them she might have given up because of the time-consuming task of looking up vocabulary. Moreover, the participant said use of a dictionary is not only time consuming, but also frustrating because there can be multiple definitions for a single word. The glossaries created in this study may have been less confusing because a learner's dictionary provided the definitions rather than a regular dictionary. Learner's dictionaries use corpus data to determine how speakers of the target language normally use the word and provides fewer definitions in a more straightforward manner.

Finally, because illustrations found in graphic novels can serve to scaffold meaning (Chun, 2009: Liu, 2004; Krashen, 1993; Pagliaro, 2014), it is advisable not to separate text from image for a rewrite because this researcher found it more beneficial to create a glossary rather than a graded reader. Both the scaffolding provided by the illustrations and glossaries provided rich exposure to authentic discourse not available in simplified texts. Correspondingly, the participant found the images within the graphic novel helped her to understand the text and mentioned that if she had read a traditional novel, it might have been more difficult.

Conclusion

Because Krashen (1993) considered pleasurable reading one of the highest predictors of language proficiency in native and non-native learners alike, this study was constructed to explore the merit of using engaging visual narratives in the form of graphic novels. This is why the researcher identified and defined (in the margins of the text) mid to low-frequency vocabulary words occurring in the 5,000 – 10,000 range: to help facilitate pleasurable reading for the participant. Moreover, The Program of International Student Assessment (PISA) found reading engagement "more important than socioeconomic background in predicting literacy

performance" (as cited in Chun, 2009, p. 145); this means a cultivation of reading can have profound effects that outweigh even the disadvantages of socioeconomic factors. Altogether, the participant of this study found *American Born Chinese* engaging with the help glossaries, because the glossaries made the graphic novel easier to read. As a result, this gave her motivation to continue reading literary novels written in English above and beyond typical academic texts, like the way she reads for pleasure in her first language.

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Appendix A: Graphic Novel Sample with Glossary

Literature in Practice: Sharing Suzanne Kamata's *A Girls' Guide to the Islands* with EFL students

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Abstract

A Girls' Guide to the Islands, by Suzanne Kamata and published by Gemma Open Door in 2017 is an ungraded text, and has been written for teen to young adult English language learners. Gemma Open Door specializes in publishing works for ESL learners and young adults with developing literacy skills. Kamata's narrative differs from the titles in graded EFL reader series in Japan, as the target audience is English language learners in the United States. Kamata has created a text with appeal to young adult learners of a similar age to the young female protagonist. In this short Literature in Practice article, I aim to provide an explanation of why I chose an ESL reader instead of an EFL one, my reasons for choosing to read this story aloud to the class, and an outline of my creation of classroom activities.

Keywords: authentic stories, reading aloud, live reading, lexico-grammar

Description of the Teaching Context

For several years I have had my second year students in General Education classes listen to a live reading of a single story each week, and followed it up with listening to an audio-book for homework. Students in my General Education classes come from the Engineering, Medical and Socio-Arts faculties. English is a required subject for first and second year students in all faculties and no previous experience of extensive reading is assumed. Teachers are free to determine their own assessment criteria. My assessment criteria consist of weekly listening tests, a final test, and a weekly homework assignment of listening to audio-books and either responding to the quizzes or completing written responses to the text. This year I was assigned a class of first year Science students. Rather than reading a single story to them each week I decided to read them a longer narrative over the semester, and chose *A Girls' Guide to the Islands* which describes a visit to some nearby islands in the Inland Sea. I hoped the focus on a single story, set in a familiar location, would provide them with continuity over the semester.

Why Use an ESL Reader Instead of an EFL One?

Besides its obvious communicative function, language can also be appreciated for its aesthetic function (Cook, 2000; Hasan, 1985). The gradual transition in English language teaching in Japan from the translation of literary works to communicative English has arguably led to the tendency to neglect the aesthetic domain of language. Nevertheless some have argued in favour of introducing literature to English learners. McNabb (2013) describes the kind of English found in textbooks as caretaker English, and contrasts this with the value and prestige accorded to literature (p.40). Maley (2017) persuasively explains: "Literature surely has a role to play, both as a counterweight to an excessively pragmatic view of language, but also as a necessary enrichment of language learning at the highest levels" (p. 165). Kamata's work is an example of how we can redress this imbalance, because it provides an entrée into language as art. An EFL graded reader is suited to solitary reading because less scaffolding from the teacher is required to understand the content; I typically have students read graded EFL audio-books for homework. This year, during the class time, I decided to read Kamata's narrative because of its literary value and its wider range of lexico-grammar than in typical graded readers.

Why Conduct Reading Aloud Instead of Silent Reading?

As Murphey (2016) explains, the benefits of the interaction between the teacher and students that occur during an actual class outweigh those obtained when passively reading outside of the class. I anticipated that I would be able to provide the necessary scaffolding for students to understand this text during a live reading. I did not have the students passively listen to me read, but rather required them to actively respond as I read aloud, as I will explain.

Arguably, silent reading is more suited to proficient readers than English learners. Lefevre (1964) has described English orthography as "a mnemonic device which helps the reader recall the intonation" (p.4). Nevertheless the mnemonic of English orthography cannot help English learners recall the intonation if they are not familiar with it in the first place. In order to scaffold reading, and because of the barriers posed by differences in the orthographic systems of Japanese and English, Isozaki (2014) urges teachers to supplement reading with listening to audio recordings. She recommends variations to this technique such as reading-while-listening, having learners control the pace of their reading and listening, and having the option of reading and listening simultaneously or separately. Wood (2017) recommends reading-while-listening, and listening before reading. He urges teachers to experiment with different ways of implementing these activities, because the field is still emerging. Cheetham (2017) recommends going beyond bimodal input. He explains the

neuroscientific basis for providing language learners with multi-modal input, in contrast to simply having them read silently. Learners benefit from supplementary input such as observing faces and gestures while listening, and reading while listening. Cheetham calls this a "superadditive effect". Reading aloud to the students permits the teacher to add eye contact, gestures and an interpersonal dimension to the delivery of the story.

Another limitation of silent reading is that the writing may lead to assumptions about pronunciation which do not match the actual pronunciation (Field, 2003, Milton et al., 2010). The act of silent reading in L2 English will not sensitize the readers to the ways in which the pronunciation of words changes according to the contextual sounds. Reading aloud delivers additional input and provides a kind of scaffolding to make the text easier to follow.

Many other theorists informed my decision to provide a live reading to the students. Thornbury (2013) explains that learning is not just a cognitive but also a social practice, and that linguistic as well as paralinguistic features characterize the interaction between the people in the room. According to Walter Ong (1982) "Spoken words are always modifications of a total, existential situation, which always engages the body." (p.67). Wajnyrb (2001) explains "the active collusion and complicity of the interlocutor whose involvement actually, if invisibly, shapes the unfolding nature of the text" (p.176). Damasio (1994) argues "mind is probably not conceivable without some sort of *embodiment*" (p.234). I speculated that the embodied practice of delivering a live reading would provide more benefits to the students than having them listen to an audio-recording. Inspired by these writers, I conducted my own research, and confirmed that many of my students prefer listening to a live reading as a group, to listening to an audio-book for homework (Stephens, 2017). Encouraged and informed by their feedback, I have maintained the practice of reading aloud to my students in compulsory English classes.

The Plot

The story narrated Kamata and her twelve-year-old daughter Lilia's trip to see Yayoi Kusama's works at the National Museum of Art in Osaka. Kamata described the bus trip from Shikoku to Osaka, crossing the bridge over the whirlpools of the Naruto Strait, Awaji Island, through to the metropolises of Kobe and Osaka. I was relieved to be able to provide a story situated in a setting so familiar to many of my students. As Lilia is multiply disabled, Kamata was worried about the exertion required to push a wheelchair around a big city, and even having to carry her. Nevertheless, she was spurred on by Lilia's enthusiasm, and also by the inspiration Kusama provided in having become an internationally acclaimed artist despite the considerable adversity she

has suffered over her lifetime. As I read this chapter to my students, they were captivated by the determination of a parent to ensure her daughter did not miss out on cultural pursuits that able-bodied people take for granted.

Encouraged by the success of the trip to the Kusama exhibition, Kamata prepared to take Lilia on another trip, this time to the islands of the Inland Sea. She detailed the difficulties inherent in traveling in a wheelchair that few of us would ordinarily consider, such as pushing a wheelchair in the rain. When Kamata and Lilia were on the ferry from Takamatsu to Naoshima, Lilia stayed in their car in the bottom of the ferry, unable to ascend the stairs to the deck. Nonetheless, the story was not a litany of complaints but an account of how to unflinchingly tackle hardships.

Later the story covered a trip to another island in the Inland Sea, Shodoshima, renowned for its olive production, and its friendship with the Greek Island of Mykonos. Another literary figure in Shikoku, known in the story as Wendy, joined Kamata and Lilia for the tour of Shodoshima. The story finished on a poignant note when Lilia announced that the next time she visited the island she would come with her friends. Kamata was stunned by this declaration, but accepted Lilia's determination to move to independence. She describes the dialectic tension of wanting to take more trips with Lilia, and yet wanting Lilia to be able to travel without her, and concludes the narrative on a hopeful note, "Sometimes it seems as if all the beauty of the world is within our reach" (p. 96).

Complementary Class Activities

For many years Davis and Rinvolucri's (1988) *Dictation*, and Ruth Wajnryb's *Grammar Dictation* (1990) have been staples of my teacher resource collection. Early in my career in Japan I understood that fostering listening comprehension of both details and gist warranted my attention. I continue to derive inspiration from these classic texts and have used some form of dictation in every General Education (i.e., compulsory) class I have taught in the last ten years. The activities below have been inspired by these authors' work, and I designed them so they could be used when teaching a narrative that is read aloud over a semester.

Synonym replacement exercise. I used a technique that I had used when reading aloud to previous classes to ensure the students' attention. I changed ten of the words in each chapter to high frequency synonyms, and had them submit the ten synonyms after the reading as a weekly mini-test, which constituted 40% of their assessment. The advantage of this technique was that it promoted attentiveness as students intensely concentrated on simultaneously processing the written and spoken texts. The disadvantage was that I may have been altering the author's intent by

substituting some of the words with synonyms. Arguably there are no true synonyms, because every word has been chosen by the author purposefully and no word is used randomly. On the other hand, paraphrasing others' speech is both an everyday practice and a useful skill.

Illustrating the storyline. Another post-reading activity was for student pairs to produce a six to ten (depending on the time available) picture comic of the chapter. I tried to avoid comprehension questions as a way of monitoring their understanding, because such questions belong to the category of lower-order thinking skills (knowledge, comprehension and application), in Bloom's taxonomy (Davidson & Decker, 2006). Furthermore, Nagatomo (2012, p.163) criticized the use of comprehension questions in a Japanese university English, class because they neither aided the student to engage with the text nor to improve her English. Instead of having the students respond to comprehension questions I had them create a picture comic. The activity to at least some degree conforms with Bruner's (1996) description of human learning: "it is best when it is participatory, proactive, communal, collaborative, and given over to constructing meanings rather than receiving them" (p. 84). All of my students produced high-quality illustrations which quickly alerted me to their level of comprehension. As I observed their illustrations of the neighbouring Awaji Island, and Naruto whirlpools, en route from our city to Osaka, I was gratified again to have been able to provide them with an English-language story set in such a familiar location. Figure 1 is a sample of student work, based on the section of the book describing the journey from Shikoku to Naoshima. The students took about twenty minutes to produce the picture comic.

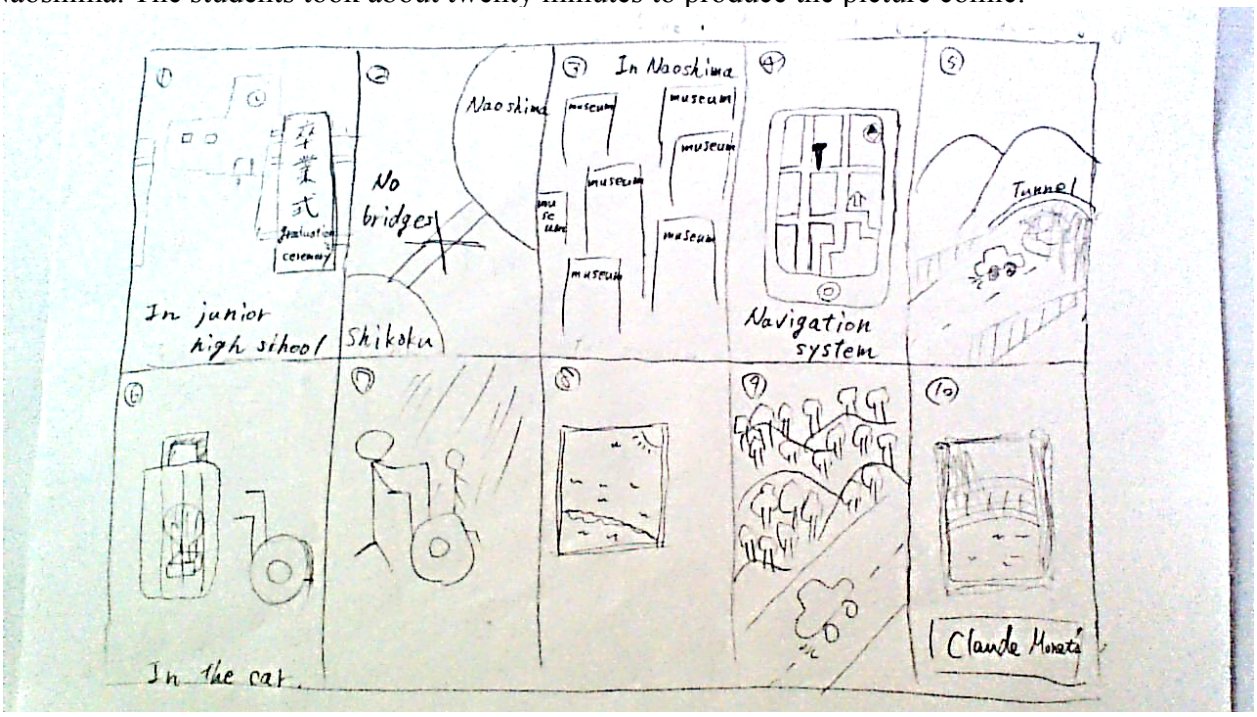

Figure 1. A student's illustration of Shikoku to Naoshima

Promoting Awareness of Collocations.

Nuttall (1996, p.151) explains that the goal of second language reading instruction is top-down or global understanding, rather than that of minutiae. She recommends beginning with a top-down approach and then moving between that and a bottom-up approach as the need arises. The act of reading a story aloud conforms to the top-down approach, but it can be usefully supplemented with bottom-up activities such as focusing on collocations. I have found knowledge of collocations to be an area which merits attention in all of my classes, so used the book as an opportunity to draw attention to them. I highlighted several collocations in each of the chapters we were reading, followed by quizzes to prompt students to memorize them, in the hope that they could draw on them in the future, rather than translating from a Japanese collocation.

Another exercise was to have students identify collocations expressed in terms of an adjective and a noun (‘big bushy beard’) or two nouns in which the first describes the second (‘gift shop,’ ‘picture book’). The purpose was to have students focus on natural collocations in an unsimplified text. The sample of student work in Figure 2 below features a list of collocations from the chapter covered on that particular day, accompanied by illustrations. As with the picture comic, it was hoped that the students would make a direct connection with the collocation and the image instead of devoting their time to producing an accurate Japanese translation.

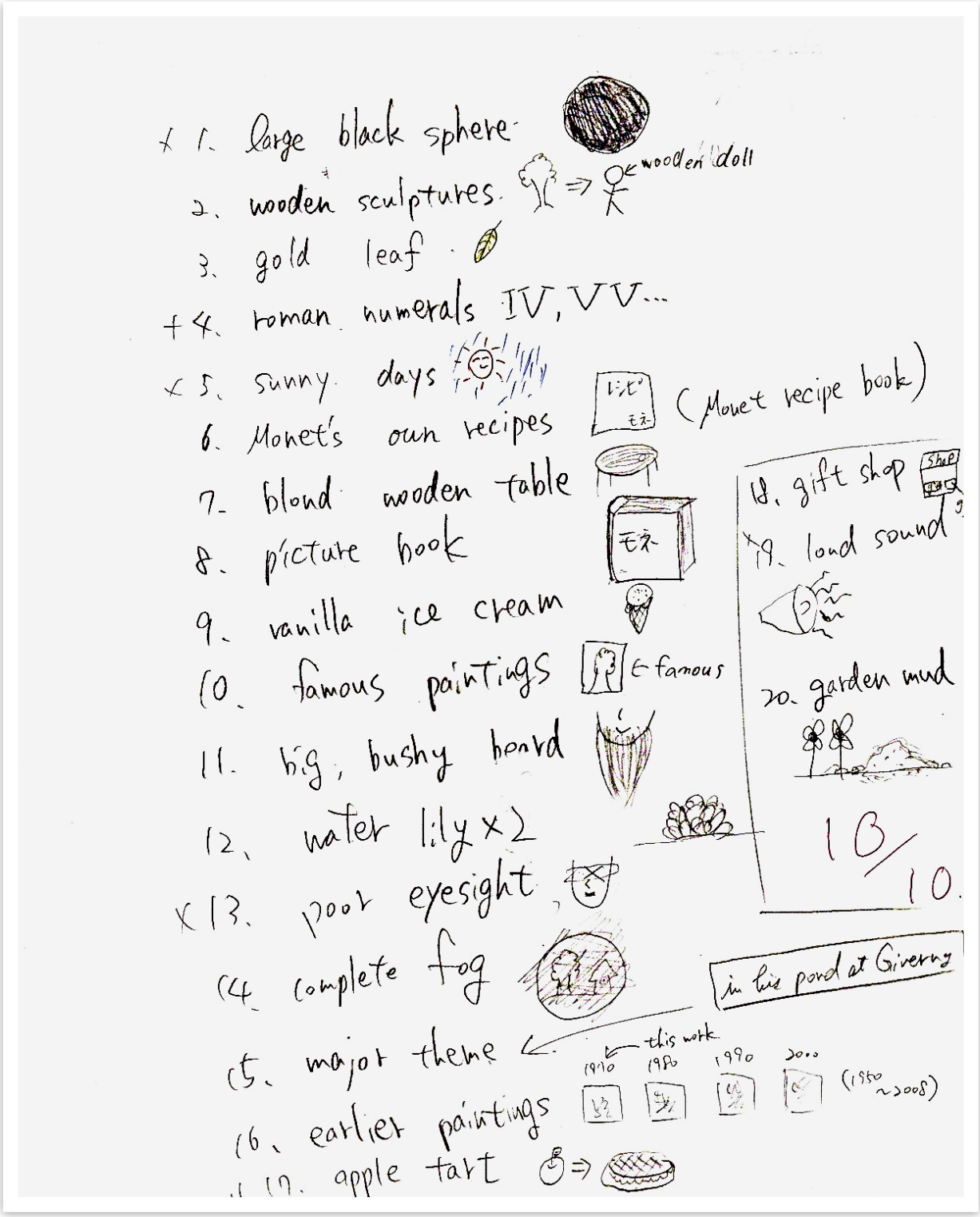

Figure 2. Student-illustrated collocations

Collocations can become more fluently activated from short-term memory through repetition; to support this, we played a motivational game requiring accurate repetition, known as 'Telephone.' I divided the class into four teams, and had them form four queues from the front to the back of the class. I passed along a collocation to the first in the queues, and they whispered them along the line to the last person, who wrote them down. When they finished the last person came to

the board and wrote the collocations there. The team with the most correctly spelt collocations was the winner.

Fostering Understanding of the Text

Rather than foster comprehension through a traditional focus on the translation of individual lexical items, I took inspiration from various sources, such as Nuttall's (1996) notion of global understanding, Stern (2010), who describes "our passing over phonemes to grasp a word, or passing over words to capture the sense of a phrase," (p.14) and finally Halliday and Yallop (2007) who explain "words are first and foremost elements of text, elements occurring in actual discourse, not isolated items listed in a dictionary" (p.77). As I read the story aloud to them, I paused intermittently to parse the story in English and Japanese, in order to foster global understanding of the story rather than dissecting the text into discrete lexical items. For example, when explaining the sentence "The sixty-something couple who run the place seem unfazed by Lilia's wheelchair" (p. 64), I did not take the time to explain every presumed unknown word in the sentence, but rather made brief passing commentary in English and Japanese, and let them infer the rest of the meaning from the context. This was important because I wanted to maintain the focus on attaining a global understanding rather than becoming too distracted with the details of a bottom-up approach.

Nevertheless, I overheard conversations of pairs of students deliberating how to interpret various phrases in the text, and was prompted to consider that they have traditionally interpreted texts by using a dictionary, and recalling vocabulary which had been learned by rote. I consulted Gairns and Redman's (1986) classic, *Working with words* in which they explain that rote learning lacks depth of processing for retention in long term memory, and that "lists of translation equivalents may be counter-productive for learners, as memorisation of this type may delay the process of establishing new semantic networks in a foreign language" (p. 93). Most of my students' previous experiences of reading in English probably consisted of memorizing lists of translation equivalents, or translation-while-reading, otherwise known as *yakudoku (*see Gorsuch, 1998*),* or intensive reading (Day & Bamford,1998, p.123). My methodology diverged from traditional practice in that there was no word for word translation of the story. Perhaps because of the familiar context, or perhaps because of my supplementary explanations, the authentic lexico-grammar in the story did not prevent the students from understanding the gist; their comprehension was clearly indicated by the picture comics and illustrations of collocations that they rapidly produced in pairs while discussing the text with their partner. The students were told to produce one picture per pair,

and that both members of the pair would receive the same grade. Therefore they had an incentive to cooperate in order to produce illustrations which accurately reflected the meaning of the text.

Recommendations for Future Research

The traditional focus on English language teaching has been a bottom-up approach which fosters an understanding of details (Gorsuch,1998;Wood, 2017). However Nuttall (1996) advises that fostering a global understanding is a more important aim than analysing the parts that make up the whole. Reading a narrative as a class is one way of fostering global comprehension. Future research could focus on how to further foster top-down comprehension skills when reading a narrative. For example, students' insights into this process could be elicited through reflective journals, group discussions or feedback of other types to clarify the process of attaining top-down comprehension skills.

Conclusion

An authentic, manageable narrative may be an appropriate choice for a text which is read as a class, because the teacher can facilitate the interpretation of even relatively difficult passages. Kamata's narrative is a more compelling story than many graded readers, because of the familiar setting, the fact that it is a true story, and the richness of her metaphors. Because the lexico-grammar is more complex than that of a graded reader, I would recommend parsing it in English and in the first language of the students as well, when possible. For teachers who prefer an English-only approach, I would suggest using this narrative with a higher level reading group, such English majors in their first or second year. Because of the detailed descriptions of Japanese tourist locations, the insight that can be gained about traveling with a disability, and the sheer enjoyment of a thought-provoking story written by a prize-winning author, I highly recommend *A Girls' Guide to the Islands* as a choice of a narrative to be read aloud to a class.

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Aesop's Fables: Classical Wisdom for a Contemporary World

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Abstract

If the purpose of fables is to provide a clear moral lesson that guides a reader's understanding of the world, what relevance can these classical texts have in a contemporary world of sometimes characterised by confusion, nuance, and ambiguity?

In an undergraduate course at a university in Japan, some students might favour being offered a black-and-white issue, to be neatly concluded with a pithy maxim. However, both academic studies, and life beyond the classroom, tend to require more nuanced interpretation and tolerance of ambiguity (Hullah, 2012, p. 33). The methodology for this course design involves engaging with students' interest in the ostensibly easy-to-read fables of Aesop with the aim of activating their analytical and critical thinking skills. Through questioning notions of perspective and point-of-view, and drawing parallels with contemporary personal, social, and global issues, students are encouraged to consider issues of moral ambiguity, and how narrative tropes may be adapted or interpreted differently, depending on context and motivation. The intended outcome is that students are better equipped in "reading the world," that is, in understanding contemporary issues and evaluating nuanced perspectives with a sense of balance, logic, and empathy.

This paper provides an outline of this methodology, with examples of student activities and interpretive processes, with some examples of applications and parallels to Aesop's classic fables from contemporary media. The paper explores themes of narrative interpretation, writing contemporary experience, education, critical thinking, and narrative patterns, archetypes, and metaphors. Finally, possibilities are outlined for future research projects and further development of this approach.

Keywords: Narrative, critical thinking, education, metaphor, narratology

Introduction: Applying Narratology and Metaphor Theories to Literature in Language Teaching

The merits of introducing literary texts (broadly defined for the purpose of this paper as stories, poems, or plays) into a *language learning* curriculum, are widely acknowledged. Hedgecock and Ferris (2009), for example, cite benefits in terms of enhancing students' cultural knowledge, rich language exposure, motivation, confidence, critical thinking, and personal growth (p. 245-254) Not only are they entertaining and (usually) authentic, which provides intrinsic motivation for students to read, but they also provide varied and engaging exposure to lexicogrammatical forms, idioms, and other interesting language, which expands their linguistic awareness and productive ability (Widdowson, 1975). Narrative texts also offer patterns and layers of meaning, that invite analysis, interpretation, and discussion, thereby providing a safe conduit for students to examine their values and attitudes, and make real-world applications for fictional exemplars. In terms of formal education, narrative competence means that stories are accessible and appealing to students, and are therefore more memorable than abstract or expository texts, while also functioning "to develop more advanced critical, reflective and expressive language and literacy skills" (Hall, 2005, p. 32).

Narratology is the branch of literary semiotics that focuses on narrative and narrative structure; the way patterns, archetypes, and motifs in narrative both reflect and affect the perception of human experience. The field in its modern incarnation is understood to have begun with Vladimir Propp's *Morphology of the Folktale* (1928, 1968), which sought to bypass the historical and social context of a narrative in favour of examining the functional symbolism, or the grammar of a narrative. No doubt influenced by Propp, yet not tethered so dogmatically to abstract codification, Barthes explored in his *Mythologies* (1957, 1972) the idea that cultural materials (including literary texts) consist of a range of codes and symbols that are both consciously and subconsciously interpreted by the reader, and that these codes may be used to reflect and impose cultural values on others. Focusing students' attention on how the "super-genre" of narrative functions as a "wider meaning making activity" encourages them to "develop and reflect on their own and others' [narrative] competence" (Hall, 2005, p. 32), and engage with narrative literacy as a *dynamic* process, in which socio-cognitive and linguistic abilities interplay with generic and cultural understanding (Kern, 2000).

Metaphor, the figurative use of language (or imagery) that communicates one aspect of human experience or perception in terms of another (analogous) one, is a central feature of everyday language use (Carter, 2004). In literary terms, metaphors are recognised in poetic devices, such as hyperbole and synonymy, and extended metaphorical narratives, such as allegories, and

parables, and fables. In linguistic terms, metaphor is seen as a *cognitive* or *conceptual* signifier; the principle communicative tool for "conceptualising abstract concepts like life, death, and time." For example, "Life is a Journey." (Lakoff & Turner, 1989, p. 52) In both literary and linguistic terms, metaphor is "a matter of *imaginative rationality*," a mode of thought that frames human perception and experience, with art extending this function as a "means of creating new realities" (Lakoff & Johnson, (1980, p. 235).

> Far from being merely a matter of words, metaphor is a matter of thought - all kinds of thought: thought about emotion, about society, about human character, about language, and about the nature of life and death. It is indispensable not only to our imagination but also to our reason. (Lakoff & Turner, 1989, xi)

Narratological analyses thus have powerful applications in terms of cognitive psychology, as well as cultural and literary theory. People understand metaphorical modes by "mentally simulating what they describe," which both diffuses tension in 'emotionally charged situations', and makes "difficult concepts easier to grasp" (Geary, 2012, p182-4). Helping students to navigate cognitively and emotionally challenging themes is a crucial part of language education.

Considering the theories outlined above, the rationale behind the course *Aesop's Fables: Classical Wisdom for a Contemporary World*, is to use accessible and recognisable literary texts to encourage students to consider these key concepts of narratology and metaphor (that is, to think critically about how our perceptions of human experience are framed through narrative and metaphor); to raise awareness of how socio-cultural influences affect both the creation, adaptation, and interpretation of narrative; and to reflect on possible parallels in personal, social, and global narratives.

Aesop's fables are an ideal literary genre to bring into the language classroom for various reasons. For one, they are short, and ostensibly simple texts, which are appealing to students for both their accessibility and cute animal subjects. They provide simple, yet powerful, narrative paradigms for analysis, which "derive an abstract message from a concrete scene" in an accessible form for all levels of learner (Geary, 2012, p. 184). These classical parables encourage learners to engage with narrative patterns, archetypes, and metaphors, and enable them to better understand and articulate challenging "real world" concepts and ideas. As Geary (2012) explains, "[Fables] are the most compressed and concentrated form of story. They are compact metaphorical thought experiments that help us solve essential psychological and social problems in the real world" (p.

182). Moreover, they are also historically important, with powerful literary and linguistic resonance, meaning that developing a greater familiarity with these well-known cultural items will enhance students' cultural capital as well as idiomatic and thematic awareness, and analytical and critical thinking skills.

Context

"Aesop's Fables: Classical Wisdom for a Contemporary World" was designed as a senior elective course to be taught in a Japanese international studies university. This 15-week elective course has been developed with the values of cultural awareness and global-mindedness, and the practice of learner autonomy and independence, in mind.

As detailed above, the rationale for the course follows established principles for using literature as a tool for developing language and communication skills, as well as expanding cultural awareness and critical thinking skills. It explores key concepts of narratology and metaphor theory, and demonstrates how simple, yet iconic, texts such as Aesop's fables can provide an accessible and thought-provoking medium for students to analyse, reflect, and express their thoughts on a range of issues.

Theoretical Underpinning for "Aesop's Fables: Classical Wisdom for a Contemporary World"

Carter and Long (1991) suggest that there are three main models for incorporating literature into the classroom: cultural, language, and personal growth. The cultural model approaches the literary text as a final product of a particular cultural moment or context, and is analysed in order to gain insights into the culture and/or author. The language model is more learner-centred, with students participating in stylistic analysis of lexico-grammatical features and their function within the text. The personal growth model encourages students to engage with the themes of a text in terms of their own opinions, feelings, and personal experiences. Aesop's fables would certainly be compatible literary texts for each of these teaching models.

The cultural model addresses the fables as historical artefacts from ancient Greece (or possibly Mesopotamia), offering potential to explore modes of thinking and expression prevalent in the classical world, including the functions of oral narrative and rhetorical tradition in classical society, and the use of narrative as a medium for social and political commentary. Students could also develop a critical approach to sources, and analyse theories of authorship and authority by looking into the speculative theories about the identity of Aesop and the origin of the fables.

The language model is also applicable to Aesop's fables, as even short narratives can be exploited to develop student's genre awareness, literacy and narrative competency, fluency, and lexico-grammatical skills. Receptive and productive activities connected to the structure, themes, and language content (notably, vocabulary, idioms, and metaphorical language) of the fables would provide valuable practice of the four key language skills: reading, writing, speaking, and listening (See Table 1, below, for further details of language skills practice activities).

Table 1. *Skills Practice Activities*

Skill	Activities
Reading	• *Aesop's Fables* • Newspaper articles • Movie posters/ reviews • Modern re-imaginings, picture book versions (E.g., Eric Carle's *Treasury*), illustrations, poetry, and song lyrics
Writing	• Weekly journal and reflection • Portfolio of written tasks • Movie poster/ trailer blurb • Short film script • Cartoons/ storyboards
Listening	• Audio versions of the fables (e.g., narrated by Richard Briers on BBC School Radio) • Watching video clips (news articles, movie trailers/ clips, short films) • Songs relating to the weeks' theme • True life stories (video/ audio files on Storycorps.com)
Speaking	• Extended interactions on contemporary news stories • Discussions/ debates on key themes and issues • Collaborative problem-solving projects • Narration/ performance of short film scripts

The personal growth model is "particularly suited to the high school and undergraduate classroom" (Bibby and McIlroy, 2013, p.20), and this methodology is most suited to the rationale (i.e., of narrative and metaphor theories regarding the conceptual framing of perception) and curriculum goals (intercultural awareness, autonomy, and criticality) of the course. These "compact metaphorical thought experiments" (Geary, 2012, p. 182) are ideally suited to an exploration of abstract concepts and complex personal, social, and global issues. Using these elemental chunks of literature in the classroom provides a stimulus for students to interpret, reflect on, and apply narrative and metaphorical themes to their own perceptions of the world. It serves to heighten

students' awareness of issues of perception and communication, to share and express their thoughts, feelings, and opinions, with empathy and a greater tolerance of ambiguity.

While the "Aesop's Fables: Classical Wisdom for a Contemporary World" course incorporates elements of the cultural and language models, the main model that the course follows is that of personal growth. Specific growth-based activities were tailored to the thematic focus of each class (as exemplified in the next section), while the following set of key generic interpretive discussion questions was devised to offer a consistent strand of analysis and reflection throughout the course:

- Do you agree with the message of the fable? Why?
- What is the main theme or moral of the fable?
- How does the fable connect with this week's theme?
- How does the fable connect with a) personal, b) social, and c) global issues?
- If you were adapting this fable for a contemporary audience, what ideas would you focus on?

Course Outline

The following is the outline for a 30-hour course, meeting 90 minutes twice per week over the course of a 15-week semester.

The course starts with a general introduction and background to Aesop's fables, including the historical context of the classical world, oral traditions, and issues of authorship. Students are made aware of how to access different versions of the fables using the *Fables of Aesop* website (Simondi, 2014, 2017) and practice how to access and read fables to get a general understanding of the narrative rather than becoming fixated on linguistic details. Since the texts are all adaptations and translations, there may be interesting language features to explore, but it is rarely worthy of a deep stylistic analysis in terms of author motivation or narrative effect. On the other hand, many fables are the source of noteworthy idiomatic or metaphorical and idiomatic language, which is certainly worth focusing on. During this introductory period, students also become familiar with common literary devices and narrative patterns, as well as distinguishing features of fables, including anthropomorphism, symbolism, and moral messages.

Once the course is underway, students examine themes of various Aesop's classic fables from the perspective of contemporary experience. Each week, a variety of media (e.g., written text, video adaptations, cartoons, etc.) is used to explore one fable, or a group of fables connected by a common theme (see Table 2, below, for examples). Emphasis is placed on making direct connection between the moral and life lessons of Aesop's fables, and modern global, social, and personal

issues, thereby providing a classical literary stimulus for topical discussions relevant to students' lives and interests.

Table 2. *Examples of Fables and Weekly Themes*

Fables	**Themes**
The Shepherd's Boy (& 6 Wolf Fables)	Literary devices: non-human subjects Deception and reputation
The Crow and the Pitcher	Self-reflection and Goal-setting Human determination and success
The Dog and His Reflection & The Goose that Laid the Golden Eggs	Maslow's Hierarchy of Needs (need vs. want) Consumer culture & environmental damage
The Fox and the Grapes & The Tortoise and the Hare	Sportsmanship Cognitive dissonance
Town Mouse and Country Mouse & Wolf and Dog	Urban vs. rural life Concepts of freedom
The Young Mouse, the Cock, and the Cat & The Ass in the Lion's Skin & The Jackdaw and the Peacock Feather	False impressions Misleading messages, trickery and deception

Note. As the course progresses, themes are less proscribed and students are encouraged to provide their own analogies and choose their own fables to interpret.

Through a discussion of the themes and moral lessons as presented in the fables, students have opportunities to gain insight into human nature and behavioural cause and effect, and explore issues of interpretation, application, and adaptation. They are encouraged to develop their critical thinking skills and consider a number of challenging ethical questions relating to contemporary news stories, modern narratives, art, music, etc, and have plenty of opportunities to express their ideas and opinions in creative and collaborative in-class projects, written analyses, and reflections. An example of how different activities and media are used to explore a weekly theme is outlined in the next section.

Toward the start of the course the discussion of themes is carefully scaffolded, with fables and supporting contemporary texts provided by the teacher. As the semester progresses, however, students are encouraged to be more independent in their criticality, with more ambiguous themes presented by the teacher, or with students analysing their own selection of fables to present for discussion.

The following section provides an example of a weekly theme from the early stages of the course, in which the thematic connections between a group of fables and contemporary issues is explicitly scaffolded by the teacher.

Two-class Lesson Outline: In the Company of Wolves

Class 1

The objective of this class is to introduce students to some common generic features of fables, as well as practice narrative competencies (reading and storytelling skills), and reflective and critical interpretation.

1. *Literary Devices: Non-human Subjects*. Introduce students to the concepts of anthropomorphism, personification, and animal symbolism using non-literary examples (e.g., cartoons, illustrations, and logos), encouraging them to discuss their different uses and communicative functions, and think of iconic examples from culture and media.

2. *In the Company of Wolves.* Activate schemata about wolves (in real life, and in culture). Discuss any common characteristics or symbolism connected to wolves, and possible differences between cultures.

3. *Jigsaw Reading: Six Fables* ("The Wolf and the Lamb," "The Wolf and the Crane," "The Wolf Grown Old," "The Wolf and the Lion," "The Wolf and the Lion," "The Wolf in Sheep's Clothing")
    a. *Reading*. In small groups, students are designated a fable which they read get a general, but confident, understanding of the basic narrative. Linguistic details are not the main focus here, but group members may help each other or ask the teacher for help with any issues of comprehension. Students then decide on an appropriate moral message or lesson according to their own interpretation of the narrative. While fable texts usually have morals attached (and these can be provided for students' interest later on, if desired), the purpose of this activity is for students to engage with their own interpretation. There are no right answers here.
    b. *Storytelling*. Students re-group and share their fables with classmates who looked at other fables. This enables students to gain a general understanding of several fables through listening, in addition to the one they have read, as well as practicing oral storytelling skills.
    c. *Discussion*. Students answer the following questions to engage in a comparative, reflective, and critical discussion on the six fables:
        - Which of the fables do you like the most?
        - Do you agree or disagree with the morals of today's fables?

- Are any of the fables relevant to your personal life? How?
- Do any of the fables have wider social or global relevance? How?

4. *Homework.* Students are requested to read (any version of) "The Boy Who Cried Wolf" to make sure they are familiar with the narrative before the next class.

Class 2

The objective of this class is to practice narrative competencies, including understanding and re-telling stories, and engaging in interpretive and reflective analysis of a narrative, as well as raising students awareness of issues of perspective, and the variety of ways a narrative may be applied to different contemporary contexts.

1. *Review of fables from previous class*. This is to practice oral storytelling skills, as well as to refresh students' memories of the themes and issues that have already been discussed.

2. *The Boy Who Cried Wolf.* Students tell this fable together, to make sure they all have the same general understanding of the narrative.

3. *The Boy Who Cried Wolf: Discussion*. This time, the discussion questions encourage a deeper analysis of this individual fable. Notably, the third question, asks students to engage in a personal and emotional interpretation of the narrative content, and encourages them to look as the narrative from different perspectives. The final two questions ask students to start drawing direct parallels between the themes of the narrative and 'real world' issues:

    - What is the main theme or moral of the fable?
    - Do you agree with the message of the fable? Why?
    - How do you think the Boy feels at the end of the story? What about the townspeople?
    - How does the fable connect with a) personal, b) social, and c) global issues?
    - If you were adapting this fable for a contemporary audience, what ideas would you focus on?

4. *Fables in Contemporary Culture: Two Songs*. Students look at two contemporary songs and discuss how they connect with the themes of "The Boy Who Cried Wolf." For example, the first song, by the UK artist Passenger, seems to focus on themes of reputation, disappointment, and lost opportunity. The second song, by the Japanese artist, sasakure.UK, has a more ambiguous message. In this activity, some students drew parallels with political cover-ups and ineffective safety warnings in connection to natural disasters, while other groups applied other interpretations. It should be noted that as long as students can explain how they are exploring the themes of the fable, there are no 'right' or 'wrong' answers. In

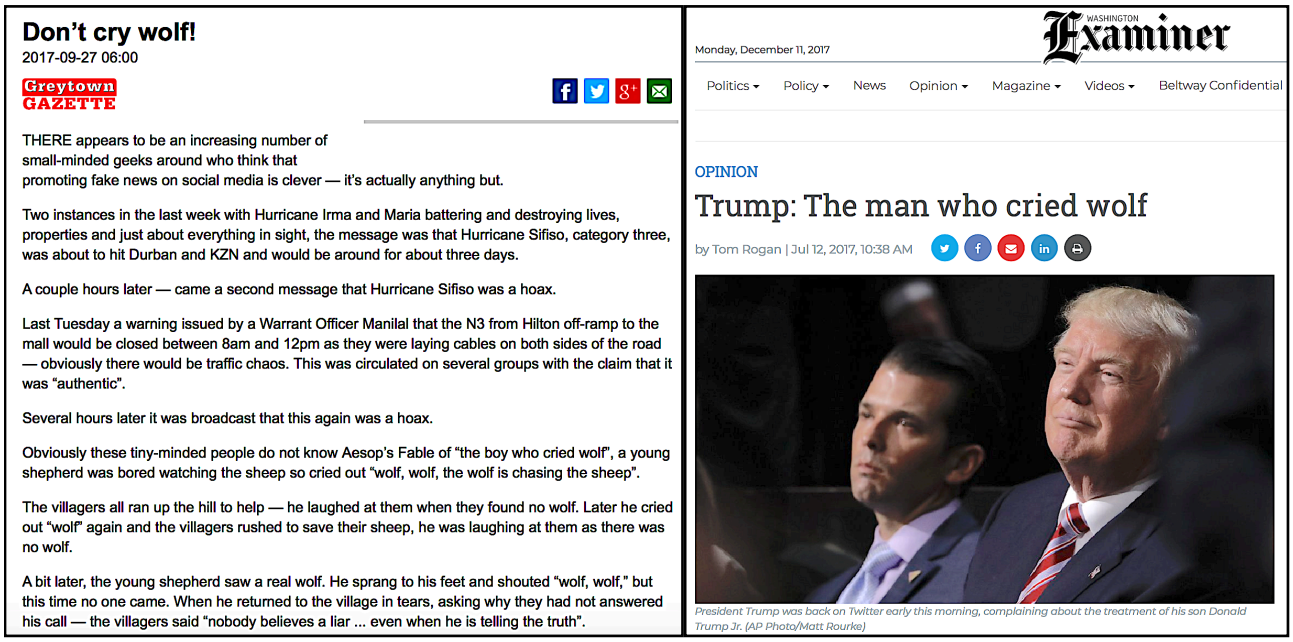
the lesson, students have access to the full song, video, and complete lyrics. Extracts of the song lyrics are provided below.

> Well, I am the shepherd's only son
> And I know what a joke I've become
> I have an honest heart but I have lies on my tongue
> I don't know how it started or where it came from
> And you have no reason and I have no proof
> But this time I swear, I'm telling the truth
> (Passenger (2017) "The Boy Who Cried Wolf." [Lyrics retrieved from genius.com])

> My friend's friend was eaten! Oh what imprudence, imprudence.
> "There will be no effect immediately, I heard" such ambiguity, mister big-wig.
> With an iron collar put around my neck I can't move at all.
> So I snarled at this irresponsible world in a loud voice. "It's a lie!"[...]
> "The wolf is coming" be careful or we'll be eaten; the sheep, me, you, this town.
> "The wolf is coming" I need to say, before the lie denies the lie
> before the lie denies the lie,

> 友達の友達が食べられた! 不謹慎だ、不謹慎だって
> 「ただちに影響は無いそうですよ」 あいまいね、偉いひと。
> 鉄の首輪かけられた僕は 身動きが、とれないから
> いいかげんな世界に大声で噛み付いた。"ウソだ！"って。[...]
> 『オオカミがくるよ』 食べられちゃうぞ 羊も僕も君も街も
> 『オオカミがくるよ』 言わなくちゃ ウソがウソを 拒む前に 前に
> (sasakure.UK (2012). "A Soliloquy of The Boy who Cried Wolf." [Lyrics and English translation retrieved from Chris & Catherine (The Twin Sisters) (2013)]

5. *Fables in the News*. Students look at two examples of articles from contemporary news media (below), which draw direct parallels with current events and the parable. The first example "Don't Cry Wolf," from *Greytown Gazette*, uses the metaphor to discuss issues of internet hoaxes causing confusion over extreme weather warnings. The second, "Trump: The Man Who Cried Wolf" (Rogan, 2017) from the *Washington Examiner*, uses the metaphor to explore US President Donald Trump's use of social media, and how the of hyperbolic language in his tweets undermines his credibility as a purveyor of political commentary. Students are not required to read these articles. Rather, the teacher uses screenshots of the headlines (see Fig. 1) as examples to highlight how the themes and language of fables become idiomatic in a range of (non-fictional) narratives.



Don't cry wolf!
2017-09-27 06:00

Greytown GAZETTE

THERE appears to be an increasing number of small-minded geeks around who think that promoting fake news on social media is clever — it's actually anything but.

Two instances in the last week with Hurricane Irma and Maria battering and destroying lives, properties and just about everything in sight, the message was that Hurricane Sifiso, category three, was about to hit Durban and KZN and would be around for about three days.

A couple hours later — came a second message that Hurricane Sifiso was a hoax.

Last Tuesday a warning issued by a Warrant Officer Manilal that the N3 from Hilton off-ramp to the mall would be closed between 8am and 12pm as they were laying cables on both sides of the road — obviously there would be traffic chaos. This was circulated on several groups with the claim that it was "authentic".

Several hours later it was broadcast that this again was a hoax.

Obviously these tiny-minded people do not know Aesop's Fable of "the boy who cried wolf", a young shepherd was bored watching the sheep so cried out "wolf, wolf, the wolf is chasing the sheep".

The villagers all ran up the hill to help — he laughed at them when they found no wolf. Later he cried out "wolf" again and the villagers rushed to save their sheep, he was laughing at them as there was no wolf.

A bit later, the young shepherd saw a real wolf. He sprang to his feet and shouted "wolf, wolf," but this time no one came. When he returned to the village in tears, asking why they had not answered his call — the villagers said "nobody believes a liar ... even when he is telling the truth".

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WASHINGTON Examiner

Politics Policy News Opinion Magazine Videos Beltway Confidential

OPINION

Trump: The man who cried wolf

by Tom Rogan | Jul 12, 2017, 10:38 AM

President Trump was back on Twitter early this morning, complaining about the treatment of his son Donald Trump Jr. (AP Photo/Matt Rourke)

Figure 1. Fables in the News

6. *In the Company of Wolves: Idioms*. Students discuss the meanings of some common English wolf idioms (provided by the teacher, in this instance), some of which come directly from the Aesop's fables they have looked at during the week's classes. At this stage in the week, students should be able to recognise the references and common themes, and give real life examples of when these idioms could be used:
    - to keep the wolf from the door
    - to keep the wolves at bay
    - a lone wolf
    - to throw (someone) to the wolves
    - to wolf down (something)
    - a wolf in sheep`s clothing
    - to cry wolf

Conclusion

The first version of this course is currently coming to an end, and more evaluative responses and feedback will be gathered from students at the end. Observations of student participation in class and written reflections have been largely positive.

From student reflections at the start of the semester, it was clear that although some students said that they wanted to debate or discuss their ideas, many students were attracted to the course because they liked fairy tales, and were looking forward to enjoying stories that they believed would be accessible. There was therefore potential for some disappointment as the course

progressed, when the focus on interpretation, reflection, and contemporary issues began to occupy more class time, with the fables used as a thematic frame for "big ideas." However, attendance was strong, and participation in interpretive activities and discussions was active and engaged. Students were increasingly confident and competent in drawing parallels to the fables from their own lives or observations of contemporary issues. Their "real life" analogies have been creative and perceptive, and participation in class has been open and supportive.

In the next iteration of the course, more time will be taken early on to encourage a tolerance for ambiguity, because once students realised that there was not one specific parallel to be drawn, or even one specific 'moral' message to be gleaned from any given fable, they were able to apply themselves to analysing the narratives with creativity, insight, and empathy. This is the ideal climate for students to engage in critical thinking, and such an openness to interpretation ought to be established and nurtured from the outset.

There are a number of possibilities for further developing the ideas and materials of this course in the future. For example, a range of classroom materials based on the content of the course could be published, to make the fables even more accessible to a wider range of students. Materials could be developed for a whole course, guiding students from scaffolded analysis to autonomous interpretation of narrative themes and patterns, or else as stand-alone lessons to be integrated into a wider curriculum.

Research might involve conducting pre- and post-course tests and surveys, to assess students' awareness of both literary and conceptual metaphors. There is also scope for more rigorous analysis of Aesop's fables in terms of literary semiotics and narrative patterning, including a mapping of key metaphoric patterns, archetypes and animal symbolism. In addition, corpus analysis could be undertaken as an independent research project, to look into references to fables (i.e., keywords) in news media, providing more quantifiable data evidence of the affective and effective influence of Aesop in contemporary discourse.

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JALT Conference, Tsukuba 2017
Report on the LiLTSIG Forum:
"Creativity, Poetry, Stylistics, and Culture"

Second language poetry writing in the Japanese EFL classroom

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English language learning in the Japanese secondary school context has focused on the acquisition of L2 linguistic knowledge (Iida, 2016a). In general, students do a lot of drill exercises and they are expected to memorize grammatical rules and lexical items in the language learning process. While this learning approach may be effective for the preparation to the tests (e.g., entrance exams or Standard Test for English Proficiency), Japanese students are not sufficiently trained to *use* the language practically in the classroom. Lack of attention to individual language learners' mind, bodies and social behaviors prevent them from developing L2 literacy (Hanauer, 2012; Iida, 2016a; Kramsch, 2006). In such a situation, it is quite difficult for students to become aware of and develop *voice* – "the writer's self-representation of identity in writing" (Iida, 2017, p. 1) in the language classroom. Without the concept of voice, Japanese students would not learn to feel attached in their writing. However, how can we teach students to develop voice in such an uncommunicative classroom?

One possible approach is poetry writing. As discussed by other scholars (Chamcharatsri, 2013; Hanauer, 2012), poetry writing as a form of meaningful literacy practice helps L2 writers not only to construct and express voice but to develop L2 linguistic knowledge, raise cultural awareness, and build genre knowledge in the language learning process. My own work on poetry and L2 writers also provides empirical support that Japanese L2 writers have the ability to construct voice and express emotions in such diverse topics as the Great East Japan Earthquake (Iida, 2016a), study abroad experiences (Iida, 2016b), and L2 learning experiences (Iida, 2016c). In other words, these studies show that poetry writing in English is a feasible and accomplishable task to Japanese students.

However, teachers must pay attention to several points in the teaching of L2 poetry writing. One of the most important pedagogical perspectives is to put students at the center of the learning process and make their language learning personal and meaningful (Hanauer, 2012, Iida, 2016a). We human beings have something we want to say and share with others in our daily lives. On the other hand, none of us is same: we have different educational and cultural background; and our perception is different, too. In other words, each of our existence is unique. From this point of view, teachers need to respect individual learners and make the most use of their personal experience and history in poetry writing. Incorporating this perspective into literacy practice can make a stronger connection between language learning and students' daily lives and allow them to understand the core nature of L2 learning – using the target language to express themselves in the real-life context. Poetry writing provides L2 learners with ample opportunities to reflect on their personal experiences, consider some possible ways to construct meaning in the text, and explore effective ways to express themselves in the target language. Through the task of poetry writing, L2 learners can be more engaged.

As suggested by Hanauer (2012), the following four components, *individual learners, personal experiences, personal history,* and *social contextualization* are crucial for meaningful literacy learning. Poetry writing is a form of literacy practice, which these four components are interweaved, and it can make students' language learning in the L2 classroom more personal and meaningful than traditional L2 learning. Thus overall, poetry writing has a lot of benefits in L2 learning and the potential to empower L2 learners through literacy practice.

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Creativity through Literature

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Abstract

Creativity should be central for language teachers as creative communication is both needed and crucial in today's world. The use of literature is an effective way of encouraging creativity in language classes. However, sometimes it is difficult to get students interested in it. Including creative projects in lessons generates an environment of possibilities which offers choices and encourages students to play with ideas and words. The results can be refreshing, motivating and rewarding for all.

My aim in this presentation was not to define creativity. It was to share some thoughts on how to promote creative thinking, to get out of the box and generate ideas by literary projects. To do so, I started by proposing some questions and sharing my views.

Why should we be creative, get out of the box?

Inside the box, we feel safe and we agree with everyone. However, due to the globalisation and internet connectivity, nowadays everyone has and shares the same information. So, to think creatively is not a luxury, it is 'a necessity to our human dignity', according to Sir Ken Robinson.

Which box are we talking about?

Some people think the box is our minds, but I do not believe it is. I believe it is the boundary between what we know and what we do not know yet.

Our mind is an emergent phenomenon out of the complex mechanism which is the brain. We start with our initial conditions, our genetic heritage, our family; then there is the environment we live in; we add our indirect experiences – years and years at school and university to learn what other people have thought, what other people have discovered, what other people have created; and finally, we add our own direct experiences, i.e., our successes and failures. All this makes what we are and builds the box we live in. Whatever we think inside, we are and feel safe; whatever is

outside, it is invisible to us, we do not know. That is why it is so risky. So, we have something that is necessary to our dignity, but it is actually very hard to do.

How to get out of the box?

Reality is out there for us to perceive it. But because we have the same information, we perceive reality more or less the same way. We have ideas of how things should be according to the requirements, specifications, standards we have received. To go out of the box, however, we need to do something more, something that crosses the borders of our minds, from what we know to what we do not know yet. Below are the steps I use in my classes to encourage students to go out of the box and be creative.

I use the "Pyramid of Creativity" adapted from the "Hierarchy of Imagination" by John Maeda as the basis of all the literary activities in my classes. John Maeda is an artist, a designer, a computer a scientist and an author who talks about creative leadership and why people are afraid of taking risks. The "Pyramid of Creativity" has four parts: a) Reflex response (instinctive and immediate reaction to external stimulus): when I propose an activity, and observe the students' reactions; b) Imagination (completely unconstrained): when I let students think freely about the activity; c) Creativity (applied imagination): when I set a task with clear guidelines; and d) Problem-solving (execution – creativity constrained by reality): when students accomplish the task. Here are two activities of mine following the "Pyramid of Creativity" described above:

1. Writing your Drawing: Ideas for a Lesson
   Fully described and available at: http://www.hltmag.co.uk/aug17/less02.htm

2. Writing Poetry about places
   Fully described and available at: http://malusciamarelliblog.weebly.com/creative-writing/diary-of-a-creative-writing-teacher-8

To follow up these writing exercises, I went on to reading poetry with my students, choosing William Wordsworth's poems. I chose Wordsworth to illustrate my writing exercises because as a romantic poet, Wordsworth took interest in the world around him and our engagement with it. He celebrated the power of mind to internalise the natural world and be strengthened by it. His poetry asserts the power of a subjective, individual response to the world and this is part of my focus of bringing literature into the English language classroom: Literature for personal enrichment (in addition to literature as the basis for language learning). We read the following poems: *The Tables Turned, The Old Man Travelling, Michael, Home at Grasmere,* and *I Wandered Lonely as a Cloud*.

I believe literature is a useful tool for encouraging students to draw on their own personal experiences, feelings, and opinions. I believe it helps them to become more actively involved both intellectually and emotionally in learning English, and hence aids acquisition and creativity.

Where do we go from here?

Once we are out of the box, the first feeling is to go back, because it is safe. However, this is a temptation we have to resist; we need to teach our students to look for alternatives and possibilities, not just the correct answers. Because if you are thinking creatively, there is no single correct answer, there are many possible alternatives. This way of thinking will help them much more than being inside that limiting box.

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JALT 2017 - Four Corners Tour

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I was first invited to attend JALT by Kevin Cleary in 2012 at IATEFL Glasgow, UK. He was then JALT president and convinced me JALT would be an excellent opportunity to meet professionals in the area, share my ideas, and collaborate to the excellence in language teaching. Accepting his invitation, there I was in Hamamatsu as a delegate at that time, and again as a presenter in Kobe and Tsukuba for JALT 2013 and 2014. This year, it was a great honour to be a featured speaker at the main conference and the four corners tour on behalf of the C Group.

After the main conference, my tour began in West Tokyo at the International Christian University High School with the workshop "Reading in a Global Age" organised by the West Tokyo Chapter. In this workshop, we looked at the established reading practices we use in the classroom with our students to help them make sense of what they read. We discussed the difference it makes when we read poems, short stories, or novels in a print book, on a tablet, on an e-book reader, and on a smart phone. As participants engaged in discussions about these reading processes, I pointed out that the physical qualities, internal structures, and technological operations of various medias affect us in different ways. So clearly reading literary texts in different media means reading differently. We could even say we are reading a different text.

As they reflected on these differences, I presented newer, computer driven techniques to get an introduction to what it means to read literature in the digital age and to be a social reader:

- Hyper Reading: a non-linear reading strategy that can take us into multiple directions which cannot be foreseen at the beginning of the reading process. Its main techniques are filtering, skimming, pecking, imposing, filming, trespassing, de-authorising, fragmenting, juxtaposing, and scanning; and

- Social Reading: a collaborative form of online reading in which several internet users read the same text, comment on it, and respond to others' comments. Social reading promises to

break with the practice of solitary reading and turn reading into a truly interactive, collaborative process, and an exchange among equals.

I believe that the most important part of the workshop was when the participants and I experimented on the activities of hyper-reading and social reading, and discussed whether hyper reading and the collaborative practice of social reading truly enhance our understanding of literary texts and whether they will ever replace solitary reading.

The second part of the tour was at Hirosaki Gakuin University in Hirosaki, organised by Iwate Chapter. There were two workshops: one for students on "How to improve Reading and Writing Skills," and another one for teachers on "Creative Writing in the English Language Classroom."

In the workshop with the students, I first listed some reasons why we read and write: to learn something new, to give information, to communicate, and for fun. Then students discussed and presented what their main reading and writing challenges were. After that, I told them the only way to improve their reading and writing skills is to read and write more. Each type of practice supports and strengthens the other, being equally important. Moreover, I dare say that in an age overwhelmed by information, the ability to read, understand, and write, in other words, to organise information into knowledge, must be viewed as equivalent to a survival skill. I went on to present a list of tips to help them focus and start to read and write more frequently. We concluded the workshop by doing some creative writing activities and reading them out loud.

"Writing and reading decrease our sense of isolation.
They deepen and widen and expand our sense of life: they feed the soul."
(Anne Lamott)

The second workshop for teachers was about creative writing and the role it plays in the English language classroom. My main objectives in this workshop were to help illuminate some of the issues underpinning the use of creative writing in the classroom, share some practical ideas and help encourage teachers who have been working with creative writing to continue with their practices and perhaps reach out to even more teachers. In the first part of the workshop, I explored the essential benefits of using creative writing in the language classroom, its benefits for students and teachers, and what it can teach us about creativity in general. In the second part, the participants were invited to write a series of poems and stories which proved that everyone has creative

capabilities that can be encouraged and developed with constraints and great discipline, as well as creative energy.

The third part of the tour was at Tottori University in Tottori, organised by Tottori Chapter. The workshop "Creativity and Playfulness in the English Language Classroom" was based on my chapter "Build resilient infrastructure, promote inclusive and sustainable industrialisation and foster innovation" in the new British Council's publication Integrating global issues in the creative English language classroom: With reference to the United Nations Sustainable Development Goals, edited by Alan Maley and Nik Peachey. In this chapter, I point out that the playfulness approach is based on children's natural way of interacting with their world and it goes go a long way to creating a more inclusive learning environment and more effective schools in general. This approach contributes mainly to problem solving, creativity, perspective taking, and the development of language. In this workshop, I emphasized that for play to happen, students need time, permission to take risks and make mistakes, and permission to explore new pathways. In addition, as teachers we need to: accept and acknowledge the value of play and creativity; offer activities and role-modeling; encourage creative thinking, active engagement, and critical thinking skills for children to learn a language through play. We concluded the workshop by doing some activities from the book as well as new ones.

"The creative spark is what ignites the fire of learning.
Without it, we are left dull, demotivating, routine teaching."
(Alan Maley)

The last part of the tour was at Fukui University in Fukui, organised by Fukui Chapter. The workshop presented there was "Reading in a Global Age" in which I introduced a new way to approach talking about reading and reading itself.

Although the workshop was the same as West Tokyo Chapter, the discussions and reflections were not. While I was presenting and interacting with other teachers, I remember one of the lessons taught at a tea ceremony in Tottori. Kiyono, my host, told me amongst other things, to treasure that moment for it would never be repeated. That is what was written on the wall:

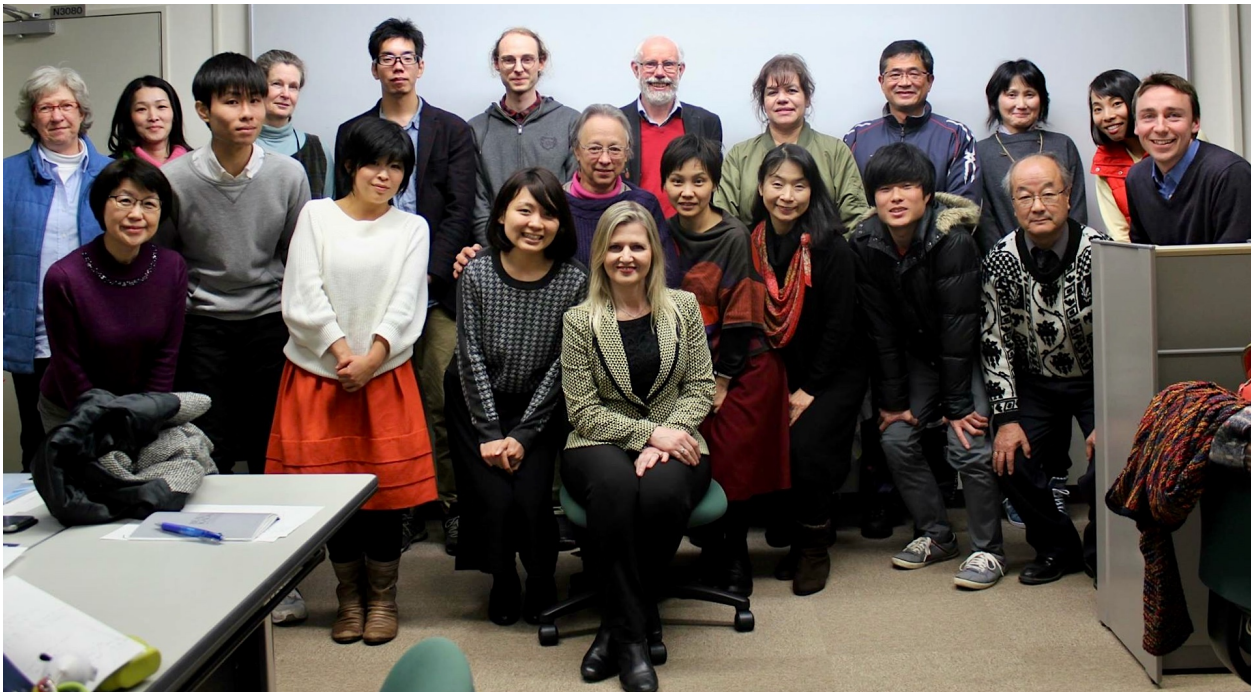
一期一会

“Ichi-go – Ichi-e” meaning “one opportunity, one encounter”

Each encounter we have with a person or group of people will never be repeated. Even if we meet with those people regularly, that one particular encounter with them is unique. Isn’t it exactly what happens in our classrooms?

My special thanks go to the C Group and Pilgrims for facilitating my trip and for the financial support, and for JALT Literature in Language Teaching SIG for also contributing financially to my visit and for inviting me to be their featured speaker. It was an incredible honour. I would also like to thank Mary Burkitt for organizing my tour and for the JALT West Tokyo, Iwate, Tottori (photo below), and Fukui Chapters for inviting me to present and showing me more about the local Japanese culture. My deepest gratitude. I dearly value the friendships and partnerships made and insights gained at JALT and I am sure they will go beyond these workshops and

meetings, leading to better understanding and appreciation of our profession from an international stance.



A Cultural-Stylistic Approach to L2 Short Story Writing: A Teaching Report

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A cultural-stylistic approach to teaching creative short story writing can be especially appropriate for those about to study abroad or for returnees. This paper reports on course in which Learners read short stories that illustrated various stages of the foreign sojourn and also introduced various stylistic elements accessible to the learners. Students worked in groups to write cultural adaptations of Hemingway's "Hills like White Elephants" earlier in the semester, and then each student wrote their own short story and meta-analysis. A student work by Sagiyama (2016) exemplifies potential outcomes and applications this approach can have for advanced English learners with study abroad experience. This paper reports on the application of this approach in designing an advanced extensive reading and creative writing elective course and calls for collaborators interested in developing materials for anthologies of short stories on the theme of study abroad.

Leech and Short (2007) define the field of Stylistics as “the (linguistic) study of style” with literary stylistics including the goal of “explaining the relation between language and artistic function” (p. 11). Simpson (2004) describes the purpose: “To do Stylistics is to explore language, and, more specifically, to explore creativity in language use” (p. 3). Stylistics can be applied to advertising, song lyrics, and conversation in addition to literature, and draws upon many specific areas of study such as foregrounding, politeness theory, conversation analysis, narratology, corpus study, and text world theory (Burke, 2014). With so much territory to explore, teachers developing literary appreciation courses in L2 contexts can benefit from narrowing the scope of the endeavor, especially for second language students, and thus, this paper focuses on a Cultural Stylistic approach to both reading and writing short stories.

Zyngier (2001) introduces such an approach, illustrating the connections between the disciplines of linguistics, stylistics, literature, and cultural studies. In her “Stylistics as Interface” below, she shows how Stylistics fits in the overlapping zone and can function as an interface in interdisciplinary research.

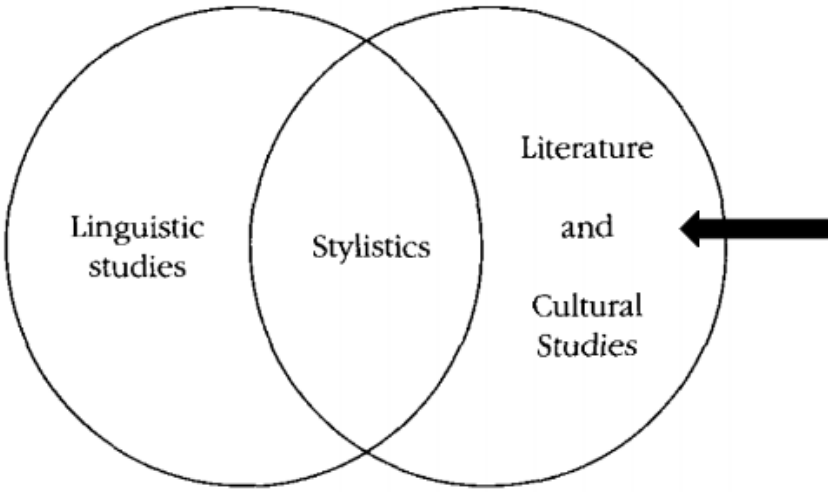

Figure 1. Zyngier's (2001) "Stylistics as Interface"

I have added an arrow to the right side of Zyngier's diagram to show the entry point as a curriculum designer in this model. This model fits very well with a now out-of-print anthology edited by Lewis and Jungman (1986). The anthology, *On being foreign: Culture shock in short fiction*, brings together a variety of literary fiction selected for their fit into the Lewis and Jungman's adapted framework for analyzing phases of culture shock. Their framework, pictured in Figure 2, illustrates the selection process and cultural content that learners would need to learn.

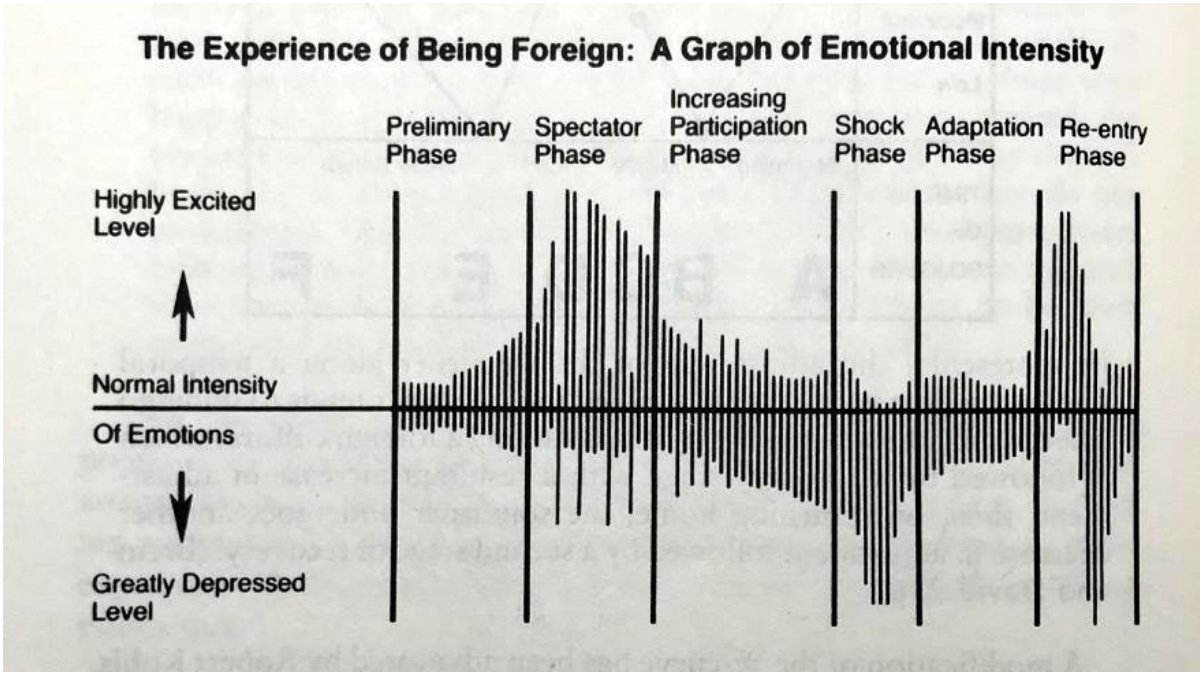

Figure 2. Lewis and Jungman's (1986) Phases of Culture Shock

There are several problems with this collection of short stories, however. These stories are

extremely difficult reads, and almost all of the authors are male. Thus, I set out to use the framework and collected new short stories that would work better with a population of advanced learners at Ritsumeikan Asia Pacific University. About half of the students who take this course are international students from Asian countries and half are domestic Japanese learners. The domestic students tend to have a TOEFL ITP score between 525 and 550, while the international students have closer to 600 or have IELTS scores between 6.5 and 8.0.

Table 1
Sojourn Phase → Short Story → Stylistic Elements

Pre-Departure Phase –*Our Lady of Paris* (Mueenuddin, D.) •Allusion •**Spectator Phase** –*To Khabarovsk* (Tawada, Y.) •Foregrounding/Deviation •2nd Person Narration •Landscape Symbolism –*Hills Like White Elephants* (Hemingway, E.) •Landscape Symbolism, **Increasing Participation Phase** –*This Blessed House* (Lahiri, J.) •Big Five Psychological Traits and Character Development	**Culture Shock Phase** –*Blue Hotel* (Crane, S.) •Eye Dialect •Character Development **Adaptation Phase** –*Third and Final Continent* (Lahiri, J.) •Dialogue •Character Description **Re-Entry Shock Phase** –*Sampaguita* (Sagiyama, D.) Implicature and Theme

As a counterpoint to these sojourn stories, I added indigenously authored stories. Some of the authors and stories in this vein include "Super Frog Saves Tokyo" (Murakami, 2012), "Things Fall Apart" (Achebe, 1958), and "Headstrong Historian" (Adichie, 2008). These works are helpful in introducing appropriation and indigenization as an approach to the creative writing process.

During the first several weeks, students read through stories in the first phases of the sojourn phase with mini-lectures interspersed on literary elements important for understanding each work (Table 1). Book discussions helped the learners to process their reading and analysis. One helpful tool for setting these learners' goal for discussions is Bell's (2011) arc of interpretation. He emphasizes there are six stages of interpretation: Estrangement, Preview, Proto-Understanding, Analysis, Understanding, and Ownership. The teacher's ability to point out which stage a group has reached helps the students to realize the importance of preparation for these discussions. At the end of the first six weeks, students worked in groups to write a prequel or sequel to Hemingway's "Hills Like White Elephants" that was indigenized to Japan. The more gifted writers could help the less experienced writers to get an overview of the creative writing process. The disadvantage of collaborative writing, however, is that the less gifted students sense the inequity in their ability to

contribute to the group task.

During the second half of the semester, the students were developing their own short stories. The students were also assigned to write a meta-analysis along with their short story. The meta-analysis was to be in an academic voice and set out the literary and stylistic elements that the student incorporated into his or her story. As a teacher, this helped me to understand the student writers' intentions for the story and the stylistic elements they were attempting to employ in the process. The meta-analysis also helped the students think about their stories' development more objectively. By the end of the semester, I developed a way to study this approach more scientifically. I framed the following research question for others interested in this approach:

Research Question:
Assuming that creative writing is at the top of Bloom's Taxonomy, what cultural and stylistic elements do student writers incorporate when writing their own short stories?

Sagiyama (2016) incorporates a wide variety of cultural and stylistic elements, starting from his personal experience of living abroad and fictionalizing that experience in order to explore these elements and phases of a sojourn. Sagiyama explicitly discusses the following story elements:

- theme
- character analysis
- plot (following Campbell's Hero Cycle)
- setting (following Sagiyama's personal knowledge of locations in Japan and the Philippines)

Implicitly, Sagiyama also references developing open-mindedness resulting from experiences of culture shock and re-entry shock. The references to growing compassion and motivation for this kind of creative writing are also supported by the work of Kidd and Castano (2013) and Hanauer and Liao (2016). He also discusses the motif of long hair as a foregrounding element to identify the secondary character in the story as a "symbol by which the main character (and reader) can recognize him." Some next steps in the development of such a course is a rubric for assessing both the creative writing qualities and the meta-analysis. Another helpful step is to grade or rewrite some stories based upon the phases of the cultural sojourn.

Time permitting, I will work with several authors to create a new anthology of carefully graded short stories that help learners appreciate the stages and complexities of the sojourn experience and provide a more streamlined introduction to stylistic elements accessible to each proficiency level, assigning creative writing during study abroad as the final product. Any reader

interested in supporting this project is encouraged to contact me.

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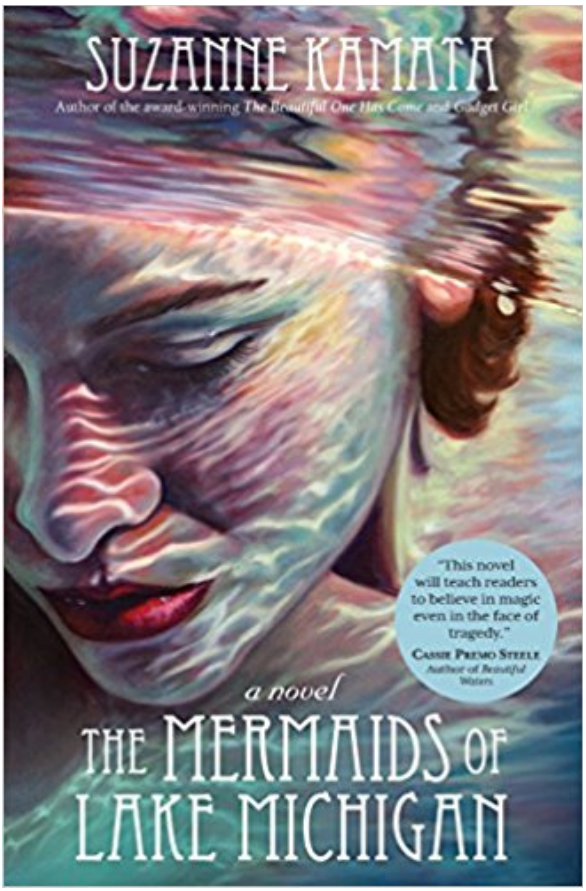
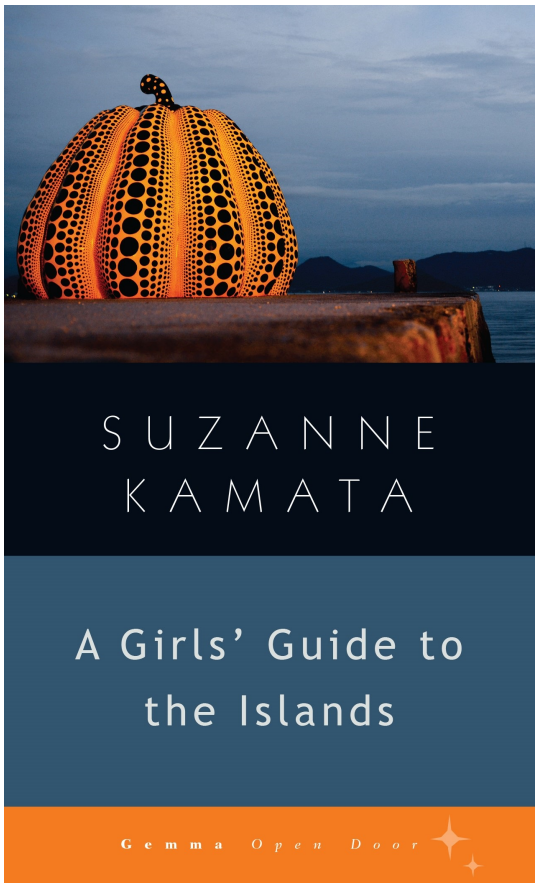
Announcements

Suzanne Kamata's novel *The Mermaids of Lake Michigan* was published earlier this year, and has been nominated for the Sakura Medal in Japan. Here is a link: https://www.amazon.co.jp/Mermaids-Lake-Michigan-Suzanne-Kamata/dp/1942545592/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=1509794271&sr=1-2

She also published *A Girls' Guide to the Islands*, a nonfiction book about her travels around the Inland Sea with her daughter who has disabilities. This book is part of a series for literacy learners, but can be enjoyed by anyone. Here's a link: https://www.amazon.co.jp/Girls-Guide-Islands-Gemma-Open/dp/1936846578/ref=asap_bc?ie=UTF8





The **2018 JALT PanSIG** will be held from May 19-20 at Toyo Gakuen University in Tokyo (Hongo Campus). Proposals must be submitted by **January 15, 2018**. www.conftool.net/pansig/2018

The **2018 JALT Conference** will be held from November 23–26 in Shizuoka. Please refer to https://jalt.org/main/conferences for full details. The deadline for submissions is **February 12, 2018**.

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 eight 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 (see [8] below).

. (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*).

. (8) "My Share" description of original, effective activities for promoting literature.

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.