The Journal of Literature in Language Teaching

Feature Article

Literature in Practice

Conference Reports

Announcements

From the Editor

Friends and Colleagues,

Thank you for your support of this fourteenth issue of *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 the feature article, "Educating (Future) Global Citizens: Michael Williams' *Now Is the Time for Running,"* **Christian Ludwig** introduces refugee literature and examines its merits for foreign language classrooms in order to raise students' awareness of global issues and their role in society. His paper concludes by providing some practical ideas for reading and discussing the novel in class.

In Literature in Practice, **Jing Zhang** describes the ways she used "Composing *Da You Shi* in English: Chinese EFL Students' Perceptions and Desires to Write Poetry in English." In part, her research revealed that participants perceived composing *Da You Shi* in English as a positive experience, and that the writing experience significantly improved participants' confidence in writing English poetry. She concludes that culturally relevant poetry writing can offer EFL students a meaningful literacy experience with enjoyment and beneficial challenges and that English instructors should consider incorporating culturally relevant poetry writing as an effective EFL pedagogy in their class.

Simon Bibby and **Vicky Richings** report on the PanSIG Conference held at Konan University in Kobe. LiLT members presented on the theme of "Texts that work." **Simon Bibby** discussed the merits of *Animal Farm*, **Paul Hullah** explained how he uses British lyric poetry to demonstrate literary language's special emotively-affective agency, **Vicky Richings** outlined a series of activities for use with literature (*Botchan*) in a Japanese as a Foreign Language setting, **Iain Maloney** talked about three texts he has used — *The Beach* by Alex Garland, *Wrong About Japan* by Peter Carey and *Moshi bokura no kotoba ga uisuki de attanara* [If Our Words Were Whisky] by Murakami Haruki — to explore different approaches to writing introductory paragraphs in travel writing, and, finally, **Akira Watanabe** introduced easy-to-read short stories of Gabriel García Márquez, the Spanish version of *The House on Mango Street* by Sandra Cisneros, and also the Spanish version of *Yours Sincerely, Giraffe* by Megumi Iwasa.

The JALT Conference will be held from November 1-4, 2019 in Nagoya. LiLT's featured speaker will be Professor Janice Bland. Please see this issue (p.43) for full details. Biographies of this year's JALT Conference LiLT Forum presenters begins on page 46.

As always, LiLT members and readers and researchers from around the world are invited to submit their own observations and findings, as well as their commentary about any of the articles published to date.

The next issue of *The Journal of Literature in Language Teaching* is expected to be published in the spring of 2020 and **submissions are being accepted on a rolling submissions basis**. Further information is available at the LiLT SIG website http://liltsig.org and from the editor of this journal via email: liltsig@gmail.com. or directly to greggmcnabb@gmail.com.

We would like to extend our gratitude to the contributors who have published in this journal and, as always, to the conscientious, thoughtful people who took time out of their busy schedules to help with editing, proofreading and mentoring. Perhaps you may also want to help us in our double-blind review process and enable us to proceed more efficiently 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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Educating (Future) Global Citizens: Michael Williams' *Now Is the Time for Running*

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Abstract

The world is becoming more and more globalised. Apart from the generally optimistic move towards a more connected world, there are also global challenges such as climate change, food security, and the position of all of us in a technologising world, which are perceived as potential threats by some parts of the population. More recently, the increasing number of people across the world being driven from their homes by armed conflicts, the HIV/AIDS pandemic in sub-Saharan Africa, or hunger crises, such as the ones in Ethiopia or Yemen, have not only made the lack of sufficient legal pathways for different forms of migration more visible, but have also raised our consciousness of the necessity of solving global problems both at global and local levels. Foreign language education can contribute to raising students' awareness of global challenges and their local dimensions by integrating global issues in the classroom and showing creative ways of becoming more active members of local/global communities, generally referred to as global citizenship education. It is against this background that this paper investigates the role of literary texts in general and refugee literature in particular in raising students' awareness of the fact that "global" is not only out there but also right here as part of our everyday life. In order to do so, the first part of the paper tends toward the theoretical and briefly discusses the concept of global citizenship (education). The ensuing part then explores the role of literature in higher education classrooms. Specifically, Michael Williams' South African young adult novel *Now Is the Time for Running* (2013) serves as an example of how refugee literature can be integrated into the communicative foreign language classroom in order to raise students' awareness of global issues and their role in society. The paper concludes by providing some practical ideas for reading and discussing the novel in class.

Key words: global citizenship education; refugee literature; South Africa; Zimbabwe

Now Is the Time for Running by white South African writer and opera director Michael Williams tells the story of two brothers running for their lives in contemporary war-torn Zimbabwe and seeking refuge in the seemingly safe post-apartheid South Africa. While it could easily be argued that the protagonists' experiences in Zimbabwe and South Africa are far away from the lives of most students worldwide, this article takes the stance that the "[c]ritical reading of global literature provides an opportunity for youth to read the world and connect their own identity and experiences to others hailing from different backgrounds" (Garrison, Forest & Kimmel, 2014, p.71). If addressed explicitly and creatively in the classroom, this process of connecting can help students grasp the fact that our world is increasingly connected and interdependent.

This young adult novel is suitable for students at a B2-C1 level according to the Common European Framework. Despite its setting and themes, it is highly relevant to readers not only in Africa but also in Japan or other international contexts. Furthermore, the novel is not too long and complex, which means that it should be accessible to a diverse group of learners. In addition, its themes, such as immigration, are not only global but particularly relevant to readers in countries with a strict immigration policy.

The article commences by looking more closely at the concept of global citizenship (education), arguing that although the idea has been around for more than two millennia (Heater, 1996), it has only received more serious attention in the wake of globalisation. Although the term global citizenship, at first glance, seems straightforward, it also poses certain difficulties, especially when compared with more traditional (national) citizenship concepts. The following section provides a brief overview of the nature of refugee literature and its multifaceted purposes in the foreign language classroom especially in terms of how it gives students the opportunity to understand the close links between their own lives and those of people throughout the world. *Now Is the Time for Running* is then analysed in more detail. It is mainly argued that one of the strengths of the novel lies in its ability to give voice not only to the refugees but also to the local population in the host country. The article concludes by offering some hands-on classroom approaches, supporting students in approaching the novel in a communicative and creative way, ultimately also building their identity as global citizens.

Global Citizenship and Global Citizenship Education

Global migration in general and the global refugee crisis in particular have become flashpoints for many discussions about identity and citizenship across the globe. One of the reasons for this is that migration raises questions about residential, social, economic and political citizenship

rights for certain groups of immigrants (Kondo, 2001, p. 1), especially as postnational types of membership or citizenship (Soysal 2000) challenge the idea that "the state and individual are hermetically sealed" (Kapur, 2003, p. 12)[1]. In contrast to traditional notions of citizenship which explain the rights and duties of citizens of a country, there is now a plethora of publications, providing different renderings of global citizenship (Heater, 1999; O'Byrne, 2003; Tastsoglou & Dobrowolsky, 2006; Verma, 2017). Dower (2008, p. 39-54) even goes as far as to argue that all human beings are global citizens, regardless of their legal citizenship status.

Migration has "important implications in terms of poverty, development, demographic and gender dynamics, national and international security" (Jenny and Obaid, 2004, p. 2). As we will see later on, refugees are often being denied their citizenship rights in both their home and host countries, where they frequently experience the realities and effects of marginalisation and structural violence. In other words, the "'in-between' geographical and political status" (Abdi & Schultz, 2008, p. 4) of refugees also has a strong civil rights dimension. As Abdi and Schultz (2008, p. 3-4) argue: citizenship is not just a mechanism to claim rights that are based on membership in a particular polity, but that human rights are based on membership beyond any state or national boundaries, inherent to all individuals and groups in all places and times.

There is a plethora of reasons for including such global issues in the English as foreign language classroom, including the fact that through the internet as well as other modern technologies, resources on global issues are easily available and provide many opportunities for students to engage in critical discussions in the foreign language and develop their worldview. Furthermore, the foreign language as a medium of communication in the classroom can, to a certain degree, create a less threatening context to talk about topics of local-global concern, such as human rights, social (in)justice and overlapping, sometimes conflicting identities which some students may find difficult to talk about. Particularly, as failing to understand the interplay of local-global contexts risks reproducing colonial attitudes (Andreotti, 2006). In other words, students (in more privileged countries) should critically scrutinise how injustice is sometimes reproduced through enjoying the historically reproduced advantages of living in a developed country.

Here, literary texts can play an important role. They provide access to alternative voices and perspectives. Moreover, as Eidoo et al. (2011, p. 76) point out, literary texts provide "spaces to critically engage with dominant views and perspectives," necessary to develop students' global

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[1] In this connection, O'Byrne (2013, p.14) argues that the idea of "citizenship is not at all necessarily linked to the idea of the nation-state. Indeed, the nation-state as we understand it is a relatively modern phenomenon, considerably pre-dated by the idea of citizenship."

citizenship skills. In the following, it is argued that refugee literature, i.e. literature written by refugees or about the refugee experience provides a suitable training ground for students to understand local-global complexities and discover their own role in a globalising world.

Reading Literary in the Foreign Language Classroom

Despite the growing focus on the functional use of the foreign language and the perceived challenges related to teaching literature (cf. Bland, 2018, p. 1-22), literary texts continue to play a key role in English as a foreign language classrooms. Literature cannot only support students in developing their language skills by discovering new grammatical structures and learning new vocabulary but also help them to increase their literary literacy, i.e. their ability to read, understand, and work with a literary text, and literary competencies. On a broader level, the exploration of literary texts in the foreign language and the often global issues and themes they deal with encourages critical thinking. Moreover, literature provides opportunities for students to gain knowledge for example about different cultural and historical contexts. Often, readers need to learn about literary devices and how they are employed in a text to access it. Most importantly, however, literary texts have the power to actively involve the students and engage not only their cognitive faculties but also their emotions. In the context of this article, by far the greatest potential of literary texts lies in their ability to increase students' awareness of difference and develop their tolerance towards other ways of life. Here, especially global texts and the "[...] opening towards the post-colonial and global world, and the new diversity and pluralism in English-speaking cultures which are entailed in the changing realities of the world we live in" (Eisenmann et al., 2010, p. vii).

From a methodological perspective, current approaches to reading literature in the EFL classroom emphasise the active role of the reader. Literary texts enable us to immerse ourselves in worlds that are different from our own but still allow us to identify with the characters and the world they live in. In contrast to the New Critics, contemporary approaches to learning with literature deny that meaning solely resides in the text itself. More learner-centred approaches to literary texts promote dialogue, develop a curiosity towards other cultures, and encourage the sharing of different perspectives and interpretations. In other words, they put the individual reader's responses to the text in the centre of attention, arguing that meaning is created by the active engagement with a text through the process of reading. Obviously, the meaning-making will, for example, be influenced by the reader's linguistic knowledge, his cultural background, and the context in which he reads. Thus, various readers will have various 'readings' of the same text through their personal interaction with it.

The following sections look at Michael Williams' 2013 young adult novel *Now Is The Time For Running*, suggesting a global citizenship approach to the novel.

Now Is The Time For Running

Apart from a few exceptions, such as J.M. Coetzee's 1999 novel *Disgrace* and Nadine Gordimer's literary oeuvre, South African literature has yet to become a global player, particularly as in many countries, South African literary texts are, if at all, difficult to get hold of. This is slowly changing, especially as post-apartheid South Africa (Anton 2019, p. 235-254) and postmillennial South African young adult novels are receiving more international recognition. One reason for this is that they often emphasise the transformative processes a society and/or individuals experience, processes which can also be found in other contexts. As Stadler (2017, p. 5) points out in one of the few available comprehensive studies of South African young adult literature:

> Their texts tackle the new hot spots of South African society, which are located in both the public sphere (education, youth unemployment, economic policies, etc.) and the private sphere (family, lack of adult role models, identity, sexually transmitted diseases, value orientation, importance of peer groups, etc.).

The young adult novel at hand describes the story of the fourteen-year-old Zimbabwean boy Deo who decides to leave his home country Zimbabwe together with his mentally challenged brother Innocent when their family is killed during an assault by government forces. The novel can be classified as a refugee text which involves its readers with refugees and their stories.[2] Similar to many other refugee texts, the novel is divided into three major parts: (1) the brothers' experiences in their home country, (2) their flight from their home to their host country, South Africa, and (3) experiences in the new country (Liang, Brendler & Galda, 2009, p. 60). Despite its fictional character, the novel is inspired by real events such as the terror of an oppressive regime, the Zimbabwean refugee crisis in the past 40 years that has produced millions of dislocated Zimbabweans, and the immigration challenges of those (il)legally entering South Africa, often encountering xenophobic sentiments as well as social and economic exploitation and injustice. Moreover, it also illustrates more specific events such as the xenophobic attacks in the Alexandra township in 2008 or the Street Soccer World Cup in South Africa in 2010.

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[2] Refugee literature as a category can be criticised for various reasons. Apart from the fact that the experiences of the millions of people living in diasporic conditions vary a lot, the category has also established a binary opposition between national, or non-refugee literature, and literary texts written for or by refugees.

Drawing on football as one of the major themes in the novel, *Now Is The Time For Running* starts and ends with a football match. Deo, the football-loving main protagonist, plays football in the streets of his hometown of Gutu, in the Zimbabwean province of Mosvingo, when pro-government soldiers arrive to scavenge food from the local school and execute potential members of the opposition, including the brothers' mother and grandfather. Gutu represents the epitome of lost hope after the Zimbabwean war of liberation[3] as the description of the remnants of the failed Gutu water project illustrates (p. 25). The soldiers' attack prevents the brothers' lives from continuing normally as they leave their former home in search of safety:

> I wait until they are gone, until the jeeps are out of sight. Then I run into a place
>
> that is no longer my home. I stand in a village that is no longer the place where
>
> I live. There is nothing left of that place. (p. 27-28).

It is in this very moment that they turn into refugees. As Adelman (1999, p. 93 cited in Turton 2002, p. 25) posits: "Refugees flee from their homeland because the basic bond between citizen and government has been broken, fear has replaced trust."

Only taking their beloved football with billions of almost worthless Zimbabwean dollars and a box filled with Innocent's most treasured items, the boys flee to the town of Bikita, where Deo hopes to get help from his mother's friend, the former policeman Captain Washington. However, shortly after their arrival, Washington's home is raided by a group of Chimpangano, ZANU PF youths. When Innocent is about to be forced to join the youth group, they follow Captain Washington's advice to leave Zimbabwe and illegally cross the border to South Africa, where it is allegedly possible to rise from "dishwasher to millionaire": "In South Africa anything is possible. You can be poor one day, and a multimillionaire the next day" (p. 129). For Deo and his brother, their flight from their home is no longer only a search for safety but also a quest to find a better life and their lost father, a South African truck driver who used to stop in Gutu and whose number plate is all they have. A truck driver smuggles them to the border town of Beitbridge in Matabeleland in Southern Zimbabwe, where the human smuggler Mai Maria organises the dangerous flight through the Limpopo River.

In several instances the novel emphasises that their flight was not a free but a forced decision, as for example illustrated in the following quote:

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[3] Zimbabwe has a short but troubled history. The state was internationally isolated during the 15-year guerrilla war with black nationalist forces which resulted in the *de jure* sovereignty as Zimbabwe in April 1980. Once known as the jewel and bread basket of Africa for its prosperity and fertile farm land, the country has experienced widespread human rights violations since former Prime Minister Mugabe became President of Zimbabwe in 1987.

I look across to South Africa. It looks the same as Zimbabwe — same bushes, same trees, same sky. Everyone talks about the opportunities of good work with good pay. A better life there, they say, than in Zimbabwe. It's hard to imagine anything better than my life in Gutu before the soldiers came, but I have lived for only fourteen years (p. 86).

Deo and Innocent survive the perilous crossing of the river and eventually arrive at the Flying Tomato Farm. Following the book's intimate insight into the system of illegal immigration to South Africa, the ensuing chapters show both the refugees' often dire situation as well as the reasons for the xenophobic sentiments of the local population.

After the dangerous flight, the brothers look for some normality: "After all we had been through, I wanted to be in one place only" (p. 118). However, being beyond the borders of their home country, they are treated as being in another people's land. It does not take long until Deo and Innocent experience the hostility of the local population against refugees who are perceived as exacerbating their own difficult situation. The following excerpt illustrates the xenophobic sentiments the brothers encounter during their time at the Flying Tomato Farm as they are accused of taking away jobs from the local population as they do the same work for less money:

"Get out of here, Zimbo! What are you doing in Khomele?"

I ran over and faced the group of men.

"We pray here every Sunday," I said. "Why did you push my brother?"

"Because he's a lion from Zimbabwe and he comes here to eat our food," said a young man, pointing at Innocent.

"And he takes our work," said another man. He had the bloodshot eyes of someone who likes the taste of liquor.

[…]

"What do you get paid each month?" asked the man with the bloodshot eyes.

"Fifty rand," I answered, backing away.

"We cannot live for fifty rand a month, but you hungry lions don't know what real money is," said the younger man bitterly. "You are happy with little because you don't know any better. […]

We don't want kwerekwere here." (p.121 f.)

Here, Williams touches upon the challenges such as social and racial segregation, poverty, and high unemployment the New South Africa is facing as the country is still struggling to overcome the aftermath of apartheid. When Deo realises that their lives are once again threatened, they embark on a journey to Johannesburg. The same as for many other refugees from other parts of South Africa, for example the poor Eastern Cape province, as well as outside the country, Johannesburg represents the *Eldorado* or as Deo puts it: "Johannesburg. Jozi. I have heard about this place. Everyone talks about going to Jozi: plenty of work, plenty of money" (p. 127). However, upon arriving in Johannesburg they soon find out that as refugees they are unwanted. When they lose the last of their money, they ultimately end up in the Alexandra Township where they experience the poverty of township life, including the lack of housing, electricity, and water, and the daily discrimination against refugees in communities where "[v]iolence against foreign citizens and African refugees has become increasingly common and communities are divided by hostility and suspicion" (Crush & Pendleton, 2004, p. 4). One day, Deo and Innocent are taken in by a mixed group of refugees who live in a hole in a bridge, and for the first time in a long time, they experience a feeling of safety and security. A few months later, however, issues begin to build up and the local township population starts hunting foreigners:

> "All foreigners … out on the street, now!"
> "Ahmed" We know you are in there. Come out, now."
> "We are looking for foreigners!"
> "Where is your country? Go home!"
> "Kwerekwere, out now!" (p.155-156)
> …
> "Where are the kwerekwere?"
> "We will kill all kwerekwere."
> "Run! You are not wanted here." (p. 157)

Deo loses Innocent during the riots only to find him burnt to death a few hours later.

> And as he grabs me, I see the shape of a human head, lying on its side.
> the shape of an arm and a hand, stretched out toward the Bix-box.
> I don't feel myself falling, but I fall.
> I don't feel myself crying, but I cry.
> I don't hear myself screaming, but I scream.

I don't feel the hands trying to stop me from going to Innocent, but somehow I

reach the body of my brother, facedown on the ground, covered with rubble.

Then I stop screaming, stop crying, stop seeing … and feel nothing (p. 169).

Deo's story breaks off after the murder of his older brother and starts again one and a half years later. Tortured by feelings of guilt for his brother's death, he lives in the streets of Cape Town, in his "[…] glue-tube world [where] there are no decisions to take, no plans to make" (p. 173). His life, however, changes again when his football talent is discovered by Solomon Davids, the trainer of a street soccer team which trains for the Street Soccer World Cup tournament in Cape Town in 2010. Although he remains dislocated, the drill and the friends he finds on the team slowly bring Deo back to life. As the team is made up of street kids from different countries, Deo is forced to come to terms with his own identity and accept that he is more than "just" a refugee. Although the novel ends on a positive note with Deo playing in the World Cup, the idea of citizenship remains a conflictual space as he is not able to overcome his feelings of not belonging as the following quote illustrates:

"And how do you see your future in this country, Deo?"

"In five years' time, I want to be playing in the World Cup final."

"As a South African?"

"As who ever wants me" (p. 221).

Williams' novel is told from Deo's perspective and in the present tense, inviting the reader to experience Deo's life as a refugee from a very personal perspective. Through Deo and his brother Innocent, the reader learns about many of the grim issues in both the Zimbabwean and South African context where government oppression, poverty, violence, prejudice, and discrimination are part of daily reality. These issues in particular can help students in other countries understand that immediate, post-independence governing structures often display continuity with the exploitation and extraction processes of the colonial era. Here, South Africa's migration policy, which "[…] has been hampered by the country's unsavory immigration history, uncertainty about the compatibility between immigration and post-apartheid transformation, and a citizenry that shows no appetite whatsoever for immigration" (Crush, 2008, n.p.), may serve as an example. Immigration policy, in some places, has remained an instrument of ethnic domination. Working with the novel in the classroom also provides numerous opportunities for students to place both countries' challenges

within a global framework that shows how the (neo-colonial) actions of those in the students'
countries may contribute to these problems.

Reading *Now Is The Time For Running* in the Classroom

Without doubt, discussing Williams' *Now Is The Time For Running* in class has the potential
to bring to the surface debates over controversial issues such as identity, immigration, and (global)
citizenship, especially through Deo's self-perception as someone who does not belong. Moreover,
the sites of struggle depicted in the novel, including human and drug trafficking, poverty, violence,
and discrimination also allow for more general discussion of topics such as neo-colonialism and
global complicity: to what extent might "our" (daily) actions encourage injustices in countries such
as South Africa or Zimbabwe?

Despite the growing research in the field, the concept of critical global citizenship remains
fuzzy, which makes implementing ideas of critical global citizenship in the classroom a challenging
endeavour. Here, Davies' four components provide a useful model for developing students'
awareness of global issues and their ability to use their skills to achieve local and global change
(2004, p. 4; cf. Brigham, 2011, p. 15-43 for a similar model suggestion). The model describes
global citizenship as a series of skills students need in order to successfully engage in global
discourse and take action. While the model provides useful guidance for teachers who wish to
support their students in understanding valid concerns, it should not be implemented uncritically.
Especially the last step of the model presents teachers (and students) with certain challenges
because teachers cannot simply encourage or even require students to take part in political action, as
the numerous discussions around students skipping school to join the global Fridays For Future
climate strikes impressively illustrate. Moreover, students who have not achieved all of these aims
have not necessarily failed to become global citizens. Before discussing the model and its
implementation in more detail, a few words on how to approach the novel in class with students at
upper-intermediate level (B2). Reading an entire novel in a foreign language class is a challenge in
itself, especially in heterogeneous classrooms where there are different types of students and
varying levels of language proficiency in a single classroom. This is also true for students' reading
skills as they read at different paces. For the novel at hand, the teacher can either choose selected
scenes from the novel to be read and discussed in detail with the whole class or create an individual
reading scenario where students read the novel over a period of time while keeping a reading log.
The general idea of reading logs is that students read a given text (or excerpts) at their own pace,
while completing certain writing tasks (Eisenmann 2019, p. 88-91). As Eisenmann (p. 91) points

out: "A reading log is a very individualised form of dealing with literature in the EFL classroom because all students can read the text at their own pace and write down their individual findings." Depending on the group, these tasks can vary from student to student or groups of students. Students can collect information on can, among others, include important facts, information on certain characters or themes, linguistic aspects, or personal reactions to the text. The reading logs can also provide a basis for more creative tasks such as interviewing a character, rewriting the individual scenes or the ending of the novel, or designing a cover of drawing selected scenes. In order to help students to move from the personal account of Deo's childhood and teenage years to the larger political, cultural, and social context as well as the neocolonial implications of the novel, the following sample tasks could be included (a table can help students to structure the information):

- *Write a brief summary of each chapter.*
- *Collect information about the settings, structure, and plot.*
- *Give descriptions of the major characters (or one major character). How do they change in the course of the novel?*
- *Write down some questions you would like to ask the characters.*
- *Write down quotes you find important for discussing the novel later on.*
- *Which questions does the text leave you with?*
- *Which emotions are evoked by reading the text?*
- *What have you learned about Zimbabwe/South Africa?* (adapted from Eisenmann, 2019, p. 89-90)

More specifically, the four components of global citizenship (KASA) are:

- knowledge of current events across the globe as well as their economic and social implications,
- skills to critically analyse literary texts or media reports on these events,
- political skills, including persuasion, negotiation, lobbying, campaigning, and demonstrating, which enable students
- to take (joint) action, for example by using social media or other global forums.

As Davies (ibid.) states:

> These are all […] ingredients for a solid global citizenship education for peace
> that can produce active world citizens who understand the causes and effects of
> conflict, who do not join radical groups, who vote out politicians who go to war,

who do not support religious leaders who preach hate, and who join others to make their voice for peace more potent.

As far as the first component is concerned, the novel provides a cornucopia of opportunities for students to gain knowledge about the political, economic, and social situation in Zimbabwe and South Africa from both a diachronic and more contemporary perspective. At the same time, knowledge about the situation of internally displaced persons and refugees can be gained. Here, not only the literary text itself but also the extensive media coverage both from South Africa and around the world provide a rich and authentic collection of resources for students to develop their critical analysis skills of interpreting, judging, comparing, and evaluating. These resources could include South African newspaper websites[4], an overview over the HIV/AIDS situation in the country[5], or TED talks[6].

Questions students should discuss include, among many others:

- *Where am I getting my information about the situation of refugees and asylum seekers in South Africa from?*
- *How does this affect my knowledge base?*

The novel, although entirely told from Deo's perspective, offers the possibility to explore not only multiple viewpoints and behaviours but also a plethora of labels which can be analysed and discussed critically in class. While students should be encouraged to express their own questions about the text, potential questions for analysis might be:

- *Why does the local population have a largely negative and contemptuous attitude towards the refugees from Zimbabwe? How are the stereotypes about refugees reinforced by the local community and/or national government?*
- *Do you agree with the underlying idea in the novel that the international homeless football tournament in general and the South African team in particular are really free of any labels?*

Regarding the latter question, the following two quotes, representing two opposing standpoints, could be used as discussion prompts:

"Where you come from doesn't matter. Not for one moment," he added lamely.

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[4] A collection of links can be found here: https://www.w3newspapers.com/south-africa/.

[5] https://www.avert.org/professionals/hiv-around-world/sub-saharan-africa/south-africa.

[6] https://www.ted.com.

"Oh yes it does," I shouted, wiping the blood from my nose. "I'm not a South African, and I don't plan on becoming one. In this country I am the lowest of the low because I come from Zimbabwe. Where you come from does matter — it matters a lot. You tell us we'll be playing against people from Brazil, Australia, Canada, and Denmark. You think these people don't care where they come from?" (p. 193)

"They're not refugees. They're people," says T-Jay, cutting of the journalist. "I'm sick of these stupid labels —refugees, asylum seekers, homeless, black, white, colored, pink! Let's get one thing straight: On our team we don't care about labels, we care about good soccer players." (p. 220)

Labels which could be discussed based on the novel are, for example: Zimbabwean refugee, murderer, sex worker, day labourer, drug addict, street kid, or human trafficker. Looking at the situation from the perspective of those characters who are so-labeled will help students to develop the lens of their assigned identities and gradually develop empathy for their character. While students should be encouraged to conduct their own research on those labels, for example posters with images of human bodies representing a sex worker or refugee could be used to gather students' initial ideas about these groups. In a second set, students work more closely with the text and compare their own ideas of their assigned identities with the descriptions in the novel. Last but not least, the Street Soccer World Cup project, which has taken place in many countries around the world[7], can serve as an example of how becoming or acting as a global citizenship and building or participating in grassroots community development projects such as the football event for street kids are closely linked.

Conclusion

Michael Williams' highly acclaimed novel *Now Is The Time For Running* served as an example of how literary texts can be used as a prompt for initiating discussions about global issues and ultimately support them in becoming global citizens. On his journey, the main protagonist Deo almost exclusively faces poverty and prejudice. However, it is also a transformative journey for both Deo and the reader which sheds light on the situation of both South African locals as well as

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[7] More detailed information can be found on the project's website which is also suitable for classroom work: https://homelessworldcup.org/what-we-do/.

refugees in- and outside the country. Davies' four components were used as a framework for discussing the novel in class and supporting students in getting involved in global issues at a local level.

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Composing *Da You Shi* in English:

Chinese EFL Students' Perceptions and Desires to Write Poetry in English

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Abstract

Replicating Kaldina's (2018) study on Indonesian EFL students' perceptions and desires to write English poetry, this study investigated Chinese EFL students' perceptions and desires to write poetry in English through a culturally relevant poetry writing task. Sixty-seven ($N = 67$) Chinese EFL students completed an online survey, where they composed in English a *Da You Shi*, a Chinese poetic form, and responded to statements and questions regarding their perceptions and desires of writing *Da You Shi* and poetry in English. Specifically, with a focus on the role of *Da You Shi*, it was hypothesized that participants' cultural attachment to this culturally relevant genre correlates negatively with participants' perceived levels of anxiety, stress, and intimidation (Hong, Fang, Yang, & Phua, 2013). Statistical and thematic analyses revealed: 1) Participants perceived composing *Da You Shi* in English as a positive experience, 2) This writing experience significantly improved participants' confidence in writing English poetry, and 3) The aforementioned hypothesis was rejected. The results of this study indicate that culturally relevant poetry writing can offer EFL students a meaningful literacy experience with enjoyment and beneficial challenges and that English instructors should consider incorporating culturally relevant poetry writing as an effective EFL pedagogy in their class.

Key words: *Da You Shi*, culturally relevant poetry writing, Chinese EFL students, perceptions, desires, meaningful literacy

In Chinese literature, poetry has a revered status, which may create a genre phobia and overwhelm Chinese students when they are asked to compose poems (Garvin, 2013). Such genre phobia toward poetry writing, when situated in an EFL writing context, is naturally intensified to generate resistance with assumptions that "only professional, accomplished and first language English speakers write poetry" (Hanauer, 2012, p. 11). However, Hanauer (2012) argues that using poetry writing as a classroom pedagogy in the ESL/EFL classroom can promote meaningful literacy and humanize second and foreign language instruction by positioning the individual language learner at the center of the learning process. Specifically, by enabling ESL/EFL students to shift "from a decontextualized focus on code, communication and cognition to a focus on personal experience and expression" (Hanauer, 2012, p. 114), poetry writing creates opportunities for ESL/EFL students to engage in personally meaningful expressions and helps them to use English as "a personal, emotive and expressive resource" (Hanauer, 2012, p. 114). Therefore, to counter biases against ESL/EFL poetry writing and to respond to researchers' (e.g., Hanauer, 2012; Kaldina, 2018) call to explore poetry writing as an L2 pedagogy, I replicated the research design of Kaldina (2018), which investigated Indonesian EFL students' perceptions and desires to write poetry in English by incorporating *Pantun*, an Indonesian poetic genre. In my study, with a different linguistic and cultural context and a different population, I invited Chinese EFL students who majored in English at a Chinese university to compose in English *Da You Shi*, a local Chinese poetic form, to examine how this culturally relevant writing task affected Chinese EFL students' perceptions and desires of English poetry writing.

Like other scholars who studied incorporating local poetic forms in English poetry writing (e.g., Akiyoshi, 2017; Iida, 2012; Iida, 2017; Kaldina, 2018), the design of my study provided Chinese EFL students with scaffolded challenges. By asking participants to "refract[ing] personal knowledge and experience through an English lexicon" (Garvin, 2013, p. 81), this study challenged Chinese students to compose poetry, a less familiar genre, in their foreign language; meanwhile, by associating poetry writing with a Chinese poetic form and its textual features, my study prompted Chinese students to draw on their Chinese cultural knowledge as a resource. Furthermore, this *Da You Shi* writing assignment qualifies a meaningful literacy writing task because it placed Chinese EFL students at the center of the composing process by incorporating a culturally relevant poetic genre, which might "widen[ing] one's expressive resources and position[ing] oneself in a multicultural and multilingual world" (Hanauer, 2012, p. 114). As such, the goal of this study was to further examine the applicability of poetry writing as an EFL pedagogy, with a specific focus on

combining English writing with local poetic forms from EFL students' cultures. Specifically, this study aims to seek answers to the three research questions:

1. In what ways do Chinese EFL students perceive writing *Da You Shi* in English?

2. In what ways does writing *Da You Shi* in English influence Chinese EFL students' perceived ability as a writer of English?

3. In what ways does Chinese EFL students' cultural attachment to *Da You Shi* correlate with their perceived experience of composing *Da You Shi* in English?

Literature Review

Poetry writing in the ESL/EFL classroom has recently received increasing scholarly attention (e.g., Disney, 2014; Hanauer, 2010; Hanauer, 2012; Hanauer, 2014; Hanauer & Liao, 2016; Hauer & Hanauer, 2017; Liao & Roy, 2017). Incorporating poetry writing in the ESL/EFL classroom can create beneficial learning opportunities for ESL/EFL students, such as engaging students in meaningful literacy experiences (Hanauer, 2012), helping students develop awareness of self-expression (Iida, 2012), and creating a venue for students to express their emotions (Chamcharatsri, 2013). With these various benefits offered by L2 poetry writing, more empirical research is needed to further explore the effect and applicability of poetry writing as an L2 pedagogy.

Among the research on teaching poetry writing to ESL/EFL students, a recent line of inquiry has focused on engaging ESL/EFL students in composing English poetry in a poetic form from their home culture. Having ESL/EFL students compose English poetry in local poetic forms such as *Haiku* from Japan (Akiyoshi, 2017; Iida, 2012; Iida, 2017) and *Pantun* from Indonesia (Kaldina, 2018) is reported to be a valuable practice that can raise students' awareness of voice (Akiyoshi, 2017; Iida, 2017), allow students to develop their L2 linguistic awareness (Iida, 2012), and increase students' enjoyment, language competence, creativity, and confidence (Kaldina, 2018). For instance, through an online survey where participants composed *Pantun* in English and responded to statements and questions regarding their perceptions of the composing experience, Kaldina (2018) studied 127 Indonesian EFL undergraduate students' perceptions and desires to write poetry in English. Based on statistical and thematic analyses, Kaldina (2018) revealed two findings: 1) The majority of the participants reported writing *Pantun* or poetry in English as a challenging yet valuable and enjoyable writing task, and 2) The *Pantun* writing experience significantly enhanced the participants' perceived ability to write poetry.

Culturally relevant L2 poetry writing, i.e., combining L2 poetry writing with local poetic genres from ESL/EFL students' home cultures, are not only endorsed by the empirical research above but also align with the philosophical and theoretical underpinning of meaningful literacy instruction (Hanauer, 2012). Incorporating poetic genres that ESL/EFL writers feel culturally attached to and prompting them to tap into their cultural knowledge as resources, culturally relevant L2 poetry writing creates "a personally contextualized, meaningful activity" (Hanauer, 2012, p. 106). As a form of meaningful literacy instruction, culturally relevant L2 poetry writing does not only position writers at the center of the composing experience but also offer "a sense of depth and ownership" (Hanauer, 2012, p. 109), affecting writers' composing experiences at both emotional and cognitive levels. Based on the potentially beneficial influence on ESL/EFL students (e.g., Hanauer, 2012; Kaldina, 2018), culturally relevant L2 poetry writing is worth more academic attention to delve into how such writing tasks affect ESL/EFL students' writing experience, with student perception as a promising and important research direction.

Therefore, to further explore poetry writing as an L2 pedagogy of meaningful literacy and to answer Kaldina (2018) call for more empirical studies on culturally relevant L2 poetry writing in EFL contexts, I replicated Kaldina's (2018) study and adapted it to the population of Chinese EFL students with *Da You Shi*, a Chinese rhyming poetic form that originates from the Tang Dynasty and aims to create a humorous or sarcastic effect (Li, 2009). By engaging participants in a *Da You Shi* writing task followed by statements and questions, this study investigated Chinese EFL students' perceptions and desires to write English poetry in the culturally relevant genre of *Da You Shi*.

In Kaldina (2018), an important rationale to adopt *Pantun* as the form for English poetry writing lies in Indonesian students' familiarity with *Pantun* and the use of *Pantun* as "an embodiment of local culture" (p. 17). While she provides a rigorous description of participants' perceptions of *Pantun* writing in English, Kaldina (2018) does not elicit direct responses from participants regarding their perceived attachment to *Pantun*, thus providing no direct evidence to demonstrate that students' positive perceptions of *Pantun* writing in English correlated to their cultural attachment to this poetic form. To bring Kaldina's (2018) study to a deeper level and to achieve a more nuanced understanding about how participants' cultural attachment to their local poetic form influences their experience of writing *Da You Shi* in English, I measured cultural attachment in my survey and examined its correlation with participants' perceptions. Based on Hong, Fang, Yang, and Phua (2013)'s definition of cultural attachment, i.e., forming secure attachment to one's culture can help sojourners to cope with anxiety and stress and gain a sense of safety, I hypothesized that there is a negative correlation between participants' cultural attachment

to *Da You Shi* and their perceived levels of anxiety, stress, and intimidation in their *Da You Shi* composing experience.

Methods

Data Collection

With Institutional Review Board approval (IUP Log No. 18-225), a research invitation message that contained the link to an online survey (Qualtrics) was distributed via email to instructors at the School of International Studies at Sun Yat-sen University in China. These instructors forwarded the invitation message to their English-major Chinese EFL students via email. Meanwhile, the investigator posted an invitation message on WeChat, a popular social media application in China, inviting students to complete the online survey and help spread the invitation message through their personal network. Participation in this study was voluntary and participants' confidentiality was ensured. Although instructors helped distribute the online survey among students, instructors did not require, interfere with, or comment on students' participation in the online survey.

Participants

Sixty-seven (*N* = 67) participants above the age of 18 completed the survey. The participants were all Chinese EFL students who majored in English at the School of International Studies at Sun Yat-sen University in China, including 2 sophomores, 16 juniors, 22 seniors, and 27 graduate students. Fifty-eight of them identified as female, 8 identified as male, and 1 identified as other. One participant reported having 3-6 years of experience learning English, 18 participants reported 7-10 years, and 48 participants reported more than 10 years. Despite the mixed levels of participants, for the purpose of this study, I regard all the participants as Chinese EFL students who might potentially benefit from *Da You Shi* writing because of their shared cultural background. In addition, it is noteworthy that all the participants are English-major students from Sun Yat-sen University, a high-rank key university in Mainland China, which is indicative of the participants' relatively high proficiency of English, although no numerical measure was conducted to report the participants' English proficiency.

Instrument

With a shared goal to inquire into the feasibility of L2 poetry writing pedagogy, my instrument adopted the majority of Kaldina's (2018)'s design, an effective mixed-method study that

examined EFL students' perceptions and desires to write English poetry in an Indonesian poetic form. Meanwhile, with participants from a different cultural background, focusing on a different poetic form, and with an additional goal to examine the role of cultural attachment, I adapted my instrument to my research context and population and added four components to measure participants' cultural attachment, i.e., participants' perceived stress and intimidation as well as their perceived familiarity and cultural knowledge of *Da You Shi*. As is illustrated by Figure 1, I required Chinese EFL students to complete an online survey, where the participants composed a *Da You Shi* in English and responded to statements and questions regarding their perceptions and desires of writing poetry in English.
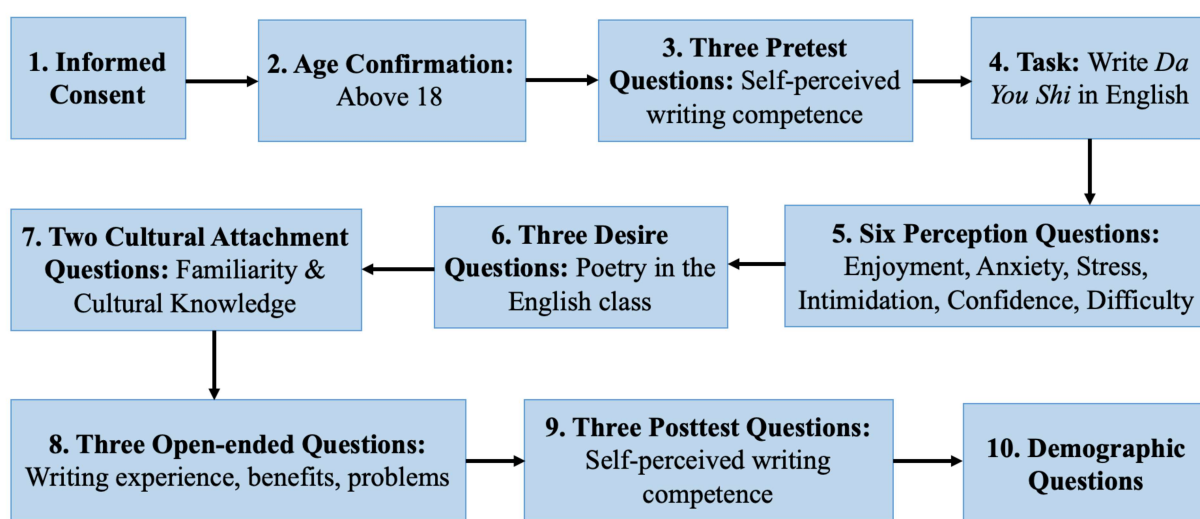

Figure 1. Content and procedures of the instrument

Specifically, after signing informed consent and confirming their age (Steps 1 & 2), on a 7-point rating scale, participants would respond to three pretest statements regarding their self-perceived English writing competency (Step 3), which is followed by a *Da You Shi* writing task (Step 4). To guide participants to compose *Da You Shi* in English, detailed instructions with an encouraging tone are offered, featuring three key characteristics of Chinese *Da You Shi*, i.e., consisting of four lines, with an end rhyme, and producing a sarcastic and/or funny effect. Besides the instructions, the below *Da You Shi* written by the author was provided as an example:

Title: P.H.D.

(1) Reading, writing, never end.

(2) Falling asleep with my pen.

(3) The three letters are NOT far away?

(4) Can't help asking: WHEN, WHEN, WHEN?!

After completing the *Da You Shi*, participants would respond to six statements regarding their perceived enjoyment, anxiety, stress, intimidation, confidence, and difficulty during their composing experience on a 7-point rating scale (Step 5). Then, participants would respond to three statements regarding their desire to write poetry in English (Step 6) and two statements regarding their familiarity and cultural knowledge of the poetic form of *Da You Shi* (Step 7), all on a 7-point rating scale. What followed were three open-ended questions concerning participants' *Da You Shi* writing experience and the potential benefits and problems of writing English poetry (Step 8). Before proceeding to answer demographic questions about their age, gender, class standing, and years of studying English (Step 10), participants would respond to three posttest statements regarding their self-perceived English writing competency (Step 9). The complete survey is presented in the appendix.

Data Analysis
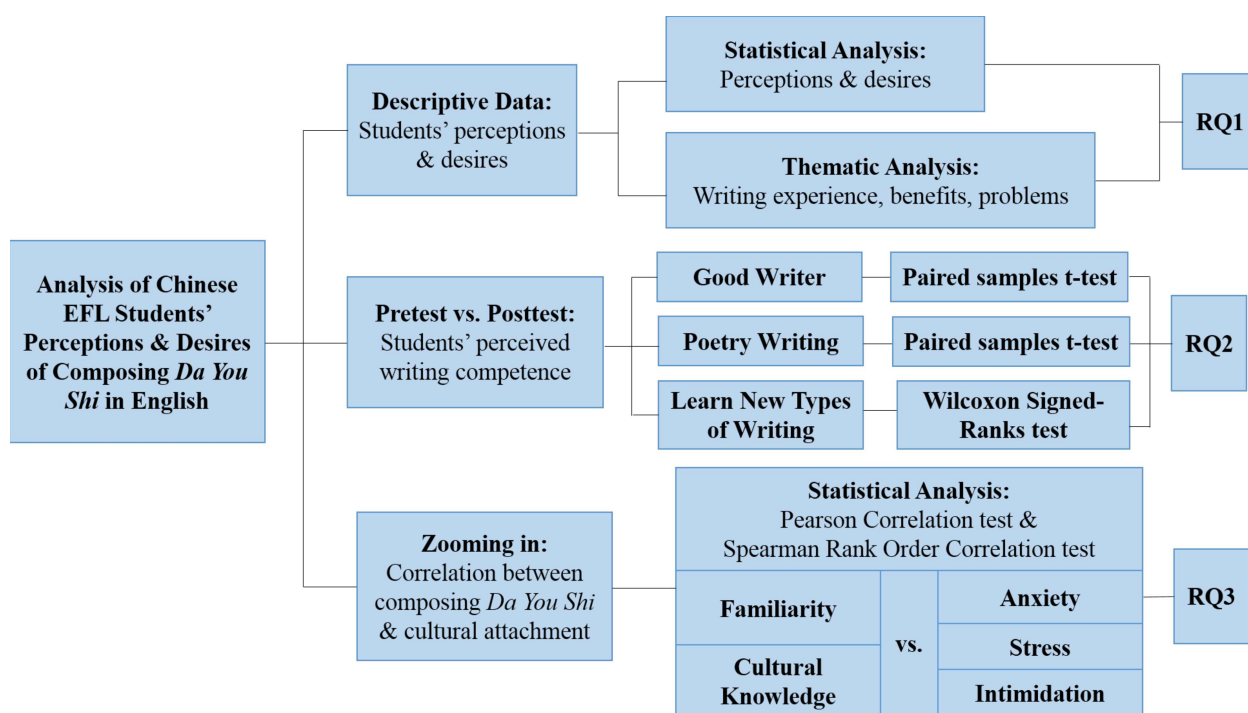
Figure 2. A schematic outline of research foci and data-analyses

As illustrated by Figure 2, a variety of modes of data analysis was involved in this study. For Research Question 1, I adopted descriptive statistical analyses and an exploratory thematic analysis to describe participants' perceptions of writing *Da You Shi*, their desires to compose more *Da You Shi* and poetry, their experience of writing *Da You Shi* in English, and their perceived benefits and problems of poetry writing. For Research Question 2, based on the normality of the data, I conducted two paired samples t-tests and a Wilcoxon Signed-ranks test to examine whether

the participants' pre- and post-test ratings (their self-perception as a good writer, their ability to write poetry in English, and their confidence to learn new types of English writing) changed significantly after composing the *Da You Shi*, which helps us to understand how the *Da You Shi* writing experience influenced the participants' self-perceived writing competence. For Research Question 3, I conducted two Pearson Correlation tests and a Spearman Rank Order Correlation test to examine the role of cultural attachment in participants' *Da You Shi* writing experience.

Results

RQ1: In what ways do Chinese EFL students perceive writing *Da You Shi* in English?

Statistical analysis: Perceptions. Descriptive data (Table 1) indicates that on a 7-point rating scale, the 67 participants in general perceived composing *Da You Shi* in English as an enjoyable experience (M = 5.4) with moderate difficulty (M = 3.69), which to some degree improved their confidence as a writer (M = 4.67) and caused low anxiety (M = 2.88).

Statistical analysis: Desires. Descriptive data (Table 2) indicates that on a 7-point rating scale, the 67 participants expressed their willingness to compose additional *Da You Shi* (M = 5.24) and more poetry (M = 4.94) in their English class; they would also like more variety for the English writing tasks in the English class with a high Mean (5.54).

Thematic analysis: Experiences, benefits, and problems of Composing *Da You Shi* in English. Participants' responses to the three open-ended questions were coded through a two-pass open thematic analysis, resulting in major categories demonstrating participants' perceived experience, benefits, and potential problems of composing *Da You Shi* in English (Table 3) rendered in three themes:

1. In terms of perceived experience of composing *Da You Shi* in English, on the one hand, participants overwhelmingly reported enjoying this writing experience, with 85 references of positive feelings such as interest, fun, enjoyment, satisfaction, self-expressing, etc., contrasted with 5 references of neutral feelings and 4 references of negative feelings. On the other hand, the participants reported experiencing various challenges in terms of rhyming requirements, inspiration, background knowledge, and vocabulary (44 references).

2. Participants recognized the *Da You Shi* writing task as rewarding with benefits such as the potential to improve their English proficiency (38 references), to arouse their interest in English (19 references), and to increase their knowledge about English writing and poetry (19 references).

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3. As for potential problems of composing *Da You Shi* in English, participants voiced their concerns about the linguistic and genre demands, e.g., the demanding requirements of poetry writing (33 references), students' limited English proficiency (31 references), etc.

RQ 2: In what ways does writing *Da You Shi* in English influence Chinese EFL students' perceived ability as a writer of English?

Based on the descriptive analysis in SPSS, participants' pretest and posttest ratings of their perceptions of being a good writer of English and those of their perceived ability to write poetry in English are normally distributed, while their posttest ratings of their perceived abilities to learn new types of English writing are not normally distributed. Thus, I conducted two paired samples t-tests (Table 4) and a Wilcoxon Signed-Ranks test (Table 5) to compare participants' pre- and post-test ratings of their self-perceived writing competence, with the following results:

1. There was no significant difference in participants' perceptions of being a good writer of English between their pretest ratings (M = 4.27, SD = 1.462) and their posttest ratings (M = 4.37, SD = 1.380); t (66) = -0.701, p = 0.486.

2. There was a significant difference in participants' perceived ability to write poetry in English between their pretest ratings (M = 3.44, SD = 1.599) and their posttest ratings (M = 4.61, SD = 1.299); t (65) = -6.525, p = 0.0001.

3. There was no significant difference in participants' perceived abilities to learn new types of English writing between their pretest ratings (M = 5.23, SD = 1.322) and their posttest ratings (M = 5.46, SD = 1.185); Z = -1.687, p = 0.092.

RQ 3: In what ways does Chinese EFL students' cultural attachment to *Da You Shi* correlate with their perceived experience of composing *Da You Shi* in English?

To examine the hypothesis that there is a negative correlation between participants' cultural attachment to *Da You Shi* (familiarity with and cultural knowledge about *Da You Shi*) and their perceived levels of anxiety, stress, and intimidation, based on the normality of my data set, I conducted two Pearson Correlation tests and four Spearman Rank Order Correlation tests, revealing the following results (Tables 6 and 7):

1. There was a very weak, non-significant, positive correlation between participants' anxiety and their familiarity with *Da You Shi*, r = 0.143, *N* = 67, p = 0.249.

2. There was a very weak, non-significant, negative correlation between participants' anxiety and their cultural knowledge about *Da You Shi*, r = -0.004, *N* = 67, p = 0.971.

3. There was a very weak, non-significant, positive correlation between participants' stress and their familiarity with *Da You Shi*, $r_s = 0.109$, $N = 67$, p = 0.380.

4. There was a very weak, non-significant, positive correlation between participants' stress and their cultural knowledge about *Da You Shi*, $r_s = 0.149$, $N = 67$, p = 0.228.

5. There was a weak, non-significant, negative correlation between participants' intimidation and their familiarity with *Da You Shi*, $r_s = -0.229$, $N = 67$, p = 0.062.

6. There was a very weak, non-significant, negative correlation between participants' intimidation and cultural knowledge about *Da You Shi*, $r_s = -0.149$, $N = 67$, p = 0.230.

Based on the results above, the hypothesis regarding the negative correlation between participants' cultural attachment to *Da You Shi* and their perceived levels of anxiety, stress, and intimidation is either rejected or supported only with a weak/very weak, non-significant negative correlation. That is to say, despite the natural assumption that culturally relevant poetry writing might help reduce EFL students' negative emotions during their composing experience, such an assumption is not supported statistically in my study. However, it does not mean that EFL students' familiarity with and cultural knowledge about *Da You Shi* did not play an important role in their composing experience; rather, further studies, especially those employing methods such as post-composing interviews and think-aloud protocols, are needed to delve into the role of culturally relevant genres in ESL/EFL students' composing experience.

Discussion

Key Findings

With a mixed-method research design, three key findings were achieved regarding the sixty-seven Chinese EFL students' *Da You Shi* writing experience in this study:

1. Participants in general perceived composing *Da You Shi* in English as an enjoyable experience with beneficial linguistic and genre challenges, which improved their confidence as a writer, offered them a sense of achievement, and caused relatively low anxiety. They expressed desires to both write more poetry in English and to welcome more variety of English writing in the English class.

2. Participants' perceived competence as a writer of English and their perceived abilities to learn new types of writing did not improve significantly after the poetry writing task. However, the *Da You Shi* writing experience significantly improved the participants' confidence in writing poetry in English.

3. The hypothesized negative correlation between participants' cultural attachment to *Da You Shi* and their perceived levels of anxiety, stress, and intimidation was not supported statistically.

Culturally Relevant Poetry Writing: An Enjoyable Experience with Valuable Challenges

Having replicated and adapted Kaldina's (2018) research design, my study largely corroborates Kaldina's (2018) findings in terms of EFL students' perceptions and desires of composing English poetry in a culturally relevant poetic form. Overall, participants in both Kaldina's (2018) and my studies reported perceiving English poetry writing as an enjoyable experience with valuable challenges; similarly, both studies revealed that the poetry writing experience significantly improved participants' confidence to write poetry in English and that participants expressed desires to write more poetry in the English classroom. Furthermore, the aggregation of Kaldina's (2018) and my studies does not only attest to the positive influence of culturally relevant poetry writing on EFL students but also align with other studies on L2 poetry writing with alternative foci. For example, our studies are in line with the findings of Hanauer and Liao (2016), which suggests that creative writing engaged L2 writers in more positive experiences compared with academic writing. Similarly, with scholars such as Akiyoshi (2017), Iida (2012; 2017) reporting multiple benefits of culturally relevant poetry writing, our studies add to L2 poetry writing scholarship by revealing the positive affect that EFL students might experience in culturally relevant poetry writing.

Besides the positive influence of culturally relevant poetry writing on EFL students' writing experience and confidence revealed by Kaldina (2018) and my study, my thematic analysis provides a nuanced understanding of my participants' perceptions of the *Da You Shi* writing experience. First, although my participants did address the difficulty of English poetry writing, they also reported achieving a sense of satisfaction by overcoming the linguistic and genre challenges, which can be illustrated by one of the participants' comments: "At first, it was a little bit difficult because I couldn't think of the words that rhyme. But later, I somehow smoothly figured it out during the writing process. When I finished writing it, I felt very satisfied." Second, the benefits and potential problems of English poetry writing perceived by the participants interestingly overlapped, which further confirms the coexistence of benefits and challenges of English poetry writing. It is noteworthy that one of the most salient problems pointed out by the participants was students' lack of English proficiency, while improving English proficiency was meanwhile the biggest benefit

identified by the participants. Similarly, on the one hand, the participants listed the demanding requirements of poetry writing as a potential problem; on the other hand, they also reported gaining knowledge about English writing and English poetry by navigating the demanding requirements of poetry writing. Such overlapping of the perceived benefits and problems is echoed by the participants' reported enjoyable experiences of composing *Da You Shi* in English: although composing poetry in English poses linguistic and genre challenges to EFL students, these challenges are beneficial and can be turned into opportunities for linguistic and rhetorical development, thus providing a sense of achievement arising from writerly growth.

Therefore, we can speculate, the challenges of English poetry writing did not prevent students from completing the writing task; rather, once students overcame the challenges, they not only produced an English poem but might also harvest a sense of satisfaction. Thus, I argue that EFL students' genre phobia toward English poetry writing (Garvin, 2013) might be more or less subjective and grounded in assumptions based on cultural values and personal beliefs. To help their students overcome such phobia, EFL instructors could engage them in culturally relevant poetry writing, which is a powerful means to scaffold EFL students in overcoming their genre phobia by providing them with a positive composing experience and enhancing their confidence as a writer.

Culturally Relevant Poetry Writing: An Opportunity for Meaningful Literacy

By examining the correlation between Chinese EFL students' cultural attachment to their local poetic form and their composing experience, my study moves beyond Kaldina' (2018) and initiates a new line of inquiry to investigate the role of cultural attachment in EFL students' writing. Based on my results, participants' cultural attachment to their local poetic form did not tend to correlate negatively with participants' perceived levels of anxiety, stress, and intimidation. However, a lack of statistical correlation does not mean that incorporating EFL students' cultural poetic forms in English poetry writing is meaningless; instead, culturally relevant poetry writing is a valuable literacy practice because it can provide EFL students with an opportunity to engage in meaningful literacy (Hanauer, 2012). With Kaldina's incorporation of *Pantun* and my incorporation of *Da You Shi* as a cultural poetic form as examples, culturally relevant poetry writing engages EFL writers in a personally contextualized, meaningful activity and enhances their expressive needs (Hanauer, 2012), which is supported by the qualitative results in my study. Specifically, my participants reported finding it easy to express themselves while composing the *Da You Shi* (11

instances) and finding the *Da You Shi* writing experience to improve their self-expression and provoke their thoughts (16 instances).

However, besides recognizing the value of culturally relevant poetry writing in generating meaningful literacy, I also remind readers of a possible constraint revealed by my data. Whereas meaningful literacy instruction aims to offer "a sense of depth and ownership" (Hanauer, 2012, p. 109), the qualitative results in my study revealed that my participants found it difficult to meet the dual requirements of rhyming and self-expression, as is demonstrated by a comment: "I felt frustrated when I couldn't find a rhyme to express what I want to say and have to change my idea." That is to say, although culturally relevant poetry writing can facilitate EFL students' self-expression by engaging them in meaningful literacy, the specific genre requirements might on the other hand restrict the content and hinder the depth of EFL students' expression in their poems. Without room to delve into the potential conflicts between writers' expressive needs and the poetic genre requirements in this study, I encourage future research to explore this topic.

Conclusion

To conclude, my study has corroborated and extended scholarship on L2 poetry writing. By incorporating poetic genres from EFL students' cultures, culturally relevant poetry writing is proved to provide EFL writers with an enjoyable composing experience, improve their confidence in English poetry writing, and engage them in meaningful literacy through scaffolded challenges. Despite the common genre phobia against L2 poetry writing, poetry writing as a pedagogy has the potential to enrich the EFL classroom by contributing a wider variety of linguistic and genre challenges. Therefore, I encourage EFL instructors to design their own culturally relevant poetry writing tasks to introduce their students to poetry writing and to guide them to capitalize on their knowledge of specific poetic genres in their cultures. EFL instructors should be sure to provide their students with necessary scaffolding, such as giving clear instructions, providing illustrative examples, and using encouraging language. In addition, culturally relevant writing tasks can be coupled with oral/written discussions to help EFL students to reflect on the benefits, challenges, and strategies that they perceive, encounter, or employ in the composing experience, thus raising their genre, linguistic, and cultural awareness. In short, I recommend that culturally relevant poetic writing be incorporated as an ESL/EFL pedagogy and a form of meaningful literacy to facilitate EFL students' writerly growth through beneficial challenges.

Two limitations of my study warrant future research: first, my study asked participants to respond to perception questions immediately after they completed their *Da You Shi*, which might

have influenced my participants' responses to some degree. Alternatively, a longitudinal study or an embedded teacher study could mitigate the influence and yield more valid outcomes. Additionally, by examining the role of cultural attachment via Likert scale questions, my study is only the beginning of a larger conversation about how EFL students' cultural attachment to certain poetic forms influences their composing experience. Thus, I call on interested researchers to conduct more rigorous inquiry, especially through open-ended questions and post-composing interview to generate a more in-depth understanding of EFL students' perceptions of the role of cultural attachment.

Acknowledgments

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Table 1

Descriptive Analysis of Students' Perceptions of Composing Da You Shi in English (N=67)

Item	Mean	SD	Skewness	95% Confidence Internals	
				Upper	Lower
Writing *Da You Shi* in English was an enjoyable experience.	5.40	1.268	-1.407	5.09	5.71
Writing *Da You Shi* in English made me feel anxious.	2.88	1.387	0.887	2.54	3.22
Writing *Da You Shi* in English gave me confidence as a writer.	4.76	1.169	-.396	4.48	5.05
Writing *Da You Shi* in English was difficult.	3.69	1.459	.267	3.33	4.04

Table 2

Descriptive Analysis of Students' Desires to Compose poetry in English (N=67)

Item	Mean	SD	Skewness	95% Confidence Internals	
				Upper	Lower
I would like to write additional *Da You Shi* in English in my English class.	5.24	1.195	.920	4.95	5.53
I would like to write more poetry in my English class.	4.94	1.413	-.888	4.60	5.28
I would like more variety for the English writing tasks in my English class.	5.54	1.439	-1.744	5.19	5.89

Table 3

Thematic Analysis of Students' Perceived Experiences, Benefits, and Problems

Item	Major Categories	References
Experience	Positive feelings (interesting, fun, enjoyable, satisfaction, easy for self-expression, etc.)	85
	Neutral feelings	5
	Negative feelings	4
	Challenges of composing *Da You Shi* (rhyming, requiring inspiration and background knowledge, vocabulary, etc.)	44
Benefits	Improving English proficiency	38
	Arousing interest in English learning	19
	Increasing knowledge about English writing and poetry	19
	Improving self-expression & provoking thinking	16
	Positive affective impact	16
Problems	Demanding requirements	33
	Students' limited English proficiency	31
	Students' lack of background knowledge about poetry	13
	Students' lack of creativity	3
	Poetry writing is not suitable for everyone	1
	Poetry writing focuses less on grammar	1

Table 4

Paired Samples T-test Results of Perceived Abilities: Pretests and Posttests

Item	Pretest		Posttest		t-test	p	N
	Mean	SD	Mean	SD			
I am a good writer in English.	4.27	1.462	4.37	1.380	-.701	.486	67
I can write poetry in English.	3.44	1.599	4.61	1.299	-6.525	.000*	66

Note. *p＜0.05

Table 5

Wilcoxon Signed-Ranks Test Result of Perceived Abilities to Learn New Types of English Writing: Pretests and Posttests

Item	Pretest		Posttest		Z	p	N
	Mean	SD	Mean	SD			
I can learn new types of English writing.	5.23	1.322	5.46	1.185	-1.687	.092	66

Table 6

Pearson Correlation between Students' Anxiety and their Familiarity with and Cultural Knowledge about Da You Shi (N=67)

		I'm familiar with *Da You Shi* in Chinese.	I have cultural knowledge of the poetic form of *Da You Shi*.
Writing *Da You Shi* made me feel anxious.	Pearson Correlation	.143	-.004
	Sig. (2-tailed)	.249	.971

Table 7

Spearman Rank Order Correlation among Students' Stress and Intimidation and their Familiarity with and Cultural Knowledge about Da You Shi (N=67)

		I'm familiar with *Da You Shi* in Chinese.	I have cultural knowledge of the poetic form of *Da You Shi*.
When I wrote *Da You Shi* in English, I felt stressed.	Correlation Coefficient	.109	.149
	Sig. (2-tailed)	.380	.228
When I wrote *Da You Shi* in English, I felt intimidated.	Correlation Coefficient	-.229	-.149
	Sig. (2-tailed)	.062	.230

Appendix

Complete survey (1=Strongly Disagree, 2=Disagree, 3=Somewhat Disagree, 4=Neither Agree or Disagree, 5= Somewhat Agree, 6=Agree, 7=Strongly Agree)

Category	Statements	1 2 3 4 5 6 7
Pre-test	1. I'm a good writer.	
	2. I can write poetry in English.	
	3. I'm confident that I can learn new types of English writing.	
Writing Task	In this section, I invite you to participate in a fun writing activity: you might have heard about, learned about, or even written *Da You Shi* (打油诗) in Chinese; now, you are going to write a four-line *Da You Shi* in English! Here is some useful information that could help you get started:	

- It consists of four lines
- Each line consists of similar numbers of words/syllables. (This requirement is flexible. Just try your best.)
- It produces a sarcastic or funny effect.
- The rhyming scheme is a-a-a-a or a-a-b-a (namely, the last syllables of three or four lines need to rhyme).
- A title is optional.

Here is an example:
Title: P.H.D.
(1) Reading, writing, never end.
(2) Falling asleep with my pen.
(3) The three letters are NOT far away?
(4) Can't help asking: WHEN, WHEN, WHEN?!

Although some people might consider poetry writing to be difficult, especially in a foreign language, I want you to relax and keep in mind that *Da You Shi* does not require writers to possess high levels of literary knowledge, because it does not have strict restrictions for tone or couplet (对偶). Try your best—you can do it!

- Now, with the instructions and example above, create a four-line *Da You Shi* with whatever theme you like. Since *Da You Shi* usually aims to create a sarcastic and/or funny effect, you can think about what you would like to criticize, satire, or make fun of, etc.
- Take your time and feel free to consult a dictionary.
- Be creative, have fun, and we would love to see your original work😊

Category	Statements	1 2 3 4 5 6 7
Perceptions	1. Writing *Da You Shi* in English was an enjoyable experience.	
	2. Writing *Da You Shi* in English made me feel anxious.	
	3. When I wrote *Da You Shi* in English, I felt stressed.	
	4. When I wrote *Da You Shi* in English, I felt intimidated.	
	5. Writing *Da You Shi* in English gave me confidence as a writer.	
	6. Writing *Da You Shi* in English was difficult.	
	7. I would like to write additional *Da You Shi* in English in my English class.	
	8. I would like to write more poetry in English in my English class.	
	9. I would like more variety for the English writing tasks in my English class.	

Cultural Attachment	1.	I'm familiar with *Da You Shi* in Chinese.
	2.	I have cultural knowledge of the poetic form of *Da You Shi*.

Open-ended Questions

1. Think about your experience of writing *Da You Shi* in English just now. What was it like for you to write this sort of poem? In the box below please describe your feelings or impressions of writing the poem you wrote above.

2. In the text box below, please answer the following question: What are the benefits of writing *Da You Shi* in English for Chinese students?

3. In the text box below, please answer the following question: What are the problems of writing *Da You Shi* in English for Chinese students?

Post-test

1. I'm a good writer.

2. I can write poetry in English.

3. I'm confident that I can learn new types of English writing.

Demographic Questions

1. What is your age?
   ○ 18-22
   ○ 22-24
   ○ Above 24
2. What gender do you identify with?
   ○ Male
   ○ Female
   ○ Other
3. What is your class standing?
   ○ Freshman
   ○ Sophomore
   ○ Junior
   ○ Senior
   ○ Graduate student
4. How many years have you studied English?
   ○ 3-6 years
   ○ 7-10 years
   ○ More than 10 years

Conference Report: PanSIG 2019, Konan Cube, Nishinomiya (May 30-31, 2019)

Simon Bibby
Kobe Shoin Women's University
Vicky Richings
Kobe Shoin Women's University

Overview of the JALT PanSIG Conference

The 2019 PanSIG Conference was held at Konan University's "Cube" building in Nishinomiya, 30-31 May. Nishinomiya City is conveniently equidistant between Osaka and Kobe in the Kansai area of western Japan. Konan's Cube building was built only in the last few years, with direct input to architects from senior teaching staff, and impresses with its student-focused design, wealth of natural light, and multiple open learning spaces.

The venue served its purpose very well. In passing, it is worth noting the issues that need to be considered when choosing host venues for major events, to perhaps help readers who see themselves as future organisers to anticipate and plan effectively. Proximity to a train station is essential, and Konan Cube is directly outside a major train station with express connection to both Kobe and Osaka. Attendees need to be able to readily find food and drink, within the venue and outside. Almost next to the venue is a major shopping mall, that offers a wide range of eateries. Inexpensive food and drink was available within the venue too. Elevators are often an issue and previous JALT venues have suffered on this account on occasion, causing some past attendee griping — too many people needing to go up and down between several floors throughout the day constantly, with insufficient means to do so. Here there were many rooms of sufficient size to use on each floor, and enough elevators to manage this heavy traffic flow.

The PanSIG conference is the second largest conference organised by JALT NPO after the main international conference held in November each year. The event is organised by and for the many Special Interest Groups (SIGs) that exist within JALT and their members. The Literature in Language Teaching SIG was founded in 2011, and is one of 27 SIGs, of which most or all participate at the annual PanSIG event.

The Literature in Language Teaching SIG hosts a forum at both major events each year. LiLT SIG has varied the Forum format over the last few years, with varying numbers of presenters in longer or shorter time slots. The officers' aim has been to balance what we might view as member supply and demand — the desire for academic professionals to present and share their

ideas, duly noting the professional requirements to do so (building CVs for jobs, promotions…), while providing attendees with helpful and thought-provoking product / approaches to take back to their own classrooms. In short, well-conceived ideas to help them to do their jobs better.

The PanSIG 2019 LiLT SIG Forum

Simon Bibby
Kobe Shoin Women's University
Paul Hullah
Meiji Gakuin University
Iain Maloney
Nagoya University of Foreign Studies
Vicky Richings
Kobe Shoin Women's University
Akira Watanabe
University of Yamanashi

This year, five speakers were invited to present at the conference, on Sunday, 19th May. The LiLT SIG forum was set for 90 minutes, with multiple speakers followed by an open discussion.The theme was driven by perhaps the most oft-asked question of officers, which is "What texts can we use in language classes?" The title for our forum thus became "Texts that work," and SIG members were invited to submit proposals on this theme, featuring discussion not just of English as a Foreign Language (EFL) but also of Spanish and Japanese as foreign languages here in Japan.

In the forum, Simon Bibby outlined the day's proceedings and opened the discussion addressing typical reasons why teachers may choose to use literary texts in their language classrooms. He then introduced *Animal Farm* as a single-text course and other various texts he used over the years in iterations of a "Dystopian Literature and Cinema" course, providing ample examples of texts that work. Next, Paul Hullah explained how he uses British lyric poetry such as Medieval, Shakespearean, Romantic, Victorian, Modern, and/or contemporary song words in elective modules to demonstrate literary language's special emotively-affective agency and to instil and elevate rhetorical confidence and competence in Japanese L2 learners. Iain Maloney talked about three texts he has used — *The Beach* by Alex Garland, *Wrong About Japan* by Peter Carey and *Moshi bokura no kotoba ga uisuki de attanara* [If Our Words Were Whisky] by Murakami Haruki — to explore different approaches to writing introductory paragraphs in travel writing. He also discussed the potential effect of using contrasting texts on student self-confidence. Vicky

Richings outlined a series of activities for use with literature in a Japanese as a Foreign Language setting. Her presentation featured a canonical text, *Botchan* by Natsume Soseki, where she discussed how using even old literary texts can have a positive outcome on students' interest in reading Japanese literature while enhancing both linguistic and cultural awareness skills. Akira Watanabe finished off the forum by introducing some easy-to-read short stories of Gabriel García Márquez, the Spanish version of *The House on Mango Street* by Sandra Cisneros, and also the Spanish version of *Yours Sincerely, Giraffe* by Megumi Iwasa he has used to get the students acquainted with Latin American or Hispanic culture and society. Towards the end of the allocated time for the forum there was a small amount of time remaining, as planned, and so it was possible to invite the audience for comments about the talks and the topics. Overall, this year's LiLT SIG forum provided a very refreshing array of differing approaches to the central theme of "Texts that work" and our hearty and sincere SIG thanks to all the Forum presenters — "Well done, and thank you!"

SIG thanks

Our SIG thanks go out to the presenters for presentations that were varied and almost certainly of direct help to attendees in selecting suitable texts, planning courses, and in designing suitable class learning activities. LiLT SIG thanks Site Chair Michael Hollenback and his dedicated and friendly team of staff and students at Konan Cube for their tireless work and good humored help. In addition, as participants and attendees we thank the many central JALT staff and officers from the many SIGs who volunteer in the lead up to the event, and who work as staff across the whole weekend to help the event to run smoothly.

We very much look forward to the next PanSIG forum in May 2020 in Niigata. But before then, please attend JALT International in Nagoya, 1-4 November.

More information about the PanSIG conference can be found at <PanSIG.org>, JALT events are all listed at <https://jalt.org/> and LiLT SIG can be found at our website <https://liltsig.org/> and on Facebook. Join us, follow us, and come and present and write with us! Contact: liltsig@gmail.com.

JALT 2019 LiLT SIG Featured Speaker

Janice Bland
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8026 Bodø, Norway
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Speaker's Academic Contributions:

Janice Bland is Professor of English Education, Nord University, Norway, where she focuses on the development of teachers of literature and language. Her previous experience in teacher education took place in Germany, most recently at the Universities of Münster and Vechta, after completing her doctorate at the University of Jena in 2012. Her core interests are concerned with creativity in ELT with primary and secondary-school children: creative writing, children's literature from picturebooks to young adult fiction, visual and literary literacy, critical literacy and global issues, intercultural learning and drama methodology.

At Nord University, Janice works with students who are on a Five-Year Master programme to become teachers at primary and secondary level. She also coordinates in-service teacher development in English Language and Literature Learning, and leads the *Nord Research Group for Children's Literature in ELT*.

In addition to preparing course books for schools in Germany, Janice has published: *Children's Literature and Learner Empowerment – Children and Teenagers in English Language Education* (2013) and the edited volumes *Children's Literature in Second Language Education* (2013, with Christiane Lütge) *Teaching English to Young Learners – Critical Issues in Language Teaching with 3-12 Year Olds* (2015) and *Using Literature in English Language Education: Challenging Reading for 8–18 Year Olds* (2018) all four books with Bloomsbury Academic. *Teaching English to Young Learners* is used as core reading on teacher education programmes at universities in a number of countries, including Germany, Poland, Sweden, Norway and the UK. Also in 2018, Janice contributed the chapter "Learning through literature" to the *Routledge Handbook of Teaching English to Young Learners*.

She is a member of two AILA Research Networks: Early Language Learning (ELL-ReN) and Literature in Language Learning and Teaching (LiLLT-ReN), as well as international associations including the *International Research Society for Children's Literature* (IRSCL) and the C Group. Together with Sandie Mourão, Janice is editor of the peer-reviewed open-access journal *Children's Literature in English Language Education* (CLELEjournal), a journal which has helped to intensify insightful discourse around the wide breadth of literature in language education within the ELT community as well as among children's literature researchers.

Janice has been plenary speaker in the UK, Turkey, Germany, Greece, United Arab Emirates, Italy, Norway, Portugal, Poland, Spain and Sweden.

Presentation (25 minutes)

Language and literature learning with picturebooks

Contemporary and innovative creators of literature on serious themes are increasingly turning to visual narratives, and picturebooks on globally relevant topics can make a considerable depth of understanding achievable, also for young learners. This presentation will feature a selection of picturebooks from around the world that centre on global issues. We will discuss how teachers can make use of the visuals to support students in their language and literature learning, as well as intercultural competence. (75 words)

Language & Literature Learning With Picture Books
(Pres ID #807; Practice-Oriented Short Workshop; Literature in Language Teaching (LILT) • Teaching Children)
Presenter(s): Bland, Janice - Nord University
is scheduled for:

- **Day:** Saturday, November 2nd
- **Time:** 11:00 AM - 11:25 AM (25 minutes)
- **Room:** 1103

Workshop (60 minutes)

Spinning a story – Weaving grammar and lexis

Using a picturebook suitable for secondary-school students (Scieszka and Smith's *The True Story of the 3 Little Pigs!*), this workshop will illustrate how grammar and lexis are closely intertwined and not distinct from one another. It will be demonstrated how story imparts agency to the students – to confidently use and enjoy idiomatic language in ELT. While the power of story enhances student engagement, teachers gain in confidence in supporting the students in their discovery process. (75 words)

Spinning a Story—Weaving Grammar and Lexis at JALT2019.

Spinning a Story—Weaving Grammar and Lexis

(Pres ID #799; Featured Speaker Workshop; Literature in Language Teaching (LILT) • General)

Presenter(s): Bland, Janice - Nord University

is scheduled for:

- **Day:** Sunday, November 3rd
- **Time:** 4:35 PM - 5:35 PM (60 minutes)
- **Room:** 902

JALT 2019 LILT SIG Forum Presenters

Mary Hillis, Kwansei Gakuin University

Read, Research, and Write: Ethnographic Poetry in the Classroom

This presentation will describe the use of ethnographic poetry for learners at a Japanese university. After reading and discussing ethnographic poems in class, students engaged in their own poetry projects, conducting interviews about food, home, or other topics, and presenting excerpts in poetic form. An analysis of topics explored and techniques used by students will be presented along with examples of their work. By the end of this presentation, teachers should have ideas for using ethnographic poems to encourage language awareness, independent learning, and creativity.

Madoka Nagado, University of the Ryukyus

Autofiction as an effective writing exercise

My focus is on the potential of the use of autofiction, a hybrid creative form that combines autobiographical writing and fiction, in undergraduate composition classrooms. While autofiction has been increasingly discussed as a literary approach to personal identity creation/exploration, only a few focus on its pedagogical implications. I argue that autofiction offers an effective strategy that enables students to develop self-knowledge and a sense of agency as writers. The compositional benefits of adapting fictionality in autobiographical writing would let students choose, elaborate, and creatively explore their subjects all the while giving them liberty to bypass uncomfortable or sensitive topics.

Jane Joritz-Nakagawa, Freelance

Poetry, passion, and learner agency

I will focus on activities students can do autonomously (with minimal or no teacher help/input) but very successfully individually and in groups in relation to poetry. These activities include oral readings, discussions, journal writing, poem writing, speeches, role play, and essay and report writing / research. Enthusiasm, fun, risk-taking, and personalization (of topics and tasks) are integral to the approach I will describe. Because the activities are inherently interesting and because students succeed at them motivation to learn occurs.

Susan Laura Sullivan, Tokai University

Student Autonomy through Creativity

Many classes concentrate on already created literature. Students are not necessarily part of the creative act, except for analysis. Literature remains "othered"; only an aspect of language practice as opposed to one of self-expression. If students have the tools to analyse and to create literature, they are able to write, discuss, listen, read and think more freely on a range of topics, because they are invested in the work and understand it intimately. That is, their schemata are truly opened, and this enables them to communicate with others, employing varying scales and techniques related to linguistic competence, autonomy and agency.

Announcements

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 for appearance, 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 in Times New Roman (font size 12) are fine.